STRATEGIC TEAM FOR AMPHITHEATER GRAND ENTERTAINMENT (STAGE) COMMITTEE

A COMPREHENSIVE REPORT REGARDING THE FIRST YEAR OF OPERATIONS FOR THE CAPITAL CITY AMPHITHEATER

MAY 2015

CAPITAL CITY AMPHITHEATER
TALLAHASSEE, FL

LEON
FLORIDA'S CAPITAL COUNTY

CITY OF TALLAHASSEE

Introduction

Prior to developing the Capital City Amphitheater at Cascades Park, the Knight Creative Communities Initiative's (KCCI) Cultivate Cascades Team canvassed the community and asked businesses, community leaders and future park patrons what they wanted to experience in the new park. A report produced by KCCI identified several themes that prevailed from survey interviews such as having diverse programming in the park, including music concerts (small and large), festivals and more (Appendix #1). Approximately 80 percent of respondents stated they would be willing to pay admissions to attend a special event in the park (i.e. a high profile musical performance).

During a County Commission workshop on November 15, 2011, the Board requested the reallocation of up to $1.2 million of Tourist Development Taxes previously set aside for the proposed performing arts center to be used for improvements to the amphitheater planned at Cascades Park in order to host concerts and large community events. These tourism funds were necessary to construct the amenities needed to make the venue more suitable for high quality concerts and performances which included dressing rooms and production equipment enhancements for lighting and sound. The City of Tallahassee and Community Redevelopment Agency concurred on the reallocation of these funds which led to the execution of an Interlocal Agreement between Leon County and the City authorizing up to 10 regional ticketed events during the first 18 months of operation, from April 12, 2014 until November 12, 2015, at the Capital City Amphitheater at Cascades Park (Appendix #2).

In conjunction with the approval of the Interlocal Agreement with the City, the Board also adopted a resolution that established the Strategic Team for Amphitheater Grand Entertainment (STAGE) Committee on July 9, 2013. This seven-member Committee serves a focus group to receive public input concerning program entertainment for the concerts held at the Amphitheater. The Committee is comprised of representatives from the County, City, Florida State University Opening Nights, Florida A&M Lyceum Series, KCCI, and two neighborhoods. Cascades Park was officially dedicated on March 14, 2014 and held its first concert less than a month later. A status report on the Amphitheater and the first three concerts was accepted by the Board on July 8, 2014 (Appendix #3). One of the STAGE Committee's responsibilities is to develop a comprehensive report on the Concert Series after 12 months of operations that offers guidance on future concert operations to the County and City.

This document serves as the STAGE Committee's comprehensive report and contains the following sections:

A. STAGE Committee History
B. Scott Carswell Presents Contract
C. Overview of Business Models
D. Overview of 2014 and 2015 Concert Series
E. Addressing Neighborhood Concerns
F. Market Driven versus Limited Number of Concerts
G. Options for Ticket Surcharges
H. Options for County and City Profit Sharing
I. Venue Capital Improvements
J. Conclusions and Recommendations
K. Appendices

A. STAGE Committee History

On July 9, 2013, the Leon County Board of County Commissioners, hereafter Board, adopted the enacting resolution establishing the STAGE Committee, hereafter Committee. This seven-member Committee serves as a focus group to provide the Board with public input concerning program entertainment for the concerts held at the Amphitheater. Additionally, the Committee is responsible for addressing any neighborhood issues caused by the Concert Series. The mission of the Committee is to support and maximize the positive economic impact of the County's investment of Tourist Development Tax (TDT); ensure accountability in the operation of the Amphitheater; and support and encourage private sector fundraising and sponsorships to meet future operational and capital improvement needs of the Amphitheater.

The Committee consists of the Director of Leon County Tourism Development and the Director of the City of Tallahassee Parks, Recreation and Neighborhood Affairs Department as well as five volunteer members representing local neighborhood associations, Florida State University, Florida A&M University, and the Knight Creative Communities Institute. As with many Board appointed workgroups, these volunteers dedicate their personal time to serve the public and offer guidance to elected officials. It is important to note that the Committee publicly notices each meeting, invites the public to attend, and records meeting minutes. The Committee is comprised of the following representatives:

- Lee Daniel, Director of Leon County Tourism Development
- Ashley Edwards, Director of the City of Tallahassee Parks, Recreation, and Neighborhood Affairs Department
- Susan Lorch, Representative of the Myers Park Neighborhood Association
- Rebecca Sager, Representative of the Woodland Drives Neighborhood Association
- Christopher Heacox, Representative of Opening Nights at Florida State University
- Luther Wells, Representative of Lyceum Series at Florida A&M University
- Julz Graham, Knight Creative Communities Institute*

  *Note: Upon the expiration of the first two-year term the KCCI membership will be replaced with a member representing the community-at-large appointed by the Board of County Commissioners and then the City Commission, respectively, on a rotating basis for a two-year term.

The Interlocal Agreement enumerates the duties and responsibilities of the Committee, which include the following:

- Developing a booking policy that reserves certain priority dates for a maximum of ten Capital Cascades Stage and Concert Series events to occur within the first 18 months of Amphitheater operation;
- Coordinating a master calendar for the Capital Cascades Stage and Concert Series;
- Exploring various musical and performance genres;
- Developing community-oriented and other cultural programing, reflective of the diversity of the Tallahassee-Leon County community;
- Developing a plan for concert and event times for the Capital Cascades Stage and Concert Series consistent with the Amphitheater's hours of operation and this Agreement;
- Developing a plan and procedure for special exception to Amphitheater hours of operation for federal, state, or locally recognized holidays, which special exceptions shall be submitted to and approved by the City Manager and County Administrator, acting jointly, in writing prior to the first event of the Capital Cascades Stage and Concert Series;
- Developing a plan to address concerns, if any, of adjacent neighborhoods related to the Capital Cascades Stage and Concert Series;

- Recommending the number of permissible Capital Cascades Stage and Concert Series events to occur annually after the first 18 months of operation;
- Reviewing on a monthly basis for the first 12 months of Amphitheater operation all activity related to the Capital Cascades Stage and Concert Series. After the first 12 months of Amphitheater operation, conduct such reviews on a quarterly basis;
- Recommending whether earned profits from the Capital Cascades Stage and Concert Series, if any, should be expended for Amphitheater capital improvements and costs related to marketing the Amphitheater to attract performers and visitors to Leon County and the City of Tallahassee for the Capital Cascades Stage and Concert Series.

In addition to the requirements enumerated in the Interlocal Agreement, the enabling resolution adopted by the County Commission charges the Committee with the responsibility of giving input to the Division of Tourism Development on the following matters:

- Hiring an Amphitheater Program Manager or private management company with expertise in the music entertainment/concert business, who shall actively market the Amphitheater concert and event promoters and manage other concert related matters;
- Developing options for ticket surcharges, which shall be payable to the City, and which are intended to offset future Amphitheater capital maintenance/improvement costs and increased general maintenance costs due to ticketed and community events.

The Committee held its first meeting on December 17, 2013 and was essential in establishing event logistics for the Concert Series as the finishing touches were being made to Cascades Park. These logistics included location for ingress and egress, load in issues, parking, the type of seating allowed in the general admission area, concessions and concession locations, vendors, rest room areas and types of items either allowed or not allowed into the Amphitheater; the group also actively discussed ADA compliance issues. It recommended guidelines, based on similar venues' best practices, for consideration by the City to help with due diligence for events other than of the County's regional ticketed concerts. The Committee also recommended that all ticketed events at the Amphitheater should use the same ticketing system being used for the ten concert series events and be featured on the Amphitheater website to ensure consistency of the venue and its entertainment brand.

As stated previously, the Committee is charged with being a focus group to the Leon County Board of County Commissioners and receiving public input relating to events at the Amphitheater concerning both City and County matters. As such, the Committee respects its relationships with the community stakeholders and, in order to increase community participation and continue to foster great working relationships, the Committee recommends expanding its membership to include the director of FSU, FAMU, and TCC Student Activities Departments, or their designee.

B. Scott Carswell Presents

In order to effectively attract, promote, and produce the highest quality of performances, the County sought to procure an experienced concert and live entertainment promoter to serve as the Amphitheater program manager for the Capital Cascades Stage and Concert Series. At the recommendation of the Board, the County entered into a professional management services agreement with Scott Carswell Presents on October 15, 2013 (Appendix #4). This contract remains effective until September 30, 2015 with the option to extend for three additional one-year terms provided the same is agreed to by both parties.

As expressed in the contract, Scott Carswell Presents' responsibilities include:

- Developing and submitting a financial management plan and profit sharing plan, in consultation with the Committee, for the County's approval.
- Remaining responsible for all financial obligations and financial matters related to each of the events at the venue, and providing the County with settlement statements within 48 hours of the close of each event.
- Budgeting for and imposing a ticket surcharge in each event as designated by the City and/or County in an amount to be determined, for potential use in capital projects and maintenance of the venue.
- Developing and implementing all marketing and public relations activities designated to attract potential civic and entertainment industry users of the venue.
- Providing services reasonably necessary and associated with soliciting event series and event sponsors, sales of VIP seating blocks, VIP and corporate entertainment, and advertising sales at the venue.
- Providing all services reasonably necessary and associated with event staffing, box office operating, online ticketing management, concessions, event liability insurance, and other services necessary during the event.
- Ensuring compliance with City of Tallahassee noise policy and event time restrictions.
- Ensuring the venue is a drug free workplace.
- Providing all services reasonably necessary and associated with booking professional entertainers.

For Scott Carswell Presents professional services mentioned above, the County agreed to compensate Scott Carswell Presents a base amount of $5,000 a month, a commission equal to 10% of the gross professional entertainment booking fee paid for professional entertainment at each event that is contracted through Scott Carswell Presents, and a commission equal to 15% of the net profits of each event. Scott Carswell provides the Committee with professional insight into the concert industry and has been an important resource for the launch of the first concert series. The Committee recognizes the difficulty associated with managing a new venue and the various issues that arose in the first year of operation including high staffing costs, determining marketing parity between the County and Scott Carswell Presents, and permitting punctuality. However, the Committee and staff are committed to cohesively resolving such challenges that arise in an effort to continuously enhance the performance venue.

C. Overview of Business Models

In order to attract a variety of performances, standalone venues such as the Amphitheater can utilize various approaches, or a combination thereof, to secure performers and stage concerts based on organizational priorities and preferences. Community stakeholder support and interest may also impact the choice of business models used for producing a show. The Committee supports utilizing a variety of business models to attract top performers and ensure the success of the Amphitheater as an entertainment venue. Following a status report to the Board on the Concert Series on July 8, 2014, the County Commission affirmed the utilization of a variety of business models for concerts at the Amphitheater but directed staff to limit the number of Self-Promote concerts to no more than two in a given fiscal year. The following section offers a description of these business models being used at the Amphitheater along with some of the advantages and disadvantages for each type.

Self-Promote Model:
The Self-Promote Model is when an organization or business undertakes all the financial and operational responsibilities in order to produce a concert in exchange for retaining all revenue from ticket sales, concessions and a negotiated percentage of entertainer merchandise sales. Some venues also generate parking revenues. This was the model utilized by the County for the first three concerts as the County advance funded the entertainment and was responsible for all other concert expenses such as marketing, production, staffing, and the venue coordination. This model was necessary for the first three concerts as the performance dates were specifically selected by the Committee and staff to follow the opening of Cascades Park and allow for greater flexibility in booking performers. From a financial perspective, this model offers the most to gain and/or lose depending on the concert sales which is why the Board took action limiting the investment on an annual basis while recognizing its value to the community.

Co-Promote Model:
Under this structure, an outside promoter (not the Amphitheater Program Manager – Scott Carswell Presents) pays the performers' expenses and seeks support for promotional, production, and venue expenses in return for a percentage of the concert revenues. This model is a credible option now that the Amphitheater and the County's contract Manager, Scott Carswell Presents, have demonstrated the production value and capacity of the venue. Booking a performance under the Co-Promote model is a two-way street. At times, outside promoters will contact County representatives to book the Amphitheater while other times will require Scott Carswell Presents to initiate contact and negotiations with performers and their representatives.

There are some disadvantages to consider associated with this model. First, it limits the amount of input from the Committee on the selection of performances, and it can create potential schedule conflicts with other community events. These conflicts have the potential to stretch city resources for essential event services. While staff may still pursue certain preferred dates, the County's reduced financial role alters its negotiation position, as promoters seeking to use the Amphitheater will tend to have their own preferred dates. In searching for Florida locations, promoters usually seek out the major Florida venues in Tampa, St. Augustine and South Florida first. Tallahassee will be selected after the primary markets. The Pink Floyd Experience was an example of a Co-Promote business model. The County was approached by a promoter to have this event on the first night of the legislative session (Tuesday, March 3rd, 2015). The County had very little investment into this event; however it also did not have the ability to choose the event date.

Co-Promote with Sponsorship Model:
As the Amphitheater continues to gain regional and national attention, the County has begun to see an increase in sponsorship opportunities with local organizations. This model provides that an organization will give the County varying cash sponsorships in return for an agreed upon number of tickets and promotional rights. For example, the Avett Brothers and Sublime with Rome concerts received a significant sponsorship through the Word of South Festival. The partnership between the County and Word of South to leverage significant sponsorships has provided the Amphitheater opportunities to attract well known artistes with significantly less financial investment on the part of the County. Interest for the venue has spread across the industry and community leading to new opportunities to Co-Promote a concert with a significant sponsorship from businesses and non-profit organizations. The success of the 2015 Spring Concert series is a testament to the relationships created and fostered by the sponsors, the Committee and the Division of Tourism Development.

Facility Rental Model:
The Facility Rental Model is the most conservative option to operate concerts at the Amphitheater, as it virtually eliminates the County's financial support for these events. Under this model, the County's role in the Concert Series is limited to marketing the Amphitheater as an available concert venue and, when needed, serving in a support capacity to put on the concerts at a cost to the outside promoter. Based on negotiations with the promoter, the County would be able to earn a small amount of revenue from concessions and merchandise but it would be unlikely to get a portion of the ticket sales. A disadvantage to the facility rental model is scheduling conflicts with other community events. Similar to the Co-Promote model, the County would have little authority to pick the event date.

The County was approached last summer by representatives from a well-known R&B performer for a facility rental to coincide with Florida A&M Homecoming. Following a tour of the Amphitheater and discussions with the representatives of the R&B performer, they decided to hold the event at the Civic Center but expressed interest in returning to the Amphitheater for future performances.

In harmony with the previous direction by the Board, the Committee recommends the County continue to utilize all three business models as outlined in this section. Additionally, it is recommended self-promote concerts continue to be limited to no more than two per fiscal year unless additional funds become available to allow for more self-promotions or the Board wishes to set aside a specific amount of funds for self-promotions through the County's annual budget process.

D. Overview of 2014 and 2015 Concert Series

The Capital City Amphitheater is a unique venue offering an intimate concert experience for a variety of musical genres. As directed in the Committee's objectives, the 2014 and 2015 Concert Series provided guests with a variety of acts that showcased the venues capabilities. This section of the comprehensive report provides a detailed overview of the previous six concerts scheduled for the Amphitheater, one of which had to be relocated to The Moon due to inclement weather.

In January 2014, the Committee was notified by Blueprint staff that Cascades Park would be open on March 14, 2014, while the construction of the Amphitheater and Meridian Point Building would be completed by early April 2014. Due to the limited amount of time afforded to the Committee and Scott Carswell Presents to seek co-promotional opportunities, a self-promote model was utilized. Self-promoting the first three concerts afforded the County control of the music genres, entertainers, and most importantly, the performance dates. The goal of the Committee was to secure the first two shows before the March Grand Opening Ceremony for Cascades Park in order to leverage media attention and the thousands of patrons that were anticipated to explore the Park during the opening weekend. The dates for the first two concerts (Tracy Lawrence and Charlie Wilson) were strategically selected to coincide with the FSU Spring Football Game weekend. The 2014 Capital Cuisine Restaurant Week was also identified as a desirable time to hold a concert in conjunction with the restaurant week event due to the associated increase in visitors. Rodney Atkins, the 2006 County Music Association Top New Male Vocalist, was selected to perform May 16, 2014, the same week as the Capital Cuisine Restaurant Week.

Marketing and advertising for the Tracy Lawrence, Charlie Wilson and Rodney Atkins concerts included radio announcements through Clear Channel, television ads on WCTV and BET, posters, flyers, outdoor billboards, social media, Facebook ads, Twitter, and Icontact (an email marketing program). In addition, Scott Carswell Presents led a street team to help promote both opening weekend concerts. Additional marketing efforts were utilized for the third concert such as corporate and group ticket packages and a change in beverage providers to enhance outreach. The Rodney Atkins concert offered the largest number of promotional tickets, making up more than half of the total attendance. These promotional tickets included radio and T.V. contests and a great level of support from local sponsors to offset costs and further enhance local marketing efforts.

Table #1 provides an overview of ticket sales, attendance, revenue, the net County investment, the business model used, and the sponsors for the first three concerts held at the Amphitheater. Additional information on the first three concerts can be found in the July 8, 2014 agenda item or in Appendix A.

Table #1: 2014 Concert Overviews

	Saturday, April 12, 2014	Sunday , April 13, 2014	Friday, May 16, 2014
	Tracy Lawrence	Charlie Wilson	Rodney Atkins
Ticket Sales	$23,035	$65,045	$16,219
Attendance	1,275	1,437	2,574
Other Revenue	$4,059	$2,558	$9,867
Total Revenue	$27,094	$67,603	$26,086
Net ROI	($44,847)	($92,673)	($37,451)
Business Model	Self-Promote	Self-Promote	Self-Promote
Sponsors	Tallahassee Dodge Chrysler Jeep, Jim and Milts BBQ, and Cone Distributing	Tallahassee Dodge Chrysler Jeep and Cone Distributing	Tallahassee Dodge Chrysler, Tri-Eagle Distributors, Super Lube, FSU, and various Corporate Sponsors

The results of the first three concerts immediately translated into new opportunities for future event bookings. As word of the Amphitheater's unique venue spread across the industry and more time was afforded to plan for the 2015 Spring Concert Series, the Committee was given an opportunity to strategically pick dates and foster sponsorship relationships. Months prior to the first 2015 concert, new marketing efforts were implemented to target regional and local residents and create excitement around the concert series. These grassroots marketing efforts included; distributing rack cards and flyers to a variety of community events, providing posters for storefronts and community boards, radio and television interviews, and a comprehensive social media campaign. These marketing efforts were in coordination with Scott Carswell's own strategies, including a collaborative advertisement with Blue Ribbon dry cleaning, radio advertisements, billboards, and group ticket promotions.

Table #2 provides an overview of ticket sales, attendance, revenue, the net County investment, the business model used, and the sponsors for the first three of four concerts of the 2015 Spring Concert Series. It is important note that the Avett Brothers concert, a popular folk rock band, was the first event to sell out at the Capital City Amphitheater. The Avett Brothers and Sublime were produced in conjunction with the Word of South Festival. Sublime with Rome was able to relocate to The Moon due to weather conditions, and therefore is not

included in the table or designated as a Spring Concert Series event. In the event that concerts need to be cancelled, the County purchases cancellation insurance policies for all shows and is required to mitigate the loss of the insurer by relocating the concert if possible. This allows the County investment to be held harmless. Scott Carswell Presents and the Word of South Festival worked together to still produce the show at the Moon. Ticket holders were offered a full refund or were able to use their tickets for admission at The Moon.

Table #2: 2015 Concert Overviews

	Tuesday, March 03, 2015	Friday, April 10, 2015	Sunday, April 26, 2015
	The Pink Floyd Experience	The Avett Brothers	Wilco
Ticket Sales	$20,175	$121,285	$70,003
Attendance	1,084	3,243	1,912
Other Revenue	$2,035	$34,900	$2,288
Total Revenue	$22,210*	$156,185	$72,291
Net ROI	($13,894)	$8,290	($20,559)
Business Model	Co-Promote	Co-Sponsor	Co-Sponsor
Sponsors	WCTV, 103.5 Radio, Tri-Eagles Sales	Word of South, WCTV, Tallahassee Democrat, Tri-Eagle Sales	FSU Student Activities, WTXL TV, Tallahassee Democrat, Tri-Eagle Sales

*As a co-promoted concert, the County received 50% of ticket sales and 100% of concession revenue.

As the Amphitheater becomes more established, industry leaders such as Live Nation and AEG Live have been discussing co-promotional opportunities, and local partners such as the Word of South Festival, FSU Student Activities Department and various Tallahassee auto dealers are expected to continue for future shows. Florida A&M University Student Activities has also been contacted regarding possible involvement. These co-promote and facility rental opportunities will allow the County to minimize its financial investment, as explained in Section C, and to hopefully operate concerts from either a break-even or revenue generating position. Doing so will allow for the production of additional shows that have the ability to increase economic development through tourism.

Further demonstrating future opportunities, The Pink Floyd Experience on March 3rd was a co-promotion agreement where the concert promoters assumed the entire risk of providing the entertainment and the County was only responsible for staffing the venue. Ticket sales were split 50/50.

The Avett Brothers concert was in partnership with the Word of South Festival. The festival made a financial commitment to cover 50% of the band fee up front. The County then recovered its investment from ticket revenue including the balance owed to the band. Once the County's investment was recovered, ticket proceeds went to offset the festival's contribution. Word of South recovered its entire investment as this concert was a sellout and resulted in a profit as illustrated in Table 2. This model of producing concerts allows the County to mitigate the risk of loss but also diminishes the opportunity for any substantial profit.

Wilco was a partnership with FSU Student Activities, which paid a sponsorship fee so that 750 FSU students could attend the show in the general admission section at no cost. FSU also advertised the concert through student newspaper ads, posters, flyers, and social media.

There are numerous performers and bands representing various musical genres that can be successfully accommodated at the Amphitheater. A key component of finding shows that fit a break-even or profitable financial pro forma includes contracting with performers that are being through or near Florida. Band agents and managers are more willing to negotiate a reduced appearance fee if distance between performances is limited and availability exists in a performer's schedule.

As evident from the first six concerts, the Committee recognizes concerns relating to the significant costs of producing Concert Series events at the venue. The County, City, and Scott Carswell Presents have continually worked to identify cost savings opportunities after each show in order mitigate the County's investment in these performances. Scott Carswell Presents has also received feedback from national promoters Live Nation and AEG Live to bring down the production costs at the Amphitheater to attract more performances. To reduce these production costs, the County and Scott Carswell Presents have begun coordinating with Volunteer Leon to replace some of the paid concert employees with volunteers for positions such as ushers and ticket scanners. County staff has estimated a potential $3,292 cost savings per show if volunteers are fully utilized.

Scott Carswell Presents and the Committee seek clarification regarding the ongoing cost of the Tallahassee Police Department (TPD) staffing levels at various concerts. The Committee, County staff, and Scott Carswell recognize the role of the TPD in determining the appropriate number of law enforcement officers needed to ensure public safety. Given the costs associated with the presence of law enforcement officers, all parties have inquired about the consistent application of law enforcement staffing levels for similar events held at the Amphitheater. The Committee seeks to explore opportunities to mitigate law enforcement staffing costs in order to reduce the overall concert production expenses. One avenue to explore may be the City's official co-sponsorship of the Concert Series by waiving the full cost, or a portion of the cost, for law enforcement personnel similar to other community events such as the New Year's Eve Celebration, the LeMoyne Chain of Parks Art Festival, and the Red Hills Horse Trials. The Committee also recommends continuing to explore all facets of the concert operation, including the selection of vendors, to see if other cost savings can be identified.

The early success of the Capital City Amphitheater demonstrates that nationally recognized performers will continue to show interest in performing at this venue, and opportunities for co-promotion sponsorships are significantly increasing. The Avett Brothers, Sublime with Rome, Wilco and The Beach Boys are all nationally and internationally recognized artistes. The Committee continues to place significant emphasis on musical genre diversity and inclusiveness for future concerts. As such, the Committee has previously requested Scott Carswell Presents to actively seek opportunities for Family, Jazz, and Christian Rock events to be held at the Amphitheater. The Committee will continue to strive towards a wide variety of musical genres performing at the Concert Series.

With the relocation of the Sublime with Rome concert, the County has four remaining shows to fulfill the original 10 concerts allocation identified in the Interlocal Agreement. This includes The Beach Boys concert scheduled for May 15, 2015. For more detailed information relating to the past six concerts, please find a concert-by-concert flyer in Appendix #5.

E. Addressing Neighborhood Concerns

As directed in the Interlocal Agreement and establishing resolution, the Committee is responsible for developing a comprehensive plan to address any concerns of adjacent neighborhoods. The Committee is comprised of two neighborhood representatives in order to effectively and efficiently address concerns that arise from neighborhood residents. The Committee works with County and City staff to voice and potentially address any concerns.

City staff has worked closely with representatives from the surrounding neighborhoods through the Cascades Park Working Group to identify and address any concerns expressed as a result of activities and programs held at Cascades Park, including the County's Concert Series. City staff worked closely with County representatives to design and implement concert set up and logistics in a way that would minimize impacts on other park users and the neighborhood, which has proven to be successful thus far. According to City staff, anticipated impacts from parking, trash and loitering have not been a problem during the first four concerts. While staff receives complaints about access to certain areas of the park being limited during concerts, an early issue of pedestrian access through the Meridian Plaza due to the placement of barricades to limit entry to only ticket holders was resolved after the first concert. Residents on Myers Park Drive have also expressed concerns about increased thru traffic along that street coming from Apalachee Parkway. While it is not clear whether this is a result of the concerts or from scheduled activities in Myers Park or both, City staff continues to monitor the situation and has worked to improve signage at the intersection of Lafayette Street and Myers Park Drive during concerts.

The major concern related to the Concert Series has been sound levels. According to the City Sound Policy for the Amphitheater, sound levels generated by Concert Series events shall not exceed 96 dBA and 104 dBC (Appendix #6). On February 24, 2014 the Blueprint 2000 Intergovernmental Agency (IA) approved several recommendations relating to mitigating sound impact to the Myers Park and Woodland Drives Neighborhoods after receiving an acoustical study of the Amphitheater. More specifically, the IA approved setting a preliminarily sound level limit at the mix position, establishing a trial period for adopted sound limits in order to further refine based on feedback received during that period, and conduct an analysis of the audio system to identify any changes to the system that could reduce future impacts to the neighborhoods (Appendix #7).

Since that meeting, the IA staff has purchased two portable sound monitors which were used in the neighborhoods and at the mix locations in order to alert the operator at the mix station when a specific sound level limit has been approached or exceeded. These sound monitors were utilized during the four ticketed event / six local events trial period, which has subsequently expired, and will continue to be used by City staff to monitor sound levels. A study is also being conducted to determine the feasibility of constructing a sound barrier at targeted locations; however costs are yet to be determined. In a letter received April 20, 2015, the Cascades Park Working Group urged the City and County to move forward with Option 4, previously approved by the IA on February 24, 2014, to further mitigate sound impacts (Appendix #8).

Complaints have been received from residents on the following streets: East College Avenue, Golf Terrace, Carlton, Governors, Broome, Fairway, Merritt, Hart, Oakland, Myers Park and Van Buren. On occasions, staff has received reports of sound from the concerts being audible as far away as Lafayette Park and Tallahassee Memorial Hospital. However, there are two areas that consistently report significant sound impact – Myers Park Drive from Lafayette to Circle Drive and the Oakland Avenue/Broome/Fairway/Van Buren area. In general, higher dBC levels seem to be of more concern in areas east of the Amphitheater while both higher dBC and dBA levels affect those areas closer to the park south of the Amphitheater. Staff with the City, County, and Blueprint 2000 have actively monitored sound levels throughout the park and neighborhoods during concerts. The Committee shall continue to provide input to the City and County regarding all potential neighborhood issues that result from the County's concert series, including sound.

F. Market Driven versus Limited Number of Concerts

One of the underlying goals of the Amphitheater is to increase business for hotels, restaurants and retail establishments by attracting regional visitors to enjoy the concerts given that TDT funds are being utilized for both capital improvements and concert programming/production. If successful, these concerts have the potential to regenerate TDT revenue. That being said, the Committee is committed to establishing an equitable balance between the economic benefit of the events and potential impact on adjacent neighborhoods. As mentioned previously, an underlying mission of the Committee is to address legitimate concerns of the nearby neighborhoods generated from the Concert Series much of which has focused on the sound levels and the number of concerts held at the Amphitheater.

Under the Interlocal Agreement, the County is authorized to put on up to 10 regional ticketed events during the first 18 months of operation, from April 12, 2014 until November 12, 2015, and the STAGE Committee is tasked with providing a recommendation on the number of concerts going forward. The Committee has devoted much of its recent meetings to this issue, deliberating the advantages and disadvantages, and acknowledging the concerns raised by local residents. Options ranged from maintaining the status quo, to setting a specified annual limit of concerts, and/or allowing the market to determine the appropriate number of concerts. Representatives from the Myers Park and Woodland Drives neighborhood associations suggested limiting the number of concerts to seven in a 12 month period. Another group of concerned Myers Park and Woodland Drives residents submitted a number of recommendations that included maintaining the status quo on the number of concerts (10 over 18 months) accompanied with the lowering of sound and decibel levels).

