



Town of Parker

# Cultural Strategic Plan

2026 – 2036



# PARKER ARTS





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Photo credit left: Fika Coffee House. Courtesy of Keen Independent Research.

Cover and section break page images, clockwise from upper left:

PACE Center exterior. Courtesy of Parker Arts.

PACE Center audience. Courtesy of Parker Arts.

*The Dance* (2014) by Lee Proctor, sculpture in front of The Schoolhouse. Courtesy of Parker Arts.

Outreach activity. Courtesy of Parker Arts.

Discovery Park Amphitheater. Courtesy of Parker Arts.

PACE Center Gallery. Courtesy of Parker Arts

Section 3 photo credit: Science Night. Courtesy of Parker Arts.

Section 5 photo credit: Ruth Memorial Chapel. Courtesy of Keen Independent Research.





SECTION 1

# Introduction

## Section 1. Introduction

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The Town of Parker (“Town”) engaged Keen Independent Research to guide a strategic planning process for its Cultural Department (“Parker Arts”), which operates the PACE Center, the Schoolhouse, the amphitheater at Discovery Park and Ruth Memorial Chapel, as well as oversees the Town’s public art program.

### Goal

This 10-year Cultural Strategic Plan offers a coherent strategy to guide the Town’s budgetary and other decisions, ensure quality and vitality of arts and culture for Parker residents and plan for downtown Parker’s sustainable future as a vibrant cultural destination.

### Approach and Outcome

Parker Arts and representatives from the Strategic Planning Committee (Cultural and Scientific Commission) worked with Keen Independent between November 2024 and December 2025 to develop this cultural strategic plan.

Representatives of Town leadership and Parker Arts staff participated in two days of workshopping concepts to develop a new vision and mission, as well as to define strategic priorities. These representatives continued an iterative revision process. Keen Independent supported Parker Arts leadership and staff to further develop the strategic priorities through clear objectives and actionable tactics, which Parker Arts leadership is finalizing internally as a dynamic action plan.

Town leadership reviewed and provided input on draft deliverables through a presentation to the Cultural and Scientific Commission and the Public Art Commission, as well as a Town Council study session. The resulting cultural strategic plan establishes a new vision, mission and approach for Parker Arts’ role regarding arts and culture in Parker that will guide the work of the department during the 2026–2036 period.

*Dear friends,*

*As we look toward the next decade, I am filled with gratitude and excitement for what lies ahead for Parker Arts and our community. This Cultural Strategic Plan reflects not only the work of our dedicated staff and consultants, but also the voices, ideas and dreams of the many residents, artists and partners who helped shape it.*

*Over the past years, Parker Arts has grown from building awareness and engagement within our walls to inspiring creativity across our entire community. This plan builds on that foundation and charts a path toward a future where **Parker’s cultural identity** continues to flourish — one where arts and culture are integral to how we live, connect and thrive together.*

*Thank you to everyone who contributed to this vision. I look forward to the next chapter of collaboration, creativity and community as we work together to make Parker a truly vibrant cultural destination.*

*With gratitude,  
Carrie Glassburn, Cultural Director  
Parker Arts/Town of Parker*



## Section 1. Introduction

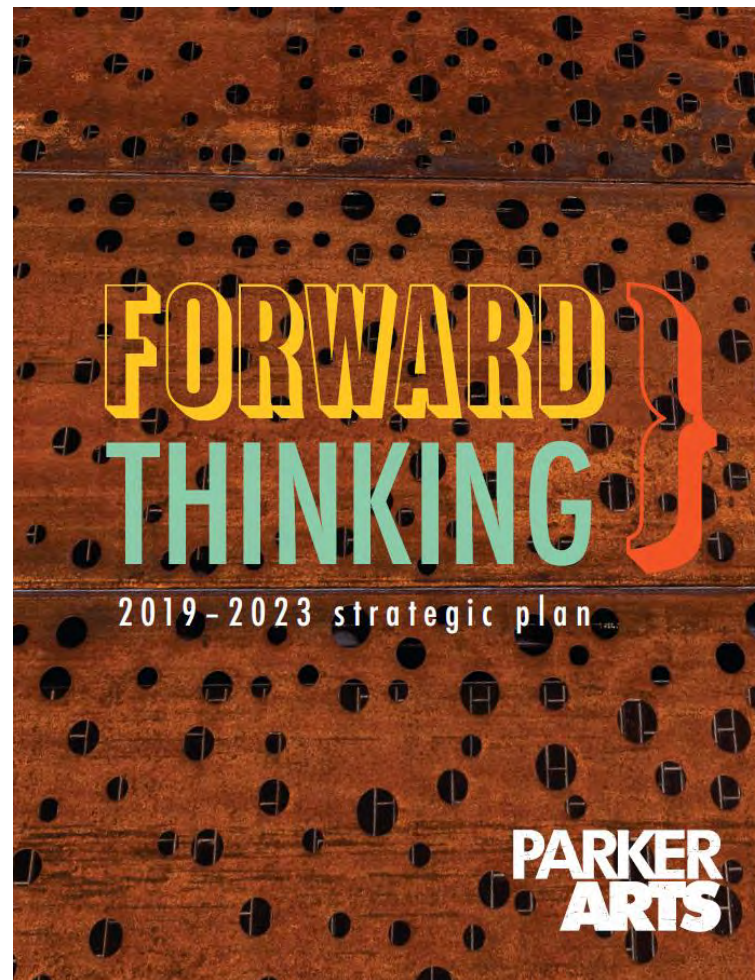
### Background

This Cultural Strategic Plan builds upon prior strategic planning efforts of Parker Arts. In 2019, Parker Arts completed an inaugural five-year strategic plan.<sup>1</sup> Driven by a planning committee comprised of community members, the 2019-2023 strategic plan was internally focused on Parker Arts, or the Town’s Cultural Department.<sup>2</sup> That plan resulted in the development of a “Five-Year Strategy Scorecard” to direct department efforts and 10 Strategic Objectives, which Parker Arts has largely fulfilled through successful implementation.<sup>3</sup>

**From internally focused to Parker-wide planning.** Engaging Keen Independent as external consultants and broadening the scope of strategic planning to a Town-wide cultural strategic plan reflects the following:

- Interest in nationwide research and benchmarking to learn from, and implement, recommended practices;
- Dedication to financial responsibility and sustainability, which means planning for a resilient arts and culture future; and
- Understanding that a resilient future of arts and culture in Parker requires a robust creative ecosystem, where the Town acts as an impact multiplier by playing more of an administrative, or supportive, role rather than one focused on delivery of programming.

These considerations informed the strategic planning process and the priorities introduced in the Executive Summary.



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<sup>1</sup> Forward Thinking: 2019 – 2023 (2019). Retrieved on December 23, 2025 and provided by Town of Parker.

<sup>2</sup> Ibid., Introduction.

<sup>3</sup> Ibid.

## Section 1. Introduction

### Methodology

Keen Independent used the methods described below to gather input from approximately 750 stakeholder and community participants during the planning process.

**Stakeholder engagement.** Keen Independent conducted extensive virtual and in-person stakeholder engagement through the following channels:

- In-depth interviews and focus groups with 93 stakeholders;
- Virtual two-day visioning workshop;
- In-person and remote working sessions;
- Onsite discovery trip; and
- Virtual presentations of the draft cultural strategic plan.

**Community engagement.** Keen Independent engaged Parker residents and community members through the following methods:

- In-person public meeting;
- In-depth interviews and focus groups;
- Virtual workshop survey with 617 total responses; and
- Study email and hotline, which were open throughout the planning process.



Parker Arts outreach event.  
Courtesy of Parker Arts.

**Additional research.** Keen Independent also:

- Analyzed Parker Arts financials, ticketing, utilization and other data;
- Reviewed Town plans, documents and priorities to provide context for Parker Arts' existing and future efforts; and
- Conducted market research including demographic and population growth analysis and arts demand forecasting.



## Section 1. Introduction

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### Message from the Study Team

The cultural strategic plan for Parker Arts was made possible by Town leadership and staff, Parker Arts stakeholders, who include community production partners, members, volunteers, cultural and community leaders, educators, creatives and business owners.

**Town leadership.** We recognize and thank Town leadership for providing support and oversight for this planning process.

#### Town Council

- Mayor Joshua Rivero;
- Anne Barrington;
- John Diak;
- Erik Frandsen;
- Laura Hefta;
- Todd Hendreks; and
- Brandi Wilks.

#### Strategic Planning Committee, Cultural and Scientific Commission

- Christine Kennedy;
- Tom O'Malley;
- Katie Milazzo;
- Michael Montoya;
- Allen Rosen; and
- Robert Sánchez.

#### Town Leadership

- Michelle Kivela, Town Manager; and
- Michael Lawson, Assistant Town Manager – Operations.

### Parker Arts cultural strategic planning leadership.

Keen Independent thanks the following Parker Arts leaders for their dedication to this project.

- Carrie Glassburn, Cultural Director; and
- Denise Zoglmann, Deputy Cultural Director.

**Parker Arts leadership and staff.** Parker Arts leadership and staff participated in several working sessions, including interviews and an in-person Strengths, Weaknesses, Opportunities and Threats workshop, which helped shape this document.

**Community members and stakeholders.** This project would not have been possible without the active participation of Parker Arts' community production partners, members and volunteers, as well as Parker residents, community leaders and visitors, who took time to lend their voices and ideas in interviews, focus groups and surveys.

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**Study team.** Keen Independent Research, [www.keenindependent.com](http://www.keenindependent.com), conducted the study in partnership with Theatre Projects. Primary Keen Independent Team members included:

- Alex Keen, Managing Principal;
- Heather Calvin, Associate Principal; and
- Roksana Filipowska, Ph.D., Consultant.



Holiday lights at O'Brien Park.  
Courtesy of Keen Independent.



## SECTION 2

# Executive Summary





## our **vision**

To promote and celebrate vibrant, creative and connected experiences that make Parker a thriving cultural destination.



*A Classic Parker Holiday featuring the Parker Symphony Orchestra and the Parker Chorale.  
Courtesy of Parker Arts.*



## our mission

Parker Arts enhances the quality of life and economic vitality of our Town by supporting artists, creating spaces and experiences that bring people together, and cultivating a vibrant creative community.



Parker Arts outreach event.  
Courtesy of Parker Arts.





## our **approach**

Parker Arts is guided by the following core principles:

### **welcoming**

We offer a wide variety of experiences to ensure inclusive, accessible and affordable participation opportunities.

### **culturally vibrant**

Whether it's creative entrepreneurship or arts education, history or scientific innovation, our programming strengthens Parker's identity as a vibrant cultural hub.

### **committed to excellence**

From programming to operations, we hold ourselves to the highest standard of quality.

# our strategic priorities

2026–2036

As we work toward our vision and fulfill our mission, our strategic priorities are:





## Strategic Priority 1:

# **Plan for Parker's sustainable arts and culture future**

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### Objectives:

- Optimize programming to support the financial health of arts and culture in Parker.
- Maximize efficiency.
- Implement a long-term fundraising strategy.
- Explore improving governance.
- Attract and foster staff and volunteer talent.

## Strategic Priority 2:

# **Cultivate creative community**

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### Objectives:

- Build community relationships.
- Amplify local creatives.
- Support creative entrepreneurship in Parker.



## Strategic Priority 3:

# **Invigorate Downtown Parker as a thriving cultural destination**

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### Objectives:

- Refine roles of the PACE Center and the Schoolhouse within Parker's cultural strategy.
- Activate underutilized spaces.
- Develop signature Town events.
- Collaborate on placemaking.
- Promote Downtown Parker as a cultural destination.



## SECTION 3

# Key Findings





## SECTION 3. Key Findings — Introduction

To identify strategic observations for Parker Arts, Keen Independent analyzed:

- Market research, including population demographics and forecasts (see Appendix A);
- Programming and ticketing (see Appendix B);
- Financials (see Appendix C);
- Literature review of Town plans (see Appendix D); and
- Stakeholder perspectives gathered through interviews and focus groups, a virtual workshop survey and public feedback channels, including a study email and hotline (see Appendix E).

Drawing on the project components above, the study team created a working summary of strengths, weaknesses, opportunities and threats (SWOT analysis) and updated it as new findings emerged. The project team, as well as Town leadership and staff, reviewed the SWOT analysis updates periodically. Throughout the planning process, the SWOT analysis served as a summary of key issues to guide identification of priorities.

Table 3-1 on the following page summarizes primary aspects of the SWOT analysis. Synthesis and description of pertinent information about each key issue follow the SWOT analysis. To review Theatre Projects' SWOT analysis regarding findings from their high-level facilities review, see Appendix H.



### 3. Key Findings Summary — SWOT analysis

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3-1. SWOT analysis summary for arts and culture in Parker

#### STRENGTHS

- Impressive arts and culture venues
- Optimal downtown location
- Support from Town Council and leadership
- Skilled and collaborative staff
- Strong relationship between Town and community performing groups

#### Weaknesses

- Aging infrastructure
- Role of Town staff in musical productions
- Unfocused education programming
- Membership-driven development
- Limited Town event offerings

#### OPPORTUNITIES

- Refining scope of the PACE Center and The Schoolhouse
- Collecting visitor information
- Growing public art initiatives
- Developing financial sustainability
- Redefining school engagement

#### THREATS

- Market competition
- Dependence on sales tax revenue
- PACE Center's competing organizational roles and focus
- Lack of patron development
- Cost of touring acts

Source: Keen Independent Research.



### 3. Key Findings Summary — Strengths

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This section describes factors that the research and planning process identified as the primary strengths of arts and culture in Parker.

## STRENGTHS

- Impressive arts and culture venues
- Optimal downtown location
- Support from Town Council and leadership
- Skilled and collaborative staff
- Strong relationship between Town and community performing groups

**Town manages a portfolio of impressive arts and culture venues and spaces.** The Town has a notable suite of arts and cultural venues and spaces that exceed what might be expected for a municipality of its size. The PACE Center serves as the cornerstone, offering a 534-seat theater that accommodates professional performing arts, community events and rentals. Across the street, The Schoolhouse is a renovated historic venue with a 200-seat Blackbox theater, multiple classrooms, a plaza area and several exhibition spaces. Discovery Park, which features an amphitheater and can host up to 3,000 people, is especially activated during the winter through a seasonal “ice ribbon” skating rink. Finally, Ruth Memorial Chapel, a historic landmark with seating up to 70, is renowned for its charm and acoustics. These four facilities reflect the Town’s commitment to providing residents and visitors with spaces for arts, culture and community life.

Throughout the study, residents identified the PACE Center as “one of the main reasons [they] moved to Parker.” When asked about strengths of arts and culture in Parker, many virtual workshop participants responded with “venues.” For more information on stakeholder and community perceptions of Parker Arts’ cultural assets, see Appendix E “Analysis of Stakeholder and Community input.”

Discussion of Parker’s arts and culture strengths continues on the following pages.

### 3. Key Findings Summary — Strengths

**Prime location and walkability of arts and culture assets.** A core strength of Parker’s arts and culture ecosystem is that the PACE Center, The Schoolhouse, Discovery Park and Ruth Memorial Chapel are all located downtown along Mainstreet. Additionally, these assets are within a short walk of one another, creating a contiguous “park-once” experience for many residents and visitors to explore. This co-location directly supports Town priorities that designate Mainstreet as the economic, cultural and social heart of the community.<sup>1</sup>

Clustering venues and spaces downtown supports economic development. National studies show arts audiences spend an additional \$38.46 per person per event beyond the price of admission, such as in nearby restaurants, shops and services, that multiply local impact.<sup>2</sup> Research on walkable urbanism demonstrates that downtown walkability enhances economic activity, driving higher retail sales and strengthening surrounding businesses.<sup>3</sup> Parker’s compact downtown cluster of arts and culture assets positions the Town to maximize shared programming, marketing and infrastructure while generating foot traffic and spending along Mainstreet. The prime location of Parker’s arts and culture facilities bolsters the Town’s priority to develop a “vibrant and walkable downtown.”<sup>4</sup> For more information on Town planning of downtown development, see Appendix D “Literature Review of Town Plans.”



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<sup>1</sup> See, for instance: Parker Mainstreet Master Plan (September 2015). Town of Parker. Retrieved on August 19, 2025 from <https://www.parkeronline.org/MainstreetPlan> and My Mainstreet Parker Town Council Study Session (February 24, 2025). Provided by Town of Parker.

<sup>2</sup> What is Arts & Economic Prosperity 6? (2023) Americans for the Arts. Retrieved on August 19, 2025 from <https://aep6.americansforthearts.org/>

<sup>3</sup> Foot Traffic Ahead 2023 (January 2023). Smart Growth America Places Platform, LLC. Retrieved on August 19, 2025 from <https://www.smartgrowthamerica.org/knowledge-center/foot-traffic-ahead-2023/#>

<sup>4</sup> My Mainstreet Development Concepts Presentation (April 13, 2022). Town of Parker. Retrieved on August 19, 2025 from [https://www.letstalkparker.org/mymainstreet-implementation/news\\_feed/development-concepts-april-11-2022](https://www.letstalkparker.org/mymainstreet-implementation/news_feed/development-concepts-april-11-2022)



### 3. Key Findings Summary — Strengths

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**Town Councilmembers and leadership are supportive of arts and culture.** Another strength of Parker’s arts and cultural ecosystem lies in having supportive Town Councilmembers and leadership. The Town’s strategic priorities emphasize providing innovative, engaging and relevant arts, culture, science, and entertainment experiences, while also promoting community events, enriching gathering spaces, and fostering lifelong learning for all ages.<sup>5</sup> National studies consistently show that when municipalities champion the arts, they help build civic pride and strengthen a shared sense of belonging, as cultural events become catalysts for social connection and cohesion.<sup>6</sup> For more information regarding Town support for arts and culture, see Appendix D “Literature Review of Town Plans.” For leadership’s perspectives on arts and culture, see Appendix E “Analysis of Stakeholder and Community input.”

**Parker Arts staff are regarded as skilled and collaborative.** Throughout the study, stakeholders and residents identified the high-level of skills and the collaborative attitude of Parker Arts’ staff as strengths. National studies consistently show that skilled and collaborative arts staff are pivotal to the success of cultural departments, as teamwork fosters innovation, adaptability, and stronger outcomes.<sup>7</sup> Stakeholders praised Parker Arts staff as having “great vision,” making a “great team” and performing “miracles.” For more information, see Appendix E “Analysis of Stakeholder and Community input.”

#### **Strong relationships with community performing arts groups.**

Parker Arts has strong and cooperative relationships with local performing arts groups, including the Parker Symphony Orchestra, the Parker Chorale and the Colorado Jazz Repertory Orchestra. These relationships are mutually beneficial: the groups use the Town’s exceptional arts venues while Parker Arts audiences enjoy a continuity of engagement and access to established community talent, which reinforces Parker’s cultural identity.



Children’s performance for Día de los Muertos.  
Photo by Town of Parker.

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<sup>5</sup> Town of Parker Strategic Planning & Performance Management (July 23, 2021) Town of Parker. Retrieved on August 20, 2025 from [https://coloradoccma.org/wp-content/uploads/Strategic-Plan-and-Performance-Management-Documents\\_Parker.pdf](https://coloradoccma.org/wp-content/uploads/Strategic-Plan-and-Performance-Management-Documents_Parker.pdf)

<sup>6</sup> Lora Aol (2024). Role of Arts and Cultural Events in Community Development and Social Adhesion. International Journal of Arts, Recreation and Sports. Vol. 3, Issue No. 3., 39 to 51. Retrieved on August 20, 2025 from

[file:///C:/Users/RoksanaFilipowska/Downloads/\\_1943-Article%20Text-4976-5905-10-20240603.pdf](file:///C:/Users/RoksanaFilipowska/Downloads/_1943-Article%20Text-4976-5905-10-20240603.pdf)

<sup>7</sup> Stolaki, et. al. (December 2023). Examining the effects of creativity, collaboration, creative diversity and autonomy on team creative performance. Thinking Skills and Creativity. Volume 50. <https://doi.org/10.1016/j.tsc.2023.101415>

### 3. Key Findings Summary — Weaknesses

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Next, the study team identified key weaknesses of arts and culture in Parker.

## WEAKNESSES

- Aging infrastructure
- Role of Town staff in musical productions
- Unfocused education programming
- Membership-driven development
- Limited Town event offerings

**Aging infrastructure.** A critical weakness within Parker’s cultural landscape is the aging physical infrastructure of the PACE Center and The Schoolhouse. Performing arts facilities typically require major reinvestment as they age, including structural updates and compliance improvements to sustain functionality and meet evolving accessibility standards.

A facility review of the PACE Center and The Schoolhouse identified several critical areas where operational and design improvements can significantly enhance safety, accessibility and patron experience. Security is a top concern across both venues, with multiple unsecured points of entry at the PACE Center. Patron flow at PACE is also limited, with a lobby that restricts movement during peak times, slow concession queuing and service, and lobby egress on house right that passes through back-of-house sound and light locks. In addition, lighting, sound and acoustics across facilities will require periodic upgrades to remain relevant and competitive. Addressing these issues through strategic upgrades will not only improve daily operations but also strengthen Parker Arts’ ability to provide a safe, welcoming and fully accessible environment that aligns with industry standards and community expectations. See Appendix H for the architectural and technical review of Parker Arts’ facilities.

While some stakeholders expressed an interest in seeing the PACE Center expand its stage dimension and seating capacity, the study team found that the venue’s existing size is appropriate. As mentioned in Pro Forma Budget “Appendix G,” Keen Independent foresees capital improvement costs to focus on maintenance, upkeep and iterative renovations, not large-scale renovation or expansion.

### 3. Key Findings Summary — Weaknesses

**Role of Town staff in musical productions.** The current model of producing musicals is a significant operational challenge for Parker Arts. While in most cases nationwide the producing group selects the title to reflect their strength as a company and access to the necessary sets, Parker Arts' process involves the Town selecting a title and requiring community theatre groups to bid for the right to produce the musical. Interested groups must first qualify through a Statement of Qualification (SOQ) process and then submit a proposal for each title.

Stakeholders report that the intensive proposal process takes away from the time needed to produce a quality show. Once awarded, stakeholders observe that there is a need to clarify staff roles within the Cultural Department as they relate to musicals because many Parker Arts staff are currently involved in answering questions over email and assisting in the production. Parker Arts staff similarly describe a substantial, labor-intensive involvement in musical productions for many Town staff. Keen Independent recommends clarifying Town staff roles so that they prioritize administering and facilitating community access to the Town's cultural assets as opposed to sharing responsibility with the producing partner to present musicals. Clarifying staff roles and priorities will identify the producing partner as the lead on any musicals and free up staff time for outreach, development and other priorities.

**Unfocused education programming.** A notable weakness in Parker Arts' offerings is the lack of focus and strategic outreach around its education programming. For venues such as the PACE Center and The Schoolhouse, education programming is often a key driver of audience development and community engagement, but it requires clear goals and a well-designed curriculum to succeed.



Retaining experienced, skilled teachers is critical for delivering high-quality instruction, building relationships with Parker Arts' students and fostering repeat participation. Additionally, outreach is essential to ensure that education opportunities reach diverse audiences, attract new participants and strengthen Parker Arts' presence in the community. For stakeholder and community perception of Parker Arts' education programming, see Appendix E "Analysis of Stakeholder and Community Input."



### 3. Key Findings Summary — Weaknesses

**Membership-driven model of development.** Parker Arts' membership-driven development model has been successful but the focus on membership may limit overall fundraising and opportunities for meaningful patron cultivation. Membership programs are valuable for building loyalty and providing predictable revenue, but when they are an organization's primary focus, they often cap growth by emphasizing small, transactional contributions rather than encouraging larger gifts, sponsorships or planned giving. Performing arts venues like the PACE Center thrive when they diversify revenue streams and develop deeper relationships with patrons, such as through engaging them as donors, advocates and long-term investors in the Town's arts and culture mission. A comprehensive strategy that moves beyond memberships to cultivate mid- and major-level donors can improve the Town's ability to fund innovative programming, maintain and improve arts and culture facilities and expand its impact within the community. For more information, see Appendix C, "Financial Analysis."

**Limited Town event offerings.** Parker's limited Town-run cultural event offerings represent a gap. An events strategy can be a core engine for community engagement, resident pride and economic vitality. Research by the National Endowment for the Arts has found that local events can increase small business annual revenues by up to 30 percent.<sup>8</sup> This research also positions events as catalysts for civic pride, social identity and community cohesion. New events, such as a film festival or Chalk Fest, could engage residents, encourage tourism and stimulate economic activity. For more information on strategies regarding events, see Appendix F "Benchmarking."



Parker Days event.  
Photo by Town of Parker.

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<sup>8</sup> Live from Your Neighborhood: A National Study of Outdoor Festivals (August 2010). National Endowment for the Arts. Retrieved on August 25, 2025 from <https://www.arts.gov/sites/default/files/Festivals-Report.pdf>

### 3. Key Findings Summary — Opportunities

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External factors are current or future environmental conditions related to the economic, social, cultural, political, geographic, technological or other contexts in which an arts and culture department operates.

The study team identified the following factors as opportunities.

#### OPPORTUNITIES

- Refining scope of the PACE Center and The Schoolhouse
- Collecting visitor information
- Growing public art initiatives
- Developing financial sustainability
- Redefining school engagement

#### **Refining the scope of the PACE Center and The Schoolhouse.**

Refining the scope of the PACE Center and The Schoolhouse represents a strategic opportunity to position these venues as true anchors of Parker’s arts and culture strategy. Clarifying each facility’s role, whether as a flagship for professional performances, a hub for community programming or a platform for education and partnerships, creates operational focus, streamlines staff roles, reduces internal competition for resources and strengthens brand identity. Clarifying scope of its arts and culture venues is an opportunity for the Town to align programming with community demand, optimize staff and technical resources, attract new funding streams and make a stronger case for public and private investment. See Appendix B, “Programming and Utilization,” and Appendix G, “Business Plan Pro forma,” for recommendations regarding programming decisions.

**Collecting visitor information.** Collecting visitor information across the downtown Mainstreet area is an opportunity to take a foundational step toward developing a data-driven arts and culture strategy. Understanding where visitors come from, how long they stay and which venues they visit may empower the Town to make more informed decisions about programming, investments and marketing to position Parker as a cultural destination. Tracking visitor patterns also helps Town leadership better estimate economic impact, strengthen support for funding requests and measure the broader benefits of arts and cultural activities for the community. This information can be shared with local creatives, business owners and residents to guide partnerships and improve outreach efforts. By adopting a thoughtful approach to visitor analytics, Parker can fine-tune its downtown cultural offerings, support businesses and better understand its identity as a vibrant arts and culture hub.

### 3. Key Findings Summary — Opportunities

**Growing public art initiatives.** Parker is particularly well positioned to expand its public art initiatives and elevate its arts and culture profile. Building on the momentum of its recently completed Public Art Master Plan and the clear enthusiasm among residents and community members found throughout this study, the Town has an opportunity to beautify public spaces, foster civic pride, share different community stories and drive economic and cultural activity by attracting visitors and supporting local artists. The current enthusiasm for public art means the Town can harness community energy and stakeholder support, increasing the likelihood of successful partnerships and long-term sustainability. Parker can position public art as a visible and defining feature of its cultural identity.

**Developing financial sustainability.** The Town has an opportunity to budget and plan to ensure a sustainable financial future for Parker Arts because Town leadership and Parker residents alike recognize the value of arts and culture as a municipal service. For more information on how residents view the PACE Center and Parker Arts as driving their decision to move to Parker, for instance, see Appendix E “Analysis of Stakeholder and Community Input.” Additionally, upgrading Parker’s arts and culture infrastructure presents a significant opportunity to improve both financial and operational sustainability, with Discovery Park’s amphitheater offering a clear example. Technical updates such as upgrading to a permanent lighting system (including LED fixtures and waterproof features) may reduce costs by lowering electricity bill and requiring less maintenance. For a municipality, these efficiencies translate into dollars that can be reinvested into programming, staffing and community engagement rather than ongoing facility expenses. By prioritizing infrastructure modernization, Parker can demonstrate fiscal responsibility, environmental stewardship and a forward-looking commitment to sustaining high-quality cultural experiences. See Appendix H for more information regarding recommended technical upgrades to the Town’s arts venues.

**Engaging local schools.** Local schools’ eagerness to host and collaborate on Parker Arts outreach efforts represents an opportunity to expand the Town’s cultural footprint and deepen community impact. Because many schools have limited access to buses, they cannot easily bring students to the PACE Center or other Town venues, which makes on-site outreach essential. By bringing programming directly into schools, Parker Arts can overcome transportation barriers while cultivating early appreciation for the arts, strengthening relationships with parents and educators and broadening access to cultural experiences for students of diverse backgrounds. These collaborations can also serve as a pipeline for participation in classes, camps and events at Parker Arts’ venues. Aligning outreach with schools amplifies Parker Arts’ visibility and reinforces its role as a community partner.



Parker Arts outreach event.  
Photo by Town of Parker.



### 3. Key Findings Summary — Threats

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Next, we discuss potential threats.

## THREATS

- Market competition
- Dependence on sales tax revenue
- PACE Center’s competing organizational roles and focus
- Lack of patron development
- Cost of touring acts

**Market competition.** Increasing competition from neighboring communities investing in their own cultural infrastructure poses a threat to sustaining the PACE Center and The Schoolhouse. The greater Denver metro area has a robust performing arts market. Lone Tree is planning a new amphitheater, which could further draw Parker residents and visitors to attend performances elsewhere. This combination of market saturation and leakage means that Parker risks losing both audience share and discretionary spending. To address this threat, Keen Independent recommends a clear strategy to differentiate Parker Arts’ offerings, strengthen local audience engagement and emphasize the unique value of its venues and programs.

**Dependence on sales tax revenue.** Sales tax revenue is directly tied to consumer spending, which can fluctuate significantly due to factors such as recessions, inflation or shifts in retail behavior. This funding model can also constrain growth, as it does not inherently build long-term investment from patrons, donors or partners who could help stabilize revenues. Keen Independent recommends diversifying income streams, such as through sponsorships, grants and private contributions, so that the Town builds resiliency and increases its ability to deliver consistent, high-quality cultural experiences to its residents. See Appendix C, “Financial Analysis,” for more information.