By reducing or limiting the amount of concerts per year, the County and City could mitigate most of the neighborhoods' concerns but that would also limit the economic impact of the Concert Series along with the opportunity to regenerate TDT revenues. A market driven approach entails allowing the demand for concerts and the industry supply of potential events at the Amphitheater to dictate the number of concerts held at the venue each year. However, with limited resources available from the Division of Tourism Development to produce these concerts, limits on discretionary income, and weather considerations the Committee does not anticipate that the market will produce more than 12 ticketed shows during a 12-month period. While one of the goals of producing concerts is to draw out of town visitors, the economic reality is that residents also need to support the concerts in order to be successful. The amount of discretionary money within our community will limit the number of shows, especially since other venues such as the Civic Center, Ruby Diamond Concert Hall, and the proposed new amphitheater at the Tallahassee Mall will compete with the Capital City Amphitheater—

not for shows but for discretionary dollars within our community. The small population base within a two-hour drive of Tallahassee is also a deterring factor in booking numerous concerts. While the plan is to emulate the St. Augustine Amphitheater as much as possible, the reality is that St. Augustine has a much larger population base that lives within a two-hour drive of the venue. This allows St. Augustine to book of a large number of shows that may not be as feasible for Tallahassee.

Weather considerations will also limit the number of shows. Due to unpredictable heavy rains and lightning during the summer month, concerts are inherently limited primarily to the months of March, April, May, June, September, October and November. Routing of acts into and out of Florida that fit the Amphitheater pro forma is also a major factor in how many concerts are feasible in a single year. As demonstrated, the County does not have the financial capacity to continually produce shows that are not being routed through or near Tallahassee, which is why the Board limited the number of self-promoted events. Available weekend concert dates in April are limited due to the Word of South Festival, and the Southern Shakespeare Festival is planning to request permitting for two weekends of performances in 2016. Other community organizations, such as Springtime Tallahassee or the New Year's Eve planning group, may wish to replicate the success enjoyed by the concerts held during the Word of South Festival.

The Committee spent significant time debating this issue. All Committee members contributed to the discussion and residents from Myers Park and Woodland Drives spoke to express their desire for a limited number of concerts, especially considering that they are impacted by not just the ticketed events but by many other activities taking place in Cascades Park. These activities range from Sunday morning worship services to numerous community events, some of which use amplified sound and others that do not.

There were strong feelings from Committee members on limiting the number of shows and equally strong feelings to make the Amphitheater market driven. All of the Committee members agreed that quality performances are more important than the quantity of shows. Proponents of limiting the number of shows primarily wanted to provide the neighborhoods with assurance that the number of concerts would not exceed a specific number. Limits of seven and eight concerts over the next 12 months were discussed. However, proponents of the market driven approach expressed that 'market driven' does not necessarily mean more shows than what is currently allowed and for the Amphitheater to be considered a legitimate venue in the music entertainment world, a market driven approach is very important.

Consensus could not be reach by Committee members. Following a 4-3 vote against a motion to limit the Concert Series to eight concerts in a given year, the Committee recommended by a 4-3 vote that the number of concerts to occur at the Amphitheater for the remainder of the initial term of the Interlocal Agreement (through August 2018) be market driven.

G. Options for Ticket Surcharges

The enabling resolution charges the Committee with developing options for tickets surcharges, payable to the City, to offset future Amphitheater capital maintenance and improvement costs as well as general maintenance costs. After input from local not-for-profits and a review of the for-profit concerts, the Committee recommends that no ticket surcharge be added for either not-for-profit organizations or for-profit organizations for the next 12 months. Currently, the City is responsible for maintenance and repairs of the Amphitheater, which is funded by the City in the Parks, Recreation & Neighborhood Affairs Department operating budget. The Committee plans to continue reviewing this matter and will provide further input at a later date.

H. Options for County and City Profit Sharing

The enabling resolution also charges the Committee with developing options for County and City profit sharing percentages, if any, taking into consideration the ongoing maintenance and capital improvement responsibilities and costs, as well as marketing costs associated with attracting visitors from the region. After reviewing the initial investments needed from the County for the first three concerts and having the first profitable concert held in April, the Committee recommends that no profit sharing percentages be established for the next 12 months. The Committee will review any profits with previous investments to determine a recommendation on profit sharing percentages moving forward following another year of operation.

I. Venue Capital Improvements

The CRA is currently considering a redevelopment strategy for the Firestone and Bloxham Annex proprieties adjacent to Cascades Park and the Amphitheater. Specifically, the Firestone Annex (also known as the Meridian Point Building) is currently being used as a dressing room and staging area for major concerts, as directed by the Interlocal Agreement. This Interlocal Agreement also stipulates that, if feasible, the City would incorporate into the design of any proposed redevelopment of the Meridian Point Building items such as dressing rooms, restrooms, production office, box office, and catering space in support of the Amphitheater. The CRA will continue to coordinate redevelopment strategies with community stakeholders to ensure the highest and best use of both properties. Additionally, the County and City recently agreed to utilize the $508,425 owed to the County for the Johns Building demolition to make improvements to the Amphitheater and/or Meridian Building within the next five years. Any balance not utilized during this period of time will be reimbursed to the County's Tourism Development Trust Fund. There also exists $250,000 of TDT previously approved by the CRA, Board of County Commissioners and the City Commission to be spent to construct another permanent restroom facility near the Amphitheater. Following feedback from the initial six concerts, the Committee advised that a permanent standalone restroom is not necessary and that the Concert Series should continue to utilize Portalets for large crowds. Assuming the redevelopment of the Meridian Point Building includes the necessary Amphitheater production needs, the amount available for capital improvements is $758,425 (the $250,000 plus the $508,425).

The Committee recognizes current infrastructure concerns facing the Amphitheater, such as; weather and sound mitigation needs, limited number of restrooms, and a need for increased storage. Possible improvements that were discussed include:

- Renovations to the Meridian Point Building and construction of bathrooms.
- Renovations to make the stage more weather resistant. Currently, the Amphitheater roof structure allows for rain to drip onto the stage making concerts unlikely even in the event of a light rain.
- Cover the reserved seat sections of the Amphitheater to allow for events to proceed in rain and to potentially make events more feasible in the summer months.
- Construct skyboxes at the rear of the general admission seating area that would (1) generate corporate revenue for individual concerts and ultimately season tickets; and (2) potentially act as a sound buffer for the Myers Park neighborhood. These skyboxes could also include a permanent restroom in the rear of the structure that could be available to all concert attendees. To be considered, this option should be dependent on seeing increased demand for both concerts and attendance.

The Committee recommends utilizing the available funds for immediate capital improvements to the roof structure making the stage more weather resistant and adding protection to the electrical system from back to front. If funds remain, it is recommended that those funds be used to research design elements and costs for covering the reserved seating sections.

J. Conclusions and Recommendations

The Capital City Amphitheater has demonstrated the capacity to host concerts with substantial lighting and sound requirements. It has also demonstrated that it is an attractive venue that provides a quality visitor and performer experience. As evident from the 2015 Spring Concert Series successes, the Amphitheater is attracting bigger name artistes with the ability to sell a larger number of tickets. Sponsorship and partnership opportunities continue to increase as the success of the venue spreads across the industry. These partnerships and sponsorships allow the County to attract well-known artistes while limiting its financial investment per show.

To continue the success of the Capital City Amphitheater with respect to all stakeholders, the Committee recommends:

- Expanding the STAGE Committee to include the director of FSU, FAMU, and TCC's Student Activities Departments, or their designee.
- Continue to utilize all three business models for future concert development with self-promote concerts limited to either two per year, or to a specified budget amount as determined through the County's annual budget process.
- Following the first 18 months of operation, the Concert Series should utilize a market driven approach to determine the appropriate number and frequency of concerts for the remainder of the initial term of the Interlocal Agreement (through August 2018).
- Defer a ticket surcharge for non-profit and for-profit concerts for the next 12 months, at which time the Committee will review the issue.
- Defer a recommendation on a profit sharing percentage between the County and City for the next 12 months, at which time the Committee will review the issue. Redirect the $250,000 of Tourist Development Tax funds set aside for the construction of permanent restroom facilities and combine with the $508,425 (reimbursement of Tourist Development Tax funds used for the demolition of the Johns Building) to enhance the weatherproofing of the stage and protection of electrical systems from front to back.
    - If funds remain, utilize them to research the cost and design options for covering the reserved seating sections.

K. Appendices

Appendix 1 - KCCI Cultivate Cascades Report

Appendix 2 - Interlocal Agreement Establishing Concert Series

Appendix 3 - July 8, 2014 Board Agenda Item

Appendix 4 - Scott Carswell Presents Contract

Appendix 5 - Individual Concert Summaries

Appendix 6 - City of Tallahassee Sound Policy

Appendix 7 - IA February 24, 2014 Agenda Item

Appendix 8 - Cascades Park Working Group Letter

APPENDIX #1

Cultivate Cascades Park

Park Programming Assessment
Prepared by the Cultivate Cascades Initiative Team
of the Knight Creative Communities Institute

February 2012

Research for this report was conducted by members of the Cultivate Cascades Initiative team of the Knight Creative Communities Institute (KCCI). Catalyst members of the KCCI Cultivate Cascades team are:

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THE FLORIDA STATE UNIVERSITY
COLLEGE OF EDUCATION
Department of Sport Management

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1. About Cultivate Cascades

Cultivate Cascades is one of three KCCI (Knight Creative Community Institute) Initiatives for 2011-2012. Our team has chosen the task of branding Cascades Park as a Tallahassee landmark by ensuring that visitors are drawn into the park through a variety of diverse activities held throughout the first year.

The group's primary goals are to:

- ✓ Produce a comprehensive evaluation based on research with key stakeholders and community members. The evaluation will showcase the range of potential activities to occur in the Park during year one, and will make recommendations on how to best provide for long-term programming support.
- ✓ Coordinate and implement a "Community Planting Day" in Fall 2012 to engage citizens early;
- ✓ Elevate and promote the value of Cascades Park to potential corporate sponsors, philanthropic organizations, government agencies, and to the public at large; and
- ✓ Identify health-related, educational, historical, recreational, and cultural launch activities and events for the Grand Opening of Cascades Park.

This report represents the Cultivate Cascades Initiative Team's first key achievement - a comprehensive study which details:

1) priorities of key stakeholders (government, community, arts, business, and other groups);
2) programming preferences from area residents;
3) best practices and potential pitfalls as identified by comparable venues and park spaces; and
4) programming and operational options.

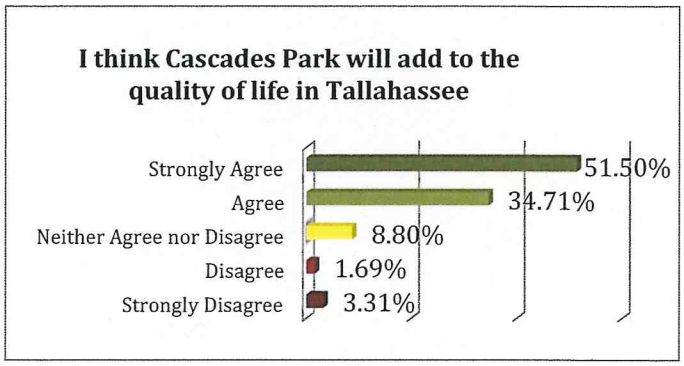
2. Key Findings

Drawing upon a multi-method approach, Cultivate Cascades Initiative Team members canvassed the community to ask what business and community leaders and future park patrons want to see and do at Cascades Park. Based on this research, the group identified key issues and identified numerous ideas about how to best develop programming for Cascades Park in the coming year (and beyond). The key findings of this extensive study can be summarized as follows:

Stakeholder Interviews stressed the importance of:

- Having diverse programming in the park, including educational and health activities, musical concerts (small and large), art exhibits, festivals, historical activities, and more;
- Holding repetitive events and provided examples of successful repetitive events (examples ranging from the First Friday Gallery Hop in Tallahassee to Nightfall Series in Chattanooga);
- Responding to families who want to bring kids to the park during the day by creating facilities (community play area) and programs that meet their needs;
- Marketing the park and establishing a brand for the park by having its own website or dedicated web pages;
- Way finding and directing visitors to parking areas for easy accessibility;
- Safety and security;
- Management of the park, and finding the right staff to proactively plan and coordinate programming in the park with an open mind, while understanding how government and private businesses operate.

Community Survey Findings:



- Members of the community overwhelmingly believe Cascades Park will enhance quality of life within the region;
- Preference was shown for programs and events held in Spring and Fall more so than those held in Summer or Winter;
- Respondents prefer events and programs held on the weekends; although many parents also sought programs held on weekdays (during the day);
- Parking and transportation logistics issues were identified, especially for major park events;
- Respondents across various demographic groupings (race/ethnicity, gender, age, and household income) placed a high priority on holding concerts at Cascades Park.

Study of Comparable Venues with Amphitheaters identified the importance of:

- Promoting activities in the park via a specific website and media partnerships;
- Having basic amenities for amphitheater performers such as sound and lighting hook-ups and dressing rooms;
- Integrating management of professional and community events to ensure that the entire park is in constant use;
- Hiring experienced staff to plan coordinated programming throughout the park (not just at the amphitheater) to balance the activities;
- Using a booking company to schedule concerts and/or work with consultants on issues such as back stage, seating, sound and lighting if needed;
- Create a management structure staffed by people with extensive experience in working with entertainers, fundraising, event sponsorships, corporate partnerships, food service and other important issues.

Looking Forward:

- Staffing for Programming
- Setting up regularly scheduled programming
- Grand Opening Activities
- Community Planting/Work Day for Fall 2012
- Cascades Park Advisory Committee
- Park Sustainability

3. Stakeholder Priorities

From October to December 2011, members of the Cultivate Cascades Initiative Team spent 1500+ hours conducting research. This included interviewing more than 50 individuals from various public and private organizations across Leon County.

Our intent was to:

1) attain a better understanding of the various issues, opportunities, and dynamics related to the park's development
2) seek input regarding the development of our community survey instrument.

The Cultivate Cascades team purposefully sought input from groups that might have a vested interest in the success of Cascades Park. These interviews were informally structured and were intended to allow the interviewees to help Cultivate Cascades members identify key issues, dynamics, and aspirations for the park and its various constituencies.

During the interviews, respondents were typically asked open-ended questions such as:

"What types of events do you envision being held at the park?"
"What will your role be in making these events successful?"
"What information do you need from the community to most effectively do your part in making the park a great place for the community?"
"What needs to be done to maximize the effectiveness of your group's investment in the park?"

Based on these interviews, the following themes emerged as those most important to these stakeholders:

Marketing/Branding the Park

Many of the key stakeholders discussed how Cascades Park's brand identity would be important to maximizing the effectiveness and benefits made available through the park. They argued that area residents should be able to immediately recognize the park's benefits to the community. Thus, it will be important to not only articulate a clear vision for the park moving forward, but also to be mindful of how citizens perceive the roles of existing parks/public spaces and how Cascades Park can offer different events and opportunities.

"Tallahassee's Cascades Park adds a gorgeous haven of greenspace directly south of the Capitol. I'm looking forward to enjoying this new park and its amenities. It's a great asset to the Capital City."

- Mary Frederick, President, Woodland Drives Neighborhood Association

"It would be a good idea to identify which events would be better to hold at Chain of Parks or Kleman Plaza, and which would be better for Cascades Park. In other words, we need to give the park an identity (based on size, type of events, etc.)"

- Mike Pate, Exeuctive Director of TAG

Getting Active

Many interviewees pointed out that Cascades Park could be the focal point for increased physical and health-related activities for the Tallahassee community. While most respondents were not intimately familiar with the configuration of the park, the overall layout, or the length of its trails, many still saw great potential in utilizing the park to hold activities such as Pilates or yoga sessions and 5k races.

"Cascades Park can be used for outdoor activities including charitable walks, various health fairs, and with other groups like the League of Women Voters who can coordinate their events around political elections in the capital."

- Tom Glennon, Capital Health Plan

"Cascades Park would be a perfect location for the finish line of the Springtime Tallahassee 10K race. We also have five other races a year that could be scheduled there, not including our non-profit fundraising walks for events like breast cancer research."

- Mary Jean Von, Gulf Winds Track Club

Educational Potential

Cascades Park has the potential to offer an explorative learning environment in Tallahassee when considering assets such as the Wall of Florida History, a Prime Meridian Marker, and the tribute to the Smokey Hollow neighborhood. Recognizing the beautiful park setting and walking trail could be a *living classroom* for school children. Gardens and play areas could serve as outdoor classrooms while promoting active living. Respondents also expressed an interest in an ongoing speakers series by having free educational speakers to offer the community.

"Leon County Schools looks forward to being an active consumer and supporter of Cascades Park. The amphitheater could serve as a great outdoor meeting place and learning center. All of us at Leon County Schools really see ourselves as vested partners in this community."

- Barbara Wills, Assistant Superintendent of Leon County Schools

"The Park can provide historical walking tours that highlight the history of the area. Working with local expertise, including former residents of Smokey Hollow and other interested residents as well as professional cultural development planners, would add significantly to this model project developing in the Capital city and county."

- Althemese Barnes, Riley House Museum

An Outdoor Arts Venue

Tallahasseans are craving an outdoor arts venue. Many of the groups interviewed discussed how small and large events hosted in the Park could be tied to other organizations in Tallahassee, thus helping to increase their success. Interviewees reminded us that park program planners need to consider the effects of relocating existing events and performances to Cascades Park (i.e. what impact would it have on current venues such as universities, other parks, Southwood, etc.).

"Tallahassee Symphony Orchestra (TSO) would like to be part of Cascades Park regular programming with a fall event and a spring event. TSO is here because of, and for, the community, and we look forward to reaching as many people as possible through our concerts in Cascades Park."

- Amanda Sauer, Tallahassee Symphony Orchestra

Potential Economic Impact

Most interviewees agreed that Cascades Park should be a place that involves our large college population hand-in-hand with the greater Tallahassee community to ensure the park's success. Moreover, with a coordinated planning and infrastructure in place, Cascades Park can have long-term sustainability and even become a catalyst for Tallahassee's economic recovery. By sponsoring popular local events and bringing professional acts to the region, the Park could enhance Tallahassee's profile as a viable tourist destination and also draw residents to the park that may not attend on a regular basis due to the distance they live from the park.

"Large ticketed events can be hosted in Cascades Park during much of the year that potentially would bring people to our community from surrounding areas."

- Lee Daniel, Executive Director, Visit Tallahassee

"Cascades Park will become an economic development anchor for our community. Its transformation is a key element to the overall redevelopment focus and effort in that entire corridor. From construction jobs to tourism dollars, our community will reap a significant economic impact in the coming years."

- Karen Moore, Chair, Economic Development Council

"Cascades Park will enhance the quality of life in Tallahassee by adding an arrow to the economic development quiver. However, it takes on a whole new economic multiplier if the ampitheater has the appropriate facilities and resources to attract regionally and nationally known entertainment acts for ticketed events. Performance acts of that level will generate interest from the regional drive market who will shop in our stores, eat and drink in our restaurants and bars and stay overnight in our hotel rooms."

- Marc Bauer , Hotel Duval

Logistical Concerns

Although almost every constituent group whom we interviewed expressed concerns over park logistics; ranging from safety and parking to the amphitheater's configuration, they also agreed that many of these logistical concerns could be resolved. Respondents suggested multiple ways Cascades Park events and activities could be scheduled and coordinated and stressed the importance of repetitive events. Many stakeholders recommended programming staffing structures—everything from a semi-government organization to a non-profit foundation. Many suggested that operational plans should be coordinated through organizations such as Tallahassee Police, Parks and Recreation, StarMetro, the universities, and other public agencies.

"Cascades Park is a tremendous asset for the community and also for the Myers Park Neighborhood. At the same time, Cascades Park has the potential to bring more traffic, parking and litter control issues to our area. Infrastructure into and surrounding our neighborhood—including that associated with the FAMU Way extension—should be carefully coordinated and upgraded where necessary to preserve and maintain Myers Park's historic character and quality of life."

- Vivian Young, Myers Park Resident

Key stakeholder groups that were interviewed for this study include:

Capital Health Plan
City of Tallahassee Parks and Recreation
City of Tallahassee Board of Commissioners
COCA – Council on Culture & Arts
Downtown Improvement Authority
FAMU Marching 100
FAMU Music Department
FAMU College of Agriculture
Food Truck Vendors
FSU Center for Leadership and Civic Education
FSU Fine Arts
FSU Seminole Boosters and College Town
From the Ground Up
Gulf Winds Track Club
Hotel Duval
Keep Tallahassee-Leon County Beautiful
Lafayette Park Merchants Association
Leon County Board of Commissioners
Leon County Schools
Mary Brogan Museum of Arts & Science
Master Craftsman Studio
Residents of Myers Park
Riley House Museum
Seven Days of Opening Nights
Shakespeare in the Park
Springtime Tallahassee

StarMetro
Sustainable Florida
Sustainable Tallahassee
TAG Tallahassee
Tallahassee Ballet
Tallahassee Community College (Fine Arts)
Tallahassee Film Festival
Tallahassee Memorial HealthCare
Tallahassee Symphony Orchestra
The Man in Overalls
Tours in Tallahassee
Urban Disturbance
University of Florida Institute of Food and Agricultural Sciences
Visit Tallahassee/Tourist Development Council
Woodlands Drive Neighborhood Association

4. Community Programming Preferences

Throughout December 2011, the Cultivate Cascades Initiative Team conducted an online survey of Leon County community members' programming preferences for Cascades Park. The survey was administered through The Florida State University College of Education's *Qualtrics* program, a popular online protocol for conducting research of this nature. This medium was selected (over phone or in-person interviews) due to its affordability and accessibility. Since KCCI groups such as Cultivate Cascades operate without funding, the online instrument was the only fiscally feasible medium for collecting this data.

Participants were primarily invited to take part in the survey through e-mail requests. Cultivate Cascades members forwarded thousands of survey invitations to members of numerous listserves. These lists were acquired with the approval of dozens of agencies and organizations ranging from civic and community groups, to business, governmental and commerce agencies, to faith-based and neighborhood associations, arts councils and educational institutions, and various other entities.

Beyond the thousands of personal invitations distributed through various listserves, a link to the survey was also added to the KCCI web and Facebook pages, the Leon County government site, and was featured in a December 26, 2012, story in the Tallahassee *Democrat*.

To prevent multiple responses from any one individual, a 'ballot box stuffing' feature on the *Qualtics* mechanism was enabled.

Based on previous surveying methodology research, the Cultivate Cascades team realized that the online mechanism held the potential to deliver an over-representation of responses from higher socio-economic groups. In our attempts to avoid this, Cultivate Cascades members—with the help of Leon County Administrator Vincent Long and Leon County Library Director Cay Hohmeister—conducted surveys at three different Leon County libraries. This endeavor was an attempt to hear from those community members who might not have Internet access at home; and thus was an effort to bolster the socio-economic diversity of the respondent population.

Our original goal was to secure 800 responses from Leon County community members. Due to our recruiting efforts online and at the libraries we were able to gather **more than 1600 responses (n= 1605)**, more than 100% beyond our original goal.

After the survey period closed, the data was cross-tabulated and extrapolated to create a sample representative of the overall demographic make-up of Leon County. In other words, in instances where there were significant disparities between the number of responses (particularly with regard to race/ethnicity and socio-economic grouping), the preferences of each group were weighted to the *2010*

United States Census data for Leon County. This was done to prevent skewing of the results toward the interests of those groups (higher socio-economic, white/Caucasian) that had a disproportionately high response rate to the survey.

Heat-mapping techniques were used to determine the geographic distribution of survey responses. Based on the data, the survey sample was closely distributed with the overall population distribution of Leon County. The highest concentration of respondents came from just east of the downtown Tallahassee area, particularly in the areas of Lafayette Park and Myers Park (and down through South Monroe and up through Betton Hills). This was to be expected since: 1) these are some of the most populated neighborhoods in Leon County, and 2) these communities likely have high interest in park programming due to their proximity to the Park.

Survey Demographics

Most demographic categories were similar to the Census profile of Leon County:

> 56% of respondents identified themselves as females (compared to 52.4% in the 2010 U.S. Census);
> 10.3% of respondents were college students;
> Response by age was consistent with the general population of the county, once under 18 residents are filtered out of the population (as this only sought adult participation)

As described above, research methods were adapted and data extrapolation techniques were used to prevent skewing the results toward groups who had significantly higher participation rates in the survey. In particular, respondents to this study were more likely to identify themselves as 'White/Caucasian" and as higher income earners than the general Census average for Leon County.

- The median household income for survey respondents was just over $75,000, which is considerably higher than the census average of $41,000;
- 1,271 (79.2%) respondents identified their "ethnic of racial group" as "White/Caucasian"; 142 (8.8%) identified "African American"; 89 (5.5%) offered "No response"; 36 (2.2%) selected "Latino/Latina"; 24 (1.5%) chose "Multi-racial"; 20 (1.2%) selected "Asian/Pacific Islander"; 10 (0.6%) chose "American Indian/Native Alaskan"; 9 (0.6%) selected "Other"; and 4 (0.3%) selected "Middle Eastern".

Programming Preferences

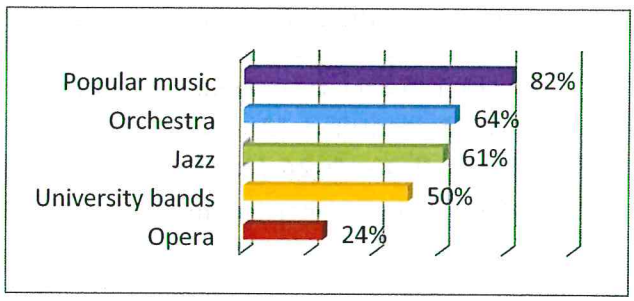
Concerts were the most popular type of event identified across *every* demographic group (race, gender, income, and age). As the table to the right illustrates, **survey respondents believe musical performances should comprise a significant portion of Cascades Park programming.**

Following concerts, community members prioritized festival and performance events. Data showed that art and cultural festivals, theater, outdoor movies, and holiday celebrations were each in high demand. Again, these rankings were fairly consistent across various demographic groupings.

To generate these results, respondents were asked to place each of the events listed in the following categories: "Would not miss it!"; "Would probably be there"; "Might attend"; and "Not interested." Respondents were then asked to rank the events within each category. Based on these responses, the event types were then weighted and scaled, with the most popular response ("Concert") weighted as the benchmark of 1.00.

Some events that were not top priorities among the total population were ranked very high by those respondents who were likely to participate. For example, while "Run/Walk event" was not identified by many respondents as a "can't miss" event, for those who did categorize it near the top made it a top priority (mean = 2.47). Conversely, "International fair" events were generally supported by the total population, and yet not seen to be a top priority amongst most respondents (mean = 4.28).

Type of Event	Weighted Popularity
Concert	1.00
Art Festival	0.85
Cultural Festival	0.76
Theater Performance	0.75
Holiday Celebration	0.72
Outdoor Movie	0.72
Dance Performance	0.51
International Fair	0.51
Charity Event	0.31
Run/Walk Event	0.30
Educational Event	0.29
University Event	0.27
Environmental Awareness Event	0.27
Public Lecture	0.25
Health Event	0.22
School Program	0.21
Corporate Function	0.16
Religious Service	0.15



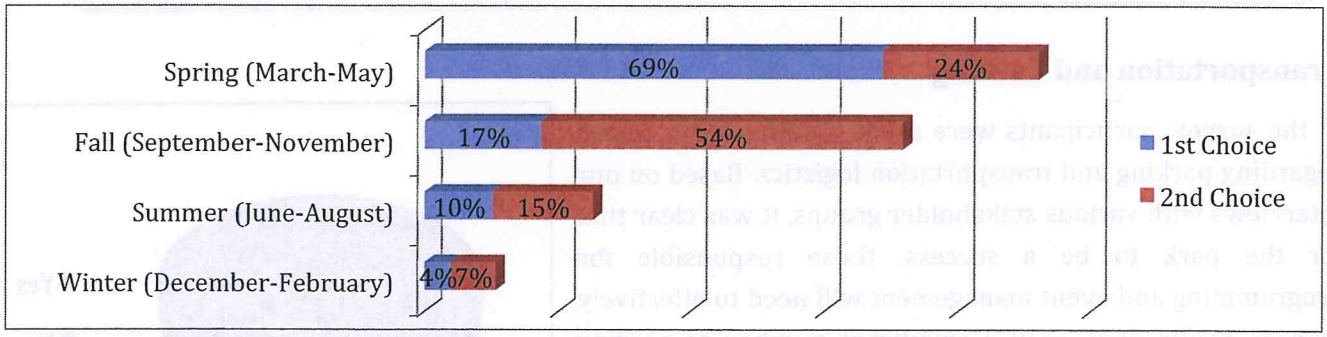
Respondents who listed "Concert" as a programming priority were also asked what type of musical performance they would like to attend. Popular music forms such as R & B, Country, Rock, and Hip Hop were most popular, followed by orchestra/symphony, jazz, university band performances, and opera.