**PACE Center’s competing organizational roles and focus.** Operating the PACE Center as a venue that simultaneously serves as a roadhouse, a production house and a rental space presents a strategic risk that could undermine both financial stability and program quality. Each of these functions requires distinct resources, staff expertise, marketing strategies and operational priorities. Attempting to meet all three demands within one facility can overextend budgets, dilute staff focus and create scheduling and technical conflicts that ultimately reduce the quality and consistency of offerings. This model may also confuse the market, making it harder to build a clear brand identity and cultivate loyal audiences. Keen Independent recommends developing a well-defined prioritization strategy to amplify the PACE Center’s impact and sustainability so that the performing arts center serves as a competitive advantage rather than an operational challenge. For more information see Appendix B “Ticketing Analysis.”

The study team also recommends identifying a front-of-house and back-of-house coordinator, or “Event Manager,” to ensure renters, production partners and community groups have a designated point person for all communication. Event Manager” responsibility can be assigned to different Parker Arts staff depending on event needs and team capacity but would not require additional FTE support.

### 3. Key Findings Summary — Threats

**Lack of patron development.** Building on the previously identified weakness around reliance on a membership-driven model, the lack of a broader development strategy also poses an external threat to sustaining Parker’s arts and culture over the next decade. As audience expectations evolve and competing cultural offerings expand across the region, audiences that remain engaged only through transactional memberships are less likely to deepen their commitment, increase their giving or advocate for municipal arts and culture offerings. Keen Independent recommends cultivating long-term relationships and moving patrons up from members to donors, sponsors and champions to mitigate the risk of losing revenue and loyalty to initiatives that actively invest in patron cultivation.

**Cost of touring acts.** The rising cost of hosting touring acts presents a significant threat to Parker’s ability to attract top talent to the PACE Center. Touring productions often come with high artist fees, travel, lodging and marketing expenses that can quickly exceed the capacity of a municipally run venue, especially in a competitive regional market. Without sufficient sponsorship to offset these costs, Parker risks being priced out of presenting high-profile performers and therefore reducing the appeal of its programming to broader audiences. Related to the previously discussed threat of the PACE Center’s lack of focus, operating the venue as a roadhouse with a limited booking strategy may expose the Town to a cycle where fewer marquee acts mean lower ticket sales and less visibility, making it harder to grow audiences and justify future investment. Keen Independent recommends identifying whether hosting touring acts is a Town priority and, if so, making budgeting and programming decisions to sustain this focus.



Wedding photos at the PACE Center.  
Photo by Silver Sparrow Photography.



Children participate in an art activity.  
Photo by Parker Arts.

### 3. Key Findings Summary — Takeaways

Keen Independent synthesized the key findings of the SWOT analysis into high-level takeaways discussed below.

- **Arts and culture are thriving in Parker.** Participation levels, Parker Arts ticket sales and the range of existing programming demonstrate a growing cultural ecosystem. Parker’s existing arts and culture assets are a solid foundation to build upon.
- **The community wants more.** Residents and community members express enthusiasm for expanding programming and increasing access to cultural offerings.
- **Arts and culture drive economic vitality and quality of life.** Cultural activity supports local businesses, attracts visitors and contributes to Parker’s identity as a desirable place to live, work and visit.
- **Parker Arts can’t—and shouldn’t—do it alone.** Sustainable growth requires collaboration across Town departments, community partners, nonprofits, schools and the private sector. The Town welcomes individuals and organizations to develop arts and culture offerings in Parker.
- **Empowering others builds long-term success for all.** Supporting artists, organizations and community-led initiatives distributes responsibility when it comes to the delivery of programming and strengthens the overall cultural ecosystem.
- **Continued Town investment is still going to be essential.** Strategic public investment remains critical to meet demand for arts and culture, as well as ensure equitable access and sustain momentum over time.

**The Town’s commitment to arts and culture is visible across its vision, mission and the 2050 Comprehensive Plan<sup>9</sup>**

*To be the pre-eminent destination community of the Denver metro ...  
be an area leader in economic development ... and quality of life.*

*Town of Parker’s Vision*

*To enrich the lives of residents by providing exceptional services,  
engaging community resources ... We support sustainable  
development and foster a strong local economy.*

*Town of Parker’s Mission*

**The following Town values listed in the 2050 Comprehensive Plan, which was in draft form at the time of this study, relate to the implementation of this Cultural Strategic Plan:**

- History, culture and sense of place
- Recreational opportunities
- Economic vibrancy; and
- Connected community.

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<sup>9</sup> The 2050 Comprehensive Plan was in draft form at the time of completion of this Cultural Strategic Plan.

Town of Parker vision and mission statements were retrieved on January 7, 2026 from <https://www.parkerco.gov/2020/Vision-Mission-and-Strategic-Plan>





## SECTION 4

# Appendices

## Section 4. Summary of Appendices

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Keen Independent provides supporting appendices with more detailed analysis. The appendices inform the summary report.

### Market Analysis

Appendix A provides an analysis of the demographics of Parker as they compare with national averages. This appendix also provides population forecasts, along with an inventory and mapping of existing arts and cultural assets in Parker.

### Programming and Utilization

Appendix B presents detailed programming and utilization analysis for the PACE Center and The Schoolhouse.

### Financial Analysis

Appendix C offers a financial analysis of available data for Parker Arts and includes a discussion of revenue, expenses and cost ratios.

### Literature Review of Other Town Plans

Appendix D is a summary of the Town's current plans that include or impact arts and culture. Analysis includes the Parker 2035 Master Plan (2022), the Parker Public Art Master Plan (2024) and others.

### Analysis of Stakeholder and Community Input

Appendix E provides an overview of themes emerging from stakeholder and community engagement conducted through in-depth interviews and focus groups, a public meeting, a virtual workshop survey and feedback submitted through the study email and hotline.

### Benchmarking

Appendix F presents four benchmark communities with municipal arts and culture programs that include a performing arts center. The Town can look to these municipalities for ideas and inspiration.

### Pro forma

Appendix G offers an idea of what Parker Arts financials may look like upon fully realized implementation of this cultural strategic plan.

### Implementation

Appendix H provides recommendations for implementing the cultural strategic plan and maintaining its relevance over time.



Detail of The Schoolhouse  
Courtesy of Keen Independent.

## APPENDIX A. Market Analysis

Keen Independent presents a market analysis examining the arts and culture landscape in Parker, Colorado.

### Introduction

For this market analysis, Keen Independent gathered demographic, spending and market potential information about the population of Parker. Combining this information with population projections from the Colorado State Demography Office and attendance data provided by the National Endowment for the Arts, we projected potential demand for various types of arts and culture activities through 2050.

**Creative business inventory.** Keen Independent inventoried relevant arts and cultural businesses in Parker. Business types include:

- Arts and crafts;
- Commercial galleries;
- Dance studios;
- Live music;
- Music studios; and
- Other, which include flower shops, jewelry stores and art supply vendors.

**Cultural asset inventory.** In addition to creative businesses, We also inventoried the following cultural assets in Parker:

- Galleries;
- Libraries
- Live music;
- Parks and recreation assets;
- Public art or historic landmarks; and
- Theatres and performing arts venues.

Figure A-2 on the following page shows existing arts and cultural assets in Parker. Assets are organized by type.

A-1. Downtown Parker

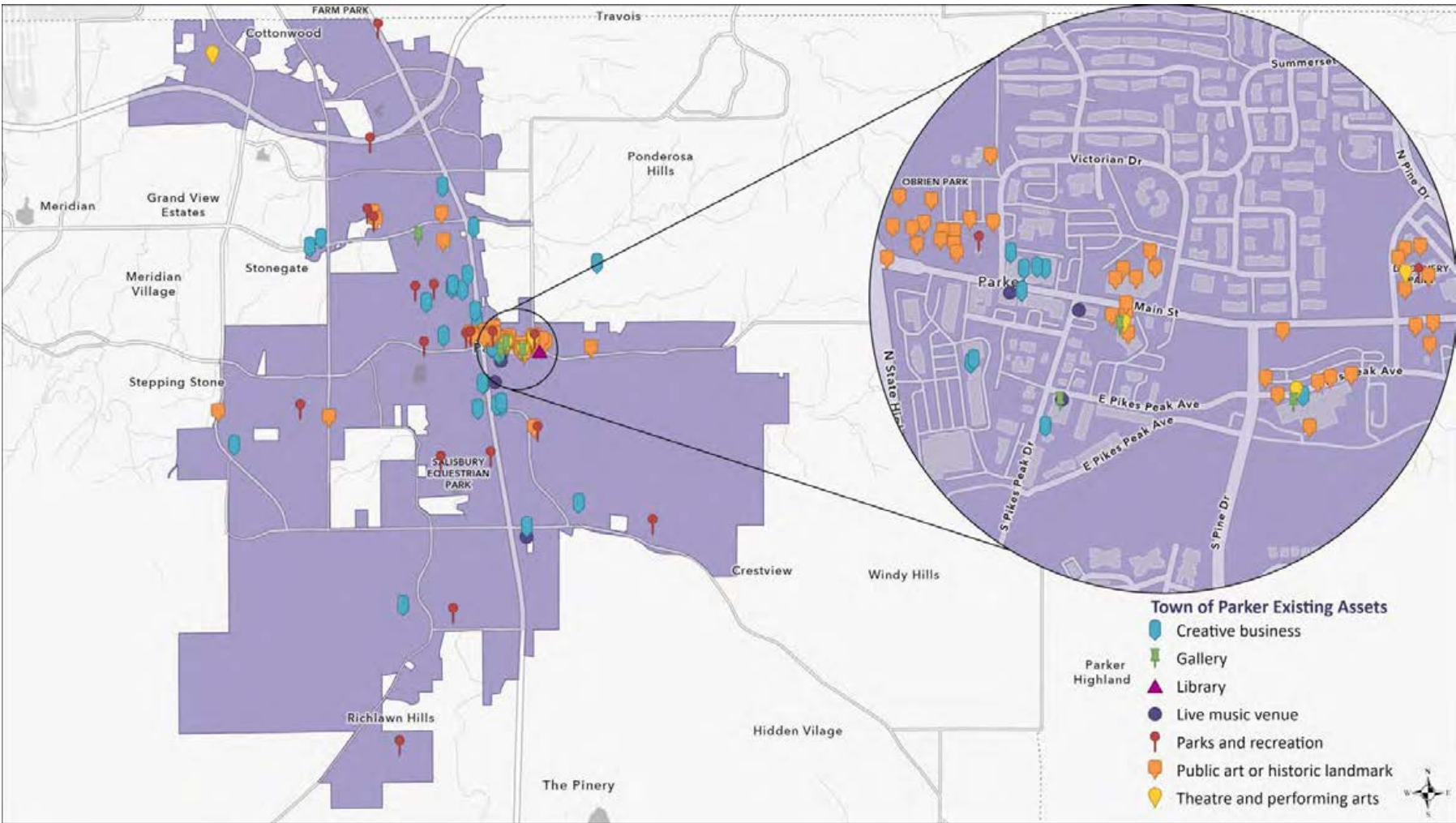


Source: Wikipedia.



# A. Market Analysis — Market area map

A-2. Town of Parker arts and culture asset map, 2025



Source: Esri, HERE, Garmin, SafeGraph, FAO, METI/NASA, USGS, EPA, NPS, ArcGIS, Keen Independent Research.

## A. Market Analysis — Demographics

Keen Independent analyzed the population and consumer behaviors in Parker and compared them to national averages.

### Population

Figures A-3 and A-4 display income, education, age and race/ethnicity for Parker compared to the United States overall. The median household income in Parker is significantly higher than the national average.

A-3. Town of Parker demographics (age, race and ethnicity), 2024

	Town of Parker	United States
<b>Total population</b>	<b>65,888</b>	<b>338,273,465</b>
<b>Median Age</b>	<b>36.9</b>	<b>39.3</b>
<b>Race</b>		
African American	2.3 %	12.5 %
Asian American	6.9	6.4
Native American	0.6	1.2
Pacific Islander	0.1	0.2
Other race	2.4	8.8
Two or more races	10.8	10.7
White	77.0	60.3
<b>Total</b>	<b>100.0 %</b>	<b>100.0 %</b>
<b>Ethnicity (of any race)</b>		
Hispanic American	11.5 %	19.6 %
Non-Hispanic	88.5	80.4
<b>Total</b>	<b>100.0 %</b>	<b>100.0 %</b>

Note: U.S. Census data are based on American Community Survey (ACS) five-year estimates. The data above is based on the 2024 dataset, which comprises the 2019-2023 ACS estimates. Note that the Town of Parker estimates a population of 68,485 as of January 1, 2025.

Source: U.S. Census Bureau American Community Survey via Esri, Keen Independent Research.

A-4. Town of Parker demographics (household income and education attainment), 2024

	Town of Parker	United States
<b>Total households</b>	<b>23,439</b>	<b>130,644,648</b>
<b>Household income</b>		
\$24,999 or less	5.0 %	14.9 %
\$25,000 to \$49,999	6.5	16.8
\$50,000 to \$74,999	10.1	15.7
\$75,000 to \$99,999	13.2	12.8
\$100,000 to \$199,999	41.0	27.2
\$200,000 or more	24.1	12.6
<b>Total</b>	<b>100.0 %</b>	<b>100.0 %</b>
<b>Median household income</b>	<b>\$ 130,847</b>	<b>\$ 79,061</b>
<b>Education (population age 25+)</b>		
Less than high school	3.0 %	9.4 %
High school	13.5	26.8
Some college	25.2	27.1
Bachelor's degree	39.1	22.5
Graduate degree	19.2	14.3
<b>Total</b>	<b>100.0 %</b>	<b>100.0 %</b>

Source: U.S. Census Bureau American Community Survey via Esri, Keen Independent Research.

## A. Market Analysis — Spending and behavior

Data on arts and culture-related consumer behavior in Parker can help inform people about the type of offerings that the Town and local organizations offer to patrons.

### Entertainment Spending and Market Potential

Figure A-5 presents selected spending potential indices (SPI) for Parker in categories such as tickets to theater, museums and movies. An SPI compares the average amount spent locally on a product to the average amount spent nationally. An index of 100 reflects the U.S. average. An SPI of 70, for example, indicates that average spending by local consumers is 30 percent below the national average.

**Spending potential.** In Parker, the spending potential indices in all of the entertainment categories examined are higher than the national averages. Tickets to the theater, as well as attending operas and concerts, have an SPI of 144.

A-5. SPI for certain types of entertainment spending in Parker, 2024

	Town of Parker	United States
<b>Entertainment/recreation</b>		
Index	143	100
Average	\$ 5,864	\$ 4,105
<b>Entertainment/recreation fees/admissions</b>		
Index	153	100
Average	\$ 1,264	\$ 809
<b>Tickets to theater/operas/concerts</b>		
Index	144	100
Average	\$ 110	\$ 74
<b>Tickets to parks or museums</b>		
Index	161	100
Average	\$ 60	\$ 37
<b>Tickets to movies</b>		
Index	162	100
Average	\$ 40	\$ 25
<b>Live entertainment-catered affairs</b>		
Index	124	100
Average	\$ 25	\$ 20

Note: 100 is the national average.

Source: Esri's U.S. Consumer spending data based on the 2024 Consumer Expenditure Survey (CEX) from the U.S. Bureau of Labor Statistics, U.S., Keen Independent Research.



## A. Market Analysis — Spending and behavior

**Market potential.** MPI (illustrated in Figure A-6) measures the relative likelihood of adults in the specified area to exhibit certain potential behaviors or purchasing patterns. An MPI of 100 represents the U.S. average.

The study team reviewed MPIs for going to museums, live theater or dancing, as well as performances including classical/opera, country music, dance, movies and rock music. The MPI for Parker is slightly higher than the national average in most categories with the strongest categories including:

- Rock music performance (122);
- Country music performance (119);
- Went to a museum (118); and
- Went to live theatre (116).

Together market and potential indicators suggest that Parker residents demonstrate a higher-than-average appetite for arts and culture in both their behavior and their spending.

A-6. MPI for attending certain types of events in Parker, 2024

	Town of Parker	United States
Went to museum <i>Index</i>	16 % 118	13 % 100
Went to live theater <i>Index</i>	10 % 116	9 % 100
Danced or went dancing <i>Index</i>	7 % 100	7 % 100
<b>Attended a...</b>		
Classical/opera performance <i>Index</i>	3 % 105	3 % 100
Country music performance <i>Index</i>	6 % 119	5 % 100
Dance performance <i>Index</i>	3 % 104	3 % 100
Movie <i>Index</i>	48 % 108	44 % 100
Rock music performance <i>Index</i>	10 % 122	8 % 100

Note: 100 is the national average.  
Source: Esri’s market potential database based on MRI Simmons Survey (2024), Keen Independent Research.

# A. Market Analysis — Demand projections

## Methodology

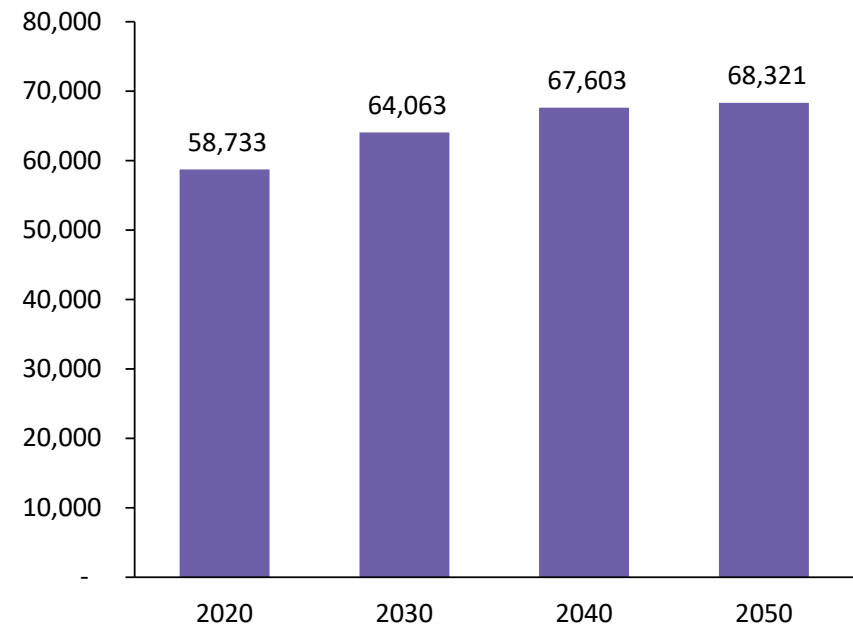
Parker’s current population and their arts and culture consumption and interests can help the Town understand potential demand in the future. Participation in events of different types varies by age group.

**Population forecasts.** To calculate the population forecasts, Keen Independent used a 2022 dataset from the Colorado State Demography Office, which begins with a base population of 58,733 in the year 2020 and projects out to a population of 68,321 for the year 2050. Note that the State dataset in figure A-7 differs from the dataset used in figure A-3, which presents 2024 U.S. Census American Community Survey (ACS) five-year estimates from 2019 to 2023. The Town of Parker used 2023 U.S. Census ACS estimates to approximate its population as 68,485 as of January 1, 2025.<sup>1</sup> Despite the slight discrepancies between data sets (ranging from 65,888 to 68,485 for 2024), the Town’s population is forecasted to grow modestly through 2050.

**Population by age in 2022.** Figure A-8 on the following page illustrates the age distribution of Parker’s population. The graph shows the population grouped according to widely recognized generations beginning with the Silent Generation (born between 1926 and 1945) to Gen Z (born between 1996 and 2010) and the Alpha Generation (born in 2011 and later years). Tweens and teenagers ages 10–14 and adults ages 40–44 are the largest groups, around 5,000 each. Older adult cohorts, ages 75 and above, are the smallest groups, ranging from about 500 to 1,300.

**Population by age in 2050.** Figure A-8 also presents the projected age distribution for Parker’s population in 2050 based on Colorado State Demography Office and US Census projections for the area. Adults ages 40–44 continue to be the largest group, this time joined by ages 45–49. Overall, Parker’s projected population is well distributed across generations, suggesting continuity with current demographics.

A-7. Projected population change, Town of Parker, 2020 to 2050

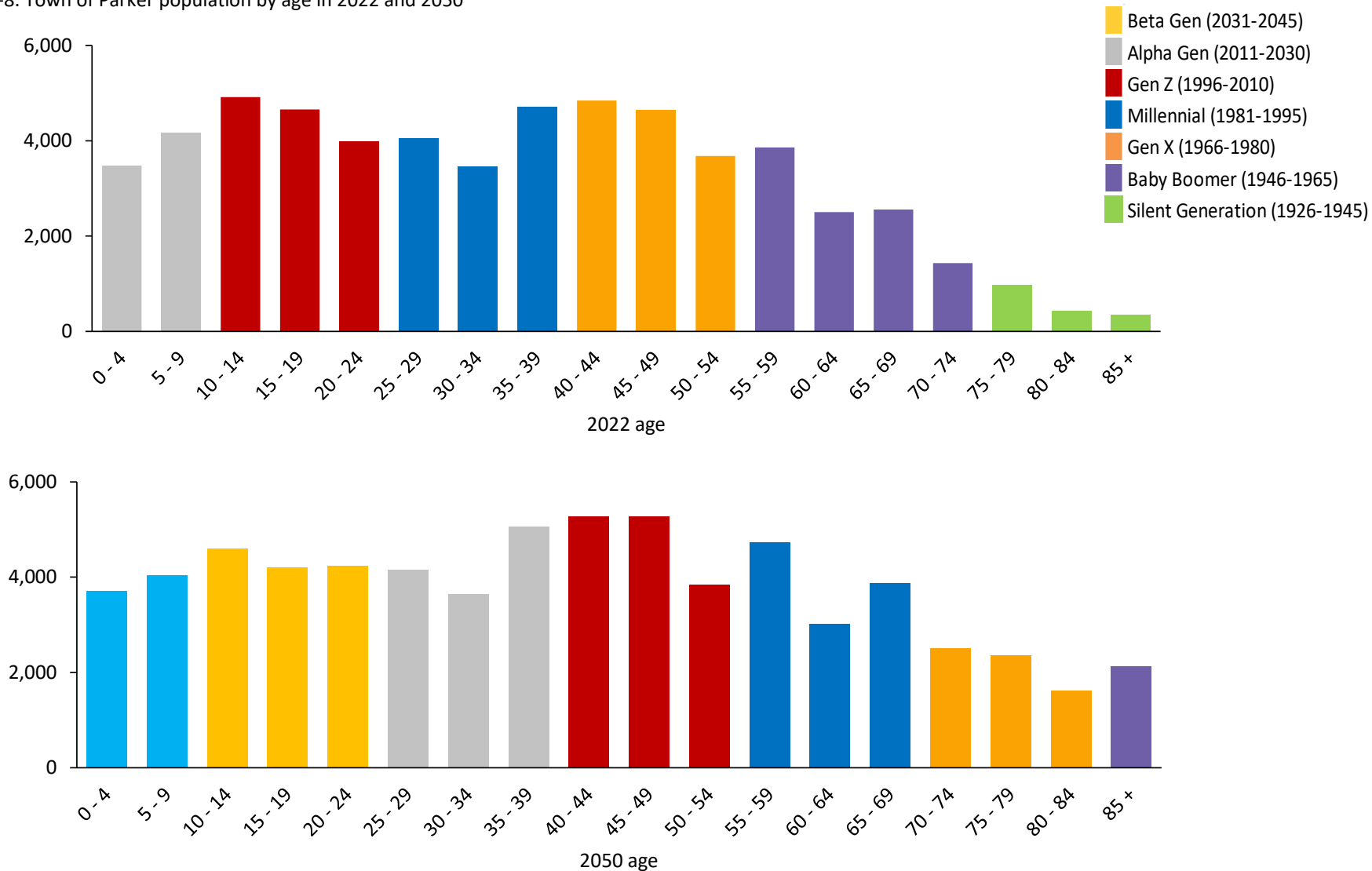


Source: United States Census (2024), Colorado State Demography Office (2022), Keen Independent Research.

<sup>1</sup> January 1, 2025 Population Estimates (January 2025). Town of Parker data provided by the Town on January 27, 2025.

# A. Market Analysis — Demand projections

A-8. Town of Parker population by age in 2022 and 2050



Source: Colorado State Demography Office, Keen Independent Research.



## A. Market Analysis — Demand projections

### Demand Scenario

Keen Independent developed a demand scenario for Parker from the age-specific Colorado State Demography Office population projections and national attendance data generated by the National Endowment for the Arts (NEA) 2022 Survey of Public Participation in the Arts (SPPA).

**Key assumptions.** These demand projections assume that the 2022 rates for arts and culture participation do not change and that the national trends of age-specific rates of attendance are consistent with Parker’s population.

**Demand projections.** Displayed in Figure A-10 on the next page, Keen Independent projects that unconstrained demand (not limited by inventory and capacity) for Parker’s arts and cultural activities will increase by about 16 percent between 2022 and 2050. For example, demand for art museums and galleries is projected to increase by 13 percent over the next 25 years. Please note the following:

- Demand change is at zero percent for 2022, because that is the starting year from which change is measured;
- Projected demand is based on residents, not visitors; and
- Demand changes are relative to current attendance. Relative changes in categories with small numbers of current participants can appear to be more substantial than they are. For example, a small absolute change in the number of people interested in opera can result in a large percentage change. (See Figure A-10 for absolute demand).

A-9. Parker Symphony Orchestra Conductor



Source: Parker Arts.

## A. Market Analysis — Demand projections

**Absolute demand.** In Figure A-10, Keen Independent also presents unconstrained absolute demand for arts and cultural activities in Parker. Unconstrained demand is the estimated number of annual attendances of each type of event from 2022 to 2050. Please note that demand projections are based on national attendance trends and are not necessarily reflective of local consumption behaviors.

Visits to art museums and galleries and musical plays are projected to increase by approximately 3,600 and 2,100 (respectively) between 2022 and 2050. Attendance to Jazz music performances and classical music are projected by approximately 1,500 and 1,000 (respectively). All other types of arts and cultural events listed in Figure A-10 are also projected to increase, but more modestly.

A-10. Arts demand projections for Parker relative to 2022 demand and unconstrained number of attendances at arts events of the Parker population

	2022	2030	2030 percent change	2040	2040 percent change	2050	2050 percent change	Net change
Art museums and galleries	28,809	31,361	9 %	32,695	13 %	32,491	13 %	3,682
Ballet	1,659	1,806	9	1,873	13	1,867	13	208
Jazz music	9,909	10,888	10	11,443	15	11,400	15	1,492
Latin, Spanish or salsa music	4,812	5,187	8	5,352	11	5,251	9	439
Musical plays	12,859	14,104	10	14,919	16	15,007	17	2,148
Non-musical plays	4,022	4,482	11	4,777	19	4,833	20	811
Opera	458	520	14	558	22	573	25	116
Dance (other than ballet)	4,278	4,591	7	4,824	13	4,848	13	570
Classical music	7,463	8,028	10	8,439	16	8,514	17	1,051

Source: National Endowment for the Arts 2017 Survey of Public Participation in the Arts, Colorado State Demography Office, Keen Independent Research.

## A. Market Analysis — Arts and culture inventory

Keen Independent conducted an environmental scan to identify relevant arts and culture businesses and venues within Parker.

### Arts and Culture Assets in Parker

Keen Independent estimates that Parker has about 40 creative businesses within Town limits, as displayed in Figure A-11. In addition to the creative business types listed, the “other” category includes flower shops, jewelry stores and arts supply vendors.

**Suggested action.** Keen Independent recommends that Parker Arts maintains an inventory of creative businesses. This inventory can be launched, maintained and promoted through the following:

- Defining what kinds of businesses can be categorized as “other” creative business types in Parker;
- Encouraging local business owners to register with Parker Arts as a creative business within the Town’s inventory; and
- Offering incentives to local creative business owners, such as:
  - Promoting the business in Town marketing materials;
  - Organizing networking events for business owners and creative entrepreneurs; and
  - Offering project-based grants to creative businesses to host, or expand, arts and culture offerings, such as through the installation of public art on their property or organizing a community-building event.

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A-11. Estimates of creative businesses in Parker organized by type

Creative business type	
Arts and crafts	6
Commercial galleries	2
Dance studios	8
Live entertainment	5
Music studios	6
Other	12

Note: This table shows an estimate of creative businesses in each category. “Other” includes an estimate for flower shops, jewelry stores and arts supply vendors in Parker.

Source: Keen Independent Research.



## A. Market Analysis — Arts and culture inventory

**Live music.** Live music venues are businesses, often bars and restaurants, that offer live music as part of their nightly or weekly offerings. Parker has several places that offer live music, including one venue with a capacity of 650 (Figure A-12). Each of these venues is in downtown Parker.

**Theater and performing arts.** Theater and performing arts spaces are venues primarily used and designed for performances. Most of these spaces are managed by the Town’s Cultural Department, which is colloquially known as Parker Arts. Figure A-13 shows that the Parker Performing Arts School has a theater with a capacity of 340 and a more intimate Black Box theater (capacity of 50).

Note that several schools in Parker, such as the private Lutheran High School, have an auditorium but are excluded from this inventory because such spaces are not available for community use. In the case of Lutheran High School, for instance, the school rents spaces with Parker Arts because its need exceeds the capacity of their auditorium. Parker Performing Arts School is included in the inventory because the Main Stage Theatre and the BlackBox Theatre are available to the community for rent.

**Suggested action.** Keen Independent recommends that Parker Arts and the Parker Performing Arts School explore developing a partnership where the Black Box Theatre serves as an incubator space for community performing arts when the school is not using the asset.

A-12. Live music venues in Parker

Live music	Capacity
Wildgoose Saloon	650
Deep Space Parker	400
Takoda Tavern	320
Tailgate Tavern	180
Studio@Mainstreet	99

Source: Keen Independent Research.

A-13. Theater and performing arts venues in Parker

Theatre and performing arts	Capacity
Discovery Park Amphitheater	3,000
PACE Center Mainstage Theater	534
The Schoolhouse Theater	200
Equestrian Grandstand	80
<b>Parker Performing Arts School</b>	
Main Stage Theater	340
Black Box Theater	50

Source: Keen Independent Research.

## A. Market Analysis — Arts and culture inventory

**Event and multipurpose spaces.** This page is an inventory of event and multipurpose spaces in Parker. Figure A-14 below lists Town event spaces and multipurpose rooms outside of Parker Arts' portfolio, which Keen Independent presents on the following page. Figure A-15 in the right-hand column shows non-Town event spaces and multipurpose rooms in Parker.

Both figures include spaces that can be used for a range of activities and gatherings, including but not exclusive to meetings, rehearsals and parties. There are 12 spaces that can accommodate 100 or more people. Parker includes 16 spaces with capacity ranging from 12 to 99.