Realizing that there may be other types of events the community would like to bring to Cascades Park (than offered in the list above), we asked respondents in an open-ended question to identify "What other types of events would you like to see held in Cascades Park?" We received almost 1000, often very specific, responses, the most popular of which are listed below (listed alphabetically):

- Beer/Wine Festival
- Bicycle races
- Book Fair
- Charity events
- Chili cook offs
- Circus events
- Climbing events
- Comedy
- Craft Fairs
- Culinary shows
- Disc golf
- Entertainment for kids
- Family fun day
- Farmers Market
- Fashion shows
- Fine art shows
- Fitness classes
- Flea Market
- Food Festival
- Food truck roundups
- Market days
- Obstacle courses
- Pet activities
- Picnics
- Playgroups for kids
- Poetry Reading
- Political events (debates, rallies, etc.)
- Talent shows
- Weekly park runs
- Workshops for kids
- Yoga

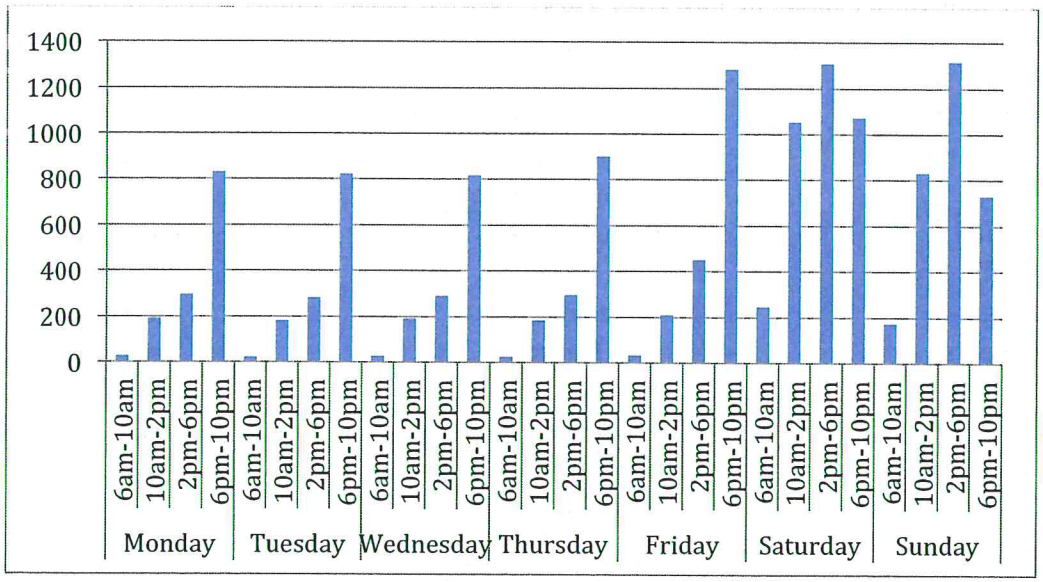
Scheduling Preferences

Not only were we interested in determining what types of events residents want to see take place at Cascades Park, but we were also interested in which seasons residents would be most likely to attend an event in the Park. As the graphic below illustrates, **respondents overwhelming favored the spring and the fall, with spring being the first choice** (of the four seasons) by more than two-thirds of participants. Fall was the most popular second choice, meaning that it was much preferred to summer and winter despite not being as popular as spring. These finding suggests that Park planners should be cognizant of the outdoor conditions (heat in the summer, rain and cold temperatures in the winter) when planning events for this outdoor venue.



Park planners should also consider the time of day and day of the week most likely to appeal to the broadest population when developing both one-time, annual and recurring programs. Regarding the time of day/week, participants in our study predictably identified **Friday nights, Saturdays, and Sundays as those time periods when they would most likely attend** an event or program. As the chart below

illustrates, the **vast majority of respondents chose the Friday 6pm-10pm, Saturday 2pm-6pm, and Sunday 2pm-6pm time slots as the most preferable to hold an event in the Park.**

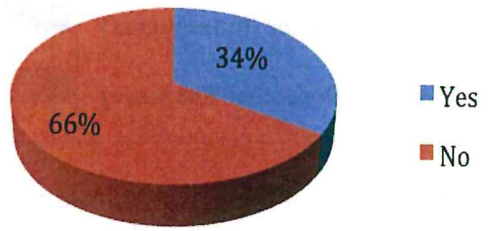


However, it is important to note that when the results were filtered by the variable "number of children under the age of 18 living in your household," **those respondents with children were significantly more likely to identify mid-day (10am-2pm) and early afternoon (2pm-6pm) within the week (Monday through Friday) as viable time periods for holding events.** These respondents were also much more likely to prioritize children's programming.

The data suggests that in order to maximize participation, major events should take place on the weekends. It should be noted, however, that families with children living at home seem interested in attending mid-week events held in the park.

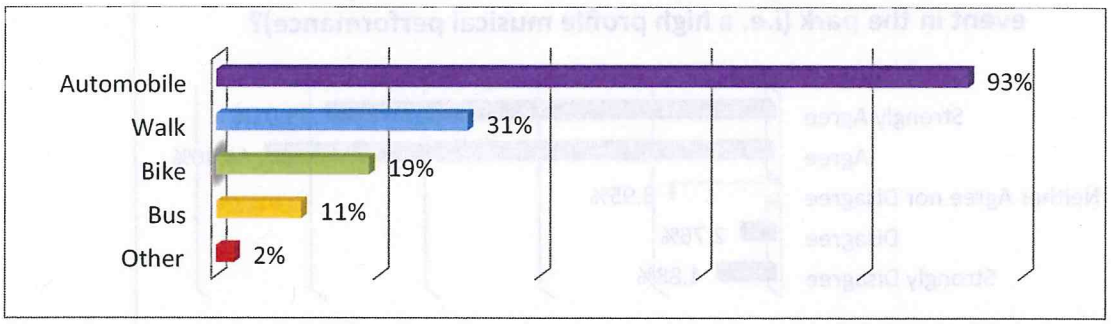
Transportation and Parking

In the survey, participants were asked a series of questions regarding parking and transportation logistics. Based on our interviews with various stakeholder groups, it was clear that for the park to be a success, those responsible for programming and event management will need to effectively manage traffic flow, avail a significant number of parking spaces in and around the park, and communicate transportation logistics to park patrons in advance of major events.



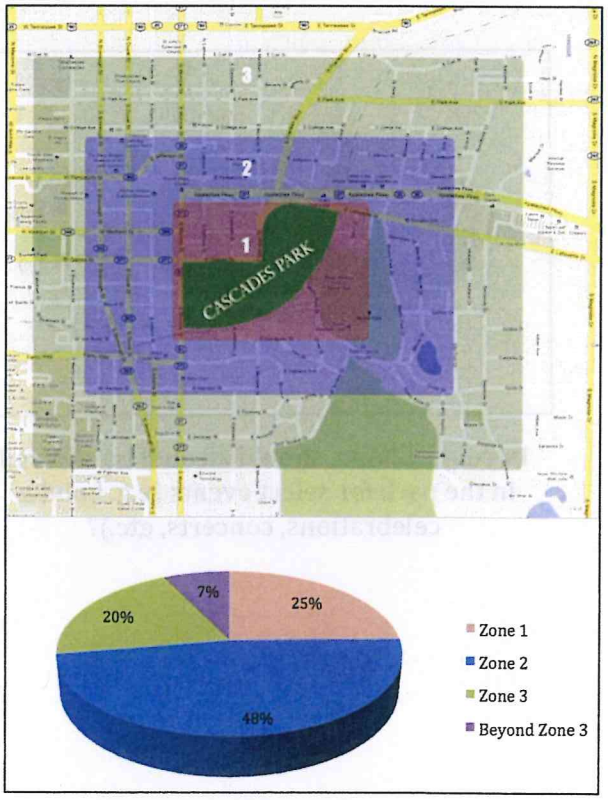
Is travel time/distance to Cascades Park a factor that would influence your decision?

For nearly two-thirds of respondents, the location of Cascades Park is not something that would deter them from attending an event being held there. This is likely due to the park's central downtown location. When asked "What mode(s) of transportation would you and/or your family use to get to Cascades Park (select all that you are likely to use)?", an overwhelming majority (93%) of respondents selected the automobile as the primary or sole mode of transportation. It is important to recognize that a major event held in the Park could potentially bring 2,000 or more automobiles into the streets and lots surrounding the Park.



It should also be noted that **31% of respondents chose "walk" and 19% selected "bike," meaning that many park patrons intend on biking or walking from their work or homes to the park, or driving into the downtown area, parking their cars, and then walking or biking to an event.**

When asked "How far away from Cascades Park would you be willing to park for a major event?," respondents overwhelming chose the combination of Zones 1 and 2 as illustrated in the graphic to the right (approximately 73%). Asked to select the outermost zone from which they would be willing to walk to the park, survey participants chose the area comprised of roughly a two-block radius surrounding the park.

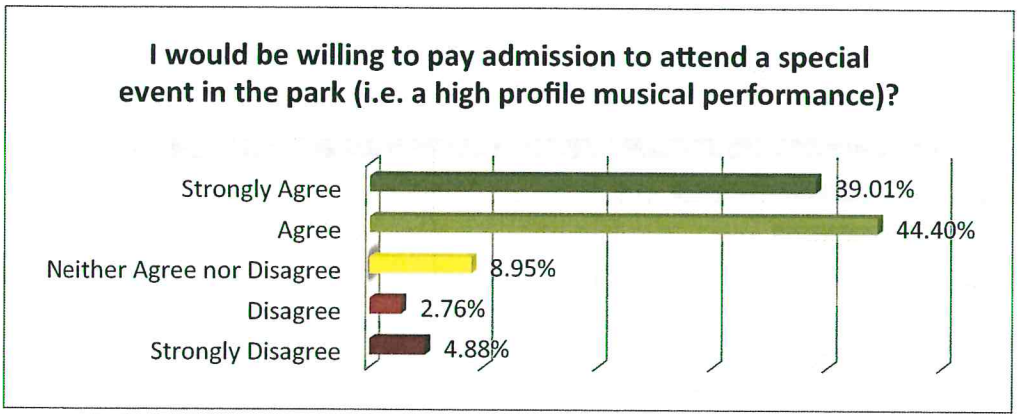


Parking availability for Cascades Park is as follows; there will be 1,514 parking lot spaces around the park and an additional 4,866 spaces in parking garage structures within a few blocks of the Park, with a total parking capacity of 6,380 spaces. Furthermore, StarMetro is already making preparations to accommodate park patrons. "Accessibility to Cascades Park will be one of the keys to its success," said Ron Garrison, executive director of StarMetro. "StarMetro will serve the new park with the Tall Timbers route—making the park accessible to the entire community with just a bus ride."

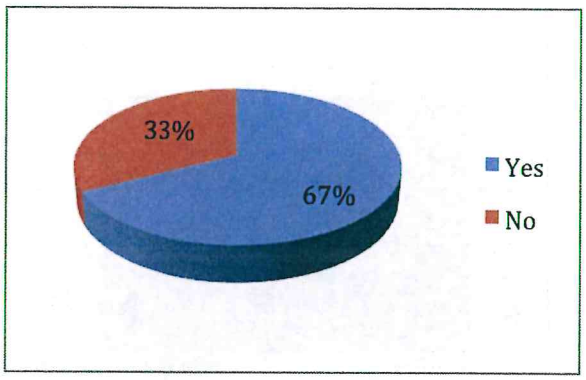
Ticketed Events and Alcohol

Two other key issues related to park programming were charging admission to attend select events and the consumption of alcohol at specific park events.

As the chart below demonstrates, the community **overwhelmingly supports charging admission fees for certain events.**



Of course, these types of fee-based events will necessitate extensive logistical coordination, from parking to organizing space (partitions, gates, etc.), to partnerships with ticketing agencies, to the acquisition and storage of seats and barricades.



In your opinion, should alcohol be allowed in the park for select events (e.g. holiday celebrations, concerts, etc.)?

Through our interviews with City and County leaders, as well as managers of comparable venues, we broached the subject of allowing alcohol in the park. **The community members who responded to our survey favored allowing alcohol in the park for select events such as major concerts, celebrations, or festivals.** In the various forms of feedback we received (through the survey and interviews with key stakeholders to our discussions with managers at comparable venues), the consensus **was that events where alcohol is allowed should be limited to a few select dates throughout the year** and that alcohol should not be allowed in the park during regularly scheduled programs.

5. Lessons Learned from Other Parks

Based on feedback from the survey that showed the high demand of concerts and activities involving a stage, we conducted on-site visits, phone interviews, and web-based research of nearly three-dozen existing parks with amphitheaters to identify best practices, and lessons learned, of comparable venues. Based on this research, we have concluded that a viable amphitheater offering the public a wide range of both professional and community programs may be an essential factor in the long-term success of Cascades Park. Community members overwhelmingly demonstrated their support for high-quality amphitheater programs by listing concerts, art festivals, theater, holiday celebrations, outdoor movies and dance performances as the events they would most like to attend at the Park. Nearly all of those events would work best in an amphitheater setting. Survey respondents proposed and supported a wide variety of other events at locations throughout the Park, and those will clearly attract enthusiastic supporters from throughout the community.

Best management practices and amenities crucial to the success of flourishing amphitheaters in cities across the country have been identified. Parks with similar amenities, goals, and specifications to those proposed at Cascades Park were identified. From our research, we concluded that an exmplary model for our amphitheater is the St. Augustine Amphitheater located in Anastasia State Park in Florida's oldest city. The St. Augustine Amphitheater has a rich history of success and is about the same size as Tallahassee's. It is worth noting that former President Bill Clinton is scheduled to speak at the St. Augustine Amphitheater in March. Imagine how a former president would be received as the speaker at an amphitheater event in our Capital city.

The summary of our research findings is as follows:

Programming

There are two primary ways in which amphitheaters book their acts: hiring staff who typically have extensive experience in the entertainment industry and/or contracting with promoters. St. Augustine (FL) and the Tuscaloosa Amphitheater (AL), which opened last year, both use promotion companies, but have internal paid staff to proactively plan and organize events. Both consider it essential to engage experienced professionals to navigate their programs through the treacherous shoals of the entertainment industry. The amphitheater at the North Carolina Museum of Art in Raleigh, however, uses a staff person who previously booked acts at music festivals to schedule performances.

There is a wide range in the cost of performers booked by the amphitheaters we researched. The Santa Barbara Bowl in California books leading acts, including the Eagles, Paul Simon and Janet Jackson, that charge approximately $500,000 per performance. Tuscaloosa is a mid-range amphitheater, booking acts—Alabama, Lynyrd Skynyrd and Steely Dan—that charge about $250,000 per performance. The North Carolina Museum of Art books acts in the $25,000 range, including two scheduled to perform at 7 Days of Opening Nights in February and March—Bela Fleck and Trombone Shorty. The Levitt Pavilions in Los Angeles, Pasadena, Memphis, Arlington (TX), Bethlehem, Pennsylvania and Westport, Connecticut, book

acts in the $2,500 to $7,500 range. Among acts booked by the Levitt Shell in Memphis last fall were Enter the Haggis, Latin Heritage Celebration and Hubert Sumlin with the Kenny Brown Band.

Scheduling

Amphitheaters typically operate seasonal schedules, from late spring to early fall in colder climates and longer in warmer locations. The Gerald R. Ford Amphitheater in Vail, Colorado, operates a May-to-August season. The Santa Barbara Bowl stages about 25 concerts between April and October. St. Augustine operates year-round, although it focuses on community events rather than touring acts in the winter months. Given the similarities in climate of both places, St. Augustine is a good model for scheduling at our amphitheater. Our warmer weather locale could be an asset in booking acts during the off-season when venues in colder areas are closed.

Seating

Amphitheaters we researched ranged in size from 540 seats (Forest Theatre Amphitheater at Carmel-by-the-Sea, California) to 7,500 seats (Tuscaloosa). Larger amphitheaters, including St. Augustine and Tuscaloosa, tend to offer a mix of covered and uncovered seats. All of the seats at many other amphitheaters are open to the elements. None of the 4,500 seats at Santa Barbara are covered.

Amphitheaters typically charge premium prices for covered seating and the seats closest to the stage. Box seats at Tuscaloosa sell for $30,000 and include up to eight season tickets and access to the Mercedes-Benz Club. Seating policies range from 100 percent reserved to completely open. All 1,400 seats at the Humphrey's-by-the-Bay Amphitheater in San Diego are reserved. Levitt Memphis, with a seating capacity 1,000, features open lawn seating: first come, first served. The 2,400-seat Iroquois Amphitheater in Louisville, Kentucky, offers permanent seating with a partial roof to protect against rainouts. In many cases ticket sales are final, rain or shine. Sugarland cancelled a concert at Tuscaloosa's amphitheater because of bad weather and required payment even though they did not perform.

Sponsorships

At the high end, global corporations have sponsorship agreements with fortunate amphitheaters. Such sponsors help cover costs, easing the financial burdens facing those amphitheaters. Mercedes-Benz, which makes SUVs nearby, is a major sponsor of the Tuscaloosa Amphitheater. Other major sponsors we identified are Coca-Cola and Budweiser. Beer and wine manufacturers and distributors appear to be the most prevalent sponsors of amphitheaters. Major sponsors at the Meyer Amphitheater in West Palm Beach and Vail include Budweiser, Jagermeister and Red Bull. Lexus sponsors Humphrey's-by-the-Bay. Without a significant industrial base, acquiring major corporate sponsors in Tallahassee is likely to require creativity and ingenuity. However, many of the facilities we researched have found ways to operate successfully without major corporate sponsors. The Cuthbert Amphitheater in Eugene, Oregon lists 17 sponsors, including the local newspaper, a television station and five craft breweries. St. Augustine's sponsors are local businesses.

Sound and lighting

We received a variety of opinions from the amphitheaters on the best way to handle the sound and lighting systems essential to the successful staging of concerts. A sound system that might work fine for a local performing arts group probably will not meet the needs of professional entertainers who are touring the country. St. Augustine and the Cuthbert Amphitheater in Eugene are equipped with top-quality sound and lighting systems. Managers of amphitheaters that feature their own sound and lighting systems cautioned that the roof and walls must be strong enough to support the weight of the equipment, which can be considerable.

Other amphitheaters advised against installing expensive sound and lighting equipment, saying it is a waste of money because most touring acts prefer to use their own equipment. They said it is better to either own less expensive equipment adequate for local performances or rent equipment as needed. Santa Barbara Bowl relies entirely on rented equipment to provide sound and lighting when the performers do not bring their own.

A number of the amphitheaters we surveyed are located next to residential neighborhoods and must deal with noise issues. The City requires Santa Barbara Bowl concerts to end by 10 p.m. and limits noise levels to 100 decibels at the soundboard. Tuscaloosa has a similar noise level restriction, but the executive director said it is not a problem because touring acts use technically sophisticated sound systems that contain most of the sound within the amphitheater.

Back stage

Model amphitheaters typically provide dressing rooms, green rooms, restrooms, kitchens and other back stage facilities to ensure the comfort and security of touring acts and their crews. These facilities are usually located adjacent to the stage. St. Augustine provides full back stage facilities including dressing rooms, green room, production office, lounge, storage and production facilities. Tuscaloosa has similar facilities located in five buildings immediately behind the stage. The executive director of Tuscaloosa said performers will not be happy and may shun amphitheaters where back stage facilities are not immediately adjacent to the stage. "Back stage is critical," she said. "It has to be completely separated from the general public."

Certain acts, especially theater companies, require walls behind and on the sides of the stage to facilitate their productions.

Catering

Catering in this case is a catch-all category for two distinct areas: 1) food and beverage service to the public and 2) feeding the performers and other workers. Food and beverage service is an important ingredient in the success of amphitheaters. Some amphitheater managers said it works best to serve simple foods such as hot dogs and French fries to patrons. They said most of the food and beverages are purchased and

consumed before or between shows, if there are two acts, and the lines should move quickly to accommodate everyone. Food trucks have their place, they said, but are too slow and do not work well as the source of food and drinks at performances.

Contracting food and beverage service and/or caterers is a common practice. St. Augustine and Tuscaloosa rely on outside contractors to provide food and drinks to patrons. At Tuscaloosa, the caterer's split is 55 percent of food and drink revenues. West Palm Beach recommended engaging several local restaurants to provide a variety of dining options to patrons.

The Santa Barbara Bowl relies on three part-time staffers to prepare food for patrons. The Levitt Pavilions contract with caterers. Another model is preparing food for patrons in house. State employees working in the cafeteria at the North Carolina Museum of Art handle food preparation there.

Amphitheater managers recommend that back stage facilities include kitchens to prepare meals for the performers, their crews and facility workers. The Tuscaloosa caterer prepares up to 100 back stage meals at a time. The facility has four kitchens. The cook who prepares back stage meals at Santa Barbara has worked there for 35 years and has a loyal following among entertainment industry stars.

Box Office

It is common for amphitheaters to contract with outside ticket sellers. St. Augustine and Tuscaloosa use Ticket Master. Even so, they need staff on site to handle ticket sales at the gate. Foundation managers said they typically rely on paid employees to sell tickets. Two of the 10 Santa Barbara employees are ticket sellers.

Ticket prices vary considerably depending on the size of the amphitheater and the cost of the act. Tickets for former President Bill Clinton's speech and an upcoming Tony Bennett concert at St. Augustine range from $35 to $85 each. The manager of the Santa Barbara Bowl, located in an affluent area in Southern California, said he could sell tickets to a Jimmy Buffett concert for $200 each. Ticket prices for concerts at the Sun Bowl Amphitheater in Sun City, Arizona, a retirement community, range from $12 to $25 each.

Finances

Revenues and expenses at St. Augustine are basically "break even." By contrast, in its first year of operation Tuscaloosa reported a profit of about $100,000, despite the tornado that devastated the area last year. Revenues for Tuscaloosa included $226,000 from box seat sales and $227,000 from sponsors. According to the Santa Barbara Bowl Executive Director, alcohol sales and ticket sales are the "crown jewels of revenue." Many of the other managers we spoke with agreed. Managers said profits on amphitheaters owned by local governments should be returned to the facility to pay for improvements and enhance programming.

Security

Government-owned amphitheaters either rely on local law enforcement agencies or hire private companies to provide security. The non-profit foundations typically rely on private security companies. The event coordinator at the city-owned West Palm Beach amphitheater recommended using the local police force to provide security.

Management

The most common options for managing amphitheaters are: 1) a local government agency under the direction of elected officials, or 2) a non-profit foundation headed by an appointed board of directors. Government-run facilities can be controlled by either a single agency or a joint agency comprised of some combination of city, county, state or university employees, similar, in effect, to the original Blueprint 2000 model. St. Johns County developed a new department to oversee the production, programming, ticketing and operation of the amphitheater. They have eight full-time cultural events staffers. Tuscaloosa is controlled by the city and was constructed as part of a downtown renewal project along the banks of the Black Warrior River. The executive director is a city department head. The city owns and runs the 3,500-seat Meyer Amphitheater in downtown West Palm Beach but contracts with promoters to provide services. State employees who work for the North Carolina Museum of Art manage the amphitheater there.

The Santa Barbara Bowl is managed by a foundation that leases the facility from the county. The foundation has 10 employees handling everything from programs to ticket sales to maintenance. The Levitt Pavilions Foundation is providing grants of $1.2 million over five years to the six pavilions it supports. The executive director said Cascades Park could be eligible for a $1.2 million grant if it meets the foundation's strict eligibility requirements. Levitt pavilions must be managed by a non-profit Friends of Levitt Pavilion foundation, book at least 50 free professional concerts a year and operate within a $500,000 annual budget. Levitt Pavilions must be owned by local government but managed by the foundation. Local government is responsible for security and maintenance with the pavilions handling fund-raising, booking, promotions, food and beverage service.

Other issues

Marketing events at amphitheaters frequently involves a combination of promoters and staff. Maintenance is the responsibility of public employees at some of the government-owned amphitheaters but is usually contracted out. Several managers recommended engaging entertainment lawyers to review contracts, which can exceed 60 pages, with performers.

6. Programming and Long-Term Sustainability Recommendations

Tallahassee and Leon County have a rich history of operating outstanding public parks. Cascades Park is unique to Tallahassee as it will include historical displays, fountains, gardens, areas for playing with children and pets, activity trails, relaxation and nature viewing areas, and also an amphitheater. Residents and students who participated in the survey came up with a long list of activities and events they want to see incorporated into the Cascades Park programming plan. Their ideas are exciting!

What makes Cascades Park even more unique is the opportunity for growth at the amphitheater, a new park feature that comes with a set of responsibilities, risks and rewards. Drawing on the experience of successful amphitheaters, our community has an exciting opportunity to develop a facility that will be an attraction that offers local and nationally-recognized performances and events. The Tallahassee Symphony, other musical groups, and local dance and theater groups are interested in staging performances there. The facility could also serve local interests by hosting events such as graduations, religious services and community celebrations.

To draw in diverse audiences and activities, the goal should be to hold several community activities or events throughout the park, in addition to acts and activities taking place at the amphitheater. These events could include everything from free performances by University students to foot/adventure-races, festivals and fund-raisers, to identify but a few of the opportunities. Ensuring the park is widely used for successful community events is every bit as important as booking concerts at the amphitheater. We have identified and talked to dozens of community groups that are eager to use the park for their events. Businesses have expressed interest in relocating activities to the park, particularly Food Truck operators. Some organizations are already trying to schedule events for next fall when the park opens.

Regularly Scheduled Programs

Based on our research, we recommend that an emphasis be placed on regularly scheduled events so park users begin to identify particular days/dates with specific events. The Tallahassee community has already proven the success of regularly scheduled events, including 7 Days of Opening Nights, Springtime Tallahassee, Red Hills Horse Trials, Downtown Get Downs, First Friday Gallery Hop, Shop Locally and many others.

Based on key stakeholder meetings and consumer feedback from the survey, following are a few ideas for regularly scheduled activities.

Idea: Lunch on the Lawn. Every Wednesday and Friday between 11-1 p.m.
This serves as a draw for our university students, families and people working in the area. This would include a food truck presence coupled with free performances from FSU, FAMU, and TCC students. Each University would provide 52 weeks of free mini-performances varying from dance, musical or theater.

Idea: JAM Session. Every Thursday evening. With the guidance of professional artists, this would be a series of free 45-minute interactive sessions that encourage movement along with singing, dancing, playing music.

Idea: Movies on the Lawn. Held the first Saturday evening of the month. Work with the FSU film school and other organizations such as Keep Tallahassee-Leon County Beautiful to establish a calendar for free movies on the lawn.

Idea: Sunday Morning Sunrise Service. Sunday morning. Work with local faith-based groups to establish a sunrise service to take place in the park.

Idea: Farmers Market. Weekly farmers' market featuring locally grown products.

Idea: Speaker Series. Once per month, offer a speaker to present in the park. We recommend the majority of these be offered for free, but once or twice per year a ticketed event could be offered to offset the booking fee for a nationally-recognized speaker.

Idea: Yoga Rocks the Park. Weekly in the morning. A professional instructor would teach a yoga session in the park. This could also be expanded to a general exercise session in the park and also a parent-child oriented exercise session in the park.

Idea: Signature festivals, events and concerts that would be held annually in the park. Many opportunities exist to move certain annual events to the park. By changing venues, longstanding events have the opportunity to reinvent and/or revitalize their functions in a new setting. Opportunities lie with free and fee-based events with groups such as Springtime Tallahassee, 7 Days of Opening Nights, Shakespeare in the Park, Tallahassee Ballet's annual showcase, and many more.

Idea: Art in the Park. A free outdoor art exhibit provided by the Master Craftsman Studio that would rotate every quarter throughout the year. For example, exhibits would change on Jan. 1, April 1, July 1, October 1. Art could be displayed throughout the park or in specific areas.

Grand Opening Launch Activities

Based on key stakeholders' interest in providing free performances or activities during the Grand Opening celebration, we recommend that the Grand Opening take place over a series of two weeks.

Security, parking, emergency services, clean up and directional/way-finding signage should be considered and established in time for the Grand Opening celebration. Star Metro and Keep Tallahassee-Leon County Beautiful have already expressed an interest in being involved.

Additionally, promotion of the Grand Opening events should be done locally and regionally by garnering in-kind media sponsorships with print and electronic media outlets. The Cultivate Cascades team has already begun discussions with potential media partners. To better reach young professionals and students, an integrated social media campaign that includes everything from Facebook and Twitter to Pinterest and Instagram should be utilized to promote relevant launch activities. Securing in-kind support from a local public relations firm and social media firm would be beneficial.

The number one response to the question: "What types of events who you like to see included as part of the Cascades Park Grand Opening celebration?" was **concerts**.

Most respondents thought the Grand Opening event should feature a top performing artist or group. This could serve as a "showcase event" for the Grand Opening. The responses included Country music, Pop, R&B, Hip-Hop, and Classical music genre. Put simply, the Tallahassee community craves musical performances. Second to concerts was the desire to see local musicians and bands, local high school bands, bands from both FAMU and FSU, local jazz musicians and country artists, Community Drum Circle, Tallahassee Symphony Orchestra, The Boys Choir and other choirs in the community. In addition, the following events were highly ranked (listed in alphabetical order):

- Arts and Crafts Vendors
- Beer Garden
- Children's games and activities (art activities, scavenger hunt, hay rides, bouncy house, face painting, bean bag toss, magicians, etc.)
- Dance Performances
- Fireworks
- Food Festival
- Food Truck Vendors
- Historical Tours and Re-enactments
- Run/Walk Events
- Sporting Events
- Theater Performances
- Wine Festival

Research identified that either aspects of the following events or the entire events themselves could be relocated to take place in the park either to coincide with the Grand Opening festivities or to take place in the park for the long-term (listed in alphabetical order):

- Art in the Park
- Downtown Getdown
- Farmer's Market
- July 4th fireworks/celebration
- Pops In The Park
- Springtime Tallahassee (including run)
- Winter Festival (including Jingle Bell Run)

To garner greater diversity of Grand Opening featured events/activities, certain incentives should be offered for groups participating in the Grand Opening celebrations. For example, we recommend not charging vendors who are providing free activities or resources at the Grand Opening. This would include waiving the Food Truck location fee, waiving the alcohol registration fee and other fees. The overall goal of the Grand Opening festivities would be to involve as many relevant groups and audiences as possible so guests obtain a taste of what types of activities will occur in the park throughout the year.