A-14. Town of Parker event and multipurpose spaces (excluding Parker Arts)

Multipurpose spaces	Capacity
<b>Parker Fieldhouse</b>	
Activity Room 3	80
Activity Room 2	44
Activity Room 1	33
<b>Parker Recreation Center</b>	
Community Room 2	82
Community Room 1	67
Kids Zone	39
Conference Room	19

Source: Keen Independent Research.

A-15. Community event and multipurpose spaces in Parker

Multipurpose spaces	Capacity
<b>Douglas County Libraries - Parker</b>	
Event Hall A	100
Event Hall B	100
Second Floor Conference Room	40
The Loft	12
<b>Deep Space Parker</b>	
Event Center	200
Bar/ Lounge	130
Game Room	20
<b>Hampton Inn &amp; Suites Parker</b>	
Peak Ballroom	125
<b>Holiday Inn Denver-Parker-E470</b>	
Pony Express Ballroom	370
Boardroom	12
<b>SpringHill Suites by Marriott Denver Parker</b>	
Parker Meeting Room	8
<b>The Parker Hotel</b>	
Roosevelt Room	65
The Summit	60
Hospitality Suite	15
<b>Vehicle Vault</b>	
The Plaza	1,500
Gallery Floor	800
Mezzanine	150
The Board Room	20
<b>Villa Parker</b>	
Grand Ballroom	200
Courtyard	200
Garden Terrace	200

Source: Keen Independent Research.

## A. Market Analysis — Arts and culture inventory

### Arts and Culture Spaces Managed by Parker Arts

Keen Independent identified spaces dedicated to arts and culture that are managed by Parker Arts. These assets are organized into a chart (Figure A-16) based on the facility where they are located:

- Discovery Park;
- PACE Center;
- Ruth Memorial Chapel; and
- The Schoolhouse.

Figure A-16 includes theatre and performing arts, parks and recreation, museums and galleries, event spaces and multipurpose rooms managed by Parker Arts. Note that public art is discussed on the next page.

Event spaces and multipurpose rooms managed by the Town range from about 25 to 270 in capacity and are used for a range of activities and gatherings, including but not exclusive to meetings, rehearsals and celebrations of life.

A-16. Arts and culture spaces managed by Parker Arts

Parker Arts assets	Type	Capacity
<b>Discovery Park</b>		
Discovery Park Play Fountain	Parks and recreation	
Parker Ice Trail (Seasonal)	Parks and recreation	
Discovery Park Amphitheatre	Theatre and performing arts	3,000
<b>PACE Center</b>		
Event Room	Multipurpose spaces	270
West Terrace	Multipurpose spaces	200
Dance Studio	Multipurpose spaces	100
Art Gallery	Multipurpose spaces	75
Creative Studio East	Multipurpose spaces	50
Creative Studio West	Multipurpose spaces	50
Discovery Lab East	Multipurpose spaces	50
Discovery Lab West	Multipurpose spaces	50
Lounge	Multipurpose spaces	25
PACE Center Gallery	Museums and galleries	
PACE Center Mainstage Theater	Theatre and performing arts	534
<b>Ruth Memorial Chapel</b>	Historic landmark	70
<b>The Schoolhouse</b>		
Event Room	Multipurpose spaces	245
The Plaza	Multipurpose spaces	175
Meeting Rooms	Multipurpose spaces	30
Bridal Room	Multipurpose spaces	22
Schoolhouse Gallery	Museums and galleries	
The Schoolhouse Theater	Theatre and performing arts	200

Source: Keen Independent Research.



# A. Market Analysis — Arts and culture inventory

## Public Art

The Town completed a Public Art Master Plan in 2024. As part of the implementation of this Plan, Parker Arts manages an inventory of its public arts assets according to the following categories:

- Town owned;
- Privately owned; and
- Art Encounters, a Countywide rotating art program that the Town uses to install temporary artworks in key downtown locations.

Figure A-17 shows that there are 256 public arts assets in total in Parker. Based on the Parker Arts’ managed inventory, about 87 percent of total public arts assets are in downtown Parker.

**Public art inventory management.** Parker Arts has a subscription to Artwork Archive, a cloud-based art inventory software, to manage its public art collection. Parker Art can use Artwork Archive to:

- Monitor artwork conservation and condition;
- Keep track of deaccessioned or missing artwork;
- Make the collection accessible to the public though interactive maps and itineraries; and
- Identify locations for future installation of public art.<sup>2</sup>

**Suggested action.** Keen Independent recommends that Parker Arts regularly reviews their subscription services and evaluates the cost-benefit of any membership-based tools.

As the Town continues to develop functional design as part of its public art initiatives, Keen Independent recommends distinguishing between Town-owned public art assets that are created by artists and designs produced by Parker Arts. Most of the vinyl utility wraps, for instance, are designed by Parker Arts. Maintaining Parker Arts designs as a separate category from Town owned public art assets will ensure more accurate record keeping since replacing a Parker Arts designed utility wrap is more akin to replacing signage than decommissioning an artwork.

A-17. Number of public art assets in Parker by type

Public art	
Town owned	208
Parker Arts designed (utility wraps)	27
Privately owned	13
Art Encounters (temporary)	8

Source: Keen Independent Research.

<sup>2</sup> Town of Parker staff email communication (September 11, 2025).

## A. Market Analysis — Parker as a cultural destination

Keen Independent reviewed information about Parker’s tourism market.

### Tourism in the Denver Metropolitan Area

Located within the greater Denver metropolitan area, Parker is part of a region robust with tourism that has surpasses such tourist destinations as Los Angeles and San Francisco since 2019.<sup>3</sup> Between 2022 and 2023, the Denver “region,” which includes Parker, increased in spending by tourists by 5 percent.<sup>4</sup> Looking at a broader time period, tourism spending increased by over 17 percent between 2019 and 2023.<sup>5</sup> Tourism is one of the largest industries in the State of Colorado.<sup>6</sup>

**Arts and culture spending by tourists.** Arts, entertainment and recreation-related spending by tourists in the Denver region increased by 8 percent since 2019 with seven percent of that growth taking place between 2022 and 2023.<sup>7</sup>

**Tourism spending at a county level.** Parker is located in Douglas County, which saw a 5 percent (4.8%) increase in visitor spending in 2023 from the previous year.<sup>8</sup>

<sup>3</sup> For Los Angeles, see [https://www.sfgate.com/newsletters/thedaily/article/the-daily-04-12-22-20335198.php?utm\\_source=chatgpt.com](https://www.sfgate.com/newsletters/thedaily/article/the-daily-04-12-22-20335198.php?utm_source=chatgpt.com) ; for San Francisco, see [https://www.axios.com/local/san-francisco/2024/04/01/sf-travel-annual-visitors-spending?utm\\_source=chatgpt.com](https://www.axios.com/local/san-francisco/2024/04/01/sf-travel-annual-visitors-spending?utm_source=chatgpt.com) .

<sup>4</sup> Dean Runyan Associates (2023). The Economic Impact of Travel in Colorado, 24. Retrieved on November 17, 2024 from [https://drive.google.com/file/d/1-JV6YfMyRW4awSd\\_WaQCHEFo1A-w8Cbs/view](https://drive.google.com/file/d/1-JV6YfMyRW4awSd_WaQCHEFo1A-w8Cbs/view) The report outlines defines travel spending as a combination of destination spending, such as on activities, and expenditures specific to travel, such as lodging and airfare.

### Hotels and Motels in Parker

As of 2025, there are five hotels in Parker. Figure A-18 shows the total rooms of each hotel within the Town limits.

A-18. Total number of rooms of hotels located in Parker, CO

Name	Rooms
Hampton Inn & Suites Parker	84
Holiday Inn Denver-Parker-E470	101
La Quinta Inn & Suites Denver Parker	106
SpringHill Suites by Marriott Denver Parker	109
The Parker Hotel	52

Source: Keen Independent.

### Visitor Information

The Town of Parker does not collect visitor information. Visitor information managed by the Town is limited to a [landing page](#) on the Town of Parker website. The Town describes Parker as the “ideal one-day getaway.”<sup>9</sup>

<sup>5</sup> Ibid., 30.

<sup>6</sup> Tourism Pays for Colorado (2024). Visit Denver. Retrieved on July 1, 2025 from <https://www.denver.org/tourism-pays/tourism-pays-for-colorado/>

<sup>7</sup> Ibid, 30.

<sup>8</sup> Ibid. 46 to 48.

<sup>9</sup> Visiting Parker (2025). Town of Parker. Retrieved on June 4, 2025 from <https://www.parkerco.gov/2022/Visitors>

## APPENDIX B. Programming and Utilization

Keen Independent presents an appendix examining programming and utilization in Parker, Colorado.

### Introduction

For this programming and utilization appendix, Keen Independent analyzed pro forma and scheduling data from 2022, 2023 and 2024. This appendix is organized into the following sections:

- Ticketing analysis for the PACE Center;
- Ticketing analysis for The Schoolhouse;
- Utilization analysis;
- Profitability analysis by genre; and
- Touring programming analysis.

### Ticketing Analysis Methodology

This ticketing analysis included events that took place in the PACE Theater and in The Schoolhouse. It did not include events in the PACE event room or at Discovery Park.

As part of the ticketing analysis, the study team standardized 2022, 2023 and 2024 event categorization in the following ways:

- “National” and “local” categorizations provided by Parker Arts were the basis for this analysis. Events not categorized were labeled consistently with existing categorization.
  - “National” was used for touring performing artists, comedians and other acts (e.g., Sara Evans, Spyro Gyra).
  - “Local” was used for events such as musicals (e.g., Sasquatch productions, Give 5 productions), classical music (PSO, On Pointe Dance, Parker Chorale), family and child-oriented events and holiday movies.

- All events were labeled with their genre of best fit, including those that could fall into multiple genres. Genre categories used by Parker Arts were maintained where possible and new labels applied in two cases:
  - “Family” was used for events for children and family audiences including student productions (many of these events were previously labeled “educational”)
  - “Variety” was used for a category including a wide range of events that do not better fit any other category (e.g., holiday performances not part of the classical genre, speaking events, films, magic and true crime).

Heat map analysis, showing geographic areas for ticket buyers based on zip codes, reflect genres used in the ticketing data set but data for these maps were sourced from a different file, which was not standardized for this analysis.

### Ticketing Analysis Key Themes

- Parker Arts audiences are mostly from zip codes surrounding the Town of Parker.
- Programming offered is mostly created by local producers.
- At the PACE Center, local shows generate a higher total gross yearly revenue than national shows, however national shows generate higher average gross revenue per-performance.
- Across genres, average ticket sales per performance at the PACE Center have similar capacities of 400+.
- Musicals sell the most total tickets per year of any genre.
- At the Schoolhouse, genres supported by ongoing series, such as jazz and comedy, have higher average ticket sales per performance than genres without this ongoing programming.

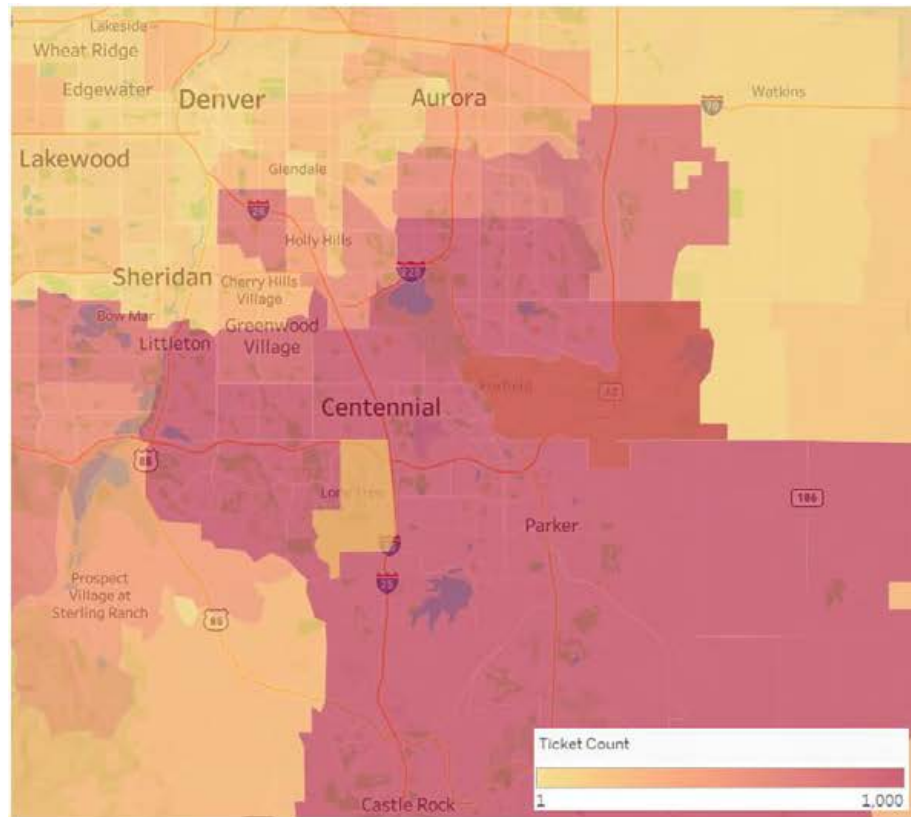


## B. Programming and Utilization — Ticketing analysis for the PACE Center

### PACE Center Total Tickets Sold by Zip Code

Figure B-1 shows heat maps of where ticket buyers are located based on zip code. In the first image, areas of the map with a dark red hue indicate zip codes where at least 1,000 PACE Center tickets were sold across two years (2023–2024).

B-1. PACE Center total tickets sold by zip code

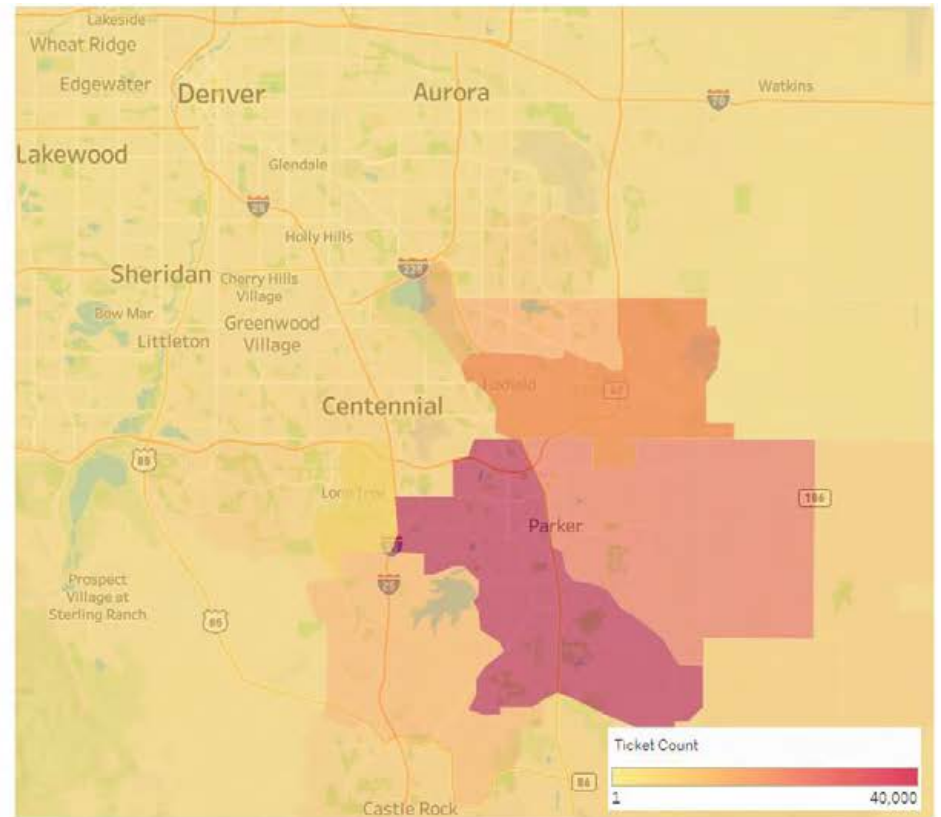


Note: N=136,344. January 1, 2023–December 31, 2024.

Source: Keen Independent Research, Parker Arts, Tableau and Open Street Map.

In the second image, areas of the map with a dark red hue indicate zip codes where at least 40,000 PACE Center tickets were sold across two years (2023–2024).

These maps highlight that much of the PACE Center’s audience are primarily local to the Town of Parker.

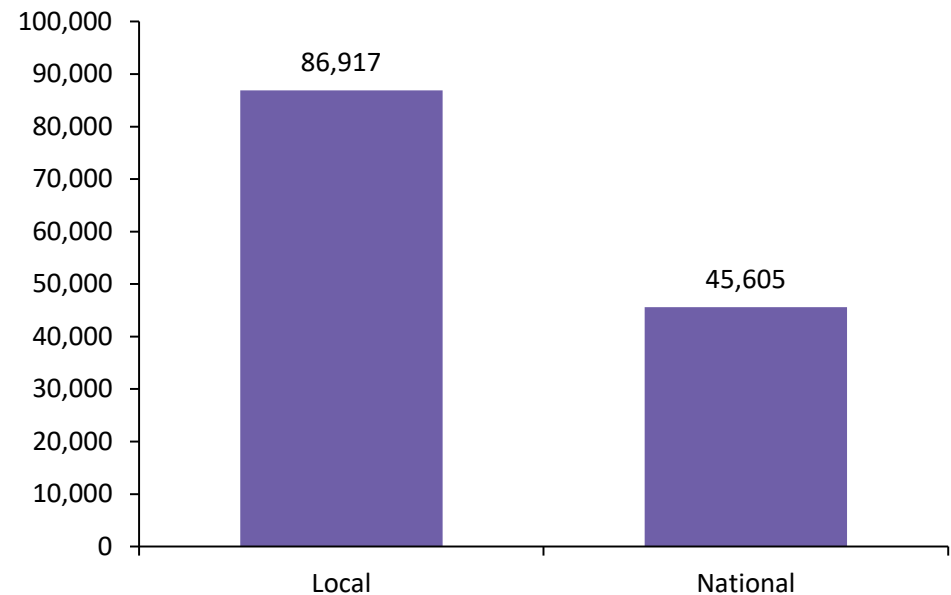


## B. Programming and Utilization — Ticketing analysis for the PACE Center

### PACE Center Total Tickets Sold Per Event Category

When looking at the total sum of tickets sold from 2022 to 2024 at the PACE Center, most tickets sold were for local performances. The number of local tickets sold is close to double the number of tickets sold for national shows. Figure B-2 shows that tickets for local performances totaled just under 87,000 and national acts totaled just over 45,000.

B-2. Total sum of tickets sold per event category at the PACE Center



Note: N=132,522. Aggregate data from years 2022–2024.

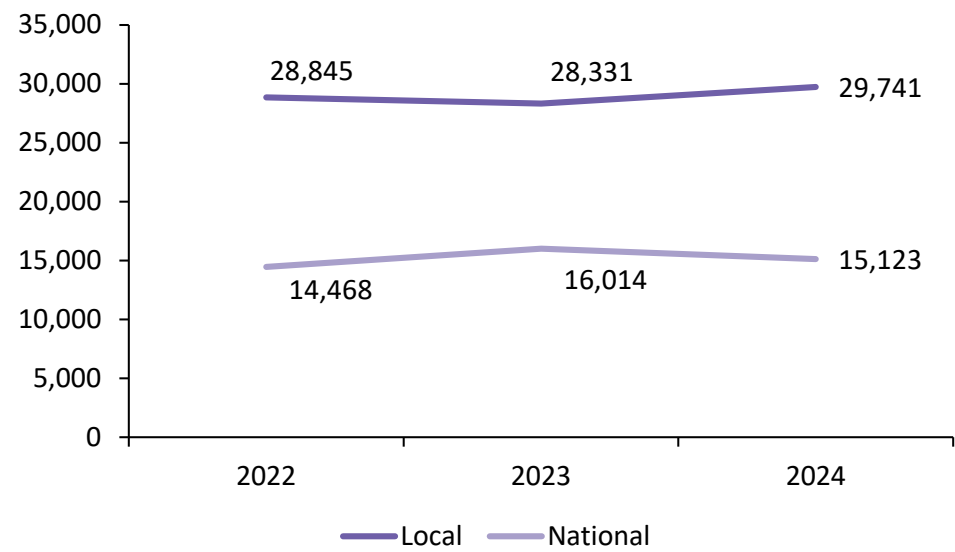
Source: Keen Independent and Parker Arts.

## B. Programming and Utilization — Ticketing analysis for the PACE Center

### PACE Center Total Tickets Sold Per Event Category, 2022–2024

When looking at the sum of tickets sold in individual years from 2022 through 2024, local shows consistently sold almost twice as many tickets as national shows in all years at the PACE Center (Figure B-3). Tickets sold for local shows ranged from 28,000 to 29,000 each year. Tickets sold for national shows ranged from 14,000 to 16,000 each year.

B-3. Total tickets sold by event category at the PACE Center, 2022–2024



Note: N=132,522. Aggregate data from years 2022–2024.

Source: Keen Independent and Parker Arts.

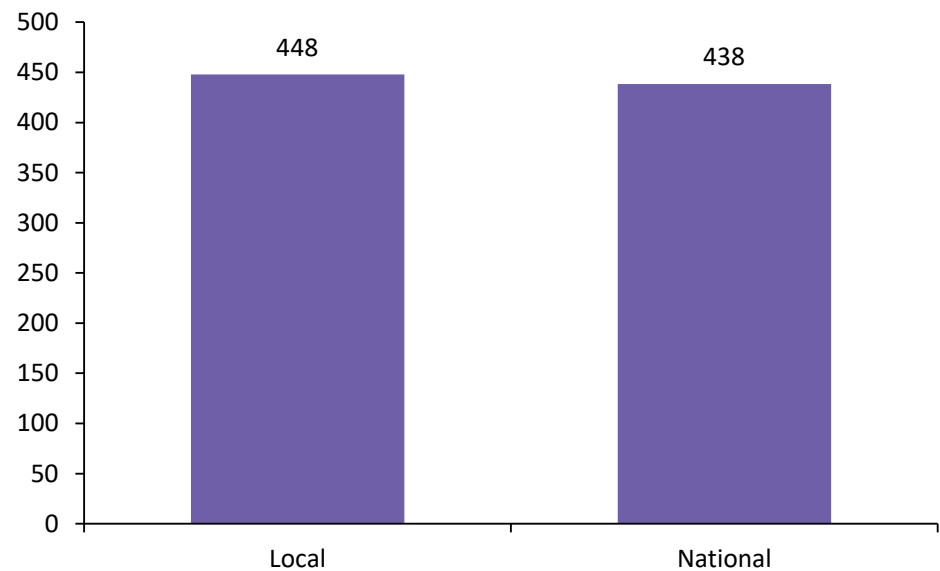


## B. Programming and Utilization — Ticketing analysis for the PACE Center

### PACE Center Average Tickets Sold Per Performance Per Event Category

Average tickets sold per performance at the PACE Center were similar for local and national shows. Figure B-4 shows that average tickets sold per local performance was 448 and average tickets sold per national performance was 438. These averages indicate that the venue is typically meeting sales goals with over 80 percent of their capacity sold on average (in the venue management industry, it is common to budget for 60 percent sold).

B-4. Average tickets sold per performance by event category



Note: N=132,522. Aggregate data from years 2022–2024.

Source: Keen Independent and Parker Arts.

## B. Programming and Utilization — Ticketing analysis for the PACE Center

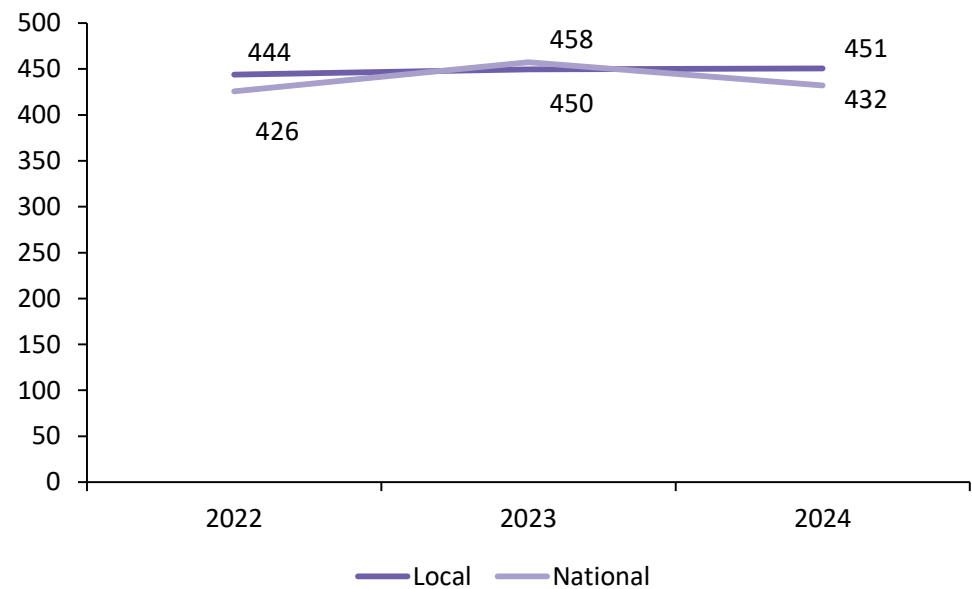
### PACE Center Average Tickets Sold Per Performance Per Event Category, 2022–2024

When looking at the average tickets sold per performance across individual years, Figure B-5 shows that tickets sold for local and national performances were similar.

- Tickets sold per performance in 2022 ranged from 426 for national shows to 444 for local shows.
- Tickets sold per performance in 2023 ranged from 450 for national shows to 458 for local shows.
- Tickets sold per performance in 2024 ranged from 432 for national shows to 451 for local shows.

The PACE Center has a max capacity of 532 tickets.

B-5. Average tickets sold per performance by event category, 2022–2024



Note: N=132,522. Aggregate data from years 2022–2024.

Source: Keen Independent and Parker Arts.

## B. Programming and Utilization — Ticketing analysis for the PACE Center

### Sum of Gross Revenue by Event Category at the PACE Center

The sum of gross revenue at the PACE Center for years 2022 to 2024 totaled \$2.6 million for local performances and \$2.1 million for national performances (Figure B-6).

B-6. Sum of gross revenue by event category at the PACE Center



Note: N=132,522. Aggregate data from years 2022–2024.

Source: Keen Independent and Parker Arts.



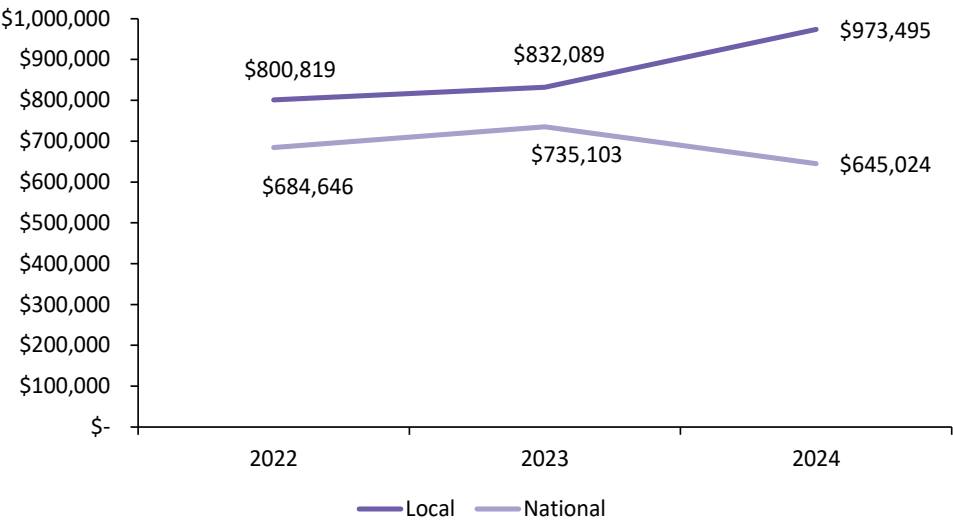
## B. Programming and Utilization — Ticketing analysis for the PACE Center

### Sum of Gross Revenue by Event Category at the PACE Center, 2022–2024

Figure B-7 shows that the sum of gross revenue at the PACE Center was higher for local shows than national shows across all individual years (2022–2024).

- In 2022, gross revenue ranged from close to \$685,000 for national shows to \$800,000 for local shows.
- In 2023, gross revenue ranged from \$735,000 for national shows to \$832,000 for local shows.
- In 2024, the difference between gross revenue of local and national shows increased. National shows totaled \$645,000 in gross revenue and local shows totaled \$973,000 in gross revenue. Parker Arts staff noted that the 2024 increase in local revenue and decrease in national revenue could be due to ticket price changes.

B-7. Sum of gross revenue by event category at the PACE Center, 2022–2024



Note: N=132,522. Aggregate data from years 2022–2024. Parker Arts increased ticket prices in 2024 which may have impacted local event revenue and national event ticket sales.

Source: Keen Independent and Parker Arts.

B. Programming and Utilization — Ticketing analysis for the PACE Center

Average Gross Revenue Per Performance and by Event Category at the PACE Center

Figure B-8 shows that the average gross revenue per performance at the PACE Center totaled \$13,426 for each local performance and \$19,856 for each national performance.

B-8. Average gross revenue per performance and by event category at the PACE Center



Note: N=132,522. Aggregate data from years 2022–2024.  
Source: Keen Independent and Parker Arts.

## B. Programming and Utilization — Ticketing analysis for the PACE Center

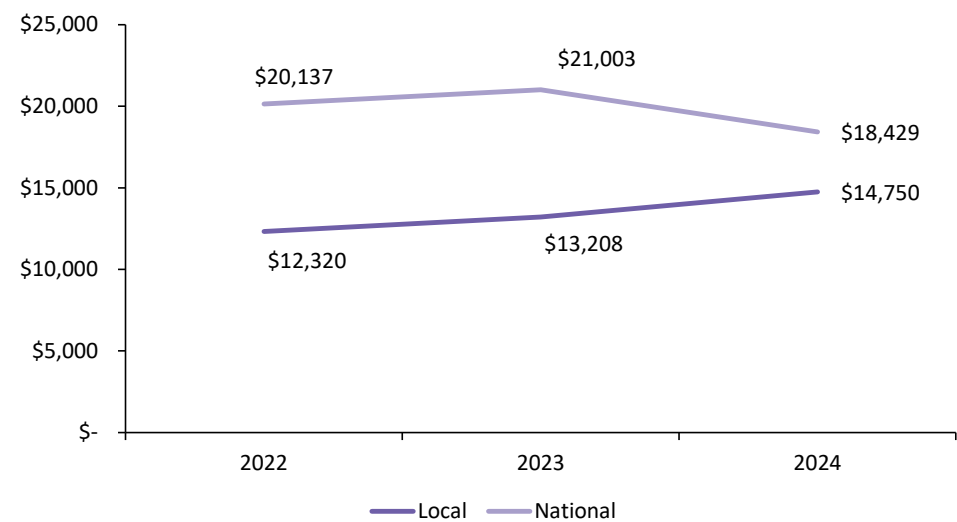
### Average Gross Revenue Per Performance and by Event Category at the PACE Center, 2022–2024

Figure B-9 shows that the average gross revenue per performance was higher for national shows than local shows across all individual years (2022–2024).