An application process for participation in Grand Opening festivities should also be considered. Based on initial conversations, there are plenty of groups willing to offer free activities or performances.

Community Planting and Building Day

Preliminary plans are in place to implement a community work day in September or October 2012 that builds an interactive, educational-related children's play area with the aim of incorporating plants and landscaping representing Florida's diverse environment.

This area would not only help keep children active, but provide many health benefits garnered from outdoor play. The community build day will allow Tallahasseans an opportunity to see the park before the grand opening while also giving them something to be part of, and in the end, take pride in the result.

A date and exact area in the park must be identified before planning can move forward. Potentially, this public-private partnership could serve as an example for other parks in the United States.
Partners already expressing an interest in the community build day include:

- FAMU College of Agriculture
- University of Florida Institute of Food and Agricultural Sciences
- From the Ground Up
- Esposito's
- Tall Timbers
- Get Outdoors Florida
- Master Craftsman Studio
- *Tallahassee Democrat*

Programming Management

Our team has focused on researching best practices at other community parks, including some with amphitheaters, to facilitate the development of a Cascades Park programming plan. The goal is to assist local government and community leaders as they develop a park that attracts a diverse group of Tallahassee citizens and also places Tallahassee on the regional and national outdoor cultural/entertainment facility map.

The management team should be skilled in planning and implementing ALL programming and scheduling of activities in the park. Ideally, the team should possess the qualifications to manage functions such as operations, marketing, food and beverage service, seating, fund-raising, sponsorships, corporate

partnerships, and if needed, ticket sales. The management team should have be able to work closely with booking agents, promoters and touring acts.

Successful management structures at other venues have included one or more staff member with the skills and knowledge to schedule events throughout the park. Staff needs to ensure that the park either owns or can quickly rent the facilities and equipment community organizations need to make their events successful.

Our research shows a variety of options for management of the park:

- A government employee(s) dedicated solely to the park
- A private contractor
- A combination of the above
- A Foundation/Non-profit

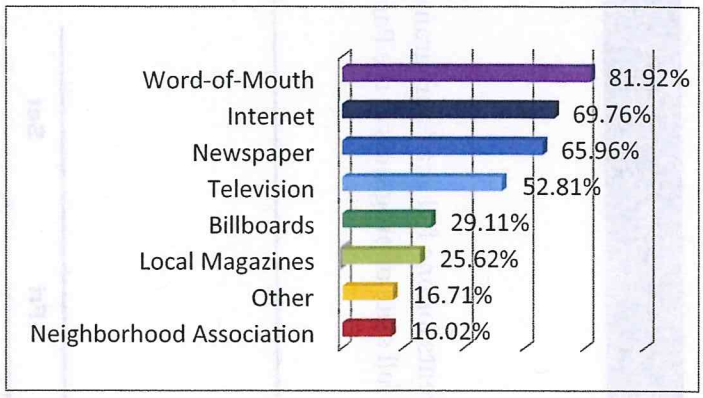
We recommend the creation of a Cascades Park Citizens Advisory Committee. This committee will serve in an advisory capacity to:

- Assist in the development of Cascades Park's mission and policies;
- Assist in the programming of Cascades Park;
- Review and recommend long range planning and budgeting for Cascades Park;
- Serve as liaisons to the community, increasing support and awareness of Cascades Park.

General Park Considerations

- Security, parking, emergency services, clean up and directional/way-finding signage should be established.
- Keep Tallahassee-Leon County Beautiful has already expressed interest in assisting with park beautification.
- Star Metro could be a resource for transportation needs for large community events. In addition, our team has spoken with Start Metro staff to ensure considerations are made for appropriate access to the park. Also, FAMU is working to ensure there is access for students through their transportation system.
- Landscape design, lighting, police presence and emergency phones will help ensure the safety of visitors while utilizing the park.
- Tools that market activities in the park should be established such as a comprehensive website and an e-newsletter, as well as links to/from local government sites.
- The goal should be to run a facility that makes enough money to sustain its operations. Excess revenues should be dedicated either largely or totally to ongoing operations and future improvements of the park.

Moving forward, the Park's management team should also work with groups using the park to help them market their events. Based on our research, it is clear that residents learn about various community events through a wide variety of mediums, ranging from word-of-mouth to the *Tallahassee Democrat* and other forms of print media. However, it seems quite clear, that while it is important to publicize events being held at the park, it will be equally critical to involve members of the community (and from various community groups) in the planning, development, and promotion of park programs.



Appendix I: Sample Events Calendar

The following sample calendar is meant only as an illustrative example; a hypothetical schedule of events for one full year's programming at Cascades Park. Each event described below, as well as the associated date and time, is only intended to show what a full slate of programs at the Park might look like. This should have no bearing on policies related to, or administration of, the park moving forward.

October 2012

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1	2	3	4	5	6
7	8	9	10	11	12 Ribbon Cutting 10 AM	13 Kick Off Events 1 PM - 9 PM
14	15 Arts in the Park 1 PM - 5 PM	16	17 Lunch on the Lawn	18 JAM Session	19 Lunch on the Lawn	20 Cascades 5k 7:30 AM
21 Sunday Morning Sunrise Service	22	23 Stories & Puppets 10 AM - 12PM	24 Lunch on the Lawn	25 JAM Session	26 Lunch on the Lawn	27 Fall Festival 2 PM - 6 PM
28 Sunday Morning Sunrise Service	29 Yoga Rocks the Park	30	31 Lunch on the Lawn			

November 2012

Sun	Mon	Tue	Wed	Thu	Fri	Sat
				1 JAM Session	2	3 Coffee Bark 7-9 AM TIM MCGRAW 7 PM
4 An Afternoon with Shakespeare 3 PM	5 Yoga Rocks the Park	6	7 Lunch on the Lawn	8 JAM Session	9 Lunch on the Lawn	10 Speaker Series
11 Sunday Morning Sunrise Service	12 Monday Matinee Park Plays 3:30 PM	13	14 Lunch on the Lawn	15 JAM Session	16 Lunch on the Lawn	17 Green Market at Cascades 8 AM - 2 PM
18 The Story of the 1st Thanksgiving 2 PM	19 Yoga Rocks the Park	20	21 Lunch on the Lawn	22 Thanksgiving Turkey Trot 9 AM	23 Lunch on the Lawn	24
25 Sunday Morning Sunrise Service	26 Yoga Rocks the Park	27 Stories & Puppets 10 AM - 12PM	28 Lunch on the Lawn	29 JAM Session	30 An Evening with Art & Wine 7PM	

December 2012

Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1 Coffee Bark 7-9 AM
2 Sunday Morning Sunrise Service	3 Yoga Rocks the Park	4	5 Lunch on the Lawn	6 JAM Session	7 Winter Festival of LIghts 6 PM - 10 PM	8 FSU Art Exhibit & Tallahassee Symphony 3 PM
9 Winter Walk 5k 8 AM	10 Yoga Rocks the Park	11 Stories & Puppets 10 AM - 12PM	12 Lunch on the Lawn	13 JAM Session	14 Darius Rucker 7 PM	15 Movies on the Lawn
16 Tallahassee Ballet Nutcracker 3 PM	17 Yoga Rocks the Park	18	19 Lunch on the Lawn	20 JAM Session	21	22 Jingle Bell Run 8 AM
23 30 Walk Through Bethlehem 6 PM - 10 PM	24 31	25 Christmas	26	27	28	29

January 2013

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	31 Fireworks in the Park 8 pm	1 Happy New Year	2	3	4	5 Coffee Bark 7-9 AM
6 Sunday Morning Sunrise Service	7	8	9 Lunch on the Lawn	10 JAM Session	11 Lunch on the Lawn	12
13 Sunday Morning Sunrise Service	14 Monday Matinee Park Plays 3:30 PM	15	16 Lunch on the Lawn	17 JAM Session	18 Lunch on the Lawn	19 Green Market at Cascades 8 AM - 2 PM
20 Sunday Morning Sunrise Service	21 Yoga Rocks the Park	22 Stories & Puppets 10 AM - 12PM	23 Lunch on the Lawn	24 JAM Session	25 Blues & Brews Festival 3 PM - 11 PM	26
27 Sunday Morning Sunrise Service	28 Yoga Rocks the Park	29	30 Lunch on the Lawn	31 JAM Session		

February 2013

Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1	2 Coffee Bark 7-9 AM Movies on the Lawn
3 Sunday Morning Sunrise Service	4 Yoga Rocks the Park	5	6 Lunch on the Lawn	7 JAM Session	8 Arts under the Stars 2 Day Exhibit 7 PM - 11 PM	9
10 Love to Run 5k 8 AM	11 Yoga Rocks the Park	12	13 Lunch on the Lawn	14 JAM Session	15 Lunch on the Lawn	16 Green Market at Cascades 8 AM - 2 PM
17 Sunday Morning Sunrise Service	18 Monday Matinee Park Plays 3:30 PM	19	20 Lunch on the Lawn	21 JAM Session	22 Lunch on the Lawn	23 Jerry Seinfeld LIVE - PM
24 Sunday Morning Sunrise Service	25 Yoga Rocks the Park	26 Stories & Puppets 10 AM - 12PM	27 Lunch on the Lawn	28 JAM Session	Lunch on the Lawn	

March 2013

Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1	2 Coffee Bark 7-9 AM Speaker Series
3 Sunday with Shakespeare 3 PM	4 Yoga Rocks the Park	5	6 Lunch on the Lawn	7 JAM Session	8 Lunch on the Lawn	9 Green Market at Cascades 8 AM - 2 PM
10 Sunday Morning Sunrise Service	11 Yoga Rocks the Park	12	13 Lunch on the Lawn	14 JAM Session	15 Irish Beer Bash 8 PM	16 Shamrock Run 5k 8 AM
17 Sunday Morning Sunrise Service	18 Monday Matinee Park Plays 3:30 PM	19	20 Lunch on the Lawn	21 JAM Session	22 Lunch on the Lawn	23 Community Service Day 9 AM - 3 PM
24 31 Sunday Morning Sunrise Service	25 Yoga Rocks the Park	26 Stories & Puppets 10 AM - 12PM	27 Lunch on the Lawn	28 JAM Session	29 Lunch on the Lawn	30 Easter Egg Hunt 10 AM

April 2013

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1 Yoga Rocks the Park	2	3 Brown Bag Lunch in the Park	4 JAM Session	5 Lunch on the Lawn	6 Coffee Bark 7-9 AM Movies on the Lawn
7 Sunday Morning Sunrise Service	8 Yoga Rocks the Park	9	10 Brown Bag Lunch in the Park	11 JAM Session	12 I LOVE the Beatles Music Festival	13
14 Sunday Morning Sunrise Service	15 Monday Matinee Park Plays 3:30 PM	16	17 Brown Bag Lunch in the Park	18 JAM Session	19 Lunch on the Lawn	20 Green Market at Cascades 8 AM - 2 PM
21 Community Service Day 3 PM - 6 PM	22 Yoga Rocks the Park	23	24 Lunch on the Lawn	25 JAM Session	26 Lunch on the Lawn	27 Hop into Spring 5k 8 AM
28 Sunday Morning Sunrise Service	29 Yoga Rocks the Park	30 Stories & Puppets 10 AM - 12PM				

May 2013

Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1 Lunch on the Lawn	2 JAM Session	3 Lunch on the Lawn	4 Coffee Bark 7-9 Movies on the Lawn
5 Sunday Morning Sunrise Service	6 Yoga Rocks the Park	7	8 Lunch on the Lawn	9 JAM Session	10 Lunch on the Lawn	11 Zac Brown Band 7 PM
12 Sunday Morning Sunrise Service	13 Monday Matinee Park Plays 3:30 PM	14	15 Lunch on the Lawn	16 JAM Session	17 FSU Symphony 7 PM	18 Brews & Crews Band Festival 4 PM - 10 PM
19 Sunday Morning Sunrise Service	20 Yoga Rocks the Park	21	22 Lunch on the Lawn	23 JAM Session	24 Lunch on the Lawn	25 Fun in the Sun 5k 7:30 AM
26 1ST ANNUAL CHILI COOKOFF 2 PM - 6 PM	27 Yoga Rocks the Park	28 Stories & Puppets 10 AM - 12PM	29 Lunch on the Lawn	30 JAM Session	31 Lunch on the Lawn	

June 2013

Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1 Coffee Bark 7-9 AM Movies on the Lawn
2 Sunday Morning Sunrise Service	3 Yoga Rocks the Park	4	5 Lunch on the Lawn	6 JAM Session	7 Summer Nights Concert Series TBA	8 Kenny Chesney 7 PM
9 Sunday Morning Sunrise Service	10 Monday Matinee Park Plays 3:30 PM	11	12 Lunch on the Lawn	13 JAM Session	14 Lunch on the Lawn	15 Green Market at Cascades 8 AM - 2 PM
16 Shakespeare Sunday 2 pm	17 Yoga Rocks the Park	18	19 Lunch on the Lawn	20 JAM Session	21 Battle of the Bands Festival 7 PM - 10 PM	22 2 PM - 10 PM
23 30 Sunday Morning Sunrise Service	24 Yoga Rocks the Park	25 Stories & Puppets 10 AM - 12PM	26 Lunch on the Lawn	27 JAM Session	28 Summer Nights Concert Series TBA	29 Community Service Day 9 AM - 3 PM

July 2013

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1 Yoga Rocks the Park	2	3 Lunch on the Lawn	4 4TH OF JULY CELEBRATION	5 Lunch on the Lawn	6 Coffee Bark 7-9 AM Big 4th 5k 8 AM
7 Sunday Morning Sunrise Service	8 Monday Matinee Park Plays 3:30 PM	9	10 Lunch on the Lawn	11 JAM Session	12 Summer Nights Concert Series TBA	13 Green Market at Cascades 8 AM - 2 PM
14 COMMUNITY PARK PICNIC	15 Yoga Rocks the Park	16	17 Lunch on the Lawn	18 JAM Session	19 Greek Festival 4 PM - 10 PM	20 Greek Festival 2 PM - 10 PM
21 Sunday Morning Sunrise Service	22 Yoga Rocks the Park	23 **Kid Concert 10 AM**	24 Lunch on the Lawn	25 JAM Session	26 Summer Nights Concert Series TBA	27 JAZZ-Y NIGHT 7 PM
28 Sunday Morning Sunrise Service	29 Yoga Rocks the Park	30 Stories & Puppets 10 AM - 12PM	31 Lunch on the Lawn			

August 2013

Sun	Mon	Tue	Wed	Thu	Fri	Sat
				1 JAM Session	2 Summer Nights Concert Series TBA	3 Coffee Bark 7-9 AM Movies on the Lawn
4 Community Painting Day 2 PM	5 Yoga Rocks the Park	6	7 Lunch on the Lawn	8 JAM Session	9 Lunch on the Lawn	10 Community Service Day 9 AM - 3 PM
11 Sunday Morning Sunrise Service	12 Monday Matinee Park Plays 3:30 PM	13	14 Lunch on the Lawn	15 JAM Session	16 Summer Nights Concert Series TBA	17 Green Market at Cascades 8 AM - 2 PM
18 Afternoon Music in the Park 3 PM	19 Yoga Rocks the Park	20	21 Lunch on the Lawn	22 JAM Session	23 Lunch on the Lawn	24 Back to School 5k 7:30 AM
25 Sunday Morning Sunrise Service	26 Yoga Rocks the Park	27 Stories & Puppets 10 AM - 12PM	28 Lunch on the Lawn	29 JAM Session	30 Lunch on the Lawn	31

September 2013

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1 Sunday Morning Sunrise Service	2 Yoga Rocks the Park	3	4 Lunch on the Lawn	5 JAM Session	6 Lunch on the Lawn	7 Coffee Bark 7-9 AM Movies on the Lawn
8 Picnic in the Park	9 Yoga Rocks the Park	10	11 Lunch on the Lawn	12 JAM Session	13 Shakespeare in the Park 6 - 10 pm	14 6 - 10 pm
15 Sunday Morning Sunrise Service	16 Monday Matinee Park Plays 3:30 PM	17	18 Lunch on the Lawn	19 JAM Session	20 Lunch on the Lawn	21 Green Market at Cascades 8 AM - 2 PM
22 Sunday Morning Sunrise Service	23 Yoga Rocks the Park	24 Stories & Puppets 10 AM - 12PM	25 Lunch on the Lawn	26 JAM Session	27 Sugarland 7 PM	28 Speaker Series
29 Sunday Morning Sunrise Service	30 Yoga Rocks the Park					

APPENDIX #2

998052

INTERLOCAL AGREEMENT BETWEEN THE CITY OF TALLAHASSEE AND LEON COUNTY REGARDING PROGRAMMING FOR THE CAPITAL CASCADES STAGE AND CONCERT SERIES AT THE CAPITAL CITY AMPHITHEATER AT CASCADES PARK

THIS INTERLOCAL AGREEMENT ("Agreement") is made and entered into this 11th day of July, 2013, pursuant to the authority of Section 163.01, Florida Statutes, by and between the CITY OF TALLAHASSEE, a Florida municipal corporation (the "City") and LEON COUNTY, Florida, a charter county and political subdivision of the State of Florida (the "County") for the purpose of developing operational guidelines for the Leon County Division of Tourism Development Sponsored Events at the Capital City Amphitheater at Cascades Park ("Amphitheater") to be known as the Capital Cascades Stage and Concert Series. The City and County may be referred to collectively as "Parties".

RECITALS

WHEREAS, the Amphitheater has been created as an amenity in Cascades Park, utilizing both Blueprint 2000 funds and Leon County Tourist Development Tax proceeds; and,

WHEREAS, programming of the Amphitheater will include local festivals and local events as well as regional ticketed concerts, the Capital Cascades Stage and Concert Series; and,

WHEREAS, the City and County agree that the Amphitheater has been constructed as a venue for large outdoor concerts drawing the caliber of entertainment suitable to be a regional attraction in an effort to drive economic development through tourism; and that up to a maximum of ten (10) ticketed events will be scheduled to occur within the first eighteen (18) months of operation of the Amphitheater, ("Capital Cascades Stage and Concert Series"); and,

WHEREAS, the Parties also agree that the Amphitheater is intended to attract events that are oriented to the entire community in all of its diversity; and

WHEREAS, the Parties recognize the benefits of hiring a management company to develop and manage the programming of the Capital Cascades Stage and Concert Series at the Amphitheater and of establishing a volunteer committee to be known as the Strategic Team for Amphitheater Grand Entertainment ("STAGE"); and,

WHEREAS, the Parties recognize the need to establish guidelines and responsibilities for STAGE, City staff and County staff related to the Capital Cascades Stage and Concert Series. This Agreement is intended to establish those guidelines, which are limited to the Capital Cascades Stage and Concert Series Events.

NOW, THERFORE, in consideration of the following mutual promises, and representations set forth below, the sufficiency of which being acknowledged, the City and County do hereby agree as follows:

20130079183
THIS DOCUMENT HAS BEEN
RECORDED IN THE PUBLIC RECORDS
OF
LEON COUNTY FL
BK: 4564 PG:858, Page1 of 10
08/14/2013 at 09:04 AM,

BOB INZER, CLERK OF COURTS

SECTION 1. INCORPORATION OF RECITALS. The Recitals set forth above are hereby incorporated into this Agreement and made a part hereof as if set forth below.

SECTION 2. ESTABLISHMENT OF THE STRATEGIC TEAM FOR AMPHITHEATER GRAND ENTERTAINMENT (STAGE).

1. Purpose: There is hereby established a Strategic Team for Amphitheater Grand Entertainment, hereinafter "STAGE" or "STAGE Committee" to act as a "Focus Group" with regard to the Capital Cascades Stage and Concert Series held at the Capital City Amphitheater ("Amphitheater"). The STAGE Committee shall develop guidelines for the Capital Cascades Stage and Concert Series at the Amphitheater as set forth herein.

2. Membership: The STAGE Committee shall have seven (7) members. Membership of the STAGE Committee shall consist of the following:

a. Director of the Leon County Division of Tourism Development.

b. Director of the City's Department of Parks, Recreation, and Neighborhood Affairs ("PRNA").

c. Representative from the Cultivate Cascades Initiative Team of the Knight Creative Communities Institute ("KCCI") who will be replaced by a rotating appointment, as outlined below.

d. Representative appointed by the Myers Park Neighborhood Association.

e. Representative appointed by the Woodland Drives Neighborhood Association.

f. Representative from Seven Days of Opening Nights at Florida State University, appointed by Florida State University.

g. Representative from the Lyceum Series at Florida A&M University, appointed by Florida A&M University.

3. Membership Terms. The Director of the Leon County Division of Tourism Development and PRNA Director shall be permanent members. The KCCI, Myers Park Association, Woodland Drives Neighborhood Association, Seven Days of Opening Nights and Lyceum Series members shall serve two-year terms. Upon the expiration of the first two-year term the KCCI membership shall cease, and be replaced with a seventh member who shall then become a member representing the community-at-large appointed by either the City Commission or the Board of County Commissioners on a rotating basis for a two-year term. The Board of County

Commissioners shall appoint the first community-at-large member. Upon the expiration of the first two-year term for the Myers Park Association, the Woodland Drives Neighborhood Association, Seven Days of Opening Nights, and Lyceum Series members, those organizations shall have an opportunity to select a new member to represent each organization, or may reappoint the current member representative to the STAGE Committee for another two-year term.

4. STAGE Operations: The STAGE Committee shall be and act as a "Focus Group" of the Board of County Commissioners, which shall comply with all policies applicable to such committees. All meetings of the STAGE Committee shall be advertised, open to the public, and minutes of the meetings shall be taken. Pursuant to Section 6 herein, the City Manager and County Administrator, acting jointly are authorized to revise the membership of the STAGE Committee and its duties and responsibilities.

SECTION 3. STAGE COMMITTEE RESPONSIBILITIES.

The STAGE Committee shall make reports to the City Manager and the County Administrator, related to the Capital Cascades Stage and Concert Series on:

1. Developing a booking policy that will reserve certain priority dates for a maximum of ten (10) Capital Cascades Stage and Concert Series events to occur within the first eighteen (18) months of Amphitheater operation.

2. Coordinating a master calendar for the Capital Cascades Stage and Concert Series events.

3. Exploring various musical and performance genres.

4. Developing community-oriented and other cultural programming, reflective of the diversity of the Tallahassee-Leon County community.

5. Developing a plan for concert and event times for the Capital Cascades Stage and Concert Series consistent with the Amphitheater's hours of operation and this Agreement.

6. Developing a plan and procedure for special exceptions to Amphitheater hours of operation for federal, state, or locally recognized holidays, which special exceptions shall be submitted to and approved by the City Manager and County Administrator, acting jointly, in writing prior to the first event of the Capital Cascades Stage and Concert Series.

7. Developing a plan to address concerns, if any, of adjacent neighborhoods related to the Capital Cascades Stage and Concert Series.

8. Recommending the number of permissible Capital Cascades Stage and

Concert Series events to occur annually after the first eighteen (18) months of Amphitheater operation.

9. Reviewing on a monthly basis for the first twelve (12) months of Amphitheater operation all activity related to the Capital Cascades Stage and Concert Series. After the first twelve (12) months of Amphitheater operation, conducting such reviews on a quarterly basis.

10. Recommending whether earned profits from the Capital Cascades Stage and Concert Series, if any, should be expended for Amphitheater capital improvements and costs related to marketing the Amphitheater to attract performers and visitors to Leon County and the City of Tallahassee for the Capital Cascades Stage and Concert Series.

Pursuant to Section 6 herein, the City Manager and County Administrator are authorized to revise the duties and responsibilities of the STAGE Committee.

SECTION 4. CITY STAFF RESPONSIBILITIES.

City staff shall:

1. Conduct regular maintenance of the Amphitheater as part of routine Cascades Park operations.

2. Establish price lists for services provided by the City for the Capital Cascades Stage and Concert Series.

3. Allow the Capital Cascades Stage and Concert Series consisting of a maximum of ten (10) ticketed outdoor concerts to occur at the Amphitheater within the first eighteen (18) months of Amphitheater operation, provided all City permitting requirements are complied with.

4. Implement use agreements with owners of parking lots and facilities surrounding the park.

5. Create a traffic control plan which may include parking limitation signs in surrounding neighborhoods to limit ingress to adjacent neighborhoods during the Capital Cascades Stage and Concert Series events.

6. In the event that the Meridian Point Building is acquired by the City and becomes available for redevelopment within the initial five (5) year term of this Agreement or any subsequent two (2) year renewal term, it is recognized by the Parties that Amphitheater operations would benefit from dressing rooms, restrooms, production office, box office, catering space, which therefore shall be incorporated, if feasible, into the design of any proposed

redevelopment of the first level of the Meridian Point Building.

7. If the Meridian Point Building is acquired by the City, work with County staff to develop an agreement to share the costs of operating the building for the benefit of the Amphitheater.

8. Invoice the County, after completion of each Capital Cascades Stage and Concert Series event for the cost of City services, as specified in the City's Special Events Permit process.

9. Work with the Leon County Division of Tourism Development, the management company, if any, and the concert/event promoter(s) on all aspects of each Capital Cascades Stage and Concert Series event staging and production.

10. Provide services for the Capital Cascades Stage and Concert Series, as agreed upon in City's Special Events Permit process.

11. Work with the STAGE Committee and the Leon County Division of Tourism Development to address neighborhood concerns, if any.

12. Adjust neighborhood trash pickup schedules following a Capital Cascades Stage and Concert Series event, if necessary.

13. Work with County staff to assist the STAGE Committee in developing a plan, providing that profits from the Capital Cascades Stage and Concert Series are used for Amphitheater capital improvements and costs related to marketing the Amphitheater to attract performers and visitors to Leon County and the City of Tallahassee for the Capital Cascades Stage and Concert Series.

SECTION 5. COUNTY STAFF RESPONSIBILITIES.

County staff shall:

1. Provide for a private management company retained through a competitive selection process or budget for salary and benefits for a program manager, who shall be an employee of the County.

2. If the Meridian Point Building is acquired by the City, work with City staff to develop an agreement to share the costs of operating the building for the benefit of the Amphitheater.

3. Work with concert promoters to establish ticket prices and make all final

decisions on booking entertainment for each Capital Cascades Stage and Concert Series event.

4. After completion of each Capital Cascades Stage and Concert Series event and upon receipt of an invoice from the City, pay such approved costs to the City for services as agreed upon in City's Special Events Permit in accordance with the City's price list.

5. Provide any advance funding, where appropriate or necessary to book a Capital Cascades Stage and Concert Series event.

6. Provide funding, where appropriate, to enter into self-promotion or co-promotion agreements with concert promoters.

7. Maintain profit and loss records for each Capital Cascades Stage and Concert Series event. Revenues may consist of ticket revenues, sponsorships, concession fees, percentage of food and beverage sales, VIP hospitality area income, percentage of merchandise sales and other sources as identified. Costs may include, but are not limited to, fees due to the concert or event, promoter/entertainment, and related concert costs.

8. Work with City staff to develop a plan, which will provide that profits from the Capital Cascades Stage and Concert Series are used for Amphitheater capital improvements and costs related to marketing the Amphitheater to attract performers and visitors to Leon County and the City of Tallahassee for the Capital Cascades Stage and Concert Series.

9. Retain all profits earned, if any, from the Capital Cascades Stage and Concert Series events to be held within the first eighteen (18) months of operation of the Amphitheater, in an account to be managed by the County, specifically to use for Amphitheater capital improvements and costs related to marketing the Amphitheater to attract performers and visitors to Leon County and the City of Tallahassee. The County shall make available an annual statement of earned revenues from the Capital Cascades Stage and Concert Series for interested parties.

10. Issue a Request For Proposals, if necessary, and enter into an agreement for electronic ticketing.

11. Operate a box office and reconcile concert ticket sales and associated event costs with the concert promoter.

12. Through the Leon County Division of Tourism Development, market the Capital Cascades Stage and Concert Series events to regional audiences.

13. Develop and sell possible Capital Cascades Stage and Concert Series sponsorship opportunities, subject to PRNA approval, within the Amphitheater.

14. Unless a special exception for a holiday is submitted to and approved by the City Manager and County Administrator pursuant to this Agreement, require all entertainment provided at the Capital Cascades Stage and Concert Series to be completed not later than 11:00 p.m. on Fridays and Saturdays, and not later than 10:00 p.m. on Sundays through Thursdays. No Capital Cascades Stage and Concert Series event shall begin earlier than 7:00 a.m. on any day of the week.

15. Require the management company, if any, to comply with any noise ordinance enacted by the City or the County.

16. Obtain a City Special Events Permit for each Capital Cascades Stage and Concert Series event.

SECTION 6. CITY MANAGER AND COUNTY ADMINISTRATOR.

This Agreement authorizes the City Manager and the County Administrator to resolve all programming, policy, and governance matters that may arise during the planning, implementation, and operation of the Amphitheater for the Capital Cascades Stage and Concert Series. However, should the City Manager and County Administrator be unable to resolve such matters, then the provisions of Section 9B shall apply. The City Manager and County Administrator, acting jointly, are hereby authorized to enhance or revise the membership and responsibilities of the STAGE Committee as needed.

SECTION 7. EFFECTIVE DATE.

This Agreement shall be effective ("Effective Date") when filed with the Clerk of the Circuit Court pursuant to Section 163.01(11), Florida Statutes after approval and execution by both Parties.

SECTION 8. TERM, RENEWAL, TERMINATION, REVIEW.

The term of the Agreement shall be for a period of five (5) years commencing upon the Effective Date and shall be renewed automatically thereafter for two (2) year terms, unless either the City or County provides written notice to the other Party of its intent not to renew this Agreement, not later than sixty (60) days prior to the end of the then current term.

If either Party fails to comply with any of the material terms or conditions of this Agreement or otherwise defaults in any of its material obligations under this Agreement and shall fail, within sixty (60) calendar days after written notice from the other Party to correct such default or

noncompliance, the non-defaulting Party may, at its option, terminate this Agreement.

It is the intent of the Parties to conduct a joint City and County review of the contractual terms, conditions and performance of the Parties, to occur not less than eighteen (18) months after the Effective Date of this Agreement.

SECTION 9. MISCELLANEOUS.

A. Amendments.

The Parties hereby acknowledge that the terms hereof constitute the entire understanding and agreement of the Parties with respect to the subject matter hereof. No modification hereof shall be effective unless in writing, executed with the same formalities as this Agreement, in accordance with general law.

B. Conflict Resolution.

1. The Parties shall attempt to resolve all disputes that arise under this Agreement in good faith and in accordance with this section. The provisions of the "Florida Governmental Conflict Resolution Act" shall not apply to disputes under this Agreement, as an alternative dispute resolution process is hereby set forth in this section. The aggrieved Party shall give notice to the other Party in writing, setting forth the name of the Party involved in the dispute, the nature of the dispute, date of occurrence (if known), and proposed resolution, hereinafter referred to as the "Dispute Notice."

2. Should the Parties be unable to reconcile any dispute, the City Manager and County Administrator, or their designees, shall meet at the earliest opportunity, but in any event within ten (10) days from the date that the Dispute Notice is received, to discuss and resolve the dispute. If the dispute is resolved to the mutual satisfaction of the Parties, they shall report their decision, in writing, to the City Commission and Board of County Commissioners. If the City Manager and County Administrator, or their designees, are unable to reconcile the dispute, they shall report their impasse to the City Commission and Board of County Commissioners, who shall then convene a meeting at their earliest appropriate opportunity, but in any event within forty-five (45) days following receipt of a Dispute Notice, to attempt to reconcile the dispute.

3. If a dispute is not resolved by the foregoing steps within forty-five (45) days after receipt of the Dispute Notice, unless such time is extended by mutual agreement of the Parties, then either Party may require the dispute to be submitted to mediation by delivering written notice thereof (the "Mediation Notice") to the other Party. The mediator shall meet the qualifications set forth in Rule 10.100(d), Florida Rules for Mediators, and shall be selected by the Parties within ten (10) days following receipt of the Mediation Notice. The mediator shall also have sufficient knowledge and experience in the subject of the dispute. If agreement on a mediator cannot be reached in that ten (10) day period, then either Party can request that a mediator be selected by an independent conflict resolution organization, and such selection shall be binding on the Parties.

The costs of the mediator shall be borne equally by the Parties.

4. If an amicable resolution of a dispute has not been reached within sixty (60) calendar days following selection of the mediator, or by such later date as may be mutually agreed upon by the Parties, then, upon the agreement of both Parties, such dispute may be referred to binding arbitration; otherwise, each Party may pursue whatever remedies may be available at law, in equity, or otherwise. If the dispute is so referred, such arbitration shall be conducted in accordance with the Florida Arbitration Code (Chapter 682, Florida Statutes).

a. Such arbitration shall be initiated by delivery, from one Party (the "Claimant") to the other Party (the "Respondent"), of a written demand therefore containing a statement of the nature of the dispute and the amount, if any, involved. The Respondent, within ten (10) days following its receipt of such demand, shall deliver an answering statement to the Claimant. After the delivery of such statements, either Party may make new or different claims by providing the other(s) with written notice thereof specifying the nature of such claims and the amount, if any, involved.

b. Within ten (10) days following the delivery of such demand, each Party shall select an arbitrator and shall deliver written notice of that selection to the other. If either Party fails to select an arbitrator within such time, the other Party may make application to the court for such appointment in accordance with the Florida Arbitration Code. Within ten (10) days following delivery of the last of such written notices, the two arbitrators so selected shall confer and shall select an additional arbitrator.

c. The arbitration hearing shall be commenced in Leon County, Florida within sixty (60) days following selection of the additional arbitrator. Except as may be specifically provided herein, the arbitration shall be conducted in accordance with Rules R-23 – R-48 of the Commercial Arbitration Rules of the American Arbitration Association.

IN WITNESS WHEREOF, the Parties have caused this Agreement to be executed by their duly authorized representatives this 11th day of July, 2013.

Approved by the City Commission on July 10, 2013.

Approved by the Leon County Board of County Commissioners on July 9, 2013.

Filed with the Leon County Clerk of Court on August 14, 2013.

CITY OF TALLAHASSEE

By: _____
John R. Marks, III
Mayor

Attest:

By: _____
James O. Cooke, IV
City Treasurer Clerk

Approved as to form:

By: _____
Lewis E. Shelley
City Attorney

LEON COUNTY, FLORIDA

By: _____
Nicholas Maddox, Chairman
Board of County Commissioners

Attest:
Bob Inzer, Clerk of Court
Leon County, Florida

By: _____

Approved as to form:
Leon County Attorney's Office

By: _____
Herbert W. A. Thiele, Esq.
County Attorney

BOARD OF COUNTY COMMISSIONERS

INTER-OFFICE MEMORANDUM

TO: Dionte Gavin,
Finance Department, Clerk of the Circuit Court

FROM: Patrick T. Kinni, Esq.
Deputy County Attorney

DATE: August 14, 2013

SUBJECT: INTERLOCAL AGREEMENT BETWEEN THE CITY OF TALLAHASSEE AND LEON COUNTY REGARDING PROGRAMMING FOR THE CAPITAL CASCADES STAGE AND CONCERT SERIES AT THE CAPITAL CITY AMPHITHEATER AT CASCADES PARK

Attached hereto for inclusion in the County's contract database please find the Interlocal Agreement Regarding Programming for the Capital Cascades Stage and Concert Series at the Capital City Amphitheater at Cascades Park dated July 13, 2013, by and between the Leon County and the City of Tallahassee.

Further, our office has retained a copy of the above-referenced document for our file, please retain this original Agreement for safekeeping along with other original County documents.

Please contact me with any questions or concerns you may have.

PTK/kam

Attachment

RECEIVED
13 AUG 14 PM 1:34
FINANCE DIVISION
BOB INZER
CLERK CIRCUIT COURT

APPENDIX #3

Leon County
Board of County Commissioners

Cover Sheet for Agenda #20

July 8, 2014

To: Honorable Chairman and Members of the Board

From: Vincent S. Long, County Administrator

Title: Acceptance of the Status Report on the Capital Cascades Stage and Concert Series and Consideration of Policy Options for the Remaining Seven Concerts

County Administrator Review and Approval:	Vincent S. Long, County Administrator
Department/ Division Review:	Alan Rosenzweig, Deputy County Administrator Ken Morris, Director of Economic Development and Business Partnerships
Lead Staff/ Project Team:	Lee Daniel, Director of Tourism Development Cristina L. Paredes, Intergovernmental Affairs and Special Projects Coordinator Ryan Aamodt, Management Intern

Fiscal Impact:
This item provides a status report to the Board on the Capital Cascades Stage and Concert Series with options for the County to support the remaining seven concerts anticipated through October 2015. The Board's tentative FY 15 budget includes $160,000 for these concerts; $60,000 for the Amphitheater Manager contract, $20,000 for utility costs associated with the Amphitheater and Meridian Point Building, and $80,000 for the promotion and production of concerts.

Staff Recommendation:

Option #1: Accept the status report on the Capital Cascades Stage and Concert Series.

Option #2: Direct staff to proceed with the production of the remaining seven concerts for the Capital Cascades Stage and Concert Series utilizing a combination of business models, but no more than two Self-Promote Models in a given fiscal year, in order to ensure preferred dates, musical genres, and other County interests.

Report and Discussion

Background:

During the April 20, 2014 Board meeting, staff was directed to prepare a status report on the first three concerts held at the Capital City Amphitheater (Amphitheater) at Cascades Park. This item provides a status report on the Capital Cascades Stage and Concert Series events held between April 12th and May 16th 2014, with options for the Board's consideration to support the remaining seven concerts anticipated through October 2015.

Prior to the initial stages of developing the Amphitheater at Cascades Park, the Knight Creative Communities Initiative's (KCCI) Cultivate Cascades Team canvassed the community to ask businesses, community leaders and future park patrons what they wanted to experience in the new park. A report produced by KCCI identified several themes that prevailed from survey interviews such as having diverse programming in the park, including education and health activities, music concerts (small and large), art exhibits, festivals and more (Attachment #1). This report also noted that concerts were the most popular type of event identified across every demographic group (including race, gender, income, and age). Approximately 80 percent of respondents stated they would be willing to pay admissions to attend a special event in the park (i.e. a high profile musical performance). Based on its findings, KCCI concluded that an exemplary model for the Cascades Park Amphitheater was the St. Augustine Amphitheatre located in Anastasia State Park due to its similar size and climate. (*Since that time, staff has developed a strong working relationship with its counterparts in St. Augustine including mutual site visits and seeking industry and operational data.)*

Interlocal Agreement for the Concert Series

The Amphitheater at Cascades Park was partially constructed using County bed tax funds, which are typically used to promote and enhance visitation to the area. In order to realize a return on the bed tax investment in the construction of the Amphitheater, the County entered into an Interlocal Agreement with the City of Tallahassee to host up to 10 County-sponsored ticketed events over the Amphitheater's first 18 months of operation (Attachment #2). These concerts are commonly referred to as the Capital Cascades Stage and Concert Series. While the City is responsible for the day-to-day maintenance and operation of Cascades Park and the Amphitheater, the County entered into the Interlocal Agreement to ensure that there would be a strategic effort to utilize the Amphitheater to attract regional visitors and enhance economic development through tourism.

For several months, the County and City worked with the surrounding neighborhoods and various community stakeholders to address citizen concerns, specifically regarding sound levels associated with the Concert Series. Several meetings were held between the County, City, Blueprint 2000, and neighborhood associations before finalizing the Interlocal Agreement, which was approved by the County and City respectively on July 9th and 10th, 2013. The Interlocal Agreement outlines the roles and responsibilities of the County as follows:

- Authorizes the County to host and sponsor up to 10 regional ticketed events during the first 18 months of Amphitheater operation. A regional ticketed event is an evented hosted by Leon County that will draw regional visitors to stimulate the local economy. Local events are considered smaller in nature that typically will not have a regional draw or produce overnight stays.

- Establishes curfews for the Capital Cascades Stage and Concert Series: 10:00 p.m. on Sundays through Thursdays and 11:00 p.m. on Fridays and Saturdays.
- Requires compliance with the City's sound limits policy that was established subsequent to this Interlocal Agreement (Attachment #3).
- Calls for the County's establishment of the Strategic Team for Amphitheater Grand Entertainment (STAGE) Committee to serve as Leon County Focus Group that will review and make recommendations on Amphitheater operations including all activities related to the Capital Cascades Stage and Concert Series. All meetings are noticed and open to the public.
    - Lee Daniel (Chair) – Leon County Tourism Development
    - Julz Graham – Knight Creative Communities Institute
    - Christopher Heacox – FSU Seven Days of Opening Nights
    - Susan Lorch – Myers Park Neighborhood Association
    - Rebecca Sager – Woodland Neighborhood Association
    - Luther Wells – FAMU Lyceum Series
    - Ashley Edwards – City of Tallahassee Parks, Recreation, and Neighborhood Affairs
- Clarifies that the STAGE Committee will advise staff and the Amphitheater Program Manager on entertainment to be booked but the final booking decision belongs to the Director of Leon County Tourism Development.

<u>STAGE Committee</u>
In conjunction with the approval of the Interlocal Agreement with the City, the Board also adopted the resolution to establish the STAGE Committee on July 9, 2013 (Attachment #4). This seven-member focus group provides input concerning program entertainment for the concerts held at the Amphitheater. STAGE's mission is to support and maximize the positive economic impact of the County's investment in the Concert Series and to ensure accountability in the operation of the Amphitheater. In addition to the responsibilities enumerated in the Interlocal Agreement, STAGE is charged with providing input to the Division of Tourism Development on the following:

- Developing a booking policy that will reserve certain priority dates for a maximum of ten regional ticketed concerts through the first 18 months of operation;
- Developing options for ticket surcharges which are intended to offset future Amphitheater capital maintenance/improvement costs and increased general maintenance costs due to ticketed and community events;
- Coordinating a master calendar of Amphitheater events;
- Seeking ticketed concerts covering various musical and performance genres;
- Developing community and other cultural programming;
- Developing a plan for concert and event times;
- Developing a plan to address concerns, if any, of adjacent neighborhoods;
- Recommending the number of permissible regional ticketed concerts to occur after the first year of Amphitheater operation; and,

- Developing options for County and City profit sharing percentages after the first two years of operation, taking into consideration the ongoing maintenance and capital improvement responsibilities and costs, as well as the marketing costs associated with attracting visitors from the region.

Following the first 12 months of operation, the STAGE Committee will gather the available concert data to prepare a comprehensive report on the Concert Series and offer guidance on future concert operations to the County and City.

Partnership with Scott Carswell Presents

In order to effectively attract, promote, and produce the highest quality of performances, the County sought to procure a seasoned concert and live entertainment promoter to serve as the Amphitheater Program Manager for the Capital Cascades Stage and Concert Series. A Request for Proposals (RFP) notified 310 vendors and 13 vendors requested bid packages. The County received one response from Scott Carswell Presents LLC. On July 9, 2013, concurrent with the execution of the Interlocal Agreement with the City and the adoption of the resolution to establish the STAGE Committee, the Board directed staff to negotiate an agreement with Scott Carswell Presents based on his response to the RFP and extensive experience in the concert industry (Attachment #5).

The County's agreement with Scott Carswell Presents calls for a base monthly fee of $5,000 for all professional management services and a commission equal to 10% of the gross professional entertainment-booking fee. For example, if a professional entertainer booked to perform at the Amphitheater is paid $50,000, then a commission of $5,000 would be due and payable to Scott Carswell Presents at the time the entertainer is compensated. In addition, the agreement calls for Scott Carswell Presents to receive 15% of the net profits for each event.

Scott Carswell Presents, serving as the Amphitheater Program Manager, was sought well in advance of the opening of Cascades Park and completion of the Amphitheater to assist with the venue logistics, lighting, sound, and general troubleshooting prior to booking concerts. Mr. Carswell was able to provide a wealth of expertise to the Blueprint 2000 team on Amphitheater design issues to ensure that the venue would meet the needs of the entertainment industry. Mr. Carswell was closely involved with the two community sound tests conducted by Blueprint 2000 and was personally helpful in addressing neighborhood concerns leading up to the grand opening of Cascades Park and the initial concerts.

Analysis:

Cascades Park officially opened on March 14, 2014 and the Amphitheater hosted the first two concerts on April 12th and 13th, 2014, which marked the beginning of the 10 event/18 month Concert Series under the Interlocal Agreement with the City. A third concert was held the following month on May 16th to coincide with the County's Capital Cuisine Restaurant Week. This status report includes an overview of the financials and marketing efforts, in addition to many of the lessons learned, for each of the three concerts held to date as part of the Capital Cascades Stage and Concert Series. This agenda item also provides options to limit the County's financial exposure moving forward and provides a series of options for the remaining seven concerts anticipated through October 2015.

Planning the Initial Concerts

Proceeding under the philosophy that you only get one chance to make a good first impression, an extensive amount of time and consideration was devoted to planning the initial three concerts. The goal was to put on performances of superior quality in order to exceed the expectations of local residents and visitors alike, as well as the entertainers, promoters, and other music industry professionals in attendance. According to the 2012 KCCI Report, revenues and expenses at the St. Augustine Amphitheatre were basically "break even" even after nearly a decade of performances. For the long-term success of the Amphitheater, it was imperative for patrons to have had a favorable experience to share with others to help drive future attendance and encourage sponsorship agreements to ease the County's financial burden.

In January 2014, staff was notified by Blueprint 2000 that Cascades Park would open in mid-March, while the construction of the Amphitheater and modifications to the Meridian Point Building would be completed by early April. Prior to this notification, the official opening date was a "moving target," which led to the decision to self-promote the initial concerts. The Self-Promote Model for putting on live concerts requires a significant financial commitment and offers some reward potential but other factors, explained herein, were taken into consideration. Self-promoting the first three concerts afforded the County complete control of the music genres, entertainers, and most importantly, the performance dates. The first two shows needed to be secured and ready for announcement at the March 14, 2014 grand opening ceremony for Cascades Park to leverage media attention and the thousands of patrons that were anticipated to explore the Park during the opening weekend.

The Saturday and Sunday nights of the annual FSU Spring Football Game (April 12th and 13th, 2014) were strategically selected for the first two concerts given the following circumstances:

- The close proximity to the grand opening of Cascades Park.
- The ability to attract a wider audience and retain out-of-town visitors attending the football game.
- The ability to avoid conflicting dates with many of the community events held in the spring months.

The concert team (County staff, Scott Carswell Presents, and the STAGE Committee) also sought to book a third concert shortly after the initial opening concerts and before the hot summer months. The weekend of May 23rd – May 25th was identified to complement the County's Capital Cuisine Restaurant Week. The Self-Promotion Model was again utilized to secure a performer for this date-specific weekend. The third concert was booked under this model just prior to the first two concerts taking place because the five-week gap between the performances would not offer enough time for the private market to react to the opening of the Amphitheater.

In order to carry out a key objective established by the County and City Commissions under the Interlocal Agreement in booking the first three concerts, the concert team sought diverse performers that would appeal to a variety of audiences. To contradict perceptions in the live music industry that Tallahassee is strictly a student-driven market, the County also sought entertainers that would generate interest beyond the student demographic. In the entertainment industry, the task of finding a performer on a specific date can be difficult and costly. When "date specific" requirements are in play, the number of acts are limited and the pricing is less negotiable. An additional concern at that time was the unresolved matter of sound limits for concerts at the Amphitheater, which were not formally established by the City until March 26, 2014, after the opening of Cascades Park and just a few weeks prior to the first two concerts.

In short, the challenge before the concert team was to book a diverse group of performers on very specific dates at a brand new venue that may impose certain sound limitations. The County's ability to book each of the first three shows shortly after the opening of Cascades Park was due to its willingness to self-promote the concerts. By doing so, the County proved that an outdoor show with big name performers complying with reasonable sound limits in an urban environment could be produced while assuring area neighborhoods that their concerns would be represented at this new venue.

The concert team believed that the successful experiences from the first three concerts followed by a break over the summer months would generate interest and offer enough time for the entertainment industry to begin reaching out to the County, instead of the other way around, in order to book shows for the fall of 2014 and early 2015. This has proven to be accurate and provides financially advantageous opportunities to utilize different business models going forward that are explained later in this analysis.

Results from the Initial Concerts

The County's genesis in the concert business marked the beginning of the 10 event/18 month Concert Series under the Interlocal Agreement with the City. Each of the initial three concerts was operated under a self-promotion business model giving the County full control of the events along with 100 percent of the potential financial risk and rewards. This section provides an overview of the financials and marketing efforts, in addition to many of the lessons learned, for each of the three concerts held to date as part of the Capital Cascades Stage and Concert Series.

Concert #1: Tracy Lawrence

The first headliner at the Capital City Amphitheater was Tracy Lawrence on April 12th following the annual FSU Spring Football Game. Mr. Lawrence has sold more than 13 million country music albums and has 18 number one singles. Opening for him was a graduate of FSU and rising country singer/songwriter, Tyler Reeve. Marketing and advertising for the Tracy Lawrence concert included radio announcements through Clear Channel, television ads on WCTV, posters, flyers, outdoor billboards, social meetings, Facebook ads, Twitter, Icontact (an email marketing program), and more. In addition, Scott Carswell Presents led a street team to help promote both opening weekend concerts.

Bobby Bones, a country radio DJ and popular morning show syndicated in major markets across the country, promoted this concert through his program outlets for several weeks in advance of attending and serving as a host for the Tracy Lawrence concert. Several local corporate sponsors supported the event to offset costs and further enhance local marketing efforts:

- Tallahassee Dodge Chrysler Jeep sponsored the event and displayed several of their vehicles and various promotional signage at the concert.
- Jim and Milts BBQ sponsored the concert and provided food for the "Backyard BBQ" held at the event.
- Cone Distributing sponsored the event for the exclusive rights to provide alcohol beverages for the event.

Ticket prices for this concert ranged from $20 for general admission (lawn seating) to $35 for reserved seating on the day of the show. However, a strong majority of those attending purchased reserved seating in advance for $30 each. This concert sold 838 tickets and another 539 tickets were issued for promotional reasons. Ticket prices were in line with other venues in both large and small markets that had recently showcased Mr. Lawrence. Ticket price ranges for a Tracy Lawrence concert in other markets varied from a low of $15-$30 in Ft. Worth, TX to $23-$38 in Pharr, TX.

The performer expenses for the Tracy Lawrence concert were $29,701, which included the main artist fee, other opening acts, hotel accommodations, and contractor fees. Ticket sales brought in $23,035 while concession and sponsorship revenues added another $4,058 for a total revenue generation of $27,093. Concert revenues were just short of covering the performer expenses and did not cover the production, facility, staffing, or marketing expenses essential to putting on a concert of this magnitude. The total expenses for the Tracy Lawrence concert were $71,940 leaving the County responsible for an investment of $44,847 from bed tax funds. An overview of financials can be found in Table #1 and a more detailed account is provided in Attachment #6.

Table #1 Tracy Lawrence Concert Financials	
Income	
Ticket Sales	$23,035
Non-Ticket Sales Income (i.e.: Concessions & Sponsorships)	4,058
Total Income	*$27,093*
Expenditures	
Performer Expenses	$29,701
Production Expenses	15,490
Facility Expenses	9,120
Advertising/Marketing	4,860
Scott Carswell Presents Staffing	11,644
Cancellation Insurance	1,125
Total Expenditures	*$71,940*
Net Investment	***$ 44,847***

Although there was a greater-than-anticipated investment associated with hosting this event, the Tracy Lawrence concert can be considered a success and a vital part of the future growth of the Amphitheater. Feedback after the concert was very positive as attendees expressed satisfaction with the venue, the customer service, and the quality of entertainment. Some logistical issues of concern that were identified by staff and concert patrons include difficulty with parking signage, the number of portable restrooms, lighting, and the quantity and quality of concession.

Further, Mr. Lawrence's sound exceeded the level established by the City ordinance for a brief period between 9:10 and 9:15 p.m. Staff and Mr. Carswell were on-site, quickly identified the problem, and immediately engaged Mr. Lawrence's sound technicians whom were very cooperative and resolved the issue in short order.

Concert #2: Charlie Wilson

The second headliner show for the opening weekend of the Capital City Amphitheater featured world-class rhythm and blues artist Charlie Wilson, a seven-time Grammy-nominee who was recently honored with the 2013 BET Lifetime Achievement Award. Comedian Marvin Dixon opened the show at 7 p.m. on Sunday, April 13th, followed by Mr. Wilson at 8 p.m. The County's concert team was extremely pleased to secure a marquee performer given the date-specific availability of the concert, the concerns about the sound levels, and the desire to offer diverse performance during the opening weekend as previously articulated.

Marketing and advertising for the Charlie Wilson concert included radio announcements, television ads on WCTV and BET, posters, flyers, outdoor billboards, social meetings, Facebook ads, Twitter, Icontact (an email marketing program), and more. In addition, Scott Carswell Presents led a street team to help promote both opening weekend concerts. Several local corporate sponsors supported the event to offset costs and further enhance local marketing efforts:

- Tallahassee Dodge Chrysler Jeep sponsored the event and displayed several of their vehicles and various promotional signage at the concert.
- Cone Distributing sponsored the event for the exclusive rights to provide alcohol beverages for the event.

Ticket prices for this performance ranged from $45 for general admission (lawn seats) to $75 for reserved seating purchased on the day of the show. This concert sold 1,074 tickets and an additional 363 tickets were issued for promotional reasons. Recent performances by Charlie Wilson in larger markets such as Tampa, FL, Oakland, CA, and Los Angeles, CA each sold out with ticket prices ranging from $20-$66 in Tampa to $46-$100 in Oakland. Ticket prices at the Capital City Amphitheater were in line with similarly sized markets that recently showcased Mr. Wilson such as Augusta, GA ($45-$75) and Grand Prairie, TX ($40-$85).

The performer expenses for the Charlie Wilson concert were $100,759, expectedly more expensive than the first concert, which included the main artist fee, other opening acts, hotel accommodations, and contractor fees. Ticket sales brought in $65,045, while concession and sponsorship revenues added another $2,558 (a surprisingly low 4%) for a total revenue generation of $67,603. Concert revenues exceeded the $59,519 in production, facility, staffing, and marketing expenses to put on the concert but only a few thousand dollars remained to reimburse the County for advance funding the performer fees. The total expenses for the Charlie Wilson concert were $160,278 leaving the County responsible for an investment of $92,673 from bed tax funds. An overview of financials can be found in Table #2 and a more detailed account is provided in Attachment #6.

Table #2 - Charlie Wilson Concert Financials	
Income	
Ticket Sales	$65,045
Non-Ticket Sales Income (i.e.: Concessions & Sponsorships)	2,558
Total Income	*$67,603*
Expenditures	
Performer Expenses	$100,759
Production Expenses	26,578
Facility Expenses	9,938
Advertising/Marketing	8,730
Scott Carswell Presents Staffing	11,644
Cancellation Insurance	2,629
Total Expenditures	*$160,278*
Net Investment	*$92,673*

The total revenue generated from the Charlie Wilson concert was a surprise and disappointment given Mr. Wilson's popularity and recent sell-out performances. Another surprise was the low return on concession and sponsorship sales, which may be attributable to a Sunday night performance.

Feedback collected after the concert showed similar trends as the concert held the night before. There were no sound level violations identified during the concert and area neighborhood associations reported that the sound levels during this concert were tolerable on both Saturday and Sunday nights. This feedback following the Charlie Wilson concert is extremely valuable looking forward given the extensive light and sound requirements for this concert and the fact that it was held on a Sunday night. For example, Scott Carswell Presents has been contacted by representatives of two well-known rhythm and blues artists to hold fall concerts based on the venue's ability to put on the Charlie Wilson concert.

The total attendance for the Tracy Lawrence concert was 1,377 and 1,437 for the Charlie Wilson concert, which is perplexing considering the month-long marketing efforts, the perfect weather that weekend, and the added visitors associated with the FSU Spring Game. Pro formas estimate that attendance needs to be closer to 3,000 people per show to be sustainable. In turn, the concert team revisited the marketing strategies in advance of the third concert.

Concert Series #3: Rodney Atkins

In conjunction with Capital Cuisine Restaurant Week, the Capital City Amphitheater hosted its third concert on May 16, 2014 featuring country music singer Rodney Atkins. Mr. Atkins was the 2006 Country Music Association Top New Male Vocalist and has six number one singles. Opening for Mr. Atkins were Wynn Varble, Tyler Reeve, and singer-songwriter Rose Falcon and her band.

Additional marketing efforts were utilized for the third concert such as corporate and group ticket packages and a change in beverage providers to enhance outreach. The Rodney Atkins concert offered the largest number of promotional tickets, making up more than half of the total attendance. These promotional tickets included radio and T.V. contests and a great level of support from local sponsors to offset costs and further enhance local marketing efforts such as:

- Tallahassee Dodge Chrysler Jeep sponsored the event and displayed several of their vehicles and various promotional signage at the concert.
- Tri-Eagle Distributors donated marketing support and product for exclusive rights to provide beer at the event. Included were store displays promoting the concert in Tri-Eagles nine-county distribution region.
- Super Lube promoted the concert and its ticket give-away program for customers across its 30 locations on WTNT radio.
- FSU contributed a large sponsor donation in exchange for its students to receive free general admission seating on the lawn.
- The following corporate sponsors purchased reserved group seating (approximately 10 seats) which included preferential parking, access to a VIP tent prior to the main performance, and recognition on the Amphitheater website:
    - Roland Publishing
    - Blue Ribbon Cleaners
    - Marpan Supply
    - Four Points Sheraton Hotel
    - Capital Eurocars
    - The Zimmerman Agency
    - Sachs Media Group
    - NAI Talcor

Ticket prices for this performance ranged from $20 for general admission (lawn seats) to $35 for reserved seating purchased on the day of the show. Aside from the free admission for FSU students due to a sponsorship, general admission tickets were available to all other students with valid ID for $12.55. In total, 632 tickets were sold and an additional 1,650 tickets were issued for promotional reasons. Ticket prices were in line with venues in other markets that have recently showcased Mr. Adkins, which range from a low of $11-$35 in Sayreville, NJ to $25-$45 in Cherokee, NC.