- In 2022, average gross revenue for local performances was \$12,320 and \$20,137 for national performances.
- In 2023, average gross revenue for local performances was \$13,208 and \$21,003 for national performances.
- In 2024, average gross revenue for local performances was \$14,750 and \$18,429 for national performances. These totals are likely more aligned than previous years because Parker Arts increased their ticket sales in 2024.

These data show that although total gross revenue is overall higher for the local event category (Figure B-6), individual local performances generate less gross revenue on a per performance basis than national performances (Figure B-8).

B-9. Average gross revenue per performance by event category at the PACE Center, 2022–2024



Note: N=132,522. Aggregate data from years 2022–2024. Parker Arts increased ticket prices in 2024 which may have impacted local event revenue and national event ticket sales.

Source: Keen Independent and Parker Arts.

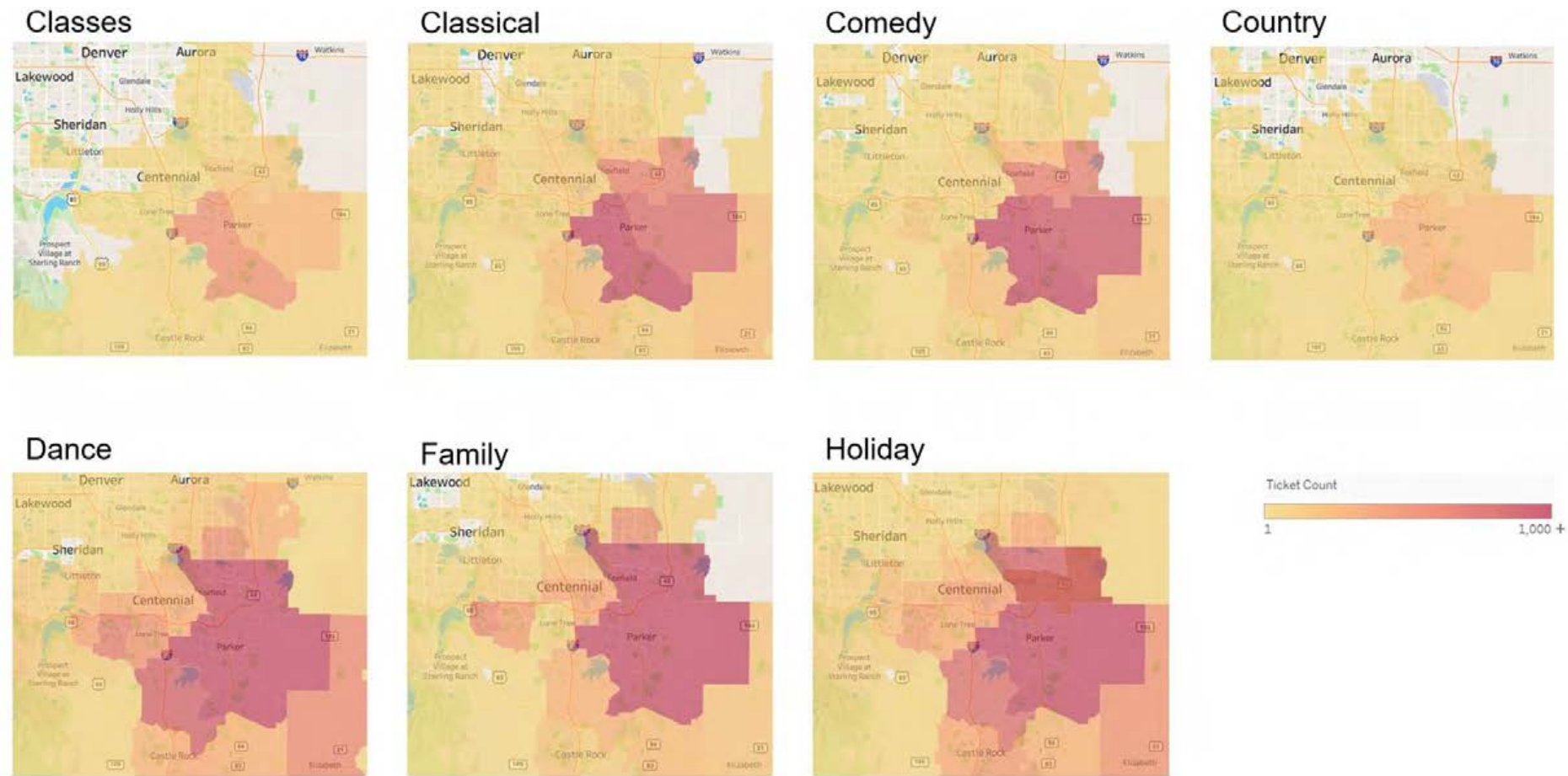
## B. Programming and Utilization — Ticketing analysis for the PACE Center

### Geography of Tickets Sold at the PACE Center

Figures B-10 and B-11 (on the subsequent page) show the geographical location of total tickets sold by genre at the PACE Center.

Areas of each map with a dark red hue indicate zip codes where at least 1,000 PACE Center tickets were sold for the specific genre across two years (2023–2024). Most ticket sales for all genres are concentrated close to the Town of Parker.

B-10. Geography of tickets sold by genre at the PACE Center

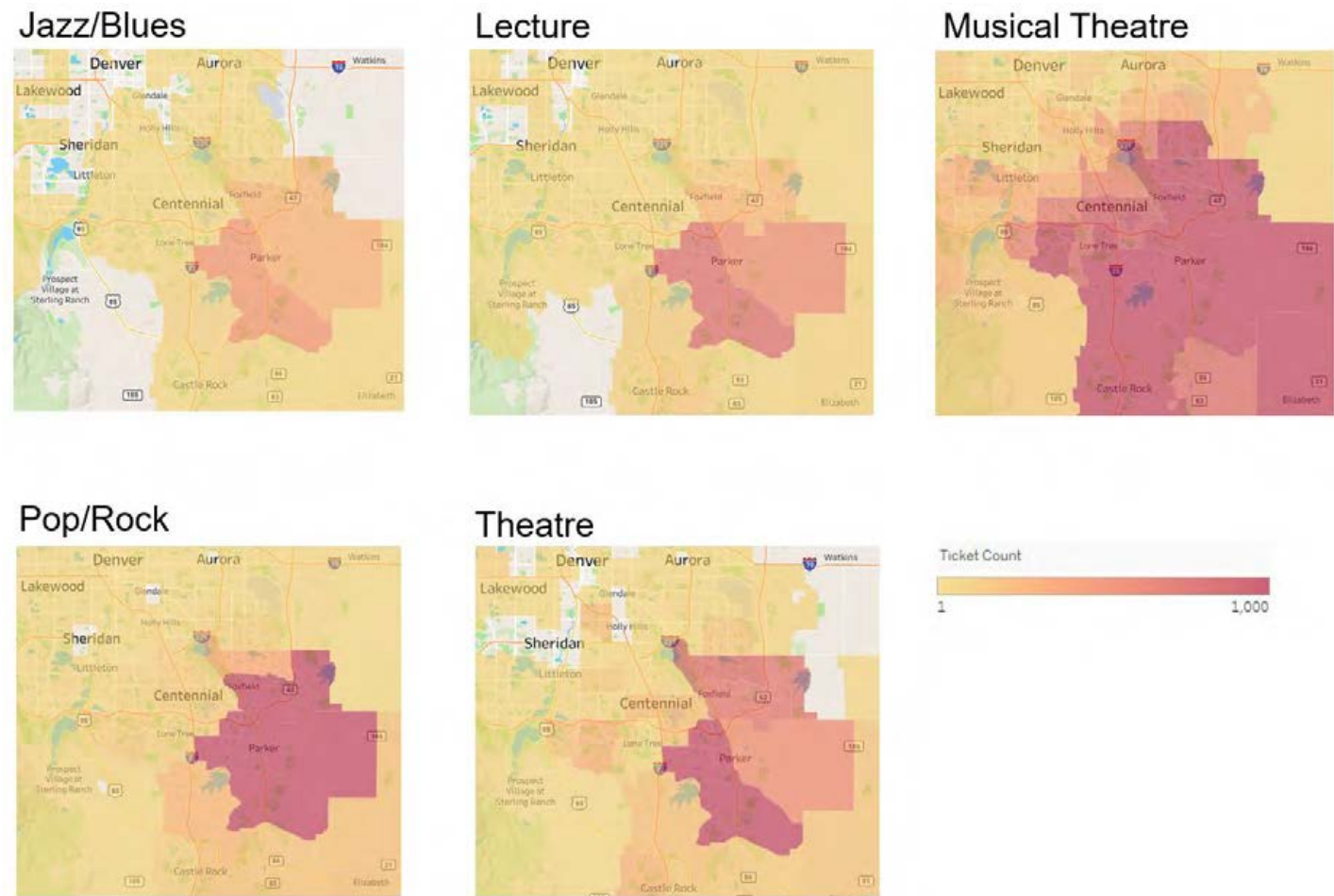


Note: Sums of tickets sold by genre range from 765 (country) to 42,011 (musicals).  
Source: Keen Independent, Parker Arts, Tableau and Open Street Map.



B. Programming and Utilization — Ticketing analysis for the PACE Center

B-11. Geography of tickets sold by genre at the PACE Center (continued)



Note: Sums of tickets sold by genre range from 765 (country) to 42,011 (musicals).  
Source: Keen Independent, Parker Arts, Tableau and Open Street Map.

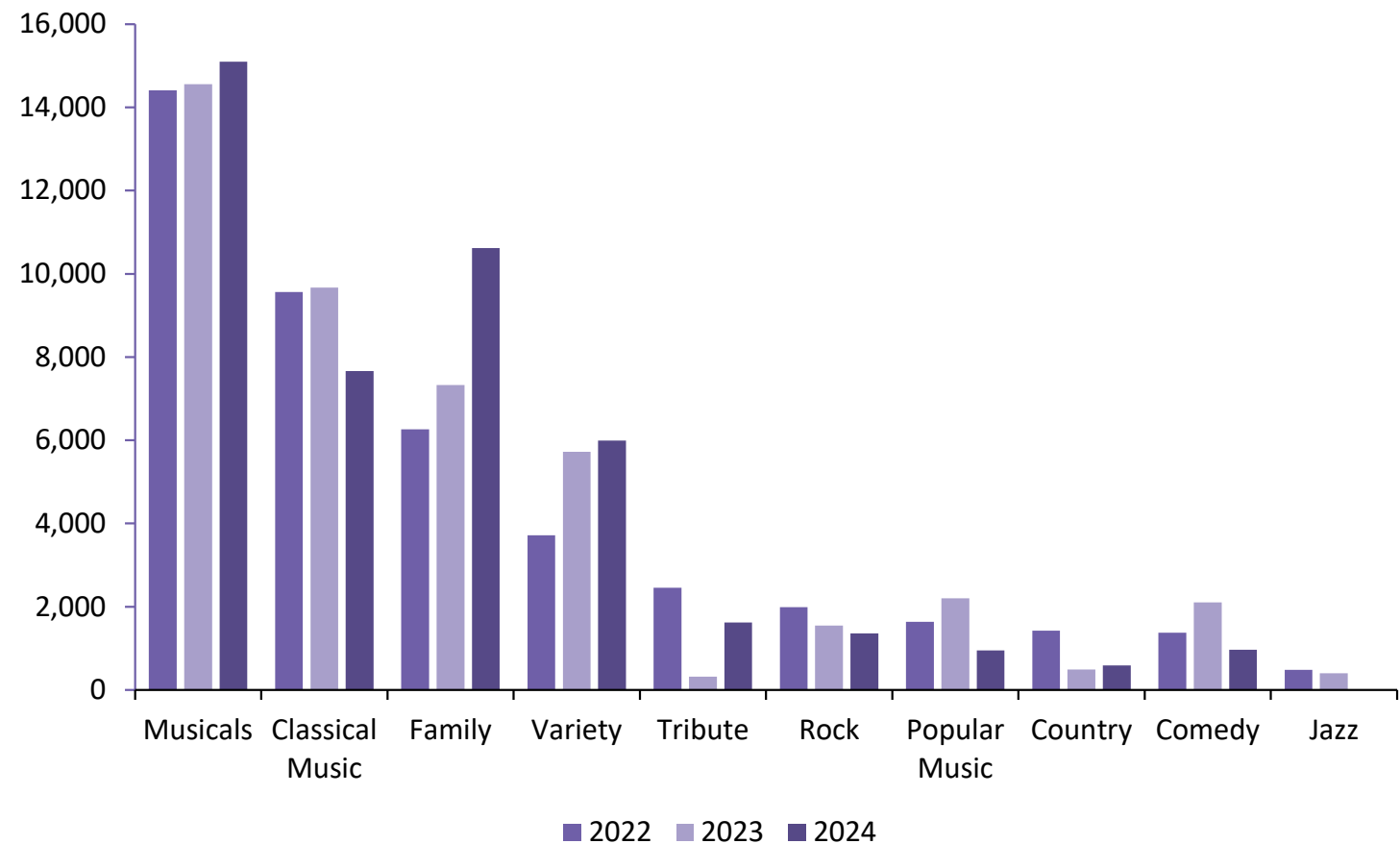
## B. Programming and Utilization — Ticketing analysis for the PACE Center

### Total sum of tickets sold by genre at the PACE Center by year, 2022–2024

Figure B-12 shows the total sum of tickets sold at the PACE Center by genre for years 2022 through 2024.

The most tickets sold were for the musical genre with all years totaling over 14,000 tickets. The next highest ticket sales were for the classical music genre, followed by the family and variety genres.

B-12. Total sum of tickets sold by genre by year, 2022 – 2024



Note: N = 132,522. Aggregate data from years 2022 – 2024.

Source: Keen Independent and Parker Arts.

## B. Programming and Utilization — Ticketing analysis for the PACE Center

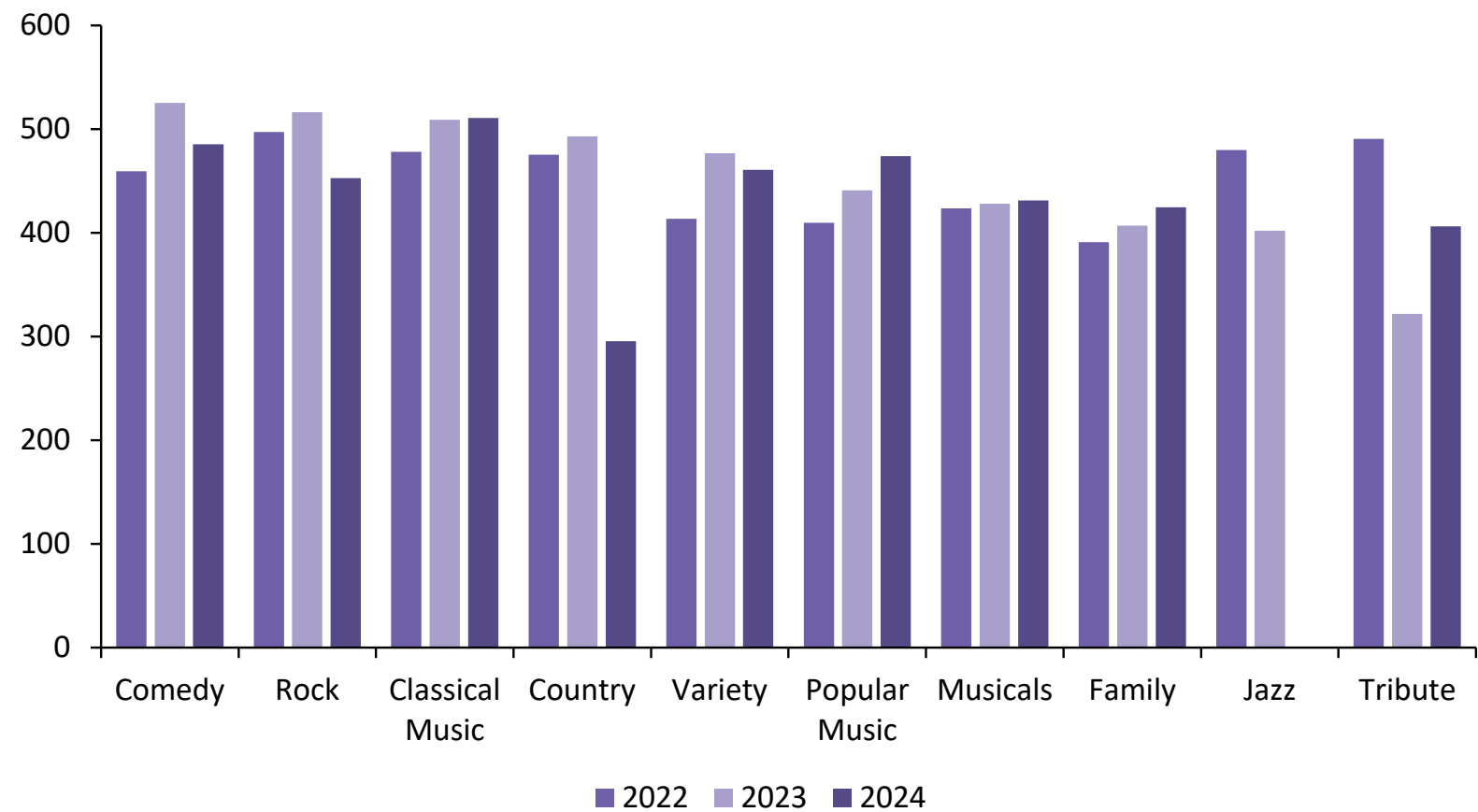
### Average tickets sold per performance by genre at the PACE Center by year, 2022 – 2024

Figure B-13 shows the average number of tickets sold at the PACE Center by genre for years 2022 through 2024.

These data show that average ticket sales by genre are similar across genres, with most shows having averages of 400 tickets or greater.

The comedy, rock and classical music genres have slightly higher ticket averages than other genres, with all years totaling 450 tickets or more.

B-13. Average tickets sold per performance by genre, 2022 – 2024



Note: N = 132,522. Aggregate data from years 2022 – 2024.

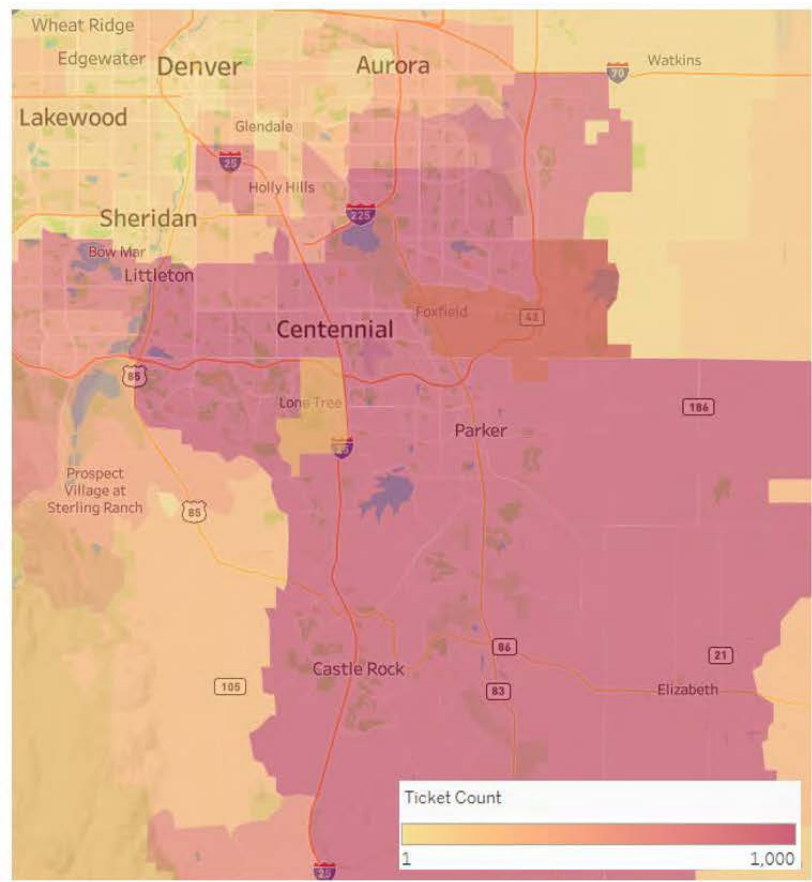
Source: Keen Independent and Parker Arts.

## B. Programming and Utilization — Ticketing analysis for The Schoolhouse

### The Schoolhouse Total Tickets Sold by Zip Code

Figure B-14 shows heat maps of where ticket buyers are located based on zip code. In the first image, areas of the map with a dark red hue indicate zip codes where at least 1,000 Schoolhouse tickets were sold across two years (2023–2024).

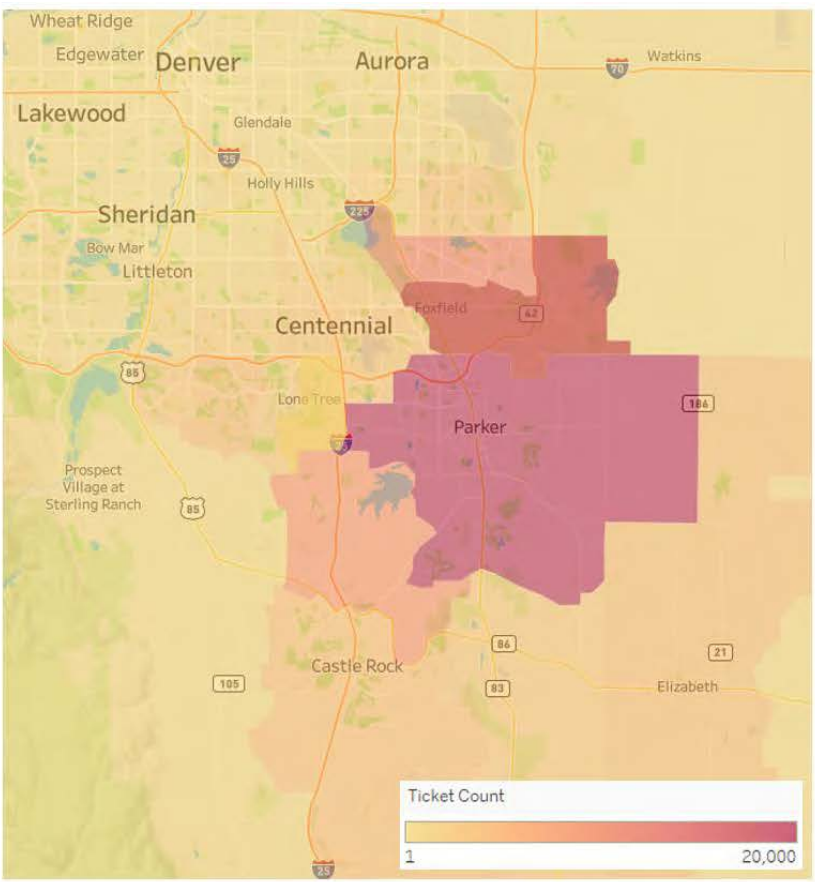
B-14. The Schoolhouse Total Tickets Sold by Zip Code



Note: N=31,744. January 1, 2023 – December 31, 2024  
Source: Keen Independent Research, Parker Arts, Tableau and Open Street Map.

In the second image, areas of the map with a dark red hue indicate zip codes where at least 20,000 Schoolhouse tickets were sold across two years (2023 – 2024).

These maps highlight that much of The Schoolhouse audience are local to the Town of Parker.



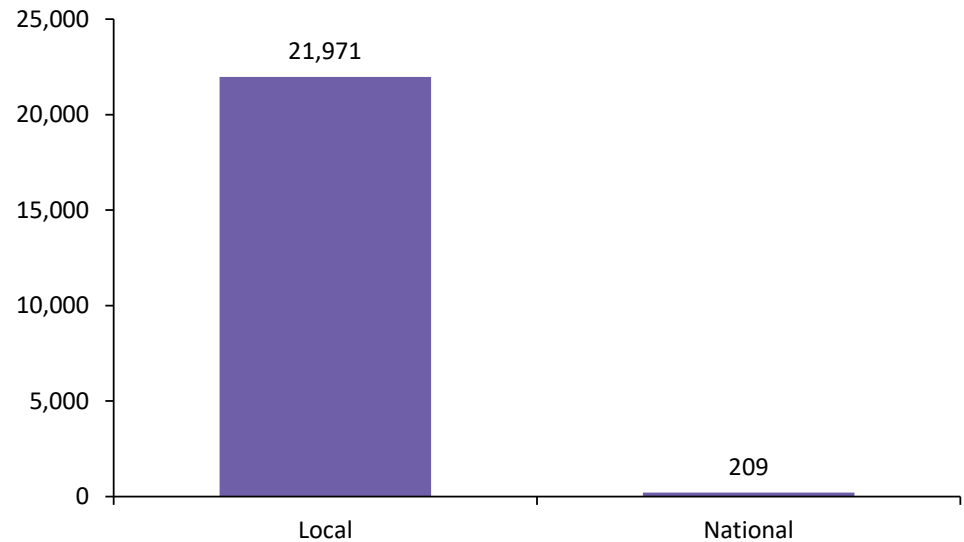


## B. Programming and Utilization — Ticketing analysis for The Schoolhouse

### The Schoolhouse Total Tickets Sold Per Event Category

When looking at the total sum of tickets sold from 2022 to 2024 at The Schoolhouse, almost all tickets sold were for local performances. Figure B-15 shows that local performances totaled 21,971 tickets and national acts totaled 209 tickets.

B-15. Total sum of tickets sold per event category at The Schoolhouse



Note: 22,180. Aggregate data from years 2022 – 2024.

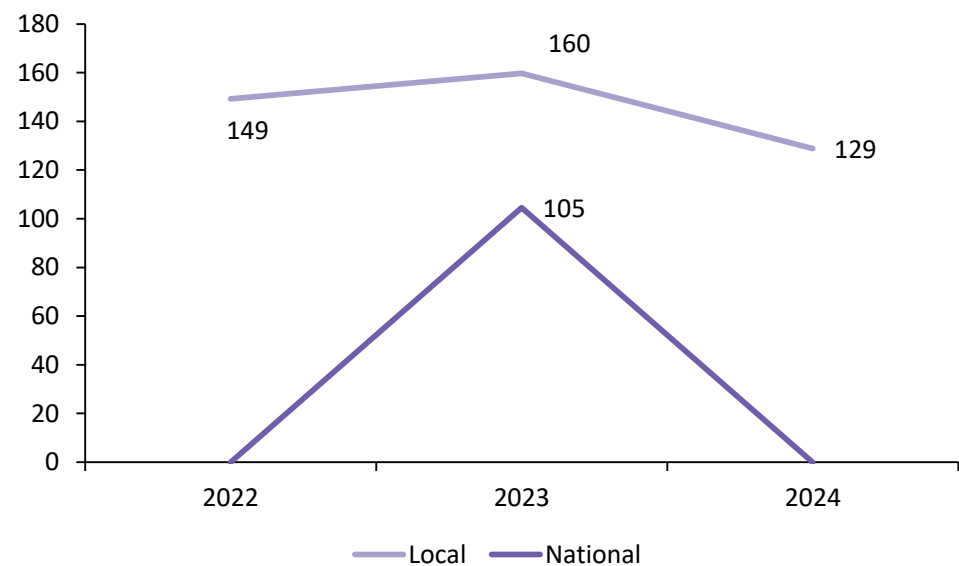
Source: Keen Independent and Parker Arts.

## B. Programming and Utilization — Ticketing analysis for The Schoolhouse

### The Schoolhouse Average Tickets Sold Per Performance Per Event Category, 2022–2024

When looking at the average tickets sold per performance across individual years, Figure B-16 shows that tickets for local shows ranged from an average of 129 tickets in 2024 to 160 tickets in 2023. National tickets were only sold in 2023 and the average tickets sold per performance was 105. The Schoolhouse has a maximum capacity of 200 tickets.

B-16. Average tickets sold per performance by event category at The Schoolhouse, 2022 – 2024



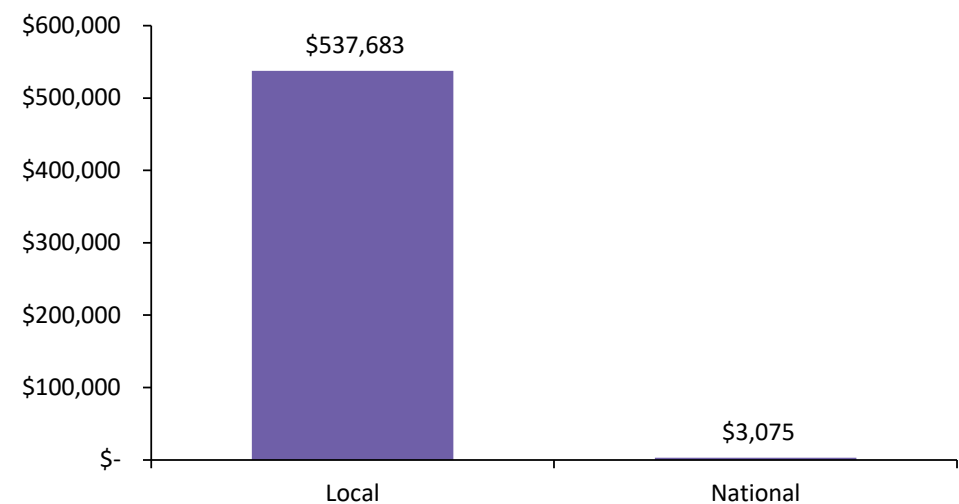
Note: N=22,180. Aggregate data from years 2022 – 2024.  
Source: Keen Independent and Parker Arts.

B. Programming and Utilization — Ticketing analysis for The Schoolhouse

Sum of Gross Revenue by Event Category at The Schoolhouse

The sum of gross revenue at The Schoolhouse for years 2022 to 2024 totaled \$537,673 for local performances and \$3,075 for national performances (Figure B-17).

B-17. Sum of gross revenue by event category at The Schoolhouse



Note: N=22.180. Aggregate data from years 2022 – 2024.  
Source: Keen Independent and Parker Arts.