Table #3 - Rodney Atkins Concert	
Income	
Ticket Sales	$16,219
Non-Ticket Sales Income (i.e.: Concessions & Sponsorships)	$10,321
Total Income	*$26,540*
Expenditures	
Performer Expenses	$31,478
Production Expenses	12,857
Facility Expenses	7,240
Advertising/Marketing	3,640
Scott Carswell Presents Staffing	7,179
Cancellation Insurance	1,143
Total Expenditures	*$63,537*
Net Investment	*$36,998*

The performer expenses for the Rodney Atkins concert were $31,478 that included the main artist fee, other opening acts, hotel accommodations, and contractor fees. As compared to the first two concerts, the Rodney Atkins concert had the least amount of expense. This was attributed to a reduction in production, merchandise, and law enforcement staffing compared to the previous performances. Direct ticket sales only generated $16,219 due to the number of promotional tickets issued but this concert also experienced the largest amount of non-ticket sales income through concession purchases and sponsorships.

The total expenses for the Rodney Atkins concert were $63,537 leaving the County responsible for an investment of $36,998 from bed tax funds. An overview of financials can be found in Table #3 and a more detailed account is provided in Attachment #7.

As noted previously, the Rodney Atkins concert had the least amount of production and operation expenses. By refining the production and staffing levels following the first two concerts, Scott Carswell Presents has been able to reduce concert expenditures (excluding performer expenses) from $42,239 for the Tracy Lawrence concert to $32,059 for Rodney Atkins concert despite the increase in attendance from 1,377 to 1,437 people. In discussions with Scott Carswell Presents, staff believes that production costs can be further refined by providing a complete production specification packet available to performers to more accurately estimate production costs. This specification packet was completed in June 2014 in anticipation for the remaining seven concerts.

Three-Concert Summary:
The initial investment spent by the County to bring large acts to the Amphitheater is vital in branding the venue as a musical destination. As mentioned previously, the investment in the first few concerts was to make large promoters aware of the benefits this venue has to offer, and eventually draw promoters who will take the process over from the County. Although there was a greater-than-anticipated investment associated with hosting these events, feedback has been very positive as attendees expressed satisfaction with the venue, the customer service, and the quality of entertainment.

According to the 2012 KCCI Report, revenues and expenses at the St. Augustine Amphitheatre were basically "break even" even after nearly a decade of performances. A 2013 economic impact study of the St. Augustine Amphitheatre found that nearly 65 percent of attendees were visitors from outside St. Johns County, with roughly 4.3 percent from North Central Florida (Attachment #8). The report also found that about 20 percent of attendees spent one or more nights within the St. Johns area and an estimated $143 was spent per attendee. The total annual economic impact of the St. Augustine Amphitheatre for 2013 was estimated to be $17.3 million.

In addition to demonstrating that the Amphitheater could successfully host concerts with extensive light and sound requirements, the County received substantial media exposure within and outside of Leon County. As part of the media sponsorships for the three events, television exposure on WCTV was valued at $38,550, radio exposure through Clear Channel and Cumulus Broadcasting was valued at $111,005, and another $24,505 in media coverage was provided including the Tallahassee Democrat for a total estimated media value of $174,060 promoting the new Amphitheater. To put this media exposure in context, a full-page advertisement in the Florida, Georgia and Alabama issue of Southern Living Magazine costs $34,950. As part of the media coverage during the concerts, visitors were interviewed from as far away as Mississippi with others being interviewed from Dothan, Alabama; Pensacola, Panama City, Jacksonville, and Perry, FL.

As with any new venue or enterprise, logistical issues arose and were quickly addressed. Production and staffing costs, which were cautiously over-estimated for the initial concerts, have been dramatically reduced to improve the bottom line. From a capability standpoint, the Charlie Wilson concert demonstrated that the Amphitheater could put on the caliber of show with extensive light and sound requirements that would be on par with any other major market venue. This will further efforts to attract a variety of entertainers that include classic rock, Christian rock, jazz, and other music genres that will appeal to different demographic groups.

Leading up to the Rodney Atkins concert, staff and Scott Carswell Presents identified a significant concern with market saturation. Having hosted Tracy Lawrence on April 12th and booked Rodney Atkins for May 16th (the Rodney Atkins concert negotiations began in March), staff learned that the Civic Center would be featuring Darius Rucker and the Eli Young Band on April 25th. Even in a traditionally strong country music market, the greater Leon County/Tallahassee area cannot support three headlining country music performers within a five-week period. This occurrence is believed to have hurt direct ticket sales for the Rodney Atkins concert and further illustrates the importance of communicating with other venues in the market, particularly when the County is self-promoting an event and bears all of the financial responsibility.

In self-promoting the first three concerts at the Amphitheater, the County was responsible for every facet of these events, from planning through execution, and was ultimately responsible for $174,518 in financial support. The concert team recognizes the lack of financial sustainability under the current promotional model but is encouraged by the continual growth in concert attendance and sponsorships. Total attendance at the Charlie Wilson concert was slightly more than the Tracy Lawrence performance; however, the Rodney Atkins concert experienced 845 more attendees than the Charlie Wilson concert mostly due to promotional partnerships. Despite the nearly 66 percent increase in attendance from the first concert, total expenses for the Rodney Atkins concert were $8,403 less. Concession sales and sponsorships increased from $4,058 at the Tracy Lawrence concert to $10,321 at the Rodney Atkins concert, and corporate sponsorships grew from three sponsors for the opening concert to 12 sponsors for the latest event.

This is encouraging and valuable data to have for the first three concerts but it underscores the importance of utilizing different business models that afford the County less, limited, or virtually no risk at all in bringing these outdoor performances to the local market. The following section of this analysis details various promotion and production business models for Amphitheater concerts, provides options to modify the County's financial support moving forward, and seeks the Board's direction for the remaining seven concerts anticipated through October 2015.

Business Models for the Remaining Seven Concerts

There are several ways to structure the promotion and production of large-scale concerts. Standalone venues such as the Capital City Amphitheater can utilize a variety of approaches, or a combination thereof, to secure performers and stage concerts based on organizational priorities and preferences. Listed are three business models that could be utilized for the remaining seven concerts under the Capital Cascades Stage and Concert Series, which runs through October 2015.

Each business model has distinct advantages and disadvantages so it is important to note that a strategic combination of these models could be applied for booking future concerts.

Self-Promote Model:
The Self-Promote Model is where an organization or business undertakes all the financial and operational responsibilities in order to produce a concert in exchange for keeping all revenue from ticket sales, concessions and a negotiated percentage of entertainer merchandise sales. Some venues also generate parking revenues. This was the model utilized by the County for the first three concerts as the County advance funded the entertainment and was responsible for all other concert expenses such as marketing, production, staffing, and the venue coordination.

While this model offers the greatest financial risk and reward, other factors determined the use of this model for the first three concerts. With the official opening date of Cascades Park being a moving target, along with the completion of the Capital City Amphitheater and improvements to the Meridian Point Building, staff and the promoter found it necessary to carefully select the first few concert dates before subsequently finding available performers. This allowed the County, in consultation with community partners, to identify concert dates within close proximity to the grand opening of Cascades Park. It also allowed the County to avoid conflicting dates with many of the community events, which are held in the spring months.

The Self-Promote Model requires the greatest level of financial support and is often used by well-established venues and those seeking specific dates or entertainers. As a policy matter, the advantages and disadvantages of this model merit consideration for future use but it is clear that additional self-promote concerts would require additional resources. For example, the Board could dedicate a portion of one of the pennies from the bed tax specifically for future self-promote concerts. While this is not a recommendation by staff, it is clear that relying on the Self-Promote Model is not a sustainable option for the entirety of the Concert Series given the available resources. However, the County could utilize a combination of business models for future concerts that include a maximum number of self-promotes due to the strategic benefits offered under this model. For example, the County could limit the number of self-promotes within a given fiscal year in order to minimize the County's financial exposure.

Co-Promote Model:
Under this structure, an outside promoter (not the Amphitheater Program Manager – Scott Carswell Presents) agrees to cover the performers' expenses and seeks support for promotional, production, and venue expenses in return for a percentage of the concert revenues. The percentages would vary from show to show but the County's financial support would be significantly reduced by no longer having to pay the performers' expenses. Based on the negotiation with the outside promoter, the County would be responsible for some level of production, facility, and staffing expenses in exchange for a percentage of the concessions, merchandise, and ticket sales.

The St. Augustine Amphitheatre has become such an established venue over the years that the vast majority of its concerts are now co-promotes. St. Augustine has a standard co-promotion contract for major companies such as Live Nation and AEG Live that it uses the same percentage split for all shows, but negotiates different percentages for smaller promoters.

St. Augustine rarely undertakes a self-promotion show with some exceptions such as a very successful Tony Bennett concert in 2013. Featured shows under the Co-Promote Model could hopefully be developed with large concert promoters such as Live Nation and AEG Live, but could also be adaptable for small promoters. This can only be accomplished over time as industry confidence in the venue continues to grow.

The Co-Promote Model is a credible option going forward now that the Amphitheater and the County's contract Manager, Scott Carswell Presents, have demonstrated the production value and capacity of the venue. It also provides the STAGE Committee with a greater opportunity for input on the attraction, selection, and approval of performances. In fact, County staff and Mr. Carswell have already been contacted about future co-promotion opportunities with well-known rock and bluegrass bands for 2015 dates. Concert production and operational expenses under this model could vary from $25,000-$35,000 per show depending on the performance. Booking a performance under the Co-Promote model is a two-way street. At times, outside promoters will contact County representatives to book the Amphitheater while other times will require Scott Carswell Presents to initiate contact and negotiations with performers and their representatives.

There are some disadvantages to consider associated with this model. First, it opens the door for potential schedule conflicts with other community events. While staff may still pursue certain preferred dates, the County's reduced financial role would alter its negotiation position, as promoters seeking to use the Amphitheater will tend to have their own preferred dates. Ultimately, the concert team will be put in the position of turning down certain performances based on scheduling concerns such as:

- Variety of genres performing at the Amphitheater
- Recent market activity in certain genres
- Desire to space out the approved 10 concerts over 18 months
- The cost/benefit of utilizing tourism funds to support concerts

Promoters seeking a concert date that offers little opportunity to attract additional visitors is a concern because of the revenue source (bed taxes) used to construct and support the Concert Series. Tourism funds rarely support activities and events that occur during peak visitor periods (college graduation, college football, legislative session, etc.) because they offer little return on investment. For example, a promoter contacted Scott Carswell Presents to co-promote a rock concert on the first night of the 2015 legislative session. The promoter is seeking this specific date, which happens to be a weeknight and during the peak visitor season so this particular concert may offer little tourism benefit in return for the risk of bed tax funds. While the revenue sharing percentages may vary by concert, the Co-Promotion Model will limit the County's overall financial support while providing the caliber of entertainment that could generate overnight stays in area hotels and motels.

Facility Rental Model:
Under this structure, the venue operator for a given facility (which is the County for the Concert Series) acts primarily as a rental agent to lease the facility to a promoter that would assume nearly all of the costs and financial risk for producing a concert. Based on the different levels of capacity among promoters, they may choose to promote and produce concerts on their own or 'hire' the County's designated Manager (Scott Carswell Presents) in a support capacity. Should the County's services be needed for the concert, staff would work with Scott Carswell Presents to develop a fee schedule to cover nearly 100 percent of the costs for services desired by the promoter. This may include filing permits, securing event staffing and law enforcement, food vendors, portable restrooms, and other production costs.

The Facility Rental Model is the most conservative option to operate concerts at the Amphitheater, as it would virtually eliminate the County's financial support for these events. The County's role in the Concert Series would be limited to marketing the Amphitheater as an available concert venue and, when needed, serving in a support capacity to put on the concerts at a cost to the outside promoter. Based on negotiations with the promoter, the County would be able to earn a small amount of revenue from concessions and merchandise under this model but it would be unlikely to get a portion of the ticket sales. Most of the scheduling conflicts identified under the Co-Promote Model would apply to the Facility Rental Model with exception to the cost/benefit concerns with bed tax funds because County funds are unlikely to be needed for these events. Relying solely on this model would require significant modifications to the County's contract with Scott Carswell Presents to reflect a more reactive posture for hosting concerts at the Amphitheater and shifting some of the management costs to the promoters.

Scott Carswell Presents has been contacted for a rhythm and blues concert under this model for a specific Friday night in the fall that poses several potential schedule conflicts. The County would virtually have no financial risk for this event but it would compete with the festivities associated with FSU home football games such as the Friday Night Block Party and the Downtown Getdown, which both feature musical entertainment. Area hotels anticipate very high occupancy rates and available hotel rooms remaining are listed at a high price point given the market demand. Overall, the terms for this proposed concert would be financially favorable to the County but they are not without conflict.

Both FSU and FAMU have expressed interest is hosting concerts at the Amphitheater under this model which is also financially favorable to the County but may concern area patrons given the limited number of concerts allowed under the Interlocal Agreement with the City. Based on the demand for tickets, these institutions could impose an exclusivity or preference for students, alumni, donors, boosters, etc., leaving very few tickets available to the general public and no emphasis on tourism.

Over an extended period of time, the Facility Rental Model may result in fewer concerts as promoters and performers would bear all of the risk. If some musical genres do not experience immediate success at the Amphitheater, it may make promoters and performers reluctant to take to try an unproven outdoor market and thereby pigeonhole certain musical genres for the venue. Given the lack of financial support needed from the County, this model also offers the least amount of upside or opportunity for a revenue sharing agreement for successful concerts.

Considerations for the Remaining Seven Concerts:
Attachment #9 is a timeline of the 18 month Concert Series illustrating the initial three concerts and potential future concerts, by music genre and promotion model, through October 2015. Following the first three concerts, Scott Carswell Presents received several inquiries from promotional companies and the local universities interested in holding events at the Amphitheater under a Co-Promote or Facility Rental Model agreement. This would provide greater financial returns to the County and reflects well upon the concert team's strategy to self-promote the first three concerts in order to generate interest among consumers and the music industry. If negotiations for the potential future concerts prove successful, the next challenge may be to carefully space out the limited number of performances allowed to fulfill the remaining 15 months of the Concert Series.

The Board has numerous options to consider for the remaining seven concerts based on its desire for preferred dates, musical genres, and appetite for the financial support of bed tax funds. Fortunately, there are many tools available to balance these interests and attract top performers for a unique customer experience. Based on all of the information presented in this agenda item on the first three concerts, the three promotional models described herein, input from the STAGE Committee and potential future concerts anticipated at the Amphitheater, staff recommends the fourth bullet from the following policy options, which are presented by the most financially conservative to the least:

- Direct staff to proceed with the production of the remaining seven concerts for the Capital Cascades Stage and Concert Series utilizing <u>only the Facility Rental Model</u> in order to virtually eliminate the financial exposure of bed tax funds.
- Direct staff to proceed with the production of the remaining seven concerts for the Capital Cascades Stage and Concert Series utilizing <u>only the Co-Promote and Facility Rental Models</u> in order to limit the financial exposure of bed tax funds.
- Direct staff to proceed with the production of the remaining seven concerts for the Capital Cascades Stage and Concert Series utilizing <u>a combination of business models as needed</u>.
- Direct staff to proceed with the production of the remaining seven concerts for the Capital Cascades Stage and Concert Series <u>utilizing a combination of business models, but no more than two Self-Promote Models in a given fiscal year</u>, in order to ensure preferred dates, musical genres, and other County interests.

As a policy matter, the Board does have the option to continue self-promoting each of the remaining seven concerts to ensure greater control over performance dates and musical genres. However, this would require a greater level of financial support for the promotion and production portion of the Concert Series budget to undertake such efforts. The Board's tentative FY 15 budget includes $160,000 for these concerts; $60,000 for the Amphitheater Manager contract, $20,000 for utility costs associated with the Amphitheater and Meridian Point Building, and $80,000 for the promotion and production of concerts.

Relying solely on the Self-Promote Model is not a sustainable option for the entirety of the Concert Series given the available resources nor was it the intention of the concert team over the long-term. In light of the success of the venue over the first three concerts and the response of the music industry, staff anticipates a natural business model shift to occur for most of the remaining concerts. This will be financially advantageous to the County compared to the first three concerts.

In order to mitigate the need for the County's financial support for each concert and to provide flexibility to the concert team in securing performers, staff recommends utilizing a combination of business models that allows for no more than two self-promotes in a given fiscal year. While self-promotes can be costly, they offer certain flexibility and strategic benefits compared to the other models such as the selection of date-specific events and music genre. At its meeting on June 26, 2014, the STAGE Committee affirmed its support for utilizing a variety of business models in order to keep the County's options open with regard to future concerts and fulfilling the desire to offer an assortment of performances.

Booking concerts under the Co-Promote and Facility Rental Models operate as a two-way street. At times, outside promoters will contact County representatives to book the Amphitheater while other times will require Scott Carswell Presents to initiate contact and negotiations with performers and their representatives. As the popularity of Amphitheater grows in the entertainment industry under these business models, the County will benefit from no longer having to pay the performer fees or the associated percentage to Scott Carswell Presents as promoters seek out this venue. That being said, the role of Scott Carswell Presents serving as the Amphitheater Manager will remain vital to the success of the Concert Series and counsel to the STAGE Committee in communicating with outside promoters, negotiating contracts, and producing, promoting, and managing concert operations.

Conclusion

As a result of the first three concerts being date specific, these initial performances required the County to provide a significant investment into each event. The County's ability to book each of the first three shows at a new venue with so much uncertainty was due to its willingness to self-promote the concerts and take on all of the risk. The self-promotion and production of the first three concerts demonstrated the Amphitheater's value to residents, visitors, and the music entertainment industry. The County's direct involvement in the production assured area neighborhoods that their concerns would be represented at this new venue including sound issues, parking, trash, etc. It also proved that an outdoor show could be produced with big name performers complying with reasonable sound limits in an urban environment.

The tentative FY 15 budget includes $80,000 for the promotion and production of these concerts. The County may wish to continue self-promoting each of the remaining seven concerts to ensure greater control over performance dates and musical genres. However, this would require a greater level of financial support to undertake such efforts.

Based on all of the information presented in this agenda item on the first three concerts, the three promotional models described herein, input from the STAGE Committee, and the potential future concerts anticipated at the Amphitheater, staff recommends utilizing a combination of business models that include a maximum number of self-promotes due to the strategic benefits offered under this model including the reduction of financial risk associated with these events (Option #2).

This combination approach would continue to empower the concert team with the ability to attract top performers that could generate overnight stays in area hotels with less investment of bed tax funds. Both models reduce the County's upfront financial support but allow for revenue sharing from concert proceeds in order to recapture the initial investment. Regardless of the cost per show, the number of shows offered, or the promotional model used, the County's annual investment in the promotion and production of these concerts will be determined through the Board's budget process which anticipates $80,000 in the FY 15 tentative budget.

The County's ongoing financial support of the Concert Series provides the investment necessary to deliver the high-quality performances and concerts described by the 2012 KCCI Report. Designed to attract visitors and entertain local residents, the continued success of the Amphitheater will grow the tax base and contribute to the local economy. As previously described in this agenda item, the St. Augustine Amphitheatre is essentially "break even" after nearly a decade of performances but an economic analysis of the 2013 concerts generated a $17.3 million economic impact with 20 percent of attendees spending one or more nights in an area hotel.

In April 2015 (12 months after the first concert), the STAGE Committee will gather the available concert data to prepare a comprehensive report on the Concert Series and offer guidance on future concert operations to the County and City. This will provide both Commissions with a larger sample set of concert information in order to weigh the long-term policy and budgetary considerations for concerts at the Amphitheater following the conclusion of the 18-month Agreement in October 2015.

Options:

1. Accept the status report on the Capital Cascades Stage and Concert Series.
2. Direct staff to proceed with the production of the remaining seven concerts for the Capital Cascades Stage and Concert Series utilizing a combination of business models, but no more than two Self-Promote Models in a given fiscal year, in order to ensure preferred dates, musical genres, and other County interests.
3. Direct staff to proceed with the production of the remaining seven concerts for the Capital Cascades Stage and Concert Series utilizing only the Facility Rental Model in order to virtually eliminate the financial exposure of bed tax funds.
4. Direct staff to proceed with the production of the remaining seven concerts for the Capital Cascades Stage and Concert Series utilizing only the Co-Promote and Facility Rental Models in order to limit the financial exposure of bed tax funds.
5. Direct staff to proceed with the production of the remaining seven concerts for the Capital Cascades Stage and Concert Series utilizing a combination of business models as needed.
6. Do not accept the status report on the Capital Cascades Stage and Concert Series.
7. Board direction.

Recommendation:

Options #1 and #2.

Attachments*:*

1. February 2012 KCCI Cultivate Cascades Park Report
2. Capital Cascades STAGE and Concert Series Interlocal Agreement
3. City of Tallahassee's Sound Policy for the Capital City Amphitheater
4. July 9, 2013, Resolution Establishing the STAGE Committee
5. July 9, 2013 Scott Carswell Presents RFP Agenda Item
6. Tracy Lawrence & Charlie Wilson Concert Settlement Statement
7. Rodney Atkins Concert Settlement Statement
8. Economic Impacts of the Saint Augustine Amphitheatre, 2013
9. Time Line of 10 Event/18 Month Capital Cascades Stage and Concert Series

APPENDIX #4

Leon County
Board of County Commissioners

Cover Sheet for Agenda #20

July 8, 2014

To: Honorable Chairman and Members of the Board

From: Vincent S. Long, County Administrator

Title: Acceptance of the Status Report on the Capital Cascades Stage and Concert Series and Consideration of Policy Options for the Remaining Seven Concerts

County Administrator Review and Approval:	Vincent S. Long, County Administrator
Department/ Division Review:	Alan Rosenzweig, Deputy County Administrator Ken Morris, Director of Economic Development and Business Partnerships
Lead Staff/ Project Team:	Lee Daniel, Director of Tourism Development Cristina L. Paredes, Intergovernmental Affairs and Special Projects Coordinator Ryan Aamodt, Management Intern

Fiscal Impact:
This item provides a status report to the Board on the Capital Cascades Stage and Concert Series with options for the County to support the remaining seven concerts anticipated through October 2015. The Board's tentative FY 15 budget includes $160,000 for these concerts; $60,000 for the Amphitheater Manager contract, $20,000 for utility costs associated with the Amphitheater and Meridian Point Building, and $80,000 for the promotion and production of concerts.

Staff Recommendation:

Option #1: Accept the status report on the Capital Cascades Stage and Concert Series.

Option #2: Direct staff to proceed with the production of the remaining seven concerts for the Capital Cascades Stage and Concert Series utilizing a combination of business models, but no more than two Self-Promote Models in a given fiscal year, in order to ensure preferred dates, musical genres, and other County interests.

Report and Discussion

Background:

During the April 20, 2014 Board meeting, staff was directed to prepare a status report on the first three concerts held at the Capital City Amphitheater (Amphitheater) at Cascades Park. This item provides a status report on the Capital Cascades Stage and Concert Series events held between April 12th and May 16th 2014, with options for the Board's consideration to support the remaining seven concerts anticipated through October 2015.

Prior to the initial stages of developing the Amphitheater at Cascades Park, the Knight Creative Communities Initiative's (KCCI) Cultivate Cascades Team canvassed the community to ask businesses, community leaders and future park patrons what they wanted to experience in the new park. A report produced by KCCI identified several themes that prevailed from survey interviews such as having diverse programming in the park, including education and health activities, music concerts (small and large), art exhibits, festivals and more (Attachment #1). This report also noted that concerts were the most popular type of event identified across every demographic group (including race, gender, income, and age). Approximately 80 percent of respondents stated they would be willing to pay admissions to attend a special event in the park (i.e. a high profile musical performance). Based on its findings, KCCI concluded that an exemplary model for the Cascades Park Amphitheater was the St. Augustine Amphitheatre located in Anastasia State Park due to its similar size and climate. (*Since that time, staff has developed a strong working relationship with its counterparts in St. Augustine including mutual site visits and seeking industry and operational data.)*

Interlocal Agreement for the Concert Series

The Amphitheater at Cascades Park was partially constructed using County bed tax funds, which are typically used to promote and enhance visitation to the area. In order to realize a return on the bed tax investment in the construction of the Amphitheater, the County entered into an Interlocal Agreement with the City of Tallahassee to host up to 10 County-sponsored ticketed events over the Amphitheater's first 18 months of operation (Attachment #2). These concerts are commonly referred to as the Capital Cascades Stage and Concert Series. While the City is responsible for the day-to-day maintenance and operation of Cascades Park and the Amphitheater, the County entered into the Interlocal Agreement to ensure that there would be a strategic effort to utilize the Amphitheater to attract regional visitors and enhance economic development through tourism.

For several months, the County and City worked with the surrounding neighborhoods and various community stakeholders to address citizen concerns, specifically regarding sound levels associated with the Concert Series. Several meetings were held between the County, City, Blueprint 2000, and neighborhood associations before finalizing the Interlocal Agreement, which was approved by the County and City respectively on July 9th and 10th, 2013. The Interlocal Agreement outlines the roles and responsibilities of the County as follows:

- Authorizes the County to host and sponsor up to 10 regional ticketed events during the first 18 months of Amphitheater operation. A regional ticketed event is an evented hosted by Leon County that will draw regional visitors to stimulate the local economy. Local events are considered smaller in nature that typically will not have a regional draw or produce overnight stays.

- Establishes curfews for the Capital Cascades Stage and Concert Series: 10:00 p.m. on Sundays through Thursdays and 11:00 p.m. on Fridays and Saturdays.
- Requires compliance with the City's sound limits policy that was established subsequent to this Interlocal Agreement (Attachment #3).
- Calls for the County's establishment of the Strategic Team for Amphitheater Grand Entertainment (STAGE) Committee to serve as Leon County Focus Group that will review and make recommendations on Amphitheater operations including all activities related to the Capital Cascades Stage and Concert Series. All meetings are noticed and open to the public.
    - Lee Daniel (Chair) – Leon County Tourism Development
    - Julz Graham – Knight Creative Communities Institute
    - Christopher Heacox – FSU Seven Days of Opening Nights
    - Susan Lorch – Myers Park Neighborhood Association
    - Rebecca Sager – Woodland Neighborhood Association
    - Luther Wells – FAMU Lyceum Series
    - Ashley Edwards – City of Tallahassee Parks, Recreation, and Neighborhood Affairs
- Clarifies that the STAGE Committee will advise staff and the Amphitheater Program Manager on entertainment to be booked but the final booking decision belongs to the Director of Leon County Tourism Development.

<u>STAGE Committee</u>
In conjunction with the approval of the Interlocal Agreement with the City, the Board also adopted the resolution to establish the STAGE Committee on July 9, 2013 (Attachment #4). This seven-member focus group provides input concerning program entertainment for the concerts held at the Amphitheater. STAGE's mission is to support and maximize the positive economic impact of the County's investment in the Concert Series and to ensure accountability in the operation of the Amphitheater. In addition to the responsibilities enumerated in the Interlocal Agreement, STAGE is charged with providing input to the Division of Tourism Development on the following:

- Developing a booking policy that will reserve certain priority dates for a maximum of ten regional ticketed concerts through the first 18 months of operation;
- Developing options for ticket surcharges which are intended to offset future Amphitheater capital maintenance/improvement costs and increased general maintenance costs due to ticketed and community events;
- Coordinating a master calendar of Amphitheater events;
- Seeking ticketed concerts covering various musical and performance genres;
- Developing community and other cultural programming;
- Developing a plan for concert and event times;
- Developing a plan to address concerns, if any, of adjacent neighborhoods;
- Recommending the number of permissible regional ticketed concerts to occur after the first year of Amphitheater operation; and,

- Developing options for County and City profit sharing percentages after the first two years of operation, taking into consideration the ongoing maintenance and capital improvement responsibilities and costs, as well as the marketing costs associated with attracting visitors from the region.

Following the first 12 months of operation, the STAGE Committee will gather the available concert data to prepare a comprehensive report on the Concert Series and offer guidance on future concert operations to the County and City.

Partnership with Scott Carswell Presents

In order to effectively attract, promote, and produce the highest quality of performances, the County sought to procure a seasoned concert and live entertainment promoter to serve as the Amphitheater Program Manager for the Capital Cascades Stage and Concert Series. A Request for Proposals (RFP) notified 310 vendors and 13 vendors requested bid packages. The County received one response from Scott Carswell Presents LLC. On July 9, 2013, concurrent with the execution of the Interlocal Agreement with the City and the adoption of the resolution to establish the STAGE Committee, the Board directed staff to negotiate an agreement with Scott Carswell Presents based on his response to the RFP and extensive experience in the concert industry (Attachment #5).

The County's agreement with Scott Carswell Presents calls for a base monthly fee of $5,000 for all professional management services and a commission equal to 10% of the gross professional entertainment-booking fee. For example, if a professional entertainer booked to perform at the Amphitheater is paid $50,000, then a commission of $5,000 would be due and payable to Scott Carswell Presents at the time the entertainer is compensated. In addition, the agreement calls for Scott Carswell Presents to receive 15% of the net profits for each event.

Scott Carswell Presents, serving as the Amphitheater Program Manager, was sought well in advance of the opening of Cascades Park and completion of the Amphitheater to assist with the venue logistics, lighting, sound, and general troubleshooting prior to booking concerts. Mr. Carswell was able to provide a wealth of expertise to the Blueprint 2000 team on Amphitheater design issues to ensure that the venue would meet the needs of the entertainment industry. Mr. Carswell was closely involved with the two community sound tests conducted by Blueprint 2000 and was personally helpful in addressing neighborhood concerns leading up to the grand opening of Cascades Park and the initial concerts.

Analysis:

Cascades Park officially opened on March 14, 2014 and the Amphitheater hosted the first two concerts on April 12th and 13th, 2014, which marked the beginning of the 10 event/18 month Concert Series under the Interlocal Agreement with the City. A third concert was held the following month on May 16th to coincide with the County's Capital Cuisine Restaurant Week. This status report includes an overview of the financials and marketing efforts, in addition to many of the lessons learned, for each of the three concerts held to date as part of the Capital Cascades Stage and Concert Series. This agenda item also provides options to limit the County's financial exposure moving forward and provides a series of options for the remaining seven concerts anticipated through October 2015.

Planning the Initial Concerts

Proceeding under the philosophy that you only get one chance to make a good first impression, an extensive amount of time and consideration was devoted to planning the initial three concerts. The goal was to put on performances of superior quality in order to exceed the expectations of local residents and visitors alike, as well as the entertainers, promoters, and other music industry professionals in attendance. According to the 2012 KCCI Report, revenues and expenses at the St. Augustine Amphitheatre were basically "break even" even after nearly a decade of performances. For the long-term success of the Amphitheater, it was imperative for patrons to have had a favorable experience to share with others to help drive future attendance and encourage sponsorship agreements to ease the County's financial burden.

In January 2014, staff was notified by Blueprint 2000 that Cascades Park would open in mid-March, while the construction of the Amphitheater and modifications to the Meridian Point Building would be completed by early April. Prior to this notification, the official opening date was a "moving target," which led to the decision to self-promote the initial concerts. The Self-Promote Model for putting on live concerts requires a significant financial commitment and offers some reward potential but other factors, explained herein, were taken into consideration. Self-promoting the first three concerts afforded the County complete control of the music genres, entertainers, and most importantly, the performance dates. The first two shows needed to be secured and ready for announcement at the March 14, 2014 grand opening ceremony for Cascades Park to leverage media attention and the thousands of patrons that were anticipated to explore the Park during the opening weekend.

The Saturday and Sunday nights of the annual FSU Spring Football Game (April 12th and 13th, 2014) were strategically selected for the first two concerts given the following circumstances:

- The close proximity to the grand opening of Cascades Park.
- The ability to attract a wider audience and retain out-of-town visitors attending the football game.
- The ability to avoid conflicting dates with many of the community events held in the spring months.

The concert team (County staff, Scott Carswell Presents, and the STAGE Committee) also sought to book a third concert shortly after the initial opening concerts and before the hot summer months. The weekend of May 23rd – May 25th was identified to complement the County's Capital Cuisine Restaurant Week. The Self-Promotion Model was again utilized to secure a performer for this date-specific weekend. The third concert was booked under this model just prior to the first two concerts taking place because the five-week gap between the performances would not offer enough time for the private market to react to the opening of the Amphitheater.

In order to carry out a key objective established by the County and City Commissions under the Interlocal Agreement in booking the first three concerts, the concert team sought diverse performers that would appeal to a variety of audiences. To contradict perceptions in the live music industry that Tallahassee is strictly a student-driven market, the County also sought entertainers that would generate interest beyond the student demographic. In the entertainment industry, the task of finding a performer on a specific date can be difficult and costly. When "date specific" requirements are in play, the number of acts are limited and the pricing is less negotiable. An additional concern at that time was the unresolved matter of sound limits for concerts at the Amphitheater, which were not formally established by the City until March 26, 2014, after the opening of Cascades Park and just a few weeks prior to the first two concerts.

In short, the challenge before the concert team was to book a diverse group of performers on very specific dates at a brand new venue that may impose certain sound limitations. The County's ability to book each of the first three shows shortly after the opening of Cascades Park was due to its willingness to self-promote the concerts. By doing so, the County proved that an outdoor show with big name performers complying with reasonable sound limits in an urban environment could be produced while assuring area neighborhoods that their concerns would be represented at this new venue.

The concert team believed that the successful experiences from the first three concerts followed by a break over the summer months would generate interest and offer enough time for the entertainment industry to begin reaching out to the County, instead of the other way around, in order to book shows for the fall of 2014 and early 2015. This has proven to be accurate and provides financially advantageous opportunities to utilize different business models going forward that are explained later in this analysis.

Results from the Initial Concerts

The County's genesis in the concert business marked the beginning of the 10 event/18 month Concert Series under the Interlocal Agreement with the City. Each of the initial three concerts was operated under a self-promotion business model giving the County full control of the events along with 100 percent of the potential financial risk and rewards. This section provides an overview of the financials and marketing efforts, in addition to many of the lessons learned, for each of the three concerts held to date as part of the Capital Cascades Stage and Concert Series.

Concert #1: Tracy Lawrence

The first headliner at the Capital City Amphitheater was Tracy Lawrence on April 12th following the annual FSU Spring Football Game. Mr. Lawrence has sold more than 13 million country music albums and has 18 number one singles. Opening for him was a graduate of FSU and rising country singer/songwriter, Tyler Reeve. Marketing and advertising for the Tracy Lawrence concert included radio announcements through Clear Channel, television ads on WCTV, posters, flyers, outdoor billboards, social meetings, Facebook ads, Twitter, Icontact (an email marketing program), and more. In addition, Scott Carswell Presents led a street team to help promote both opening weekend concerts.

Bobby Bones, a country radio DJ and popular morning show syndicated in major markets across the country, promoted this concert through his program outlets for several weeks in advance of attending and serving as a host for the Tracy Lawrence concert. Several local corporate sponsors supported the event to offset costs and further enhance local marketing efforts:

- Tallahassee Dodge Chrysler Jeep sponsored the event and displayed several of their vehicles and various promotional signage at the concert.
- Jim and Milts BBQ sponsored the concert and provided food for the "Backyard BBQ" held at the event.
- Cone Distributing sponsored the event for the exclusive rights to provide alcohol beverages for the event.

Ticket prices for this concert ranged from $20 for general admission (lawn seating) to $35 for reserved seating on the day of the show. However, a strong majority of those attending purchased reserved seating in advance for $30 each. This concert sold 838 tickets and another 539 tickets were issued for promotional reasons. Ticket prices were in line with other venues in both large and small markets that had recently showcased Mr. Lawrence. Ticket price ranges for a Tracy Lawrence concert in other markets varied from a low of $15-$30 in Ft. Worth, TX to $23-$38 in Pharr, TX.

The performer expenses for the Tracy Lawrence concert were $29,701, which included the main artist fee, other opening acts, hotel accommodations, and contractor fees. Ticket sales brought in $23,035 while concession and sponsorship revenues added another $4,058 for a total revenue generation of $27,093. Concert revenues were just short of covering the performer expenses and did not cover the production, facility, staffing, or marketing expenses essential to putting on a concert of this magnitude. The total expenses for the Tracy Lawrence concert were $71,940 leaving the County responsible for an investment of $44,847 from bed tax funds. An overview of financials can be found in Table #1 and a more detailed account is provided in Attachment #6.

Table #1 Tracy Lawrence Concert Financials	
Income	
Ticket Sales	$23,035
Non-Ticket Sales Income (i.e.: Concessions & Sponsorships)	4,058
Total Income	*$27,093*
Expenditures	
Performer Expenses	$29,701
Production Expenses	15,490
Facility Expenses	9,120
Advertising/Marketing	4,860
Scott Carswell Presents Staffing	11,644
Cancellation Insurance	1,125
Total Expenditures	*$71,940*
Net Investment	***$ 44,847***

Although there was a greater-than-anticipated investment associated with hosting this event, the Tracy Lawrence concert can be considered a success and a vital part of the future growth of the Amphitheater. Feedback after the concert was very positive as attendees expressed satisfaction with the venue, the customer service, and the quality of entertainment. Some logistical issues of concern that were identified by staff and concert patrons include difficulty with parking signage, the number of portable restrooms, lighting, and the quantity and quality of concession.

Further, Mr. Lawrence's sound exceeded the level established by the City ordinance for a brief period between 9:10 and 9:15 p.m. Staff and Mr. Carswell were on-site, quickly identified the problem, and immediately engaged Mr. Lawrence's sound technicians whom were very cooperative and resolved the issue in short order.

Concert #2: Charlie Wilson

The second headliner show for the opening weekend of the Capital City Amphitheater featured world-class rhythm and blues artist Charlie Wilson, a seven-time Grammy-nominee who was recently honored with the 2013 BET Lifetime Achievement Award. Comedian Marvin Dixon opened the show at 7 p.m. on Sunday, April 13th, followed by Mr. Wilson at 8 p.m. The County's concert team was extremely pleased to secure a marquee performer given the date-specific availability of the concert, the concerns about the sound levels, and the desire to offer diverse performance during the opening weekend as previously articulated.

Marketing and advertising for the Charlie Wilson concert included radio announcements, television ads on WCTV and BET, posters, flyers, outdoor billboards, social meetings, Facebook ads, Twitter, Icontact (an email marketing program), and more. In addition, Scott Carswell Presents led a street team to help promote both opening weekend concerts. Several local corporate sponsors supported the event to offset costs and further enhance local marketing efforts:

- Tallahassee Dodge Chrysler Jeep sponsored the event and displayed several of their vehicles and various promotional signage at the concert.
- Cone Distributing sponsored the event for the exclusive rights to provide alcohol beverages for the event.

Ticket prices for this performance ranged from $45 for general admission (lawn seats) to $75 for reserved seating purchased on the day of the show. This concert sold 1,074 tickets and an additional 363 tickets were issued for promotional reasons. Recent performances by Charlie Wilson in larger markets such as Tampa, FL, Oakland, CA, and Los Angeles, CA each sold out with ticket prices ranging from $20-$66 in Tampa to $46-$100 in Oakland. Ticket prices at the Capital City Amphitheater were in line with similarly sized markets that recently showcased Mr. Wilson such as Augusta, GA ($45-$75) and Grand Prairie, TX ($40-$85).

The performer expenses for the Charlie Wilson concert were $100,759, expectedly more expensive than the first concert, which included the main artist fee, other opening acts, hotel accommodations, and contractor fees. Ticket sales brought in $65,045, while concession and sponsorship revenues added another $2,558 (a surprisingly low 4%) for a total revenue generation of $67,603. Concert revenues exceeded the $59,519 in production, facility, staffing, and marketing expenses to put on the concert but only a few thousand dollars remained to reimburse the County for advance funding the performer fees. The total expenses for the Charlie Wilson concert were $160,278 leaving the County responsible for an investment of $92,673 from bed tax funds. An overview of financials can be found in Table #2 and a more detailed account is provided in Attachment #6.

Table #2 - Charlie Wilson Concert Financials	
Income	
Ticket Sales	$65,045
Non-Ticket Sales Income (i.e.: Concessions & Sponsorships)	2,558
Total Income	*$67,603*
Expenditures	
Performer Expenses	$100,759
Production Expenses	26,578
Facility Expenses	9,938
Advertising/Marketing	8,730
Scott Carswell Presents Staffing	11,644
Cancellation Insurance	2,629
Total Expenditures	*$160,278*
Net Investment	*$92,673*

The total revenue generated from the Charlie Wilson concert was a surprise and disappointment given Mr. Wilson's popularity and recent sell-out performances. Another surprise was the low return on concession and sponsorship sales, which may be attributable to a Sunday night performance.

Feedback collected after the concert showed similar trends as the concert held the night before. There were no sound level violations identified during the concert and area neighborhood associations reported that the sound levels during this concert were tolerable on both Saturday and Sunday nights. This feedback following the Charlie Wilson concert is extremely valuable looking forward given the extensive light and sound requirements for this concert and the fact that it was held on a Sunday night. For example, Scott Carswell Presents has been contacted by representatives of two well-known rhythm and blues artists to hold fall concerts based on the venue's ability to put on the Charlie Wilson concert.

The total attendance for the Tracy Lawrence concert was 1,377 and 1,437 for the Charlie Wilson concert, which is perplexing considering the month-long marketing efforts, the perfect weather that weekend, and the added visitors associated with the FSU Spring Game. Pro formas estimate that attendance needs to be closer to 3,000 people per show to be sustainable. In turn, the concert team revisited the marketing strategies in advance of the third concert.

Concert Series #3: Rodney Atkins

In conjunction with Capital Cuisine Restaurant Week, the Capital City Amphitheater hosted its third concert on May 16, 2014 featuring country music singer Rodney Atkins. Mr. Atkins was the 2006 Country Music Association Top New Male Vocalist and has six number one singles. Opening for Mr. Atkins were Wynn Varble, Tyler Reeve, and singer-songwriter Rose Falcon and her band.

Additional marketing efforts were utilized for the third concert such as corporate and group ticket packages and a change in beverage providers to enhance outreach. The Rodney Atkins concert offered the largest number of promotional tickets, making up more than half of the total attendance. These promotional tickets included radio and T.V. contests and a great level of support from local sponsors to offset costs and further enhance local marketing efforts such as:

- Tallahassee Dodge Chrysler Jeep sponsored the event and displayed several of their vehicles and various promotional signage at the concert.
- Tri-Eagle Distributors donated marketing support and product for exclusive rights to provide beer at the event. Included were store displays promoting the concert in Tri-Eagles nine-county distribution region.
- Super Lube promoted the concert and its ticket give-away program for customers across its 30 locations on WTNT radio.
- FSU contributed a large sponsor donation in exchange for its students to receive free general admission seating on the lawn.
- The following corporate sponsors purchased reserved group seating (approximately 10 seats) which included preferential parking, access to a VIP tent prior to the main performance, and recognition on the Amphitheater website:
    - Roland Publishing
    - Blue Ribbon Cleaners
    - Marpan Supply
    - Four Points Sheraton Hotel
    - Capital Eurocars
    - The Zimmerman Agency
    - Sachs Media Group
    - NAI Talcor

Ticket prices for this performance ranged from $20 for general admission (lawn seats) to $35 for reserved seating purchased on the day of the show. Aside from the free admission for FSU students due to a sponsorship, general admission tickets were available to all other students with valid ID for $12.55. In total, 632 tickets were sold and an additional 1,650 tickets were issued for promotional reasons. Ticket prices were in line with venues in other markets that have recently showcased Mr. Adkins, which range from a low of $11-$35 in Sayreville, NJ to $25-$45 in Cherokee, NC.

Table #3 - Rodney Atkins Concert	
Income	
Ticket Sales	$16,219
Non-Ticket Sales Income (i.e.: Concessions & Sponsorships)	$10,321
Total Income	*$26,540*
Expenditures	
Performer Expenses	$31,478
Production Expenses	12,857
Facility Expenses	7,240
Advertising/Marketing	3,640
Scott Carswell Presents Staffing	7,179
Cancellation Insurance	1,143
Total Expenditures	*$63,537*
Net Investment	*$36,998*

The performer expenses for the Rodney Atkins concert were $31,478 that included the main artist fee, other opening acts, hotel accommodations, and contractor fees. As compared to the first two concerts, the Rodney Atkins concert had the least amount of expense. This was attributed to a reduction in production, merchandise, and law enforcement staffing compared to the previous performances. Direct ticket sales only generated $16,219 due to the number of promotional tickets issued but this concert also experienced the largest amount of non-ticket sales income through concession purchases and sponsorships.

The total expenses for the Rodney Atkins concert were $63,537 leaving the County responsible for an investment of $36,998 from bed tax funds. An overview of financials can be found in Table #3 and a more detailed account is provided in Attachment #7.

As noted previously, the Rodney Atkins concert had the least amount of production and operation expenses. By refining the production and staffing levels following the first two concerts, Scott Carswell Presents has been able to reduce concert expenditures (excluding performer expenses) from $42,239 for the Tracy Lawrence concert to $32,059 for Rodney Atkins concert despite the increase in attendance from 1,377 to 1,437 people. In discussions with Scott Carswell Presents, staff believes that production costs can be further refined by providing a complete production specification packet available to performers to more accurately estimate production costs. This specification packet was completed in June 2014 in anticipation for the remaining seven concerts.

Three-Concert Summary:
The initial investment spent by the County to bring large acts to the Amphitheater is vital in branding the venue as a musical destination. As mentioned previously, the investment in the first few concerts was to make large promoters aware of the benefits this venue has to offer, and eventually draw promoters who will take the process over from the County. Although there was a greater-than-anticipated investment associated with hosting these events, feedback has been very positive as attendees expressed satisfaction with the venue, the customer service, and the quality of entertainment.

According to the 2012 KCCI Report, revenues and expenses at the St. Augustine Amphitheatre were basically "break even" even after nearly a decade of performances. A 2013 economic impact study of the St. Augustine Amphitheatre found that nearly 65 percent of attendees were visitors from outside St. Johns County, with roughly 4.3 percent from North Central Florida (Attachment #8). The report also found that about 20 percent of attendees spent one or more nights within the St. Johns area and an estimated $143 was spent per attendee. The total annual economic impact of the St. Augustine Amphitheatre for 2013 was estimated to be $17.3 million.

In addition to demonstrating that the Amphitheater could successfully host concerts with extensive light and sound requirements, the County received substantial media exposure within and outside of Leon County. As part of the media sponsorships for the three events, television exposure on WCTV was valued at $38,550, radio exposure through Clear Channel and Cumulus Broadcasting was valued at $111,005, and another $24,505 in media coverage was provided including the Tallahassee Democrat for a total estimated media value of $174,060 promoting the new Amphitheater. To put this media exposure in context, a full-page advertisement in the Florida, Georgia and Alabama issue of Southern Living Magazine costs $34,950. As part of the media coverage during the concerts, visitors were interviewed from as far away as Mississippi with others being interviewed from Dothan, Alabama; Pensacola, Panama City, Jacksonville, and Perry, FL.

As with any new venue or enterprise, logistical issues arose and were quickly addressed. Production and staffing costs, which were cautiously over-estimated for the initial concerts, have been dramatically reduced to improve the bottom line. From a capability standpoint, the Charlie Wilson concert demonstrated that the Amphitheater could put on the caliber of show with extensive light and sound requirements that would be on par with any other major market venue. This will further efforts to attract a variety of entertainers that include classic rock, Christian rock, jazz, and other music genres that will appeal to different demographic groups.

Leading up to the Rodney Atkins concert, staff and Scott Carswell Presents identified a significant concern with market saturation. Having hosted Tracy Lawrence on April 12th and booked Rodney Atkins for May 16th (the Rodney Atkins concert negotiations began in March), staff learned that the Civic Center would be featuring Darius Rucker and the Eli Young Band on April 25th. Even in a traditionally strong country music market, the greater Leon County/Tallahassee area cannot support three headlining country music performers within a five-week period. This occurrence is believed to have hurt direct ticket sales for the Rodney Atkins concert and further illustrates the importance of communicating with other venues in the market, particularly when the County is self-promoting an event and bears all of the financial responsibility.

In self-promoting the first three concerts at the Amphitheater, the County was responsible for every facet of these events, from planning through execution, and was ultimately responsible for $174,518 in financial support. The concert team recognizes the lack of financial sustainability under the current promotional model but is encouraged by the continual growth in concert attendance and sponsorships. Total attendance at the Charlie Wilson concert was slightly more than the Tracy Lawrence performance; however, the Rodney Atkins concert experienced 845 more attendees than the Charlie Wilson concert mostly due to promotional partnerships. Despite the nearly 66 percent increase in attendance from the first concert, total expenses for the Rodney Atkins concert were $8,403 less. Concession sales and sponsorships increased from $4,058 at the Tracy Lawrence concert to $10,321 at the Rodney Atkins concert, and corporate sponsorships grew from three sponsors for the opening concert to 12 sponsors for the latest event.

This is encouraging and valuable data to have for the first three concerts but it underscores the importance of utilizing different business models that afford the County less, limited, or virtually no risk at all in bringing these outdoor performances to the local market. The following section of this analysis details various promotion and production business models for Amphitheater concerts, provides options to modify the County's financial support moving forward, and seeks the Board's direction for the remaining seven concerts anticipated through October 2015.

Business Models for the Remaining Seven Concerts

There are several ways to structure the promotion and production of large-scale concerts. Standalone venues such as the Capital City Amphitheater can utilize a variety of approaches, or a combination thereof, to secure performers and stage concerts based on organizational priorities and preferences. Listed are three business models that could be utilized for the remaining seven concerts under the Capital Cascades Stage and Concert Series, which runs through October 2015.

Each business model has distinct advantages and disadvantages so it is important to note that a strategic combination of these models could be applied for booking future concerts.

Self-Promote Model:
The Self-Promote Model is where an organization or business undertakes all the financial and operational responsibilities in order to produce a concert in exchange for keeping all revenue from ticket sales, concessions and a negotiated percentage of entertainer merchandise sales. Some venues also generate parking revenues. This was the model utilized by the County for the first three concerts as the County advance funded the entertainment and was responsible for all other concert expenses such as marketing, production, staffing, and the venue coordination.

While this model offers the greatest financial risk and reward, other factors determined the use of this model for the first three concerts. With the official opening date of Cascades Park being a moving target, along with the completion of the Capital City Amphitheater and improvements to the Meridian Point Building, staff and the promoter found it necessary to carefully select the first few concert dates before subsequently finding available performers. This allowed the County, in consultation with community partners, to identify concert dates within close proximity to the grand opening of Cascades Park. It also allowed the County to avoid conflicting dates with many of the community events, which are held in the spring months.

The Self-Promote Model requires the greatest level of financial support and is often used by well-established venues and those seeking specific dates or entertainers. As a policy matter, the advantages and disadvantages of this model merit consideration for future use but it is clear that additional self-promote concerts would require additional resources. For example, the Board could dedicate a portion of one of the pennies from the bed tax specifically for future self-promote concerts. While this is not a recommendation by staff, it is clear that relying on the Self-Promote Model is not a sustainable option for the entirety of the Concert Series given the available resources. However, the County could utilize a combination of business models for future concerts that include a maximum number of self-promotes due to the strategic benefits offered under this model. For example, the County could limit the number of self-promotes within a given fiscal year in order to minimize the County's financial exposure.

Co-Promote Model:
Under this structure, an outside promoter (not the Amphitheater Program Manager – Scott Carswell Presents) agrees to cover the performers' expenses and seeks support for promotional, production, and venue expenses in return for a percentage of the concert revenues. The percentages would vary from show to show but the County's financial support would be significantly reduced by no longer having to pay the performers' expenses. Based on the negotiation with the outside promoter, the County would be responsible for some level of production, facility, and staffing expenses in exchange for a percentage of the concessions, merchandise, and ticket sales.

The St. Augustine Amphitheatre has become such an established venue over the years that the vast majority of its concerts are now co-promotes. St. Augustine has a standard co-promotion contract for major companies such as Live Nation and AEG Live that it uses the same percentage split for all shows, but negotiates different percentages for smaller promoters.

St. Augustine rarely undertakes a self-promotion show with some exceptions such as a very successful Tony Bennett concert in 2013. Featured shows under the Co-Promote Model could hopefully be developed with large concert promoters such as Live Nation and AEG Live, but could also be adaptable for small promoters. This can only be accomplished over time as industry confidence in the venue continues to grow.

The Co-Promote Model is a credible option going forward now that the Amphitheater and the County's contract Manager, Scott Carswell Presents, have demonstrated the production value and capacity of the venue. It also provides the STAGE Committee with a greater opportunity for input on the attraction, selection, and approval of performances. In fact, County staff and Mr. Carswell have already been contacted about future co-promotion opportunities with well-known rock and bluegrass bands for 2015 dates. Concert production and operational expenses under this model could vary from $25,000-$35,000 per show depending on the performance. Booking a performance under the Co-Promote model is a two-way street. At times, outside promoters will contact County representatives to book the Amphitheater while other times will require Scott Carswell Presents to initiate contact and negotiations with performers and their representatives.

There are some disadvantages to consider associated with this model. First, it opens the door for potential schedule conflicts with other community events. While staff may still pursue certain preferred dates, the County's reduced financial role would alter its negotiation position, as promoters seeking to use the Amphitheater will tend to have their own preferred dates. Ultimately, the concert team will be put in the position of turning down certain performances based on scheduling concerns such as:

- Variety of genres performing at the Amphitheater
- Recent market activity in certain genres
- Desire to space out the approved 10 concerts over 18 months
- The cost/benefit of utilizing tourism funds to support concerts

Promoters seeking a concert date that offers little opportunity to attract additional visitors is a concern because of the revenue source (bed taxes) used to construct and support the Concert Series. Tourism funds rarely support activities and events that occur during peak visitor periods (college graduation, college football, legislative session, etc.) because they offer little return on investment. For example, a promoter contacted Scott Carswell Presents to co-promote a rock concert on the first night of the 2015 legislative session. The promoter is seeking this specific date, which happens to be a weeknight and during the peak visitor season so this particular concert may offer little tourism benefit in return for the risk of bed tax funds. While the revenue sharing percentages may vary by concert, the Co-Promotion Model will limit the County's overall financial support while providing the caliber of entertainment that could generate overnight stays in area hotels and motels.

Facility Rental Model:
Under this structure, the venue operator for a given facility (which is the County for the Concert Series) acts primarily as a rental agent to lease the facility to a promoter that would assume nearly all of the costs and financial risk for producing a concert. Based on the different levels of capacity among promoters, they may choose to promote and produce concerts on their own or 'hire' the County's designated Manager (Scott Carswell Presents) in a support capacity. Should the County's services be needed for the concert, staff would work with Scott Carswell Presents to develop a fee schedule to cover nearly 100 percent of the costs for services desired by the promoter. This may include filing permits, securing event staffing and law enforcement, food vendors, portable restrooms, and other production costs.

The Facility Rental Model is the most conservative option to operate concerts at the Amphitheater, as it would virtually eliminate the County's financial support for these events. The County's role in the Concert Series would be limited to marketing the Amphitheater as an available concert venue and, when needed, serving in a support capacity to put on the concerts at a cost to the outside promoter. Based on negotiations with the promoter, the County would be able to earn a small amount of revenue from concessions and merchandise under this model but it would be unlikely to get a portion of the ticket sales. Most of the scheduling conflicts identified under the Co-Promote Model would apply to the Facility Rental Model with exception to the cost/benefit concerns with bed tax funds because County funds are unlikely to be needed for these events. Relying solely on this model would require significant modifications to the County's contract with Scott Carswell Presents to reflect a more reactive posture for hosting concerts at the Amphitheater and shifting some of the management costs to the promoters.

Scott Carswell Presents has been contacted for a rhythm and blues concert under this model for a specific Friday night in the fall that poses several potential schedule conflicts. The County would virtually have no financial risk for this event but it would compete with the festivities associated with FSU home football games such as the Friday Night Block Party and the Downtown Getdown, which both feature musical entertainment. Area hotels anticipate very high occupancy rates and available hotel rooms remaining are listed at a high price point given the market demand. Overall, the terms for this proposed concert would be financially favorable to the County but they are not without conflict.

Both FSU and FAMU have expressed interest is hosting concerts at the Amphitheater under this model which is also financially favorable to the County but may concern area patrons given the limited number of concerts allowed under the Interlocal Agreement with the City. Based on the demand for tickets, these institutions could impose an exclusivity or preference for students, alumni, donors, boosters, etc., leaving very few tickets available to the general public and no emphasis on tourism.

Over an extended period of time, the Facility Rental Model may result in fewer concerts as promoters and performers would bear all of the risk. If some musical genres do not experience immediate success at the Amphitheater, it may make promoters and performers reluctant to take to try an unproven outdoor market and thereby pigeonhole certain musical genres for the venue. Given the lack of financial support needed from the County, this model also offers the least amount of upside or opportunity for a revenue sharing agreement for successful concerts.

Considerations for the Remaining Seven Concerts:
Attachment #9 is a timeline of the 18 month Concert Series illustrating the initial three concerts and potential future concerts, by music genre and promotion model, through October 2015. Following the first three concerts, Scott Carswell Presents received several inquiries from promotional companies and the local universities interested in holding events at the Amphitheater under a Co-Promote or Facility Rental Model agreement. This would provide greater financial returns to the County and reflects well upon the concert team's strategy to self-promote the first three concerts in order to generate interest among consumers and the music industry. If negotiations for the potential future concerts prove successful, the next challenge may be to carefully space out the limited number of performances allowed to fulfill the remaining 15 months of the Concert Series.

The Board has numerous options to consider for the remaining seven concerts based on its desire for preferred dates, musical genres, and appetite for the financial support of bed tax funds. Fortunately, there are many tools available to balance these interests and attract top performers for a unique customer experience. Based on all of the information presented in this agenda item on the first three concerts, the three promotional models described herein, input from the STAGE Committee and potential future concerts anticipated at the Amphitheater, staff recommends the fourth bullet from the following policy options, which are presented by the most financially conservative to the least:

- Direct staff to proceed with the production of the remaining seven concerts for the Capital Cascades Stage and Concert Series utilizing <u>only the Facility Rental Model</u> in order to virtually eliminate the financial exposure of bed tax funds.
- Direct staff to proceed with the production of the remaining seven concerts for the Capital Cascades Stage and Concert Series utilizing <u>only the Co-Promote and Facility Rental Models</u> in order to limit the financial exposure of bed tax funds.
- Direct staff to proceed with the production of the remaining seven concerts for the Capital Cascades Stage and Concert Series utilizing <u>a combination of business models as needed</u>.
- Direct staff to proceed with the production of the remaining seven concerts for the Capital Cascades Stage and Concert Series <u>utilizing a combination of business models, but no more than two Self-Promote Models in a given fiscal year</u>, in order to ensure preferred dates, musical genres, and other County interests.