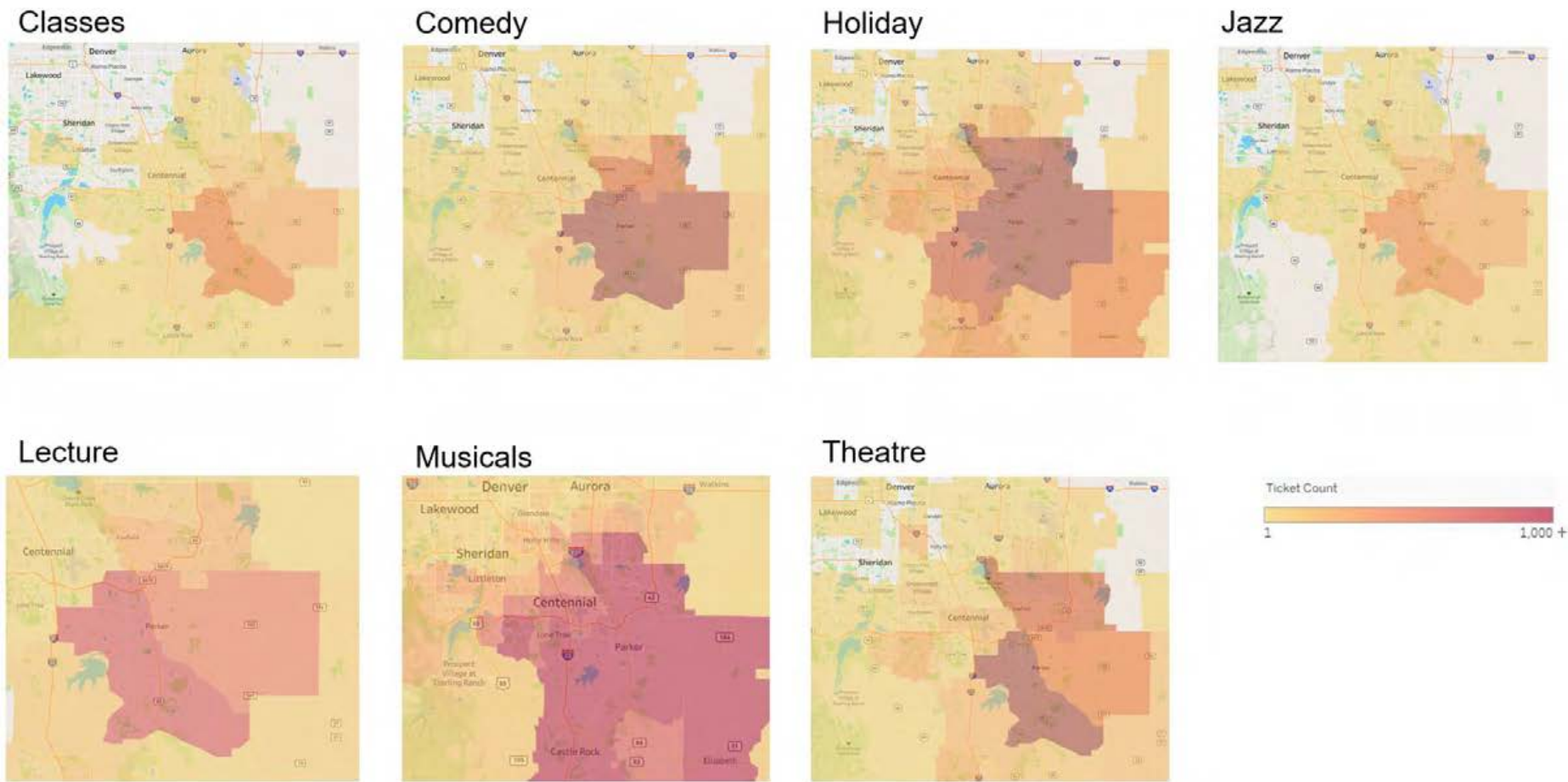
## B. Programming and Utilization — Ticketing analysis for The Schoolhouse

### Geography of Tickets Sold By Genre at The Schoolhouse

Figures B-18 shows the geographical location of total tickets sold by genre at The Schoolhouse.

Areas of each map with a dark red hue indicate zip codes where at least 1,000 Schoolhouse tickets were sold for the specific genre across two years (2023 – 2024). Most ticket sales concentrate around the Town of Parker.

B-18. Geography of tickets sold by genre at The Schoolhouse



Note: Sums of tickets sold by genre range from 295 (classical) to 17,421 (musicals).  
Source: Keen Independent, Parker Arts, Tableau and Open Street Map.

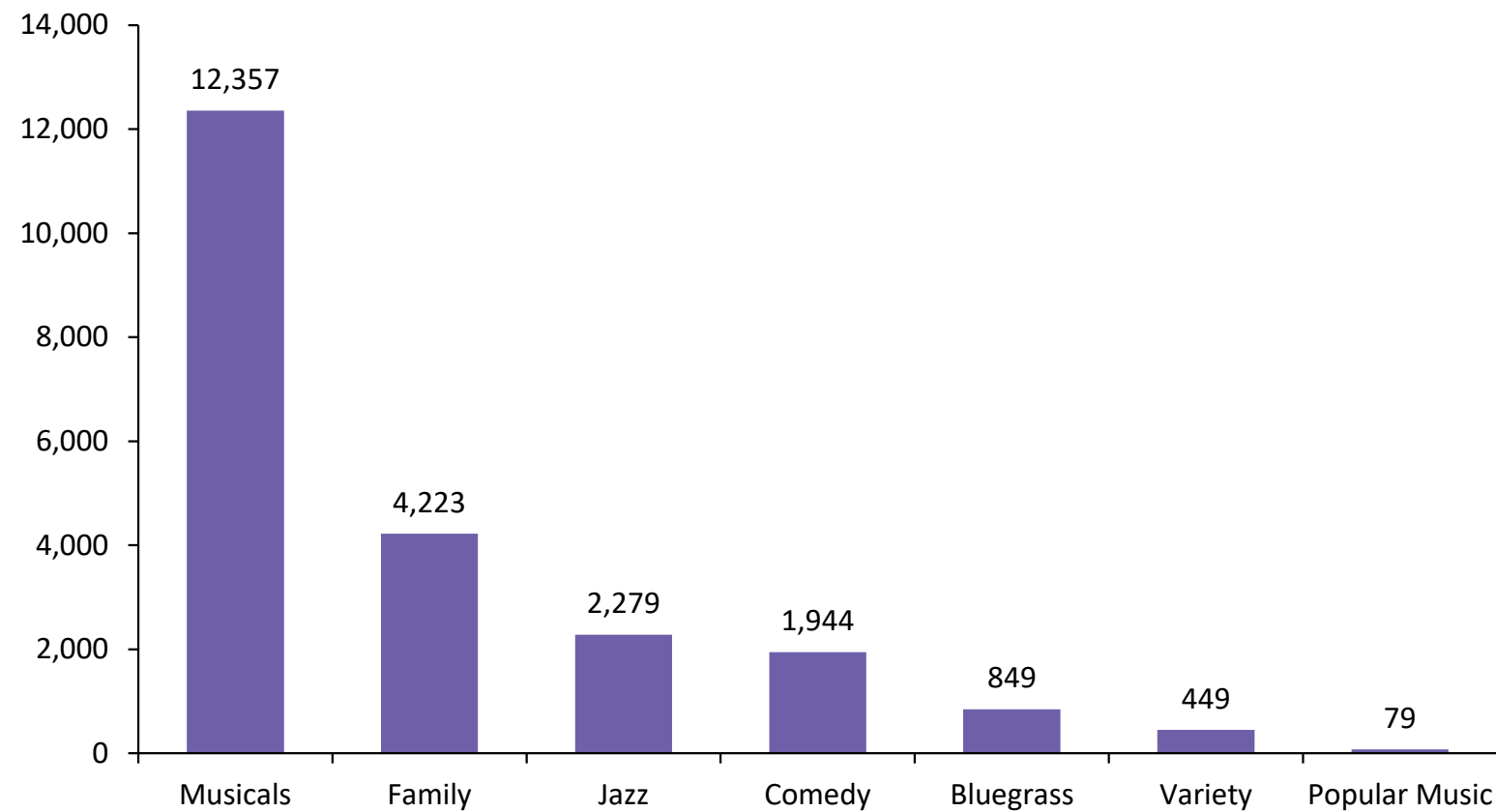


## B. Programming and Utilization — Ticketing analysis for The Schoolhouse

### Total Sum of Tickets Sold by Genre at The Schoolhouse by Year, 2022 – 2024

Figure B-19 shows the total sum of tickets sold at The Schoolhouse by genre for years 2022 through 2024. The most tickets sold were for the musical genre, totaling over 12,000 tickets.

B-19. Total sum of tickets sold by genre at The Schoolhouse, 2022 – 2024



Note: N = 22,180. Aggregate data from years 2022 – 2024.

Source: Keen Independent and Parker Arts.

## B. Programming and Utilization — Ticketing analysis for The Schoolhouse

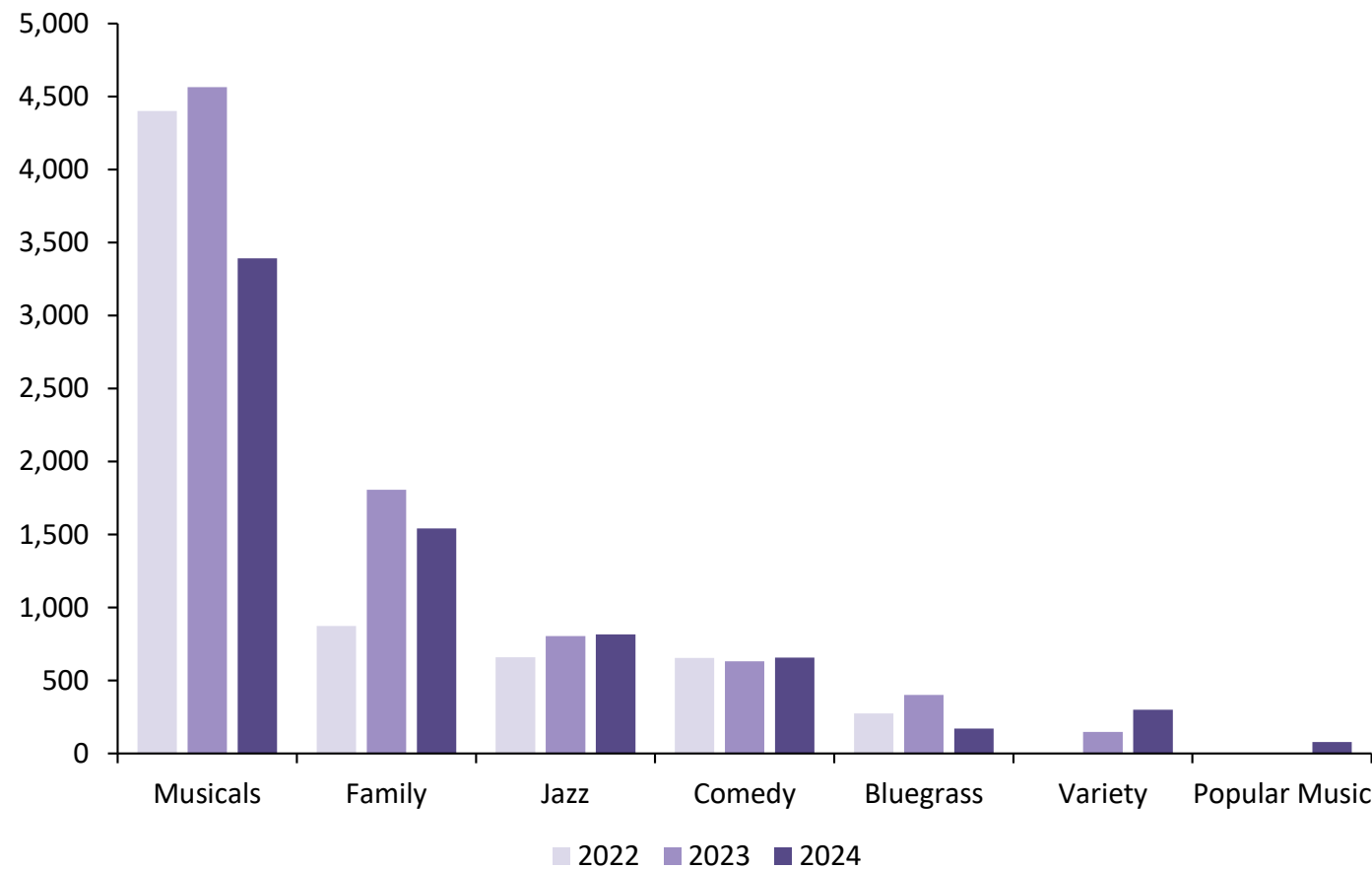
### Total Tickets Sold by Genre at The Schoolhouse by Year, 2022 – 2024

Figure B-20 shows the total sum of tickets sold at The Schoolhouse by genre, by year (2022–2024).

The most tickets sold were for the musical genre, with around 4,500 sold in years 2022 and 2023 and just under 3,500 sold in 2024.

The next highest genre was family, with tickets each year ranging from around 750 in 2022 to around 1,750 in 2023.

B-20. Tickets sold by genre at the Schoolhouse by year, 2022 – 2024



Note: N = 22,180. Aggregate data from years 2022 – 2024.

Source: Keen Independent and Parker Arts.

## B. Programming and Utilization — Ticketing analysis for The Schoolhouse

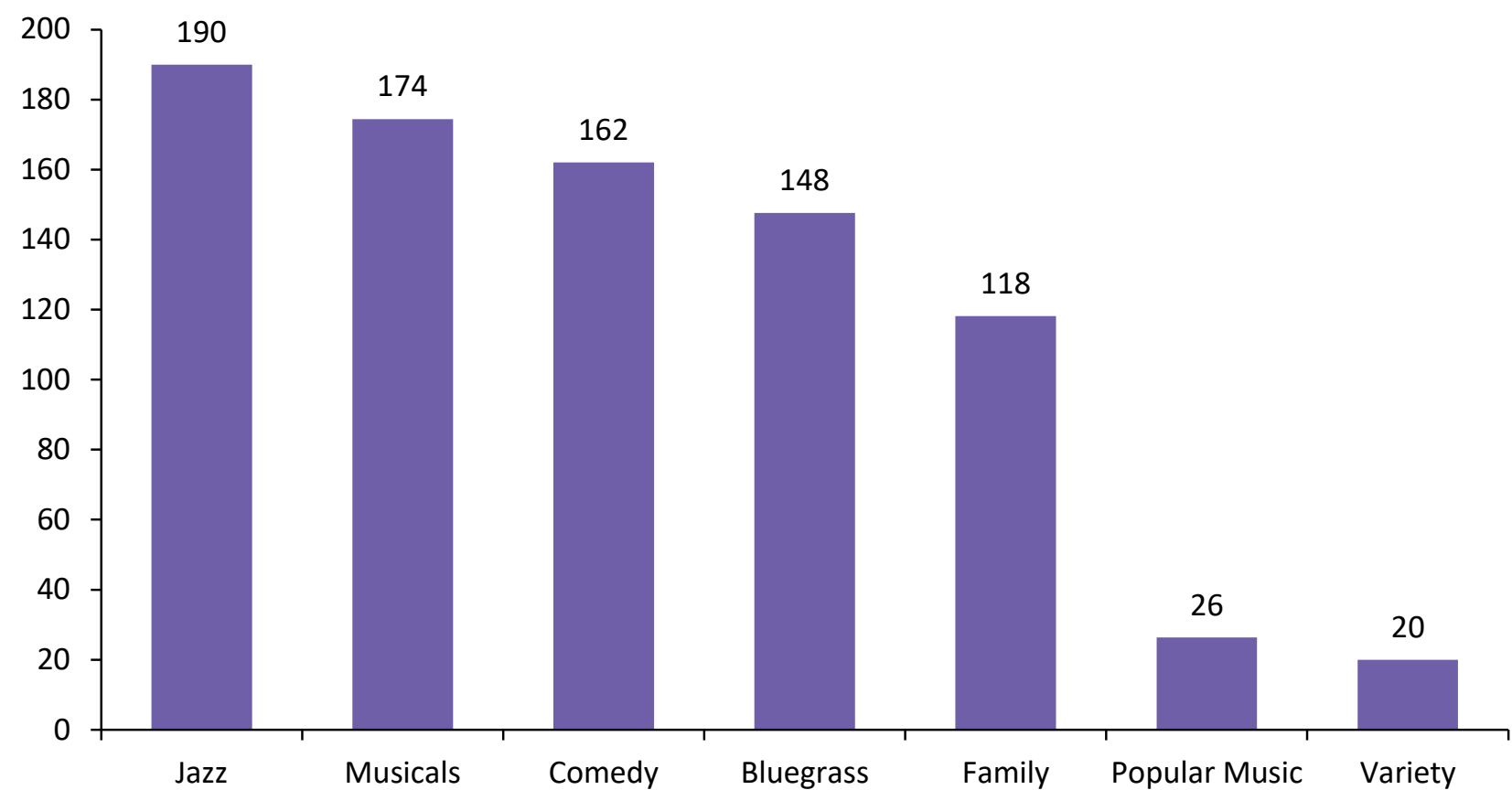
### Average Tickets Sold Per Performance by Genre at The Schoolhouse by Year

Figure B-21 shows the average number of tickets sold at The Schoolhouse by genre for years 2022 through 2024.

These data show that average ticket sales by genre are over 140 tickets for the genres of jazz, musicals, comedy and bluegrass.

The Schoolhouse presents ongoing series in the jazz, comedy and bluegrass genres, which may contribute to higher average ticket sales.

B-21. Average tickets sold per performance and by genre at the Schoolhouse, 2022 – 2024



Note: N = 22,180. Aggregate data from years 2022 – 2024.

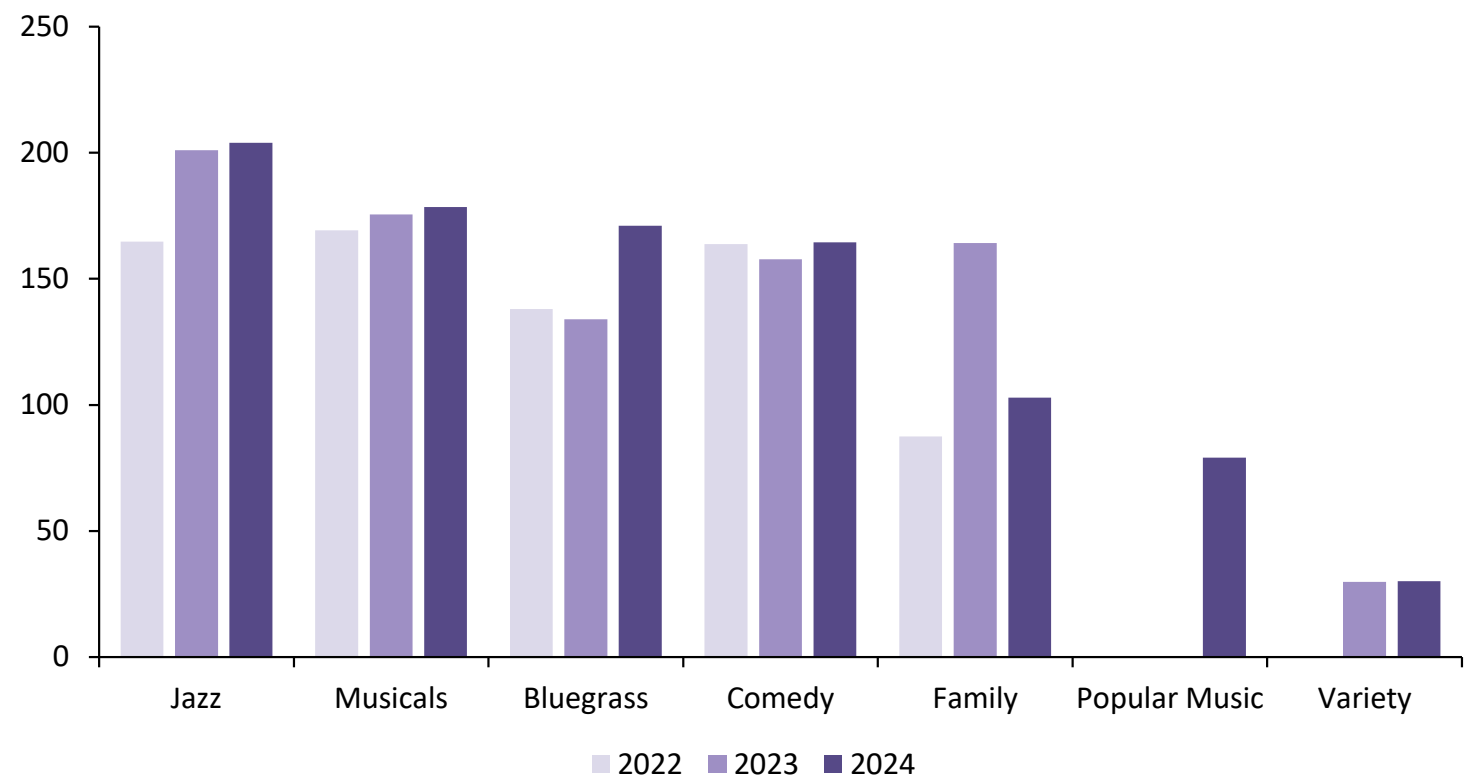
Source: Keen Independent and Parker Arts.

## B. Programming and Utilization — Ticketing analysis for The Schoolhouse

### Average Tickets Sold Per Performance by Genre at The Schoolhouse by Year, 2022–2024

Figure B-22 shows the average number of tickets sold per performance at The Schoolhouse by genre. Across all individual years, ticket sales for the jazz, musical and comedy genres totaled over 150 tickets.

B-22. Average tickets sold per performance by genre at the Schoolhouse by year, 2022 – 2024



Note: N = 22,180. Aggregate data from years 2022–2024.

Source: Keen Independent and Parker Arts.



## B. Programming and Utilization — Utilization analysis

Keen Independent conducted a utilization analysis of the PACE Center and The Schoolhouse.

### Utilization Methodology

To the extent possible Keen Independent categorized venue use aligned with industry standard KPIs. Terms used on the following pages are defined as follows:

- Utilized days are days when the venue is booked for any type of activity, including:
  - Utilized event days: Days on which an event is presented to the public by Parker Arts;
  - Utilized non-event days: Days booked in association with events for activities such as load-in or rehearsals;
  - Rentals: Days booked by an outside group including all event and non-event days booked by a third party;
  - Other or special events; and
  - Maintenance or training.
- Unutilized days are days when a venue is available but not booked.
- Unavailable days include days when a venue is not available to be booked due to a closure (e.g., holiday).

The utilization rate calculates the percentage of days a year that have been booked.

### Utilization Key Themes — The PACE Center

- At almost 80 percent utilization, The PACE Center was utilized for most of the year in 2024.
- Musicals account for most of the PACE Center's utilization in the peak months of January, June and July. Half or more of that utilization is attributed to rehearsals and load-in time.
- The PACE Center was the most underutilized during the months of September and February.

### Utilization Key Themes — The Schoolhouse

- At just over 50 percent utilization, The Schoolhouse was utilized about half of the year in 2024.
- The Schoolhouse is most utilized during the months of October and November.
- The Schoolhouse was most underutilized during the first half of the year, months January through May.

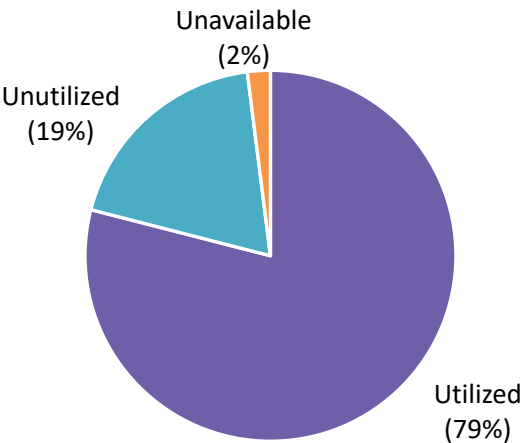
## B. Programming and Utilization — Utilization analysis

### Utilization Summary for 2024

Figures B-23 and B-24 show the utilization rate for The PACE Center and The Schoolhouse. In 2024, The PACE Center was utilized 79 percent of the year, with 19 percent of the year unutilized. The Schoolhouse was utilized 54 percent of the year, with 42 percent of the year unutilized.

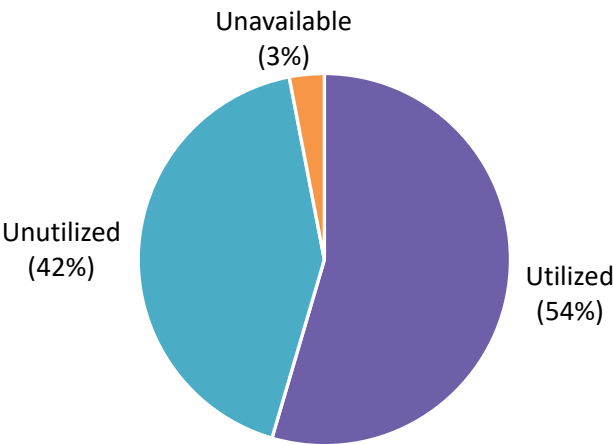
These data suggest that the PACE Center is mostly booked throughout the year, while The Schoolhouse is utilized for only half of the year.

B-23. The PACE Center utilization rate



Note: Utilization rate is calculated on 366 days because 2024 was a leap year.  
Source: Keen Independent and Parker Arts.

B-24. The Schoolhouse utilization rate



Note: Utilization rate is calculated on 366 days because 2024 was a leap year.  
Source: Keen Independent and Parker Arts.

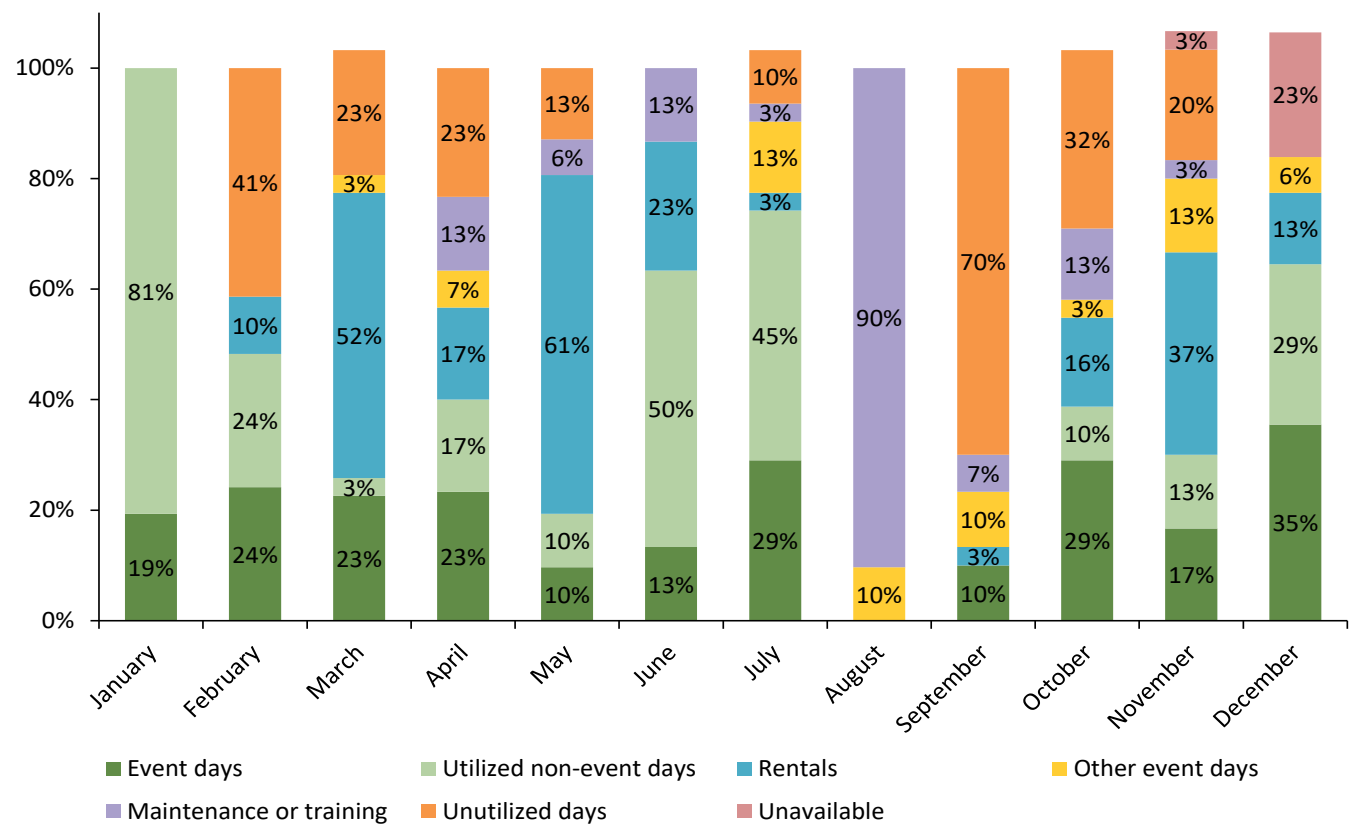
## B. Programming and Utilization — Utilization analysis

### Utilization Analysis of PACE, 2024

Figure B-25 depicts the type of utilization for the PACE Center by month in 2024. Events range from 10 percent of days in May to 35 percent of days in December, excluding August when no events are held.

Utilized non-event days, such as rehearsals or load-in and out days, range from 3 percent of days in March to 81 percent of days in January. The months with greatest percentage of unutilized days include September (70%) and February (41%).

B-25. Utilization analysis of the PACE Center, 2024



Note: Stacked bars may exceed 100% because some days had more than one type of utilization (e.g. a rental during the day and a PACE event at night).

Source: Keen Independent and Parker Arts.