As a policy matter, the Board does have the option to continue self-promoting each of the remaining seven concerts to ensure greater control over performance dates and musical genres. However, this would require a greater level of financial support for the promotion and production portion of the Concert Series budget to undertake such efforts. The Board's tentative FY 15 budget includes $160,000 for these concerts; $60,000 for the Amphitheater Manager contract, $20,000 for utility costs associated with the Amphitheater and Meridian Point Building, and $80,000 for the promotion and production of concerts.

Relying solely on the Self-Promote Model is not a sustainable option for the entirety of the Concert Series given the available resources nor was it the intention of the concert team over the long-term. In light of the success of the venue over the first three concerts and the response of the music industry, staff anticipates a natural business model shift to occur for most of the remaining concerts. This will be financially advantageous to the County compared to the first three concerts.

In order to mitigate the need for the County's financial support for each concert and to provide flexibility to the concert team in securing performers, staff recommends utilizing a combination of business models that allows for no more than two self-promotes in a given fiscal year. While self-promotes can be costly, they offer certain flexibility and strategic benefits compared to the other models such as the selection of date-specific events and music genre. At its meeting on June 26, 2014, the STAGE Committee affirmed its support for utilizing a variety of business models in order to keep the County's options open with regard to future concerts and fulfilling the desire to offer an assortment of performances.

Booking concerts under the Co-Promote and Facility Rental Models operate as a two-way street. At times, outside promoters will contact County representatives to book the Amphitheater while other times will require Scott Carswell Presents to initiate contact and negotiations with performers and their representatives. As the popularity of Amphitheater grows in the entertainment industry under these business models, the County will benefit from no longer having to pay the performer fees or the associated percentage to Scott Carswell Presents as promoters seek out this venue. That being said, the role of Scott Carswell Presents serving as the Amphitheater Manager will remain vital to the success of the Concert Series and counsel to the STAGE Committee in communicating with outside promoters, negotiating contracts, and producing, promoting, and managing concert operations.

Conclusion

As a result of the first three concerts being date specific, these initial performances required the County to provide a significant investment into each event. The County's ability to book each of the first three shows at a new venue with so much uncertainty was due to its willingness to self-promote the concerts and take on all of the risk. The self-promotion and production of the first three concerts demonstrated the Amphitheater's value to residents, visitors, and the music entertainment industry. The County's direct involvement in the production assured area neighborhoods that their concerns would be represented at this new venue including sound issues, parking, trash, etc. It also proved that an outdoor show could be produced with big name performers complying with reasonable sound limits in an urban environment.

The tentative FY 15 budget includes $80,000 for the promotion and production of these concerts. The County may wish to continue self-promoting each of the remaining seven concerts to ensure greater control over performance dates and musical genres. However, this would require a greater level of financial support to undertake such efforts.

Based on all of the information presented in this agenda item on the first three concerts, the three promotional models described herein, input from the STAGE Committee, and the potential future concerts anticipated at the Amphitheater, staff recommends utilizing a combination of business models that include a maximum number of self-promotes due to the strategic benefits offered under this model including the reduction of financial risk associated with these events (Option #2).

This combination approach would continue to empower the concert team with the ability to attract top performers that could generate overnight stays in area hotels with less investment of bed tax funds. Both models reduce the County's upfront financial support but allow for revenue sharing from concert proceeds in order to recapture the initial investment. Regardless of the cost per show, the number of shows offered, or the promotional model used, the County's annual investment in the promotion and production of these concerts will be determined through the Board's budget process which anticipates $80,000 in the FY 15 tentative budget.

The County's ongoing financial support of the Concert Series provides the investment necessary to deliver the high-quality performances and concerts described by the 2012 KCCI Report. Designed to attract visitors and entertain local residents, the continued success of the Amphitheater will grow the tax base and contribute to the local economy. As previously described in this agenda item, the St. Augustine Amphitheatre is essentially "break even" after nearly a decade of performances but an economic analysis of the 2013 concerts generated a $17.3 million economic impact with 20 percent of attendees spending one or more nights in an area hotel.

In April 2015 (12 months after the first concert), the STAGE Committee will gather the available concert data to prepare a comprehensive report on the Concert Series and offer guidance on future concert operations to the County and City. This will provide both Commissions with a larger sample set of concert information in order to weigh the long-term policy and budgetary considerations for concerts at the Amphitheater following the conclusion of the 18-month Agreement in October 2015.

Options:

1. Accept the status report on the Capital Cascades Stage and Concert Series.
2. Direct staff to proceed with the production of the remaining seven concerts for the Capital Cascades Stage and Concert Series utilizing a combination of business models, but no more than two Self-Promote Models in a given fiscal year, in order to ensure preferred dates, musical genres, and other County interests.
3. Direct staff to proceed with the production of the remaining seven concerts for the Capital Cascades Stage and Concert Series utilizing only the Facility Rental Model in order to virtually eliminate the financial exposure of bed tax funds.
4. Direct staff to proceed with the production of the remaining seven concerts for the Capital Cascades Stage and Concert Series utilizing only the Co-Promote and Facility Rental Models in order to limit the financial exposure of bed tax funds.
5. Direct staff to proceed with the production of the remaining seven concerts for the Capital Cascades Stage and Concert Series utilizing a combination of business models as needed.
6. Do not accept the status report on the Capital Cascades Stage and Concert Series.
7. Board direction.

Recommendation:

Options #1 and #2.

Attachments*:*

1. February 2012 KCCI Cultivate Cascades Park Report
2. Capital Cascades STAGE and Concert Series Interlocal Agreement
3. City of Tallahassee's Sound Policy for the Capital City Amphitheater
4. July 9, 2013, Resolution Establishing the STAGE Committee
5. July 9, 2013 Scott Carswell Presents RFP Agenda Item
6. Tracy Lawrence & Charlie Wilson Concert Settlement Statement
7. Rodney Atkins Concert Settlement Statement
8. Economic Impacts of the Saint Augustine Amphitheatre, 2013
9. Time Line of 10 Event/18 Month Capital Cascades Stage and Concert Series

APPENDIX #5

TRACY LAWRENCE

Saturday, April 12, 2014

7:30 p.m. – 11:00 p.m.

Genre: Country
Self-Promotion

Total Attendance: 1,275 Sponsorships: Tallahassee Dodge Chrysler Jeep, Jim and Milts BBQ, Cone Distributing

Concert Financials

Income:

- Ticket Sales: $23,035
  - General Admission $20 - $25 (30% Ticket Sales)
  - Reserved Seating $30 - $35 (70% Ticket Sales)
- Other Revenue: $4,059
- Total: $27,094

Expenditures:

- Production & Operational Expenses: $57,960
- Facility Expenses: $9,120
- Advertising/Marketing: $4,860
- Total: $71,940

CAPITAL CITY AMPHITHEATER
AT CASCADES PARK
TALLAHASSEE, FL

LEON
FLORIDA'S CAPITAL COUNTY

CHARLIE WILSON

Sunday, April 13, 2014

7:00 p.m. – 10:00 p.m.

Genre: R&B
Self-Promotion

Total Attendance: 1,437 **Sponsorships:** Tallahassee Dodge Chrysler Jeep
Cone Distributing

Concert Financials

Income:

- Ticket Sales: $65,045
  - General Admission $45 - $50 (40% Ticket Sales)
  - Reserved Seating $70 - $75 (60% Ticket Sales)
- Other Revenue: $2,558
- Total: $67,603

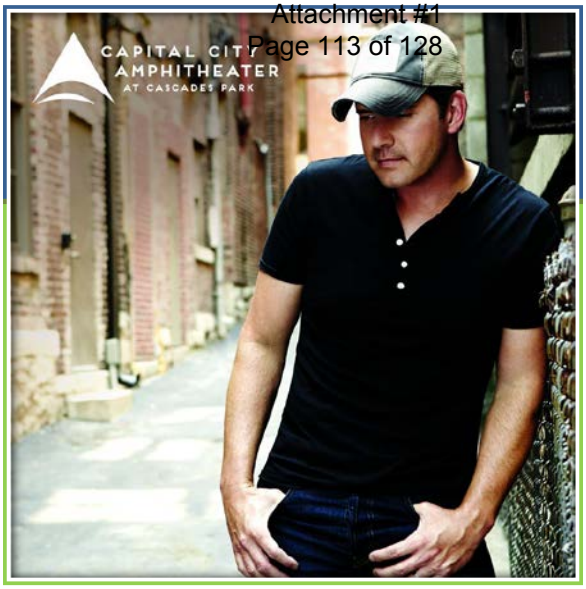
Expenditures:

- Production & Operational Expenses: $141,610
- Facility Expenses: $9,938
- Advertising/Marketing: $8,730
- Total: $160,278

CAPITAL CITY AMPHITHEATER
AT CASCADES PARK
TALLAHASSEE, FL

LEON
FLORIDA'S CAPITAL COUNTY

RODNEY ATKINS



Friday, May 16, 2014

7:15 p.m. – 11:00 p.m.

Genre: Country
Self-Promotion

Total Attendance: 2,574 Sponsorships:

- FSU Student Government Activities
- Tallahassee Dodge Chrysler Jeep
- Tri-Eagle Distributors
- Super Lube

Concert Financials

Income:

Ticket Sales: $16,219
- General Admission $20 - $25 (62% Ticket Sales)
- Reserved Seating $30 - $35 (38% Ticket Sales)

Other Revenue: $9,617
Total: $26,086

Expenditures:

Production & Operational Expenses: $52,657
Facility Expenses: $7,240
Advertising/Marketing: $3,640
Total: $63,537

CAPITAL CITY AMPHITHEATER
AT CASCADES PARK
TALLAHASSEE, FL

LEON
FLORIDA'S CAPITAL COUNTY

Pink Floyd Experience

Tuesday, March 3, 2015

7:00 p.m. – 10:00 p.m.

Genre: Rock
Co-Promote

Total Attendance: 1,084

Sponsorships:
WCTV
103.5 Radio
Tri-Eagles Sales

Concert Financials

Income:

Ticket Sales: $20,175
- General Admission $20 - $25 (19% Ticket Sales)
- Reserved Seating $25 - $30 (81% Ticket Sales)

Other Revenue: $2,035
Total: $22,210

Expenditures:

Production & Operational Expenses: $26,543
Facility Expenses: $3,584
Advertising/Marketing: $5,977
Total: $36,104

CAPITAL CITY AMPHITHEATER
AT CASCADES PARK
TALLAHASSEE, FL

LEON
FLORIDA'S CAPITAL COUNTY

The Avett Brothers

Friday, April 10, 2015

8:00 p.m. – 11:00 p.m.

Genre: Folk Rock
Co-Sponsor

Total Attendance: 3,243

Sponsorships:
- Word of South
- WCTV
- Tallahassee Democrat
- Tire-Eagle Sales

Concert Financials

Income:

Ticket Sales: $121,285
- General Admission $45 - $50 (56% Ticket Sales)
- Reserved Seating $55 - $60 (44% Ticket Sales)

Other Revenue: $34,900
Total: $156,185

Expenditures:

Production & Operational Expenses: $135,735
Facility Expenses: $5,597
Advertising/Marketing: $5,100
Total: $146,432

CAPITAL CITY AMPHITHEATER
AT CASCADES PARK
TALLAHASSEE, FL

LEON
FLORIDA'S CAPITAL COUNTY

Wilco

Sunday, April 26, 2015

7:00 p.m. – 10:00 p.m.

Genre: Rock
Co-Sponsor

Total Attendance: 1,912

Sponsorships:
- FSU Student Activities
- WTXL TV
- Tallahassee Democrat
- Tire-Eagle Sales

Concert Financials

Income:

Ticket Sales: $70,003
- General Admission $30 - $35 (44% Ticket Sales)
- Reserved Seating $40 - $45 (56% Ticket Sales)

Other Revenue: $2,288
Total: $72,291

Expenditures:

Production & Operational Expenses: $85,946
Facility Expenses: $4,904
Advertising/Marketing: $2,000
Total: $92,850

CAPITAL CITY AMPHITHEATER
AT CASCADES PARK
TALLAHASSEE, FL

LEON
FLORIDA'S CAPITAL COUNTY

APPENDIX #6

City Commission Policy 154

Sound Policy for Capital City Amphitheater at Cascades Park

DEPARTMENT: City Manager

DATE ADOPTED: March 26, 2014

DATE OF LAST REVISION: n/a

154.01 Authority: The City Commission

154.02 Scope and Applicability: This Policy covers the regulation of amplified sound generated from all events utilizing the Capital City Amphitheater at Cascades Park (Amphitheater).

154.03 Definitions:

Amplified sound means: sound using a sound amplification device.

Hours of performance means: 7:00 a.m. – 10:00 p.m. on Sundays through Thursdays and 7:00 a.m. – 11:00 p.m. on Fridays and Saturdays.

House system means: the sound amplification device(s) used at the Amphitheater for all performances other than Capital Cascades Stage and Concert Series events.

Sound level means: the weighted sound pressure level as measured in dBA and dBC on a ten second average LA eq metric by a sound level meter and as specified in American National Standards Institute (ANSI) specifications for sound level meters (ANSI S1.4-1971 (R1976)).

Sound amplification device means: equipment designed to increase the volume of sound created by a separate source such as a musical instrument or a human voice.

154.04 Performances: All events at the Amphitheater covered by this Policy, including sound checks, shall occur only during the hours of performance.

154.05 Maximum Sound Level: The maximum sound level generated by events at the Amphitheater utilizing the house system shall not exceed 85dBA and 95 dBC. For Capital Cascades Stage and Concert Series events, the maximum sound level shall not exceed 96 dBA and 104 dBC.

154.06 Measuring the Sound Level: The sound level shall be measured at the main mix board with a sound meter that meets the standards established by the American National Standards Institute (ANSI) specifications for sound level meters (ANSI S1.4-1971 (R1976)). The main mix board shall be located at the fixed position for the board in the Amphitheater. Measurements of sound level will be made and recorded by a qualified City employee or by a qualified professional designated by the Director of the Parks, Recreation and Neighborhood Affairs Department or designee to operate the meter(s). This measurement will be made independently of sound monitoring conducted by the artist or promoter. This person shall be present at the main mix board with a sound meter during all events covered by this Policy. A City employee or qualified professional shall also take sound measurements at the Cascades Park property line and in the surrounding neighborhoods as determined for each event by the Parks, Recreation and Neighborhood Affairs Department and set forth in the Special Event Permit.

154.07 Standards for Measuring the Sound Level:

Calibration. The sound meters shall be maintained in calibration and good working order. The operator of the meter shall conduct a calibration check of the meter at the time of any measurement of the sound level.

Measurements. The meter shall be positioned so as not to create any unnatural enhancement or diminution of the

measured sound. A windscreen on the meter's microphone shall be used at all times.

154.08 Compliance: All artists, performers, entertainers, sound technicians, employees, and subcontractors shall comply with and ensure compliance with the sound levels established by this Policy. The promoter shall have the responsibility to ensure compliance with the sound levels at the mix board for Capital Cascades Stage and Concert Series events. The Parks, Recreation and Neighborhood Affairs Department shall be responsible for ensuring compliance for all other events.

154.09 Trial Period: This Policy shall be reviewed by the City Commission on April 23, 2014.

APPENDIX #7

Agenda Item Details

Meeting	Feb 24, 2014 - Blueprint 2000 Intergovernmental Agency Meeting
Category	I. Agenda Modifications
Subject	Item # 9 - Cascades Park Update
Type	Discussion, Presentation

STATEMENT OF ISSUE:
The purpose of the agenda item is to update the IA on the construction in the Park, request authorization to fund additional improvements, and obtain direction to mitigate sound impacts to the Myers Park and Woodland Drives Neighborhoods.

SUPPLEMENTAL INFORMATION:

Grand Opening Update
Cascades Park will open on March 14, 2014. Blueprint, City, and County staff have been working determine the grand opening event activities, which include an opening ceremony and a family movie night on the 14th and a community day on the 15th. The community day will feature activities around each amenity and offer opportunities for Park sponsors to showcase their involvement in the Park. Also, staff has been working with Impact Visual Media to produce teaser videos. The third video will be shown in the IA meeting.

Construction Progress
See Attachment 1 for the February 2014 aerial of the Park. The anomaly found in the limestone at the bottom of Boca Chuba Pond has been repaired and the pond is filling with stormwater. The recreated St. Augustine Stream is complete and water will be running in the stream between the Smokey Hollow Pond and Boca Chuba Pond in early February. With Boca Chuba Pond filled, the park's irrigation system and the Cascades Waterfall Fountain will be in operation. The Amphitheater is 95% complete with all permanent stadium seats in place, sod installed in the upper seating area, house speaker system in place and theater lighting being installed. The Park's restroom building along the Bloxham Promenade is finished. Our 73 nozzle interactive waterplay area (Imagination Fountain) is complete and has been programmed for a spectacular water, music and light show.

Final landscaping tasks, sidewalk construction and street paving are also on going. Construction of the Smokey Hollow Commemoration and the Discovery Garden are progressing and are scheduled to be complete by Park opening.

After the Park opens in March, improvements will continue. Minor modifications will occur as the Park is used and needs are identified. Landscaping and other aesthetic enhancements such as wrapping of the transformer boxes will be made. Large improvements will be constructed such as the restroom near the amphitheater, the pavilion at Smokey Hollow and the Smokey Hollow Barber Shop will be relocated back to Cascades Park.

Improved Circulation and Parking
In response to a need for additional Park parking and improved bike and pedestrian connections to the Park, the City of Tallahassee Public Works Department has developed a design for improving the circulation on Bloxham and Gadsden Streets and adding 34 parking spaces. See Attachment 2 for the location of parking spaces and traffic flow changes to more safely accommodate Park visitors. Final design and cost proposals have not yet been received. The estimated cost for this improvement is $200,000.

The construction plans for Cascades Park call for striping the roads adjacent to the Park with paint. To increase vehicular and pedestrian safety and durability of the road striping, a substitute material for the paint called thermoplastic is requested. Thermoplastic striping material is highly reflective, does not crack or chip, and is

impervious to oil and grease. Additionally, the maintenance entities for the roads (City of Tallahassee and Leon County) require thermoplastic striping. Franklin Boulevard has thermoplastic striping and the application of this material to the Cascades Park roads will result in a seamless transition between the two projects. The estimated cost for this improvement is $97,400.

Cascades Park Maintenance Building Renovations

The City of Tallahassee Parks Recreation and Neighborhood Affairs (PRNA) is currently renovating the Cascades Park maintenance building. This building is located on Myers Park Drive across from Wade Wehunt Pool just east of Cascades Park. Until early February, Blueprint 2000 CEI staff used it as the office for coordinating Park construction activities. To reduce costs, it was determined that Blueprint 2000 could pay PRNA to complete the improvements rather than contracting with a private company. The costs savings realized through the use of PRNA are estimated to be $175,000.

PRNA is 75% complete with the renovation, but have exhausted all the funds allocated for the project. They estimate that the remaining renovations will cost approximately $52,000. The estimated $52,000 needed to complete the project would cover such items as painting, flooring, HVAC duct work, doors, sheet rock for walls, ceiling tile, and several small misc. items. It is requested that Blueprint 2000 fund PRNA's remaining renovation activities in the amount of $52,000 from unallocated funds.

Sound Study
In the September 16, 2013 meeting, the IA directed Blueprint staff to form a working group that includes representatives from the Myers Park and Woodland Drives neighborhoods and retain Siebein and Associates to conduct a second sound study. Since then, a 25 member working group made up of six neighborhood representatives, staff, and others has met seven times (with two additional subcommittee meetings). The mission of the working group is as follows:

> The Cascades Park Work Group (CPWG) provides input and feedback on the operational structure and sound levels in Cascades Park. The CPWG allows representatives from the nearby neighborhoods and key City Departments to create open dialogue resulting in input for the operational direction of Cascades Park. In the future, the CPWG will objectively identify concerns from park users, event attendees, neighboring communities and businesses and event planners in relation to events permitted by the City of Tallahassee and offer solutions.

The second sound test was conducted on Sunday, November 10. Blueprint 2000 hired Seibien and Associates with support from Scott Carswell Presents to conduct the test. See Attachment 3 for photos taken during the sound test.

In preparation of the test, over 2,450 surveys were mailed to all properties located within the boundaries of Magnolia Drive to the south and east, South Gadsden Street to the west and Tennessee Street to the north. Additionally, the survey was emailed to the current electronic project area distribution list (200 contacts) and was available to download from the Blueprint website. A media release announcing the sound test and availability to access and complete the survey electronically was distributed to local media outlets, city and county elected officials, the city executive team and the county communication team via email.

A total of 121 surveys were completed, 25 by U.S. mail and 96 electronically, i.e. by either email or the electronic survey tool. Of the responses received, 76 (62.8%) were from locations within a 3,000' radius of the amphitheater. See Attachment 4 for graphics illustrating the survey results.

The Seibien Associates, Inc. Sound Study, completed after the second sound test, was reviewed by the working group on February 13 and 20, 2014. Seibien's findings and recommendations are included as Attachment 5.

The following is the staff recommended approach to noise mitigation and sound level limits for the Capital City Amphitheater at Cascades Park. This approach takes into account the Cascades Park Working Group discussions, the February 13, 2014 Siebein Associates, Inc *Live Sound Test Acoustical Study* and the February 19, 2014 *Top Priorities of Myers Park and Woodland Drives Working Group Representatives For the IA Meeting of February 24, 2014*.

1. Establish a fund in the amount of $40,000 from Blueprint 2000 unallocated funds to provide sound monitors to be used in the neighborhoods and at the mix location that can alert the operator at the mix

when a specific sound level limit has been approached and/or exceeded. The monitor should also log the sound levels for each performance. This cost also includes recommended analysis of the data.

2. The City of Tallahassee is proposing to adopt a noise policy for the Capital City Amphitheater at Cascades Park to regulate the noise generated from all amplified events. This policy is intended to:
    a. Be adopted prior the first Capital Cascades Stage and Concert Series event (also called "touring or ticketed" event).
    b. Establish a trial period in which sound monitoring and neighborhood feedback can take place during up to six amplified house events and four touring events. Monitoring should occur at the mix location as well as attended monitoring at critical locations in the community by a qualified professional.
    c. Define maximum noise levels
        i. Consistent with the Siebein Associates, Inc sound level thresholds for amplified events at the Amphitheater, staff recommends:
            1. An initial sound level limit of 85 dBA and 95 dBC for the house system using the one second LA eq metric
            2. An initial sound level limit of 100 dBA and 108 dBC for the Capital Cascades Stage and Concert Series events using the one second LA eq metric; it should be noted that most ordinances do not specify a time metric, and limitations established for amphitheaters base their measurements on a time period of one to eight minutes.
    d. Be reviewed and adjusted as needed at the end of the trial period.

3. Continue dialogue with the working group through the trial period.

4. Should staff recommendations 1 and 2 prove to be unsuccessful in mitigating the impacts from the amphitheater, additional funding may be required to implement the following strategies:
    a. Changes to the audio system that could further reduce the level of sounds propagated off site
    b. Purchase and install fixed sound level meters in the neighborhoods
    c. Limitation of low frequency bass sounds, mainly those below 50 Hz
    d. Limit the number of touring events to no more than 10 in any 18 month period
    e. Construction of a sound barrier at targeted locations
    f. Retrofits on individual properties such as a localized barrier wall and upgraded glazing
    g. Others as identified.

OPTIONS:

Option 1: Provide additional funding of $297,000 for the circulation and parking improvements and $52,000 to complete the Cascades Park maintenance building renovations from Blueprint 2000 unallocated funds.

Option 2: Adopt Sound Study staff recommendation #1
Establish a fund in the amount of $40,000 from Blueprint 2000 unallocated funds to provide sound monitors to be used in the neighborhoods and at the mix location that can alert the operator at the mix when a specific sound level limit has been approached and/or exceeded. The monitor should also log the sound levels for each performance. This cost also includes recommended analysis of the data.

Option 3: Adopt Sound Study staff recommendation #3:
Continue dialogue with the working group through the trial period.

Option 4: Adopt Sound Study staff recommendation #4
Should staff recommendations 1 and 2 prove to be unsuccessful in mitigating the impacts from the amphitheater, additional funding may be required to implement the following strategies:

i. Changes to the audio system that could further reduce the level of sounds propagated off site
ii. Purchase and install fixed sound level meters in the neighborhoods

iii. Limitation of low frequency bass sounds, mainly those below 50 Hz
iv. Limit the number of touring events to no more than 10 in any 18 month period
v. Construction of a sound barrier at targeted locations
vi. Retrofits on individual properties such as a localized barrier wall and upgraded glazing
vii. Others as identified.

Option 5: IA direction

RECOMMENDED ACTION:
Approve:
Option 1: Provide additional funding of $297,000 for the circulation and parking improvements and $52,000 to complete the Cascades Park maintenance building renovations from Blueprint 2000 unallocated funds.

Option 2: Adopt Sound Study staff recommendation #1
Establish a fund in the amount of $40,000 from Blueprint 2000 unallocated funds to provide sound monitors to be used in the neighborhoods and at the mix location that can alert the operator at the mix when a specific sound level limit has been approached and/or exceeded. The monitor should also log the sound levels for each performance. This cost also includes recommended analysis of the data.

Option 3: Adopt Sound Study staff recommendation #3:
Continue dialogue with the working group through the trial period.

Option 4: Adopt Sound Study staff recommendation #4
Should strategies 1 & 2 prove to be unsuccessful in mitigating the impacts from the amphitheater, additional funding may be required to implement the following strategies:

i. Changes to the audio system that could further reduce the level of sounds propagated off site
ii. Purchase and install fixed sound level meters in the neighborhoods
iii. Limitation of low frequency bass sounds, mainly those below 50 Hz
iv. Limit the number of touring events to no more than 10 in any 18 month period
v. Construction of a sound barrier at targeted locations
vi. Retrofits on individual properties such as a localized barrier wall and upgraded glazing
vii. Others as identified.

Blueprint 2000 Project Definitions Report Consistency: This request is consistent with project summary for Map 3 Segment 2, Old St. Augustine Branch Redesign Apalachee Parkway to South Monroe.

Action by the CAC and TCC: The CAC voted unanimously in favor to approve additional funding of $200,000 from the Blueprint 2000 unallocated funds budget for the circulation and parking improvements to Bloxham Street and Gadsden Street. At the time of the CAC meeting, information regarding the thermoplastic stripping, the Cascades Park maintenance building and the sound study was not available. In addition, the CAC voted unanimously to allocate funding (undetermined amount) to the planning and development of an accessible and inclusive commemoration to Centennial Field in Cascades Park.

The TCC did not review this item.

ATTACHMENTS:
Attachment 1: February 2014 Aerial
Attachment 2: Park Circulation and Parking Improvement Project Graphic
Attachment 3: Sound Test Photos
Attachment 4: Survey Results from November 10, 2014 Sound Study
Attachment 5: Siebein and Associations Findings and Recommendations

#9 Cascades Park Update Attachment 3 Sound test photos.pdf (354 KB)

#9 Cascades Park Update Attachment 2 Bloxham_Gadsden.pdf (49 KB)

#9 Cascades Park Update Attachment 1 Feb Aerial.pdf (1,413 KB)

#9 Cascades Park Update Modification.pdf (117 KB)

#9 Cascades Park Update Attachment 4 Survey Results.pdf (2,138 KB)

#9 Cascades Park Update Attachment 5 Siebein Findings- Recom.pdf (69 KB)

APPENDIX #8

Report on Amphitheater Sound from Neighborhood Representatives
Cascades Park Working Group
April 20, 2015

At its meeting of February 24, 2014, following discussion of Gary Siebein's Live Sound Test Acoustical Study, the IA approved Sound Study staff Recommendations #1, 2,3, and 4.

We urge the city and county to move forward with Recommendation 4, which provides the following strategies if sound impacts from the amphitheater are not mitigated:

- Change the audio system to reduce the sound levels off-site.
- Purchase and install fixed sound level meters in the neighborhoods.
- Limit low frequency bass sounds, mainly those below 50Hz.
- Limit the number of touring events to no more than 10 in 18 months.
- Construct sound barriers at targeted locations.
- Retrofit individual properties with local barrier walls and upgraded glazing.
- Others as identified.

City staff can confirm that areas of both Woodland Drives and Myers Park neighborhoods are consistently impacted by sound from touring events. And that in some areas, local events at the amphitheater can be almost as intrusive. Concert sounds intrude into homes, limit the use of private outdoor space, and constitute a public nuisance.

We urge the city to

- Reduce the allowable sound levels by 5dBA and 5dBC at the mix for both touring and local events at the amphitheater, which will yield immediate results at no cost.
- Set decibel levels for P. A. systems at a maximum of 75 decibels at the amphitheater and throughout the park.
- Take other measures if necessary to maintain sound limits not to exceed 47 to 55 dBA and 65 dBC at residences, which are the numbers recommended by Gary Siebein.

We believe improvements to the amphitheater financed by the Reallocated Tourist Development Tax should serve to reduce sound intrusion into the neighborhoods.

Finally we ask commissioners to follow the Historic Preservation Element in the Comprehensive Plan, Policy 1.3.4, which provides "Tourism planning shall minimize the impacts of…noise." Much of the impacted area is a historic district.

Respectfully submitted,

Robert Lincoln Clay, Valerie Jean Conner, Vivian Young: Myers Park Neighborhood

Susan B. Campbell, Keith H. Gray, and Peter Stone: Woodland Drives Neighborhood