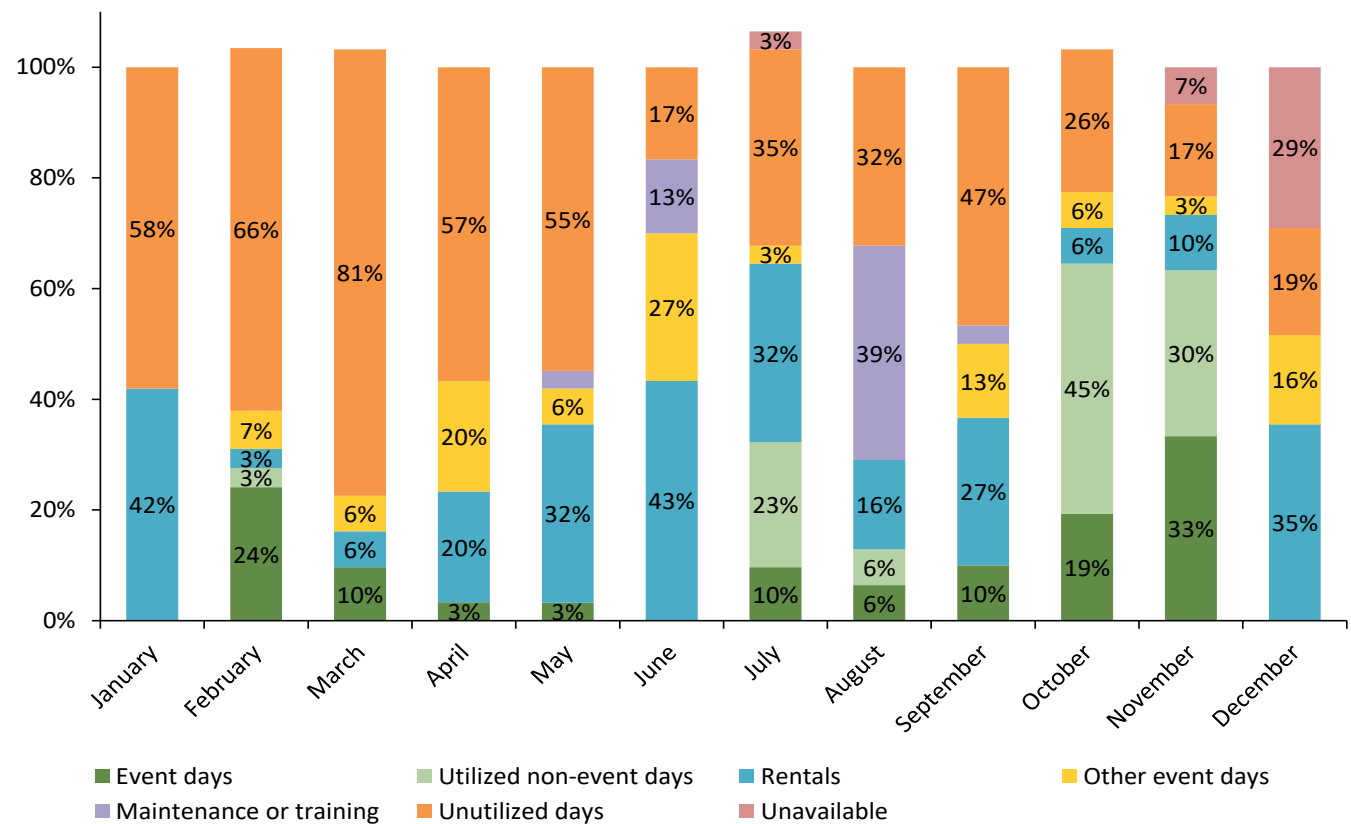
## B. Programming and Utilization — Utilization analysis

### Utilization Analysis of The Schoolhouse, 2024

Figure B-26 depicts the type of utilization for The Schoolhouse by month in 2024. November and February have the greatest percentage of event days (33% and 24%, respectively). The months of January, June and December had no events scheduled.

Months with over 50 percent of unutilized dates include March (81%), February (66%), January (58%), April (57%) and May (55%).

B-26. Utilization analysis of The Schoolhouse, 2024



Note: Stacked bars may exceed 100% because some days had more than one type of utilization (e.g. a rental during the day and a PACE event at night).

Source: Keen Independent and Parker Arts.

## B. Programming and Utilization — Profitability analysis by genre

Keen Independent analyzed gross revenue and net profit by genre for the PACE Center and The Schoolhouse.

### Gross Revenue and Profit Methodologies

The study team examined:

- Gross revenue (revenue before expenses) by genre;
- Average net profit by event by genre, which examines net profit for each instance of a programmed offering (i.e. each specific date and time) within a genre; and
- Net profit on a utilized day basis for each genre, which distributes net profit across all days booked whether for a public event or for activities such as load-in and rehearsal.

For this analysis, revenue and net profit analyses were limited to events included in the 2024 pro forma. This analysis also breaks out the PACE Center data for local and national event categories.

The average net profit per utilized day allows Parker Arts to compare the profitability of genres that require more non-event days to genres that require fewer non-event days.

### Profitability Key Themes — The PACE Center

- National events in the variety genre generated the most gross revenue of all genres. Gross revenue from national events in all other genres totaled less than \$100,000.
- Comedy and popular music genres generated the highest average net profit per national event and utilized day. The country genre experienced a profit loss.
- Although musicals account for the highest gross revenue of local event genres, net profit per utilized day is the lowest of all other local event genres.

### Profitability Key Themes — The Schoolhouse

- Comedy, jazz, musical and bluegrass genres were all profitable in 2024.
- Musicals account for the highest gross revenue of all genres, totaling over \$100,000, however their average net profit per utilized day is lower than other high performing genres at \$900. Other profitable genres did not have a discrepancy between their net profit per event day versus utilized day.



## B. Programming and Utilization — Profitability analysis by genre

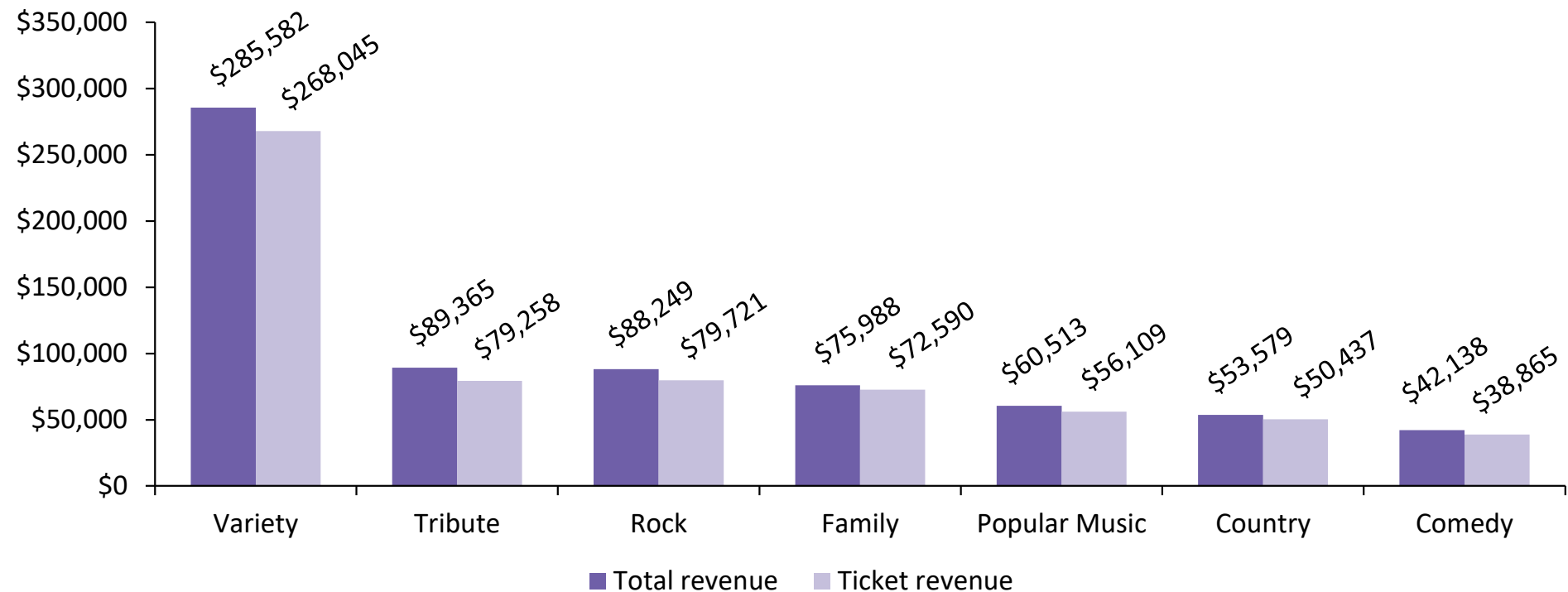
### The PACE Center National Events, Gross Revenue by Genre, 2024

Figure B-27 shows the gross revenue in 2024 by genre for the PACE Center.

B-27. The PACE Center national events, gross revenue by genre, 2024

The variety genre generated the highest gross total revenue (\$285,582) and ticket-generated gross revenue (\$268,045).

Other genres are more closely aligned with gross revenue generated, with both total revenue and ticket revenue totaling less than \$100,000.



Note: Events included in 2024 proforma only. Total revenue includes ticket revenue as well as concessions, merchandise, sponsorships, in-kind donations and “other” as applicable.

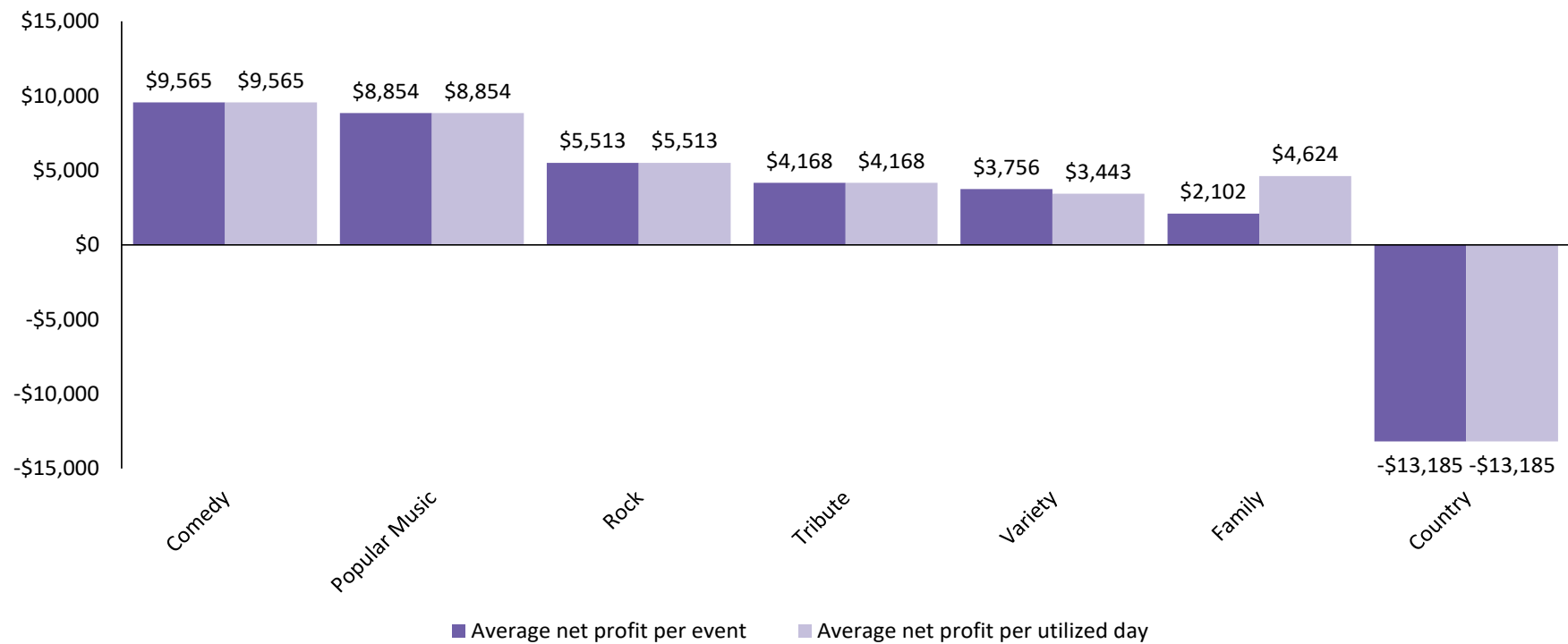
Source: Keen Independent and Parker Arts.

## B. Programming and Utilization — Profitability analysis by genre

### The PACE Center National Events, Average Net Profit Per Event and Per Utilized Day by Genre, 2024

Figure B-28 shows the average net profit per national event date and per national utilized day for each genre presented in 2024 at the PACE Center.

B-28. The PACE Center national events, average net profit per event and per utilized day by genre, 2024



Note: Events included in 2024 proforma only.

Source: Keen Independent and Parker Arts.

Comedy and popular music genres had the highest average net profits, with comedy generating around \$9,500 per event and utilized day and popular music generating around \$8,800 per event and utilized day.

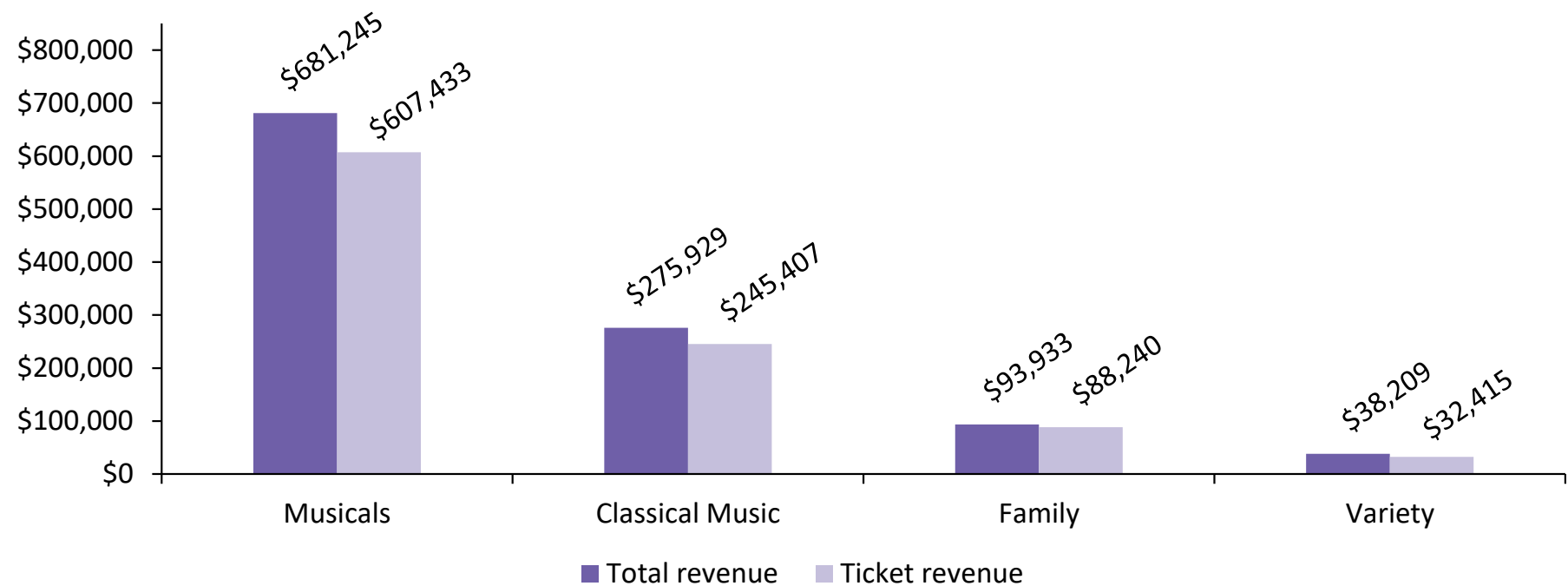
The country music genre had the lowest average net profit, with a loss of around \$13,000 per event and utilized day.

## B. Programming and Utilization — Profitability analysis by genre

### The PACE Center Local Events, Gross Revenue by Genre, 2024

Figure B-29 shows the gross revenue by genre for local events at the PACE Center. The musicals genre generated the highest gross total revenue (\$681,245) and ticket-generated gross revenue (\$607,433).

B-29. The PACE Center local events, gross revenue by genre, 2024



Note: Events included in 2024 proforma only. Total revenue includes ticket revenue as well as concessions, merchandise, sponsorships, in-kind donations and “other” as applicable. Nutcracker is included in Classical Music.

Source: Keen Independent and Parker Arts.

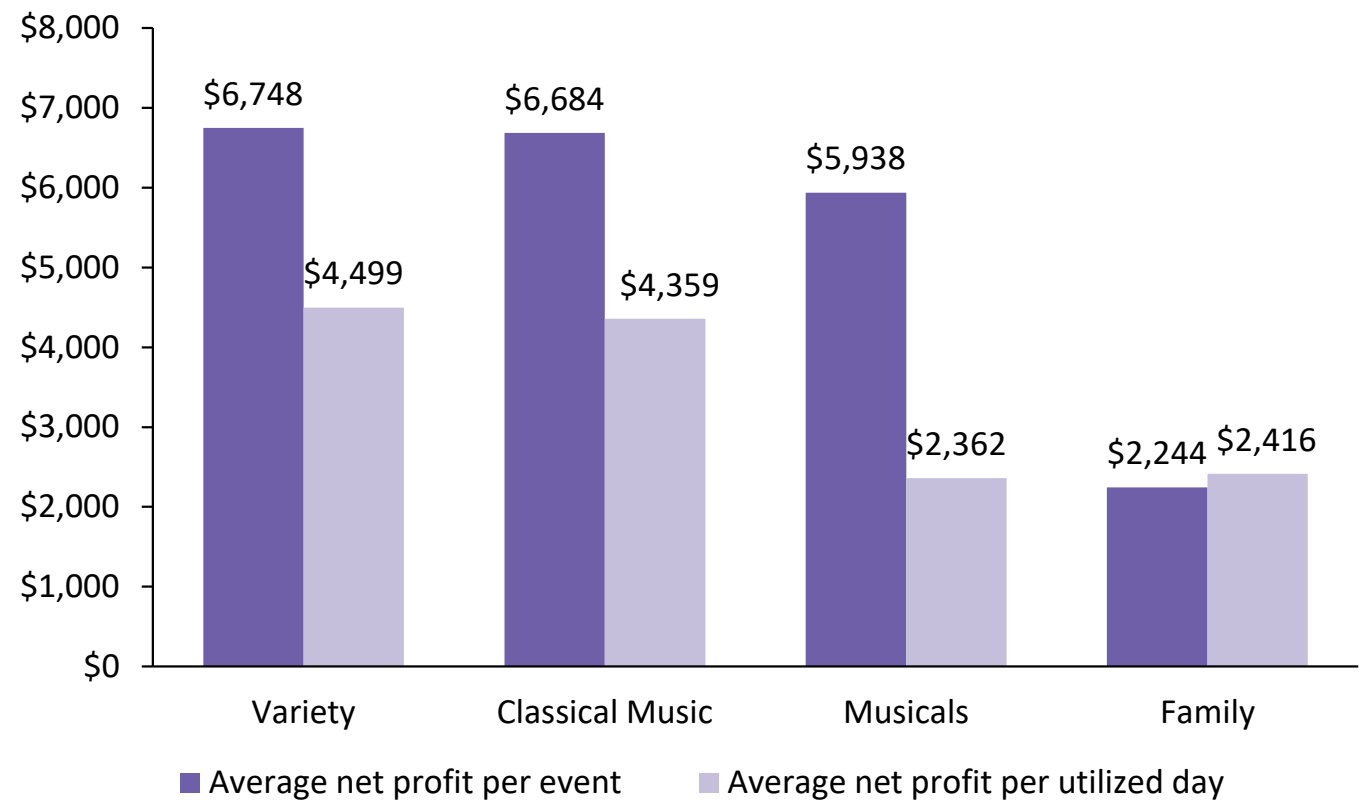
## B. Programming and Utilization — Profitability analysis by genre

### PACE Local Events, Average Net Profit Per Event and Per Utilized Day by Genre, 2024

Figure B-30 shows the average net profit per local event date and per local utilized day for each genre presented in 2024 at The Schoolhouse.

For musicals, profit per event date totals close to \$6,000, but when profit is adjusted for total utilized days (booked for an event, rehearsal time and loading days), average net profit is closer to \$2,300.

B-30. PACE local events, average net profit per event and per utilized day by genre, 2024



Note: Events included in 2024 proforma only.

Source: Keen Independent and Parker Arts.

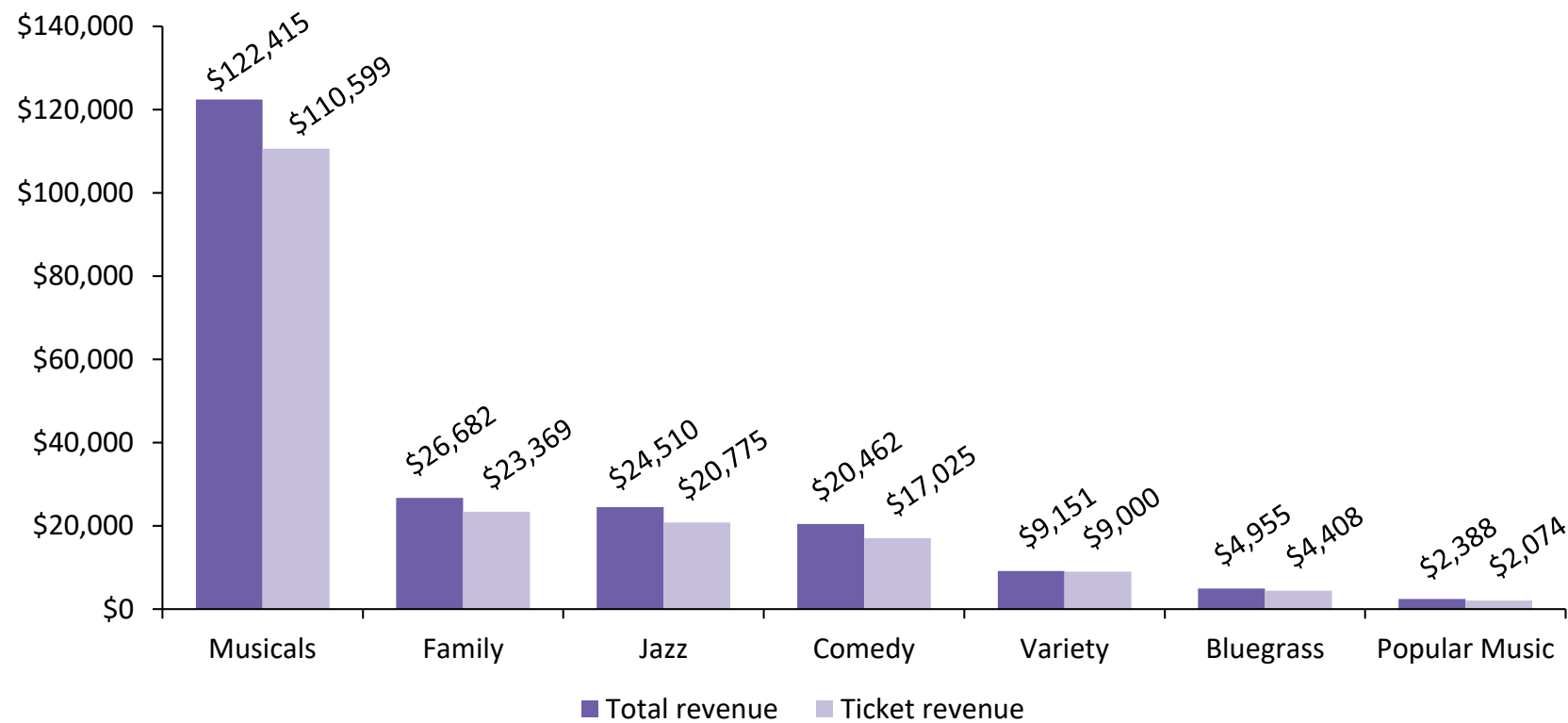
## B. Programming and Utilization — Profitability analysis by genre

### The Schoolhouse, Gross Revenue by Genre, 2024

Figure B-31 shows the gross revenue in 2024 by genre for The Schoolhouse. The musical genre generated the highest gross total revenue (\$122,415) and ticket-generated gross revenue (\$110,599).

Other genres are more closely aligned, in total revenue and ticket revenue, with both equaling less than \$30,000.

B-31. The Schoolhouse, gross revenue by genre, 2024



Note: Events included in 2024 proforma only. Total revenue includes ticket revenue as well as concessions, merchandise, sponsorships, in-kind donations and “other” as applicable.

Source: Keen Independent and Parker Arts.

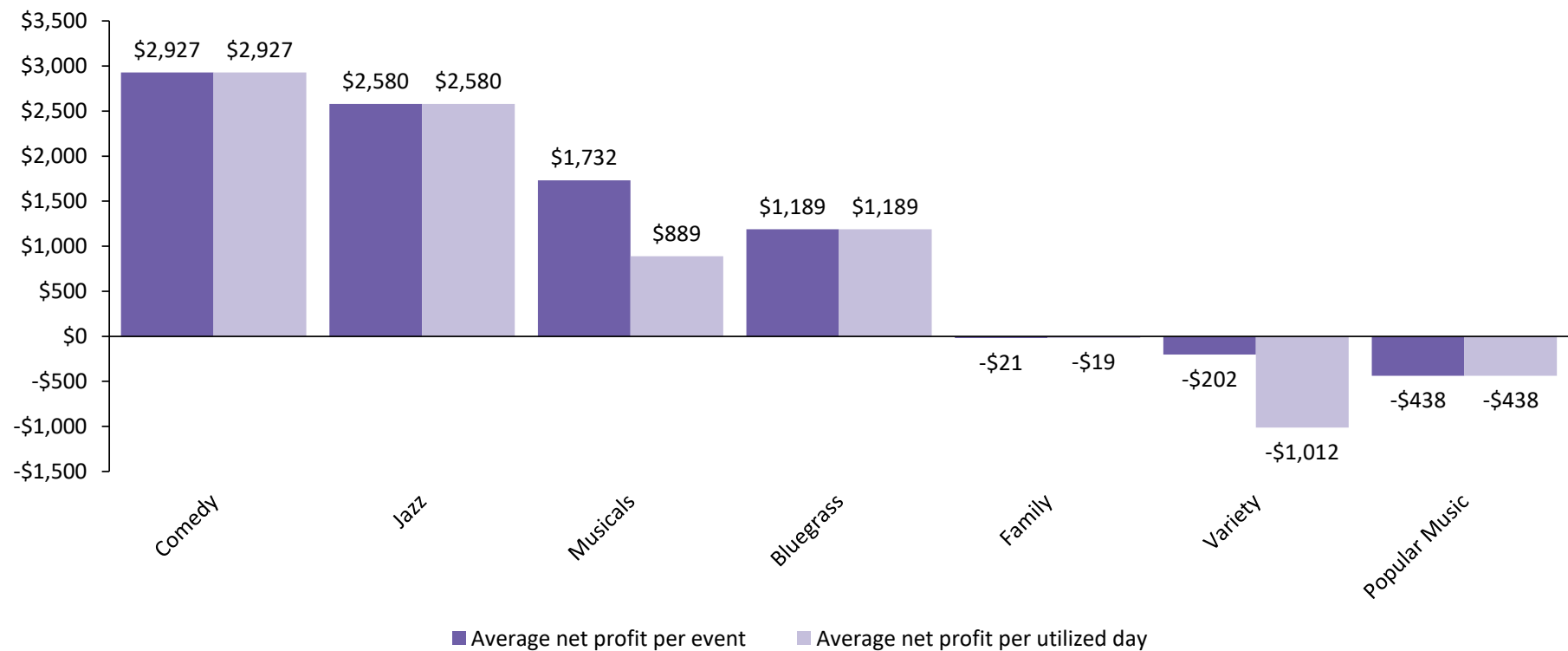


## B. Programming and Utilization — Profitability analysis by genre

### The Schoolhouse, Average Net Profit Per Event and Per Utilized Day by Genre, 2024

Figure B-32 shows the average net profit per local event date and per local utilized day for each genre presented in 2024 at The Schoolhouse.

B-32. The Schoolhouse, average net profit per event and per utilized day by genre, 2024



Note: Events included in 2024 proforma only.

Source: Keen Independent and Parker Arts.

For musicals, profit per event date totals close to \$1,700, but when profit is adjusted for total utilized days (booked for an event, rehearsal time and loading days), average net profit is closer to \$900.

The variety and popular music genres experienced a profit loss in 2024 and the family genre broke even.

## B. Programming and Utilization — Touring programming analysis

Keen Independent, with support from Theatre Projects, analyzed Parker Arts touring programming data.

### Touring Programming Analysis Methodology

This analysis draws on a comprehensive set of interviews, market data and regional programming expertise developed during the Parker Arts Strategic Planning process, led by Keen Independent Research with support from Theatre Projects.

**Data collection.** Between February 13 and March 6, 2025, Theatre Projects conducted in-person and remote interviews with key members of the Parker Arts staff and producing partners. These conversations explored programming strategy, booking practices, operational challenges and future planning as part of the larger strategic master planning effort.

Interview participants included:

- **Parker Arts staff.** Carrie Glassburn (Cultural Director), Denise Zoglmann (Assistant Cultural Director), Britini Minchino Sikori (Programming Coordinator), Kirstin Fletcher (Education Manager) and Kevin Newton (Production Manager).
- **Producing partners.** Julia Tobey (Give 5 Productions), August Stoten (Sasquatch Productions) and Nancy Begley (Veritas Productions).

**Insights.** The insights presented here are informed by data analysis and findings from Keen Independent’s ticketing and utilization analysis, as well as Theatre Projects’ regional experience with venue programming, branding and marketing in the Rocky Mountain area.

### Emerging Recommendations

- **Clarify Parker Arts' identity.** Define whether Parker Arts primarily functions as a presenter, producer or rental venue. Pursuing all three equally strains resources and focus.
- **Establish a unified programming strategy.** Develop a community-informed programming strategy that balances touring, local, educational and family content within realistic operational capacities.
- **Redesign the producing partner program.** Implement consistent expectations, fair compensation and increased artistic autonomy. Consider transitioning to a rental-plus-subsidy model.
- **Invest in staff training and support.** Provide training in booking, dynamic pricing and agent relations to strengthen programming diversity and responsiveness.
- **Pursue strategic programming partnerships.** Collaborate with organizations like ComedyWorks and regional promoters to diversify content and ease internal workloads.
- **Optimize the annual booking calendar.** Use off-peak months for experimental and tourism-focused programming. Review and rotate genres to improve engagement.
- **Engage staff in budgeting.** Include programming staff in financial planning and hold them accountable for net revenue targets.
- **Maximize venue potential across sites.** Develop tailored programming for PACE, The Schoolhouse and Discovery Park based on each venue’s capacity and community role.
- **Build and communicate a distinct brand identity.** Create a public-facing identity that is rooted in quality, inclusion and community alignment to guide content and outreach.

## B. Programming and Utilization — Touring programming analysis

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### Performance Genre Insights

Musicals dominate the calendar and consistently lead in attendance and gross revenue.

**Musical resourcing.** While musicals can yield strong returns, sometimes exceeding \$50,000 per run, they also require extensive staff support and technical resources. Parker Arts has typically calculated net profit based on performance days, not on the full span of calendar days reserved for production. However, the time dedicated to rehearsals and performances limits available dates for other programming and decreases an event's net profitability per utilized day.

**Musical scheduling.** Musicals are central to the public perception of the PACE Center's programming, sometimes giving the impression that musicals and dance are the venue's primary focus. This perception is reinforced by calendar scheduling and marketing efforts that prioritize these genres. Staff expressed concern about overreliance on musicals, especially during the winter, which is a key season for national touring acts. Reconsidering musical scheduling could open high-value calendar slots.

**Programming misalignment.** The PACE Center's overall programming underperforms by industry standards for a "roadhouse" model that features a touring presentation series. This suggests misalignment with audience interests or insufficient programming and marketing strategies. Community surveys support this conclusion: While residents value family-friendly content, they also desire more diverse offerings, such as culturally themed events and programming for adults. Expanding the presented series could help reach underserved community segments.

**Local programming expectations.** Genres besides musicals, such as youth ballet, classical music and holiday performances, perform reliably but at a smaller scale. These events, while valuable, often reflect local quality and expectations rather than regional or national standards.

### Touring vs. Local Programming Balance

Teams struggle to align priorities and resources without a clear institutional vision for touring and local programming.

**Programming tradeoffs.** The PACE Center programming relies on a mix of local productions and national touring acts. While national tours can yield slightly higher average gross revenue per performance due to higher ticket prices, they occur less frequently and carry significantly more financial risk. In contrast, local productions, especially musicals, anchor the season and drive membership sales and community engagement with recognizable titles.

**Calendar space.** Staff and partners noted that presented and rental programs often compete for calendar space, creating internal friction and diluting strategic focus.

**Opportunity to program to venue strengths.** The Schoolhouse, with its smaller seating capacity, hosts many local and educational programs but generates significantly less revenue than the PACE Center. Discovery Park, though underutilized, has potential for seasonal and community-driven performances. A future strategy should align programming goals with the strengths of each venue to reduce strain on the PACE Center and expand community reach.

## B. Programming and Utilization — Touring programming analysis

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### Touring Product Limitations and Opportunities

Below are several attributes of the current touring product, along with ways to focus Parker Arts strategic direction.

**Steady attendance, limited growth.** Touring shows at the PACE Center typically feature mid-tier or legacy artists, such as tribute bands, family-friendly acts and nostalgia tours. These shows offer steady attendance but limited growth in artistic innovation or audience development.

**Location limitations.** The venue's size, geographic location and competition within the Denver metro area constrain its ability to attract high-profile acts. Regional agents confirmed that stronger bookings are possible, but current challenges include inflexible ticket pricing, limited marketing capacity, long lead times and restricted calendar availability.

**Block booking limitations.** Interviewees highlighted calendar congestion during holidays and spring, while other months remain underutilized. Reliance on the legacy model of block booking no longer aligns with industry practices. Many touring artists are only available for single engagements, and block booking may prevent the PACE Center from booking desirable acts.

**Partnership opportunities.** Genres, such as comedy and larger all-family entertainment shows, are underutilized and could benefit from targeted partnerships and brand development.

**Strategic development.** Touring success requires market research, agency relationships and long-term strategy. Many peer venues have adopted aggressive booking approaches with strong results. Parker Arts should invest in staff training and strategic development if it wishes to grow its presenting series.

### Organizational and Operational Challenges

Organizational and operational challenges impact Parker Arts ability to book and present efficiently.

**Rising costs.** Rising artist fees and production costs, compounded by local labor and service inflation, make it harder for smaller venues to afford national bookings.

**Missing overarching strategy.** Disjointed calendar management and overlapping responsibilities between rental and presented programming further complicate operations. Without a unified strategy, teams work at cross-purposes instead of collaborating toward shared goals.

**Producing Partner model challenges.** The Producing Partner model also raises concerns. Staff and partners cited a lack of role clarity, equitable compensation and collaborative planning. Many partners feel like vendors rather than collaborators and assume financial risk without adequate support. These dynamics reduce morale and contribute to misaligned expectations. A thorough review of the Producing Partner model program is recommended.

**Need for shared planning tools.** The absence of shared planning tools and venue prioritization also constrains efficiency. The PACE Center and The Schoolhouse both experience overuse during peak seasons, while summer and early fall months have opportunity. This limits opportunities for innovation and tourism-aligned programming. Staff also report a lack of support to pilot new ideas like micro-festivals or niche series.

## B. Programming and Utilization — Touring programming analysis

### Community Alignment and Brand Gaps

A gap exists between programming delivery and audience expectations.

**Community expectations.** While residents appreciate family-friendly, recognizable acts, they also seek broader cultural representation and new experiences. Staff and community members expressed fatigue with repetitive genres like musicals and tribute acts. Feedback also revealed a strong interest in local creatives, adult-oriented series and culturally relevant programs

**Implementation challenges.** Staff lack the tools and institutional support to implement meaningful changes. Conversations also focused on the absence of a clear brand identity that connects mission, programming and community development.

**Need for brand alignment.** Parker Arts has an opportunity to define a brand rooted in quality, accessibility, inclusion and thoughtful curation. A strong brand would unify programming, attract diverse audiences and support fundraising and marketing.

### Financial Sustainability Risks

The current programming model lacks long-term sustainability. Below are several risks to financial sustainability for Parker Arts.

**Static pricing.** Dynamic pricing remains largely unused, and programming staff have limited influence on budgeting. These limitations inhibit responsiveness to rising costs and market shifts.

**Membership decline.** Presented programming currently sustains membership revenue, but staff warn that stagnation in this area could result in membership decline, threatening a key revenue source.

**Operating at a loss.** Educational and youth programs also face financial strain. Transportation funding gaps, limited family content and inconsistent school engagement reduce the impact of these programs. Many offerings operate at a loss, despite their value for long-term audience development.



Parker Arts programming  
Photo by Keen Independent Research



## APPENDIX C. Financial Analysis — Introduction

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Keen Independent analyzed the financials for Parker Arts to help guide the Town of Parker (“Town”) in supporting municipal arts and culture initiatives and to help inform future planning.

This appendix is organized as follows:

- Revenue;
- Expenses;
- Fundraising; and
- Cost ratios.

C-1. Lorri Acott’s *Spirit of Renewal* (2015)



Source: Keen Independent.

## C. Financial Analysis — Revenue

We begin with a discussion of Parker Arts’s revenue sources. As a Town department, public funding is a significant source of revenue for Parker Arts. Revenue by source for FY24 is illustrated in Figure C-2. Between Fiscal Years 2019 and 2024 (FY19 to FY24), public funding ranged from 26 percent (FY23) to 50 percent (FY20) of Parker Arts’ revenue. Figure C-3 on the following page illustrates all revenue for Parker Arts from FY19 to FY24.

### Earned Revenue

Parker Arts’ earned revenue primarily comes from ticket sales. Between FY19 and FY24, ticket sales accounted for 14 percent (FY20) to 36 percent (FY24) of total earned revenue.

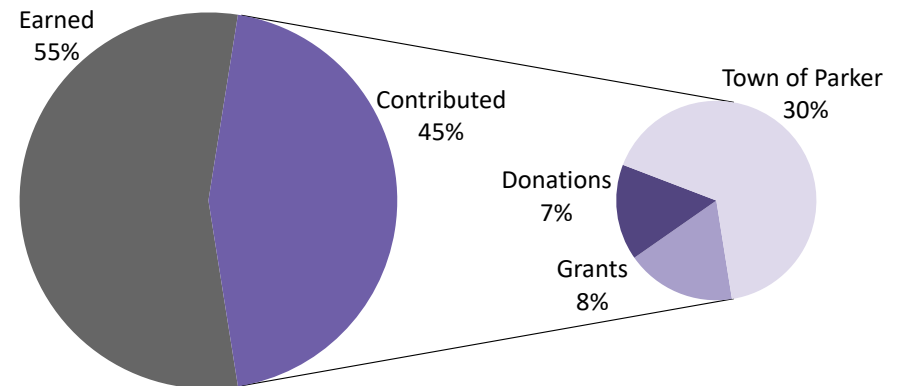
Parker Arts’ earned revenue sources include:

- Ticket sales;
- Rentals;
- Education classes;
- Art Gallery sales; and
- Miscellaneous.

The “miscellaneous” category of Parker Arts’ earned revenue includes merchandise sales and concession income from the PACE Center and The Schoolhouse.

**Parker Arts’ revenue in context.** Between FY19 and FY24, Parker Arts’ earned revenue ranged from 31 percent (FY20) during the COVID-19 pandemic to 60 percent (FY23) of total revenue. Earned revenue varies greatly across cultural institutions, from about 30 percent (for many museums) to 70 percent (for performing arts centers).<sup>1</sup> Contributed revenue, meanwhile, can comprise about 36 percent (for performing arts centers) to 55 percent (for museums) of the budget.<sup>23</sup> Municipal entities often receive significant public support.<sup>4</sup> Between FY22 and FY24, public support averaged 30 percent of Parker Arts’ total revenue.

C-2. Average annual revenue by source, FY22 – FY24



Source: Parker Arts, Keen Independent Research.

<sup>1</sup>See: Earned Operating Revenue (2018). SMU DataArts. Retrieved on July 15, 2025 from <https://culturaldata.org/reports/earned-operating-revenue/trends#sectortrends> and The Business Model of the Nonprofit Museum (2018). Sotheby’s Institute of Art. Retrieved on July 15, 2025 from: <https://www.sothebysinstitute.com/news-and-events/news/the-business-model-of-the-nonprofit-museum>

<sup>2</sup> The Business Model of the Nonprofit Museum (2018). Sotheby’s Institute of Art.

<sup>3</sup> Unrestricted contribution analysis highlights (2018). SMU DataArts. Retrieved on July 15, 2025 from <https://culturaldata.org/the-fundraising-report/unrestricted-contributions-index/key-findings/>

<sup>4</sup> Comparative research is not available for publicly-owned arts organizations.

## C. Financial Analysis — Revenue

Parker Arts' total revenue was \$8,421,773 in FY24.

### Total Revenue

Figure C-3 shows Parker Arts' total revenue for FY19 to FY24.

Revenue from rentals is on an upward trend since FY22, when Parker Arts showed recovery from the impacts of the COVID-19 pandemic.

C-3. Parker Arts revenue sources, FY19–FY24

	FY19		FY20		FY21		FY22		FY23		FY24	
<b>Earned</b>												
Tickets	\$	1,703,937		\$	515,411		\$	990,965		\$	2,381,325	
Rentals		410,244			195,100			341,050			698,504	
Education		539,965			302,717			475,572			672,261	
Art Gallery sales		6,974			1,218			9,906			4,907	
Miscellaneous		242,925			107,320			128,021			458,680	
<b>Subtotal</b>	\$	2,904,044	53 %	\$	1,121,766	31 %	\$	1,945,513	44 %	\$	3,772,101	52 %
										\$	4,215,676	60 %
<b>Contributed</b>												
Grants	\$	528,290			441,321			432,137			720,800	
Gifts*		244,548			201,286			190,863			250,300	
Town of Parker	\$	1,780,000		\$	1,825,766		\$	1,837,648		\$	1,811,000	
<b>Subtotal</b>	\$	2,552,838	47 %	\$	2,468,372	67 %	\$	2,460,648	56 %	\$	3,543,624	48 %
										\$	2,782,100	40 %
<b>Capital funds</b>					85,000							
<b>Total operating revenue</b>	\$	5,456,882	100 %	\$	3,675,139	100 %	\$	4,406,161	100 %	\$	7,315,725	100 %
										\$	6,997,776	100 %
<b>Cultural fund</b>		1,542,978			547,706			1,130,110			2,606,238	
<b>Total available funds</b>	\$	6,999,860		\$	4,222,844		\$	5,536,271		\$	8,507,356	
										\$	9,604,014	
										\$	2,954,962	
										\$	11,376,735	

Note: Total revenue is added to the Cultural Fund balance to arrive at "total available funds" amount. "Gifts\*" indicates individual and corporate giving. Public funds largely come from the General Fund.

Source: Parker Arts, Keen Independent Research.

## C. Financial Analysis — Operating expenses

Parker Arts' operating expenses were \$6,815,452 in FY24.

### Total Expenses

Figure C-4 shows Parker Arts' total expenses, which include operating expenses and capital costs, for FY19 to FY24.

Top expenses include salaries for full-time staff (we will later show that Parker Arts' personnel cost ratio is at the lower end of many cultural institutions). Touring services, including local and national shows, average 11 percent of total expenses. Expenses related to third-party ticket sales have risen in recent years, peaking at 13 percent in FY24.

C-4. Total Parker Arts expenses, FY19-FY24

	FY19	FY20	FY21	FY22	FY23	FY24
<b>Operating</b>						
Personnel costs	\$ 1,782,079	\$ 1,501,410	\$ 1,567,647	\$ 1,948,888	\$ 2,214,331	\$ 2,447,675
Admin and building services	808,973	677,206	815,249	1,000,967	1,199,721	1,269,466
Presenting and producing	999,532	246,801	590,967	1,171,153	1,160,065	1,242,715
Merchandise and concession	66,320	21,446	37,196	83,172	78,898	87,430
Rentals	295,688	105,974	195,230	598,759	619,686	735,214
Education	350,551	186,589	298,421	413,897	406,376	395,540
Public art and Art Gallery	19,105	12,589	19,357	40,989	60,902	82,134
Marketing and outreach	367,823	199,223	246,611	372,549	454,505	497,932
Fundraising	34,059	9,363	37,847	36,728	49,618	57,346
<b>Subtotal</b>	<b>\$ 4,724,131</b> 73 %	<b>\$ 2,960,602</b> 96 %	<b>\$ 3,808,525</b> 88 %	<b>\$ 5,667,101</b> 96 %	<b>\$ 6,244,103</b> 94 %	<b>\$ 6,815,452</b> 85 %
<b>Capital</b>						
PACE building improvements	\$ 195,922	\$ 33,994	\$ 528,852	\$ 188,451	\$ 120,024	\$ 273,753
PACE machinery and equipment					243,269	905,765
PACE Capital outlay	57,296	19,000		18,972	17,509	
Schoolhouse preservation	4,690					32,331
Schoolhouse building improvements	1,470,116	27,942	7,264	26,594	2,645	9,051
Machinery and equipment					21,502	
Ruth Chapel building Improvements		51,197				
<b>Subtotal</b>	<b>\$ 1,728,023</b> 27 %	<b>\$ 132,133</b> 4 %	<b>\$ 536,116</b> 12 %	<b>\$ 234,017</b> 4 %	<b>\$ 404,949</b> 6 %	<b>\$ 1,220,900</b> 15 %
<b>Total expenses</b>	<b>\$ 6,452,154</b>	<b>\$ 3,092,735</b>	<b>\$ 4,344,641</b>	<b>\$ 5,901,118</b>	<b>\$ 6,649,052</b>	<b>\$ 8,036,352</b>
End of year balance	\$ 547,706	\$ 1,130,110	\$ 1,191,630	\$ 2,606,238	\$ 2,954,962	\$ 3,552,957

Source: Parker Arts, Keen Independent Research.

## C. Financial Analysis — Fundraising

Keen Independent provides an overview of Parker Arts’ existing fundraising efforts below.

**Individual and corporate giving.** This category of Parker Arts’ fundraising efforts includes:

- Membership;
- Fundraising events;
- Sponsors and business members; and
- Funds received from the Greater Parker Foundation, a Colorado 501(c)3 charitable organization for the Town.

In FY24, Parker Arts individual and corporate giving contributed 4 percent to its total revenue earned.

**Grants.** Between FY19 and FY24, grants comprised an average of 10 percent of Parker Arts’ total revenue. Scientific and Cultural Facilities District (SCFD) grants make up most of this revenue stream.

**Affiliated nonprofits.** Parker Arts does not have an affiliated nonprofit, such as a Friends group. However, the Town has the following two affiliated nonprofits that could be further activated to pursue fundraising and to apply for grants related to arts and culture, including history, preservation and outreach initiatives:

- Greater Parker Foundation; and
- Parker Area Historical Society.

In the short term, Keen Independent recommends exploring how Parker Arts can collaborate with the existing nonprofits to pursue grants. Having an affiliated nonprofit for Parker Arts, or perhaps a Friends group dedicated to the PACE Center, can be one long-term strategy to diversify funding for arts and culture in Parker.

C-5. Parker Arts membership levels and benefits



Source: Parker Arts.



## C. Financial Analysis — Cost ratio

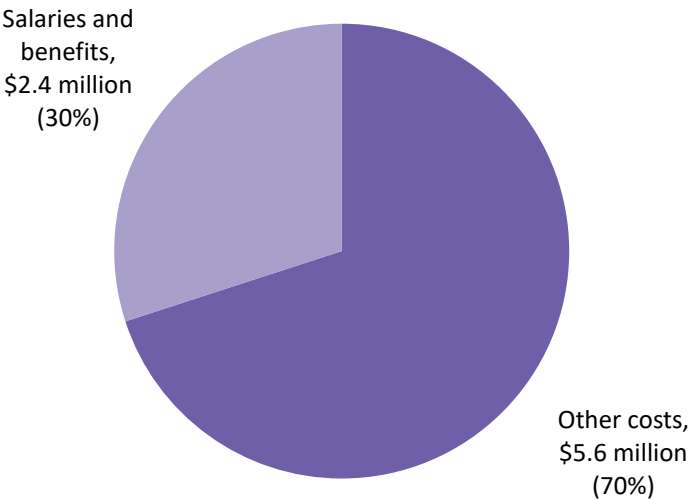
The study team computed personnel cost, which is a commonly used method for analyzing how an organization’s budget is allocated.

### Personnel Cost Ratio

On average, staffing costs are typically 33 to 50 percent of a cultural institution’s budget.<sup>5</sup> In FY24, Parker Arts’ salaries and benefits made up 30 percent of total costs. Between 2019 and 2024, Parker Arts’s personnel cost ratio ranged from 25 percent in 2019 to a high of 45 percent in 2020, which reflects a dedication to maintaining staff during a year with lower operating costs due to pandemic-related closures. Overall, Parker Arts’ personnel cost ratio is lower than many nonprofits, suggesting a need to ensure that staffing levels are appropriate to the organization’s scope.

Keen Independent acknowledges that municipal entities are not perfectly comparable to nonprofits. We provide the above estimates for nonprofit staffing as a helpful touchpoint to see if the numbers are far outside of the available norm. Municipal entities tend to run lean and may offer lower salaries than nonprofit organizations. In addition, municipal entities may also be able to utilize shared services that are centrally budgeted while nonprofit budgets in many, but not all cases, will not have the benefit of shared services.

C-6. Parker Arts, personnel cost ratio, FY24



Source: Parker Arts, Keen Independent Research.

<sup>5</sup> Though it is not a direct comparison, see for instance: What Keeps U.S. Art Museums Running—and How Might the Pandemic Change That? (2021). ARTNews. Retrieved on July 15, 2025 from: [https://www.artnews.com/art-news/news/united-states-art-](https://www.artnews.com/art-news/news/united-states-art-museum-financing-1234584930/)

[museum-financing-1234584930/](https://www.artnews.com/art-news/news/united-states-art-museum-financing-1234584930/) Keen Independent finds that the personnel cost ratio can vary significantly between performing arts centers but the ballpark is still relevant.

## C. Financial Analysis — Cost ratio

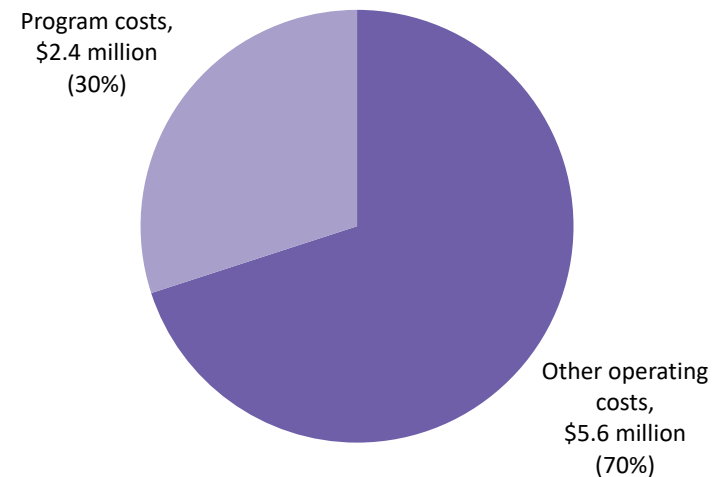
### Program Cost Ratio

Keen Independent also analyzed Parker Arts program cost ratio by considering expenses related to the following:

- Total presenting and production costs (15%);
- Rentals (9%);
- Education (5%); and
- Visual art, which includes public art and the art gallery (1%).

In FY24, programming costs made up 30 percent of Parker Arts' total operating costs. Direct mission-focused costs typically average 25 to 36 percent of a cultural institution's budgets.<sup>6</sup>

C-7. Parker Arts, programming cost ratio, FY24



Source: Parker Arts, Keen Independent Research.

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<sup>6</sup> See for instance: Art Museums By the Numbers (2018). Association of Art Museum Directors. <https://aamd.org/our-members/from-the-field/art-museums-by-the-numbers-2018>

Keen Independent finds that performing arts centers are consistent with this estimate.

## APPENDIX D. Literature Review of Town Plans — Introduction

This appendix includes a summary of plans and ordinances for the Town of Parker (“Town”) with specific consideration given to initiatives that include or impact arts and culture. Information for each document is represented as it was written at the time it was adopted.

### Introduction

Keen Independent assessed the following Town plans and documents in the development of this 10–year Cultural Strategic Plan, presented in chronological order:

- Parker 2035 Master Plan (Adopted in 2014; Updated 2022);<sup>1</sup>
- Parker Arts 2019 – 2023 Strategic Plan (2019);<sup>2</sup>
- Town of Parker Strategic Plan (2023);<sup>3</sup>
- Bike and Pedestrian Master Plan (2023);<sup>4</sup>
- Parker Public Art Master Plan (2024);<sup>5</sup> and
- My Mainstreet Parker Town Council Study Session (2025).<sup>6</sup>

D-1. Entrance to O’Brien Park in downtown Parker



Source: Town of Parker.

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<sup>1</sup> Parker 2035 Master Plan (Updated 2022). Retrieved on February 21, 2025, from <https://www.parkerco.gov/DocumentCenter/View/22818/Parker-2035-Master-Plan-Updated-December-3-2018?bidId=>

<sup>2</sup> Parker Arts Forward Thinking 2019 – 2023 Strategic Plan (2019). Retrieved on July 9, 2025 and provided by the Town of Parker.

<sup>3</sup> Town of Parker Strategic Plan (2023). Retrieved on July 14, 2025 and provided by the Town of Parker.

<sup>4</sup> Bike and Pedestrian Master Plan (2023). Retrieved on February 21, 2025, from <https://www.parkerco.gov/DocumentCenter/View/14300/Bike-and-Pedestrian-Master-Plan>

<sup>5</sup> Parker Public Art Master Plan (2024). Retrieved on February 21, 2025, from <https://parkerarts.org/wp-content/uploads/2024/12/Parker-Public-Art-Master-Plan.pdf>

<sup>6</sup> My Mainstreet Parker Town Council Study Session (February 24, 2025). Retrieved on July 9, 2025 and provided by the Town of Parker.

## D. Literature Review of Town Plans — Parker 2035 Master Plan (2014; Updated 2022)

We begin with a discussion of the Parker 2035 Master Plan, which was adopted by the Town in 2014 and updated in 2022. The 2035 Master Plan is itself an update of the Parker 2025 Master Plan, which was approved in 2005.<sup>7</sup> The 2022 version provides updates that reference the Town’s Mainstreet Master Plan, Complete Streets Policy, Parks Recreation and Open Space Master Plan 2018–2022 as well as detailed information on Neighborhood and Community Centers.

The 2035 Master Plan includes four chapter groupings, each containing relevant information to the development of arts and culture:

- The community (chapter 1);
- The plan (chapters 2–4);
- The big picture (chapters 5–7); and
- Key community components (chapters 8–15).<sup>8</sup>

### Community Profile

“Chapter 1: Community Profile” traces Parker’s history from a gold rush destination to a railroad town and through to the present day.<sup>9</sup> Key Town and community identity components are quoted on the right.

#### Key components of Town and community identity

- **Hometown feel:** “Our goal is to ... maintain the ‘hometown feel’ that is important to our citizens.”<sup>10</sup>
- **Urbanism meets the outdoors:** “In addition to Parker’s close proximity to urban areas and employment centers, our community boasts a clean environment, natural beauty, views to the Rocky Mountains and accessibility to a wide range of recreational amenities including hiking along the Cherry Creek corridor which bisects the Town.”<sup>11</sup>

D-2. O’Brien Park Gazebo in Parker



Source: Town of Parker.

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<sup>7</sup> Parker 2035, 3.1

<sup>8</sup> Ibid., 4.6

<sup>9</sup> Ibid., 1.1.

<sup>10</sup> Ibid., 1.2.

<sup>11</sup> Ibid., 1.4.

## D. Literature Review of Town Plans — Parker 2035 Master Plan (2014; Updated 2022)

### Methodology

Chapters related to the 2035 Master Plan outline regional context and existing zoning requirements that impact Town planning efforts.

**Chapter 3: Community Involvement.** This chapter summarizes the Town’s extensive outreach and community involvement in 2005 and 2012, which were considered in the creation of the 2035 Master Plan. The community outreach process focused on identifying shared values and incorporating residents’ lived experience with the technical planning expertise of Town leadership. Due to the Town’s status as a regional hub, the Parker Town Council opened the input process to all interested regional participants.<sup>12</sup> The right-hand column presents engagement methods for the 2005 and 2012 Plans, followed by a summary of resulting themes from each outreach period.

**Chapter 4: Purpose of the 2035 Master Plan.** The fourth chapter explains that the 2035 Master Plan was created to establish goals and related strategies surrounding various areas of Town planning. This chapter also briefly examines the 2035 Master Plan’s relationship with other planning documents, including:

- The Town’s Land Development Ordinance;
- Capital Improvements Plan;
- Open Space, Trails and Greenway Master Plan;
- Town of Parker Transportation Master Plan; and
- Parks, Recreation & Open Space Master Plan 2018–2022.

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<sup>12</sup> Parker 2035, 3.1.

<sup>13</sup> Ibid., 3.2-3.5.

<sup>14</sup> Ibid., 3.8-3.10.

### Community engagement methods

- ***Outreach conducted in 2005:*** Outreach included interviews, “meetings-in-a-box” held in private homes or businesses, a telephone and written survey and community workshops.<sup>13</sup>
- ***Outreach conducted in 2012:*** The Town reviewed online and phone surveys (58 and 400 participants, respectively), community workshops and an open house.<sup>14</sup>

### Outreach results

- ***Common themes from 2005 engagement:*** Themes included:
  - Balancing the pace of development;
  - Prioritizing downtown and small-town character;
  - Design and visual standards;
  - Community venues dedicated to the arts and learning;
  - Transportation; and
  - A community for our whole lives.<sup>15</sup>
- ***Common themes from 2012 engagement:*** In addition to confirming the above, the following new themes were added:
  - High-quality local jobs that pay a living wage;
  - Filling vacant properties; and
  - Redevelopment of aging areas of Parker.<sup>16</sup>

<sup>15</sup> Ibid., 3.6.

<sup>16</sup> Ibid., 3.11.



## D. Literature Review of Town Plans — Parker 2035 Master Plan (2014; Updated 2022)

### Guiding Principles

Chapters five through seven of the 2035 Master Plan establish the Town’s vision and guiding principles. These chapters also outline Town land use concepts including the Mainstreet Master Plan Area and goals and strategies related to Town appearance and design.

**Chapter 5: Master Plan Vision and Guiding Principles.** The 2035 Master Plan indicates that an overarching theme of its public participation processes was the emphasis on “hometown feel,” including a friendly local atmosphere, the centrality of downtown to the Town’s identity and the Town’s overall appearance.<sup>17</sup> Following public participation and based on that participation as well as relying on technical planning expertise, the Town developed a set of guiding principles, which are quoted to the right.

#### Town of Parker guiding principles

- As we grow, we will strive to preserve the attributes of our unique, hometown character and community identity, the beauty of our natural environment and the strengths of our neighborhoods, while lessening the adverse effects of growth.
- We will maintain and enhance the historic and human orientation of downtown as the center of Parker life.
- We will seek opportunities to promote community events and cultural venues and experiences.
- Our community’s health will be enhanced by embracing an active lifestyle.
- Architectural and land use design is fundamental to our identity.
- We will preserve our single-family neighborhoods while providing choices that will allow people to live in Parker throughout their lives.
- We will encourage a variety of employment opportunities and promote unique, local businesses.
- We will promote transportation systems ... that are safe, and which emphasize local and regional connections while considering neighborhood impact.<sup>18</sup>

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<sup>17</sup> Parker 2035, 5.2.

<sup>18</sup> Ibid., 5.4.

## D. Literature Review of Town Plans — Parker 2035 Master Plan (2014; Updated 2022)

**Chapter 6: Land Use.** Throughout the public participation process, area residents consistently indicated a preference for “managed” or “planned” growth.<sup>19</sup> Some of the 2035 Master Plan’s strategies for this preferred type of growth are quotes on the right. This chapter also outlines how the Town plans to curate growth through designated land uses as well as overarching “Centers” and “Character Areas.”<sup>20</sup> One of the most prominent “Character Areas” is the Mainstreet Master Plan Area, the Town’s comprehensive vision for the downtown area of Parker.

**Mainstreet Master Plan Area.** The Town of Parker envisions the Mainstreet corridor as a “pedestrian-friendly environment that supports a vibrant and sustainable downtown area.”<sup>21</sup> The 2035 Master Plan aims to increase downtown activity and define the character of the portion of Mainstreet between Parker Road and Twenty Mile Road.

- **Land use.** Themes for land use in the Mainstreet area focus on encouraging ground-floor activity and a walkable pedestrian environment, constructing mixed-use multi-family housing and enhancing activity and daytime usage of downtown properties.
- **Character.** The Mainstreet Master Plan Area seeks to create a cohesive sense of place through the use of connectivity, streetscapes, gathering places and public art, while encouraging diverse, high-quality architecture.<sup>22</sup>

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<sup>19</sup> Parker 2035, 6.2.

<sup>20</sup> Ibid., 6.6.

<sup>21</sup> Ibid.

### Goals and strategies for land use and growth in Parker

- Strengthen the identity of Parker by encouraging a balance of land uses that supports a high quality of life and contributes to the hometown character of our community.
- Increase the amount of open space using the criteria set forth in the Open Space, Trails and Greenways Master Plan, which emphasizes supporting a regional greenway network that provides a community separation buffer from development in neighboring jurisdictions.
- Encourage transitions between different land uses.
- Develop land use patterns that are compatible with and support a variety of transportation opportunities and/or choices.
- Encourage land uses that create a sense of community among those who work, live and play within appropriate neighborhoods.
- Ensure that open space and parks are dedicated and made available to meet the needs of the community today and in the future.<sup>23</sup>

<sup>22</sup> Ibid., 6.11.

<sup>23</sup> Ibid., 6.3.

## D. Literature Review of Town Plans — Parker 2035 Master Plan (2014; Updated 2022)

**Chapter 7: Community appearance and design.** The 2035 Master Plan establishes that the Town’s role is to ensure that new development maintains “a quality community.”<sup>24</sup> The Town holds proposed development to exacting standards to maintain a strong sense of place in Parker. On the right, Keen Independent presents a selection of the Town’s strategies for community appearance and design, which aim to achieve the following high-level goals:

- Planned, safe and attractive walkways and streets;
- Attractive, safe neighborhoods built with high-quality materials and varied architecture;
- Unique commercial buildings that help define Parker as a community;
- Investment in the attractiveness of aging structures; and
- Minimizing the negative visual effects of parking lots.<sup>25</sup>

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<sup>24</sup> Parker 2035, 7.2.

<sup>25</sup> Ibid., 7.2-7.4.

### Community appearance and design strategies

- Develop streetscape plans for highly visible, major streets in Town [such as Mainstreet and Parker Road] that address issues such as safety, trees and landscaping, lighting, pedestrian amenities, sidewalks, crosswalks and medians.
- Enhance and accentuate entryways to distinguish Town limits from unincorporated and surrounding areas.
- Parker Road pedestrian underpasses should be enhanced to ensure they are safe, attractive and accessible.
- Use architecture, building design and public spaces to create neighborhoods that are desirable places to live.
- Work with the residents, businesses and property owners ... [to use] architecture, building design, public spaces and massing to create unique and attractive commercial destinations that are easily accessible by all modes of travel, especially walking and bicycling, therefore creating attractive, economically vibrant [and] sustainable places.
- Develop and enforce maintenance standards for all properties in Parker to prevent the onset of deterioration and blight.
- To minimize the perception of large, continuous expanses of pavement, amend the ‘Land Development Ordinance’ to require more interior landscaping within parking lots.<sup>26</sup>

<sup>26</sup> Ibid., 7.3-7.4.

## D. Literature Review of Town Plans — Parker 2035 Master Plan (2014; Updated 2022)

### Key Community Components

This portion of the 2035 Master Plan identifies specific elements which contribute to the Town’s unique sense of place and cultural identity. The elements especially relevant to the Cultural Strategic Plan include:

- Jobs and economic vitality;
- Public services and facilities; and
- History, arts, culture and science.<sup>27</sup>

**Economic growth.** The 2035 Master Plan identifies economic growth as a key factor for ensuring quality of life in Parker. Economic goals related to a sense of place, as well as arts and culture, include:

- Supporting small, local businesses, including the use of incentive programs to help grow these businesses;
- Developing a “unique, local flavor” through the encouragement of varied cultural, entertainment, office, retail and residential uses and encouraging pedestrian activity;
- Promoting and supporting the creative arts and entertainment amenities throughout Parker; and
- Incentivizing the development of underutilized land as well as the revitalization of existing structures.<sup>28</sup>

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<sup>27</sup> Parker 2035, 4.7-4.8.

<sup>28</sup> Ibid., 9.9-9.10.

<sup>29</sup> Ibid., 11.11.

<sup>30</sup> In 2013, the Town partnered with Douglas County Libraries to build a new state-of-the-art library facility, which opened in September 2016. The space includes “a

**Public services and facilities.** According to the 2035 Master Plan, it is the Town’s role to provide art, culture and a sense of place and belonging through the following public services and facilities:

- Parks and recreation;<sup>29</sup>
- Libraries,<sup>30</sup> and
- Various physical facilities include the Parker Arts, Culture and Events (PACE) Center, Parker Recreation Center and Parker Fieldhouse.<sup>31</sup>

D-3. The PACE Center in Parker



Source: Town of Parker.

dedicated area for [kids’] interactive play and storytimes,” a lounge area, expanded meeting and event spaces and the adjoining Discovery Park, which expanded gathering space. Parker 2035, 11.2.

<sup>31</sup> Ibid., 11.3.

## D. Literature Review of Town Plans — Parker 2035 Master Plan (2014; Updated 2022)

**History, arts, culture and science.** The 2035 Master Plan states that “history, arts, culture and science are significant contributors to our community’s hometown feel” and that these factors “enrich the community, bring together people from different backgrounds and foster connections between Town residents and the Town’s cultural foundations and unique identity.”<sup>32</sup> Additionally, the 2035 Master Plan positions cultural assets, including historic buildings and landmarks, as supporting the Parker’s economic development.<sup>33</sup>

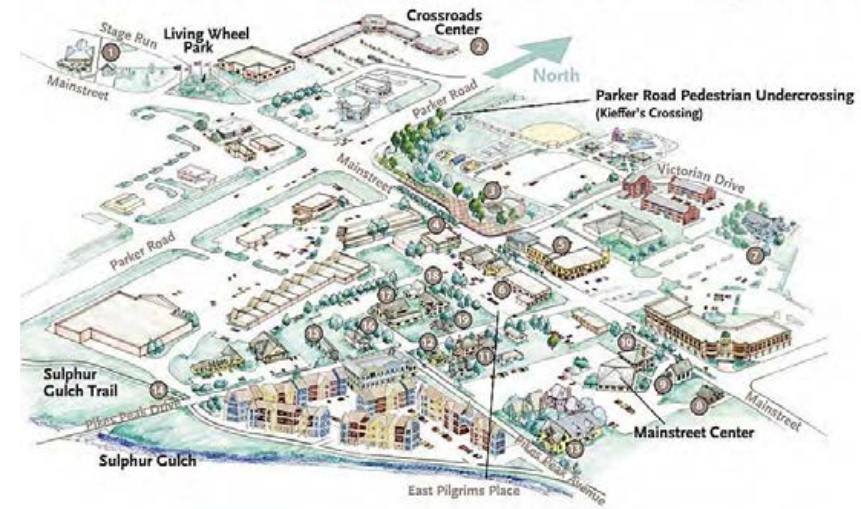
**Preservation efforts.** Preservation of Parker’s history is identified as key to maintaining its hometown feel and which the Town fulfills through the following initiatives:

- **Preservation Park and Trailhead.** This park, which is home to the 1911 Hood House and a 1909 railcar, is intended as a possible site for relocating historically significant structures.<sup>34</sup>
- **Landmarking.** The Town recognizes historically important structures and places and continues to work with property owners to add new historical landmarks.<sup>35</sup>
- **Parker’s Living History Walking Tour.** The Town maintains a walking tour of historic places downtown and elsewhere.<sup>36</sup>
- **Interpretive signage.** The Town maintains historic interpretive signs throughout Parker.<sup>37</sup>

In this section of 2035 Master Plan, the Town acknowledges the Parker Area Historical Society, a 501(c)3 nonprofit organization, as an active player in preserving Parker’s history. Working “cooperatively with historical organizations such as the Parker Area Historical, Douglas County Historic Preservation Board and Historic Douglas County, Inc.,” is identified as a strategy for the Town to preserve Parker’s history.<sup>38</sup>

D-4. Map of historic locations in the Town’s Historic Walking Tour Brochure

### Parker’s Living History Walking Tour



Source: Town of Parker.

<sup>32</sup> Parker 2035, 14.1.

<sup>33</sup> Ibid.

<sup>34</sup> Ibid., 14.3.

<sup>35</sup> Ibid., 14.2.

<sup>36</sup> Parker, CO. *Walking Tour Flyer* [Brochure]. retrieved March 29, 2025, from <https://www.parkerco.gov/600/Walking-Tours>

<sup>37</sup> Parker 2035, 14.2.

<sup>38</sup> Ibid., 14.5.



## D. Literature Review of Town Plans — Parker 2035 Master Plan (2014; Updated 2022)

**Role of PACE Center and Townwide events.** The 2035 Master Plan states that the Town manages the PACE Center, a “regional hub for artistic, cultural and scientific activity,” and Townwide events because these cultural assets “embody discovery and innovation ... as well as art and culture” as pillars of the Town’s development.<sup>39</sup>

**Goals and strategies for developing cultural assets in Parker.** This section of the 2035 Master Plan outlines the Town’s goals and strategies related to the arts, culture, science and historical preservation. Select strategies are outlined to the right to achieve the following goals:

- Strengthen Parker’s hometown feel by preserving the town’s “rich historic heritage.”
- Foster residents’ civic pride by encouraging “the use of art, culture and science in Parker’s built and natural environments.”
- “Continue to support cultural amenities, scientific programming and community events as an important contributor to our hometown feel.”
- “Promote and develop cultural facilities and programs to stimulate economic vibrancy and increase cultural tourism.”<sup>40</sup>

### Strategies for advancing arts and culture in Parker

- Include art as an integral part of public infrastructure design, including but not limited to civic buildings, streetscapes and parks.
- Encourage the creative, adaptive use and reuse of existing built and natural spaces to support artistic and cultural activities.
- Promote Parker’s natural environment through cultural and scientific experiences.
- Maintain and continue to look for additional opportunities to provide activities that bring the community together.
- Ensure local arts, science and cultural activities are targeted and accessible to all.
- Partner with local and regional cultural organizations to promote Parker and Douglas County as a premier arts and cultural destination.
- Build creative collaborations and cross-promote initiatives among local and regional cultural groups, nonprofit organizations and the business sector.<sup>41</sup>

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<sup>39</sup> Parker 2035, 14.4.

<sup>40</sup> Ibid., 14.5.

<sup>41</sup> Ibid., 14.5-14.6.

D. Literature Review of Town Plans — Parker Arts 2019 to 2023 Strategic Plan (2019)

The Town’s Cultural Department, also known as Parker Arts, completed a five–year strategic plan in 2019.

Components Relevant to Cultural Strategic Plan

This document contains the following components that are especially relevant to the 10–year Cultural Strategic Plan:

- **Vision and mission statements**, quoted to the right;
- **SWOT analysis**, which shows that many of the Town’s weaknesses, opportunities and threats have remained consistent between 2019 and 2025; and
- **“Critical Success Factors,”** which function as markers of success regarding the implementation of the 2019 strategic plan and include:
  - Quality;
  - Community;
  - Education;
  - Innovation; and
  - Affordability.<sup>42</sup>

**Metrics.** The 2019 Strategic Plan recommended developing a “Parker Arts Rubric to assess the success of all shows and classes” and tracking several metrics.<sup>43</sup> To address this recommendation, Parker Arts instituted preparing a proforma for all events, rentals and classes.

<sup>42</sup> Parker Arts 2019 – 2023 Strategic Plan (2019). Retrieved on July 14, 2025 and received from Parker Arts.

*Parker Arts will be fundamental to the Town’s identity as a vibrant community.*

*Parker Arts 2019 Vision Statement*

*Parker Arts will enhance local economic vitality and quality of life by offering unique gathering spaces and providing access to a wide variety of high-quality performances, exhibits and educational programs in arts, culture, history and science.<sup>44</sup>*

*Parker Arts 2019 Mission Statement*

D-5. Parker Arts 2019 SWOT analysis

STRENGTHS	WEAKNESSES
QUALITY VARIETY NATIONAL & LOCAL PERFORMANCES LOCATION FREE CONCERTS/EVENTS	SUPPORTIVE PATRONS & COMMUNITY FACILITIES FAMILY FOCUSED YOUTH CLASSES AFFORDABILITY
OPPORTUNITIES	THREATS
EXPAND PARTNERSHIPS INCREASE REVENUE FROM SOURCES (grants, memberships) WORK WITH DEVELOPERS	COMPETING VENUES AND/OR LEISURE ACTIVITIES DECLINING ECONOMY
COLLABORATE WITH SCHOOLS CONNECT WITH ETHNIC COMMUNITIES EXPLORE DIFFERENT PROGRAMMING	AVAILABILITY/AFFORDABILITY OF ENTERTAINERS

Source: Parker Arts 2019 Strategic Plan.

<sup>43</sup> Ibid. Note that the 2019 Strategic Plan does not include pagination.

<sup>44</sup> Ibid.

## D. Literature Review of Town Plans — Town of Parker Strategic Plan (2023)

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First developed in 2016, the Town of Parker Strategic Plan is a complement to the Town’s Master Plan and serves as a framework for establishing strategic community priorities to support residents, businesses and visitors.”<sup>45</sup> This literature review focuses on the Town’s 2023 update and outlines points that are especially relevant to the 10–year Cultural Strategic Plan.

### Core Values

In addition to establishing a new vision and mission, which are presented on the right, the 2023 update to the Town of Parker Strategic Plan identifies and defines values to guide Town leadership and planning. The Town’s core values are:

- **Integrity**, which aims to establish a “culture of honor and trustworthiness;”
- **Commitment to quality service**, which is defined as creating a “hometown feeling in our facilities and our community;”
- **Innovation**, which encourages “creative ideas in all areas of the Town;” and
- **Teamwork**, which includes forming “partnerships with the community.”<sup>46</sup>

### Strategic Priorities

Strategic priorities relevant to arts and cultural planning are quoted to the right.

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<sup>45</sup> Town of Parker Strategic Plan (2023). Retrieved on July 14, 2025 and provided by Town of Parker.

<sup>46</sup> Ibid., 5.

<sup>47</sup> Ibid.

*... to be the pre-eminent destination community of the Denver Metro area for innovative services with a hometown feel. We will be an area leader in community development and strive to be at the forefront for services, civic engagement and quality of life.*<sup>47</sup>

*Town of Parker Vision Statement*

*... to enrich the lives of residents by providing exceptional services, engaging community resources and furthering an authentic hometown feel. We promote transparent governing, support sustainable development and foster a strong local economy.*<sup>48</sup>

*Town of Parker Mission Statement*

*Foster Community Creativity and Engagement: History, art and culture are significant contributors to Parker’s hometown feel. Parker embraces community creativity and encourages our residents to be active partners in the cultural arts and enrichment opportunities offered here.*<sup>49</sup>

*Town of Parker Strategic Priority*

*Develop a Visionary Community Through Balanced Growth: We support a healthy, future-focused community with exceptional services, while preserving our historical elements and hometown feel.*<sup>50</sup>

*Town of Parker Strategic Priority*

<sup>48</sup> Ibid.

<sup>49</sup> Ibid., 7.

<sup>50</sup> Ibid., 11.

## D. Literature Review of Town Plans — Bike and Pedestrian Master Plan (2023)

The Town’s Bike and Pedestrian Master Plan (2023) was developed to supplement the Town’s Transportation Master Plan (2014) and includes information from the Town’s Bike Lane Plan (2005). The Bike and Pedestrian Master Plan is intended to reduce stress, improve safety and remove barriers to bicycling, rolling and walking for those who do so out of necessity as well as those who do so recreationally.<sup>51</sup>

### Focus on Downtown

The plan identifies Parker’s downtown, especially between Mainstreet and Parker Road, as the key area of Parker where biking and walking improvements could have the most impact on usage.<sup>52</sup>

### Recommendations

In the right-hand column, Keen Independent identifies recommendations mentioned in the Bike and Pedestrian Master Plan that are especially relevant to planning for downtown Parker as a key cultural hub.

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<sup>51</sup> Bike and Pedestrian Master Plan, 1.

<sup>52</sup> Ibid., 20.

<sup>53</sup> Bike and Pedestrian Master Plan, 40.

<sup>54</sup> Ibid.

### Recommendations for improving downtown bike and pedestrian access

- Promote and enhance accessibility for all users to encourage people to bicycle or walk to work, shops and services.<sup>53</sup>
- Provide more bicycle parking Townwide and encourage more creative designs, especially in the downtown area.<sup>54</sup>
- Provide pedestrian protected left turns at lights when the crossing signal is activated in high pedestrian activity areas such as schools, downtown and parks as traffic signals are replaced and upgraded.<sup>55</sup>
- Collect pedestrian counts and other pedestrian data for priority intersections in Town including Parker Road and Mainstreet.<sup>56</sup>
- Provide bike facilities on downtown streets with new development and redevelopment.<sup>57</sup>
- Implement active transportation projects recommended in the Parker Road Corridor Plan, including completing a Parker Road sidewalk/multiuse trail through Town.<sup>58</sup>

<sup>55</sup> Ibid., 41-42.

<sup>56</sup> Ibid., 42.

<sup>57</sup> Ibid., 42.

<sup>58</sup> Ibid., 43.

## D. Literature Review of Town Plans — Public Art Master Plan (2024)

The Town’s Public Art Master Plan establishes priorities for public art in Parker.<sup>59</sup> This review focuses on community survey results well as the Town’s goals regarding public art development.

### Community Survey Results

In 2022, Parker distributed a survey through the “Let’s Talk Parker” platform and gathered feedback from about 350 survey participants. Major themes from the survey are listed below.

- More than 95 percent of respondents surveyed expressed interest in public art;
- When asked about preferred offerings, respondents ranked temporary exhibits and performances highest with murals, sculptures and streetscaping also receiving high scores; and
- Respondents indicated a preference for public art showcasing the following themes:
  - Landscape and nature;
  - Beauty; and
  - Culture and traditions.<sup>60</sup>

### Town’s Vision for Public Art

The Public Art Master Plan presents a vision for public art in Parker that will “guide the selection and implementation of the Parker public art program.”<sup>61</sup> See the right-hand column for the Town’s vision statement regarding public art.

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<sup>59</sup> Parker Public Art Master Plan (2024), 3.

<sup>60</sup> Ibid., 8-9.

*Our public art program helps make Parker a memorable and vibrant cultural destination. Our art reflects the Town’s unique character and history, builds community through accessible, creative engagement opportunities and heightens the sense of pride and sense of place that residents love about Parker.*<sup>62</sup>

*Parker Public Art Program Vision Statement*

#### D-6. Tim Upham’s *The Nucleus* (2012)



Source: Town of Parker Instagram.

<sup>61</sup> Ibid., 11.

<sup>62</sup> Ibid.



## D. Literature Review of Town Plans — Public Art Master Plan (2024)

### Goals and Strategies

The Public Art Master Plan emphasizes community-building through accessible engagement as well as pride in the Town's unique heritage and character. Plan goals and some key strategies are presented below.

**Goal 1. Formalize the public art program.** Strategies to formalize the public art program include:

- Redefine the roles of the Parker Cultural and Scientific Commission (PCSC) and the Public Art Commission to clarify responsibilities for the Public Art Program; and
- Build in regular collaboration/interaction points between Public Art staff and Town departments.<sup>63</sup>

**Goal 2. Formalize sustainable funding mechanisms.** Key strategies for formalizing sustainable funding mechanisms include:

- Establish a Public Art Division in the Capital Renewal Fund and request an annual transfer from the General Fund to be used for current and future capital public art projects; and
- Ensure the General Fund continues to support noncapital public art projects through transfers to the Cultural Fund.<sup>64</sup>

**Goal 3. Build capacity to grow and sustain the public art program.** The third goal includes the following strategies:

- Build staff capacity to oversee and manage the Public Art Program; and
- Host regular meetings with other Town staff who have a role in the Public Art Program.<sup>65</sup>

D-7. Murals as functional design in Parker



Source: Town of Parker Parks and Recreation.

<sup>63</sup> Parker Public Art Master Plan (2024), 13.

<sup>64</sup> Ibid., 14.

<sup>65</sup> Ibid., 15.

## D. Literature Review of Town Plans — Public Art Master Plan (2024)

**Goal 4. Prioritize placemaking through public art.** This goal includes the strategy to prioritize locations as “Public Art Priority Zones” to help guide Town staff toward projects and sites for future public art that offers a distinct identity for Parker residents and visitors.<sup>66</sup>

**Goal 5.** Build partnerships and advocate for public art in Parker. Strategies to build partnerships include:

- Develop a local artist roster, which is regularly updated, that Parker can use for developer projects, smaller projects or for time-sensitive projects; and
- Develop a toolkit and guidelines for assisting developers, HOAs and others when considering artwork in their projects.<sup>67</sup>

**Goal 6. Establish a maintenance plan for existing collection.**

The Town’s strategy to establish a maintenance plan includes considering contracting a consultant to perform occasional condition reports on the existing public art collection, including recommended maintenance, priority and cost.<sup>68</sup>

**Goal 7.** Build enthusiasm for and educate the community about public art in Parker. To realize this goal, the Town’s strategy is to consider branding the Parker Public Art Program and re-align all Town documents to utilize the branded title of the program.<sup>69</sup>

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<sup>66</sup> Parker Public Art Master Plan (2024), 16.

<sup>67</sup> Ibid., 17.

<sup>68</sup> Ibid., 18.

### Prioritized locations for public art in Parker 2024 - 2033

- Downtown:
  - Parking garage;
  - Town Hall renovation and expansion;
  - Developer-led downtown Confluence projects; and
  - O’Brien Park North addition.
- Salisbury Park Zone;
- King’s Point Retail Area;
- Railbender Park and Salisbury Park playgrounds;
- Tallman Meadow Park;
- Future Oak Gulch and Cherry Creek trails; and
- Gateways:
  - Parker Road and Mainstreet;
  - Mainstreet and Pine Drive;
  - Parker Road at Stroh Road;
  - Parker Road at North Town;
  - Mainstreet and Chambers;
  - Hess at West/ Reuter Hess Reservoir East;
  - Jordan and Lincoln Avenue; and
  - Harvie Open Space.<sup>70</sup>

<sup>69</sup> Ibid., 19.

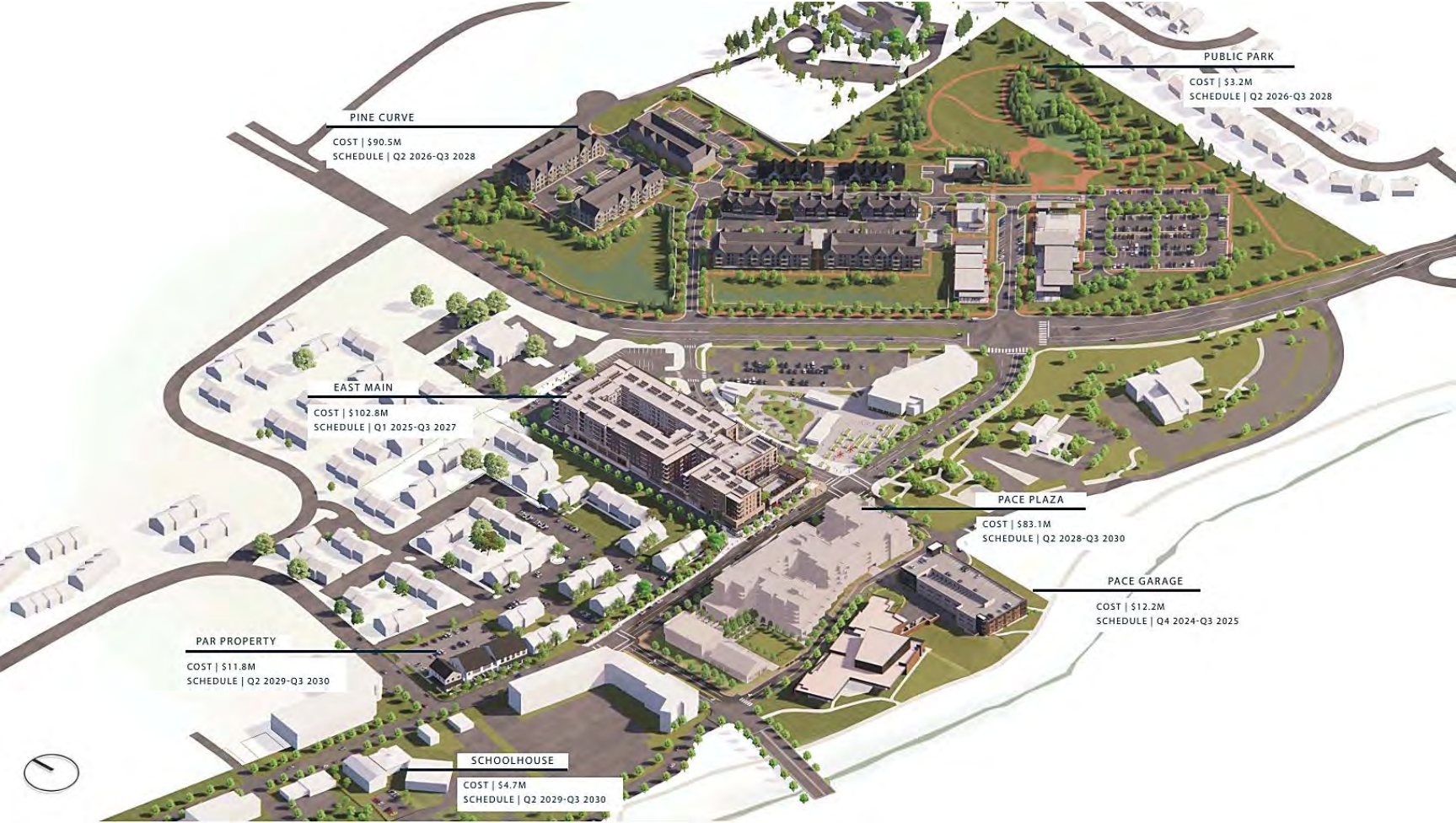
<sup>70</sup> Ibid., 25 – 26.

## D. Literature Review of Town Plans — My Mainstreet Plan (2025)

On February 24, 2025, the developer Confluence Companies, who has previously been described as a “developer partner” in Town planning documents, presented long-term plans regarding their build out of Mainstreet in downtown Parker to Town Council.

In addition to building a PACE parking garage, which is set to open in late 2025, Confluence’s plans include significant development of a “PACE Plaza” and reimagining the lot adjacent to The Schoolhouse to feature mixed-use commercial spaces by 2030.

D-8. Proposed scheduled and sequence of Confluence Company buildout of Mainstreet



Source: Confluence Companies and Town of Parker.



## D. Literature Review of Town Plans — Takeaways

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### Key Opportunities for Arts and Culture

Through this review of Town plans and related documents, Keen Independent identified key opportunities for existing and potential initiatives that relate to this Cultural Strategic Plan. The thoughtful integration of arts and culture initiatives can help support existing and future Town planning efforts. The following summary of opportunities for supporting arts and culture builds upon existing Town planning efforts.

**Aligning arts and culture efforts with economic development.** This literature review shows that the Town views arts and culture as potential economic drivers. Defining and/or quantifying ways in which cultural impacts Parker's economy will ensure that Town leadership reviews data and identifies year-to-year growth.

#### **Integrating arts and culture into quality-of-life services.**

Parker has a considerable inventory of arts and culture offerings but can continue to integrate its cultural assets with other planning efforts more thoroughly through the following strategies. For instance, the Town can measure foot traffic, which is outlined in the Bike and Pedestrian Master Plan, around its cultural assets and identified Public Art Zones to determine effectiveness of placemaking. Including more arts and culture-related questions on general Town surveys may offer better understanding of residents' views of Parker's cultural offerings.

**Branding.** The Town's goal to enhance its cultural identity and sense of place can be advanced through a clarified branding strategy. The Town could consider thematic elements such as the area's visual landscape or key art and cultural components in presenting a clear identity to its residents, visitors and within the greater region. Items for consideration in including in branding strategy:

- Interpretive and wayfinding signage, with a focus on downtown but also elsewhere, particularly in open spaces and parks;
- When implementing existing and future plans for bike and pedestrian infrastructure improvements; and
- Through the streamlining of planning documents.

**Partnerships.** Various partnership opportunities are mentioned within the Town planning documents, including the Parker Area Historical Society and Douglas County. Defining partners and formalizing partnerships is a key step to ensuring the Cultural Strategic Plan's success. The Town may also consider regular gatherings with key stakeholders such as local cultural and business leaders to catalyze and streamline Townwide efforts.



## APPENDIX E. Analysis of Stakeholder and Community Input — Introduction

Keen Independent gathered input from stakeholders, including Town leaders and staff, local arts and cultural leaders, educators and creatives, and Parker residents.

Qualitative analysis integrates results from:

- A virtual workshop survey;
- In-depth interviews and focus groups;
- An in-person discovery meeting;
- An in-person Parker Arts staff engagement session; and
- Study hotline and email feedback.

The analysis in this appendix reflects the perspectives of approximately 750 Parker residents, stakeholders and community members. Analysis is organized by the following topics:

- Methodology and participation;
- Demographics;
- Perceptions of Parker Arts assets;
- Town's role regarding arts and culture;
- Perceptions of Parker as a cultural destination;
- Strengths;
- Areas for improvement;
- Looking to the future;
- Preferences; and
- Benchmark cities.

Throughout this appendix, sample quotes illustrate themes the study team identified when analyzing stakeholder and community input.

E-1. Parker residents and community members at the public meeting for the Parker Arts Cultural Strategic Plan



Source: Keen Independent Research.



## E. Analysis of Stakeholder and Community Input — Methodology and participation

### Virtual Workshop

Keen Independent invited Parker residents and Parker Arts community members to participate in a virtual workshop related to arts and culture. A virtual workshop is an online, asynchronous instrument, similar to a survey in format, but containing more open-ended questions which encourage deep, thoughtful responses. The virtual workshop was live for six weeks, from February 5, 2025 to March 17, 2025.

**Questions.** Survey participants responded to two primary question types: Likert scales (where respondents ranked their agreement with different statements on a scale from 1 to 7) and open-ended responses. The questions covered a range of topics related to Parker arts engagement, including:

- Demographics;
- The Town role regarding the cultural arts;
- Perceptions of Parker as a cultural destination;
- Strengths and weaknesses of Parker Arts; and
- Fostering the cultural arts in Parker.

**Distribution.** Keen Independent posted the virtual workshop to the study website and Parker Arts shared it digitally through their networks, social media, press releases and other means. Figure E-2 shows the survey landing page.

**Participation.** The survey gathered 617 total responses used in this analysis.

Of total responses, 572 are classified as “complete” meaning that participants progressed all the way through the survey instrument and clicked “submit” at the end. Another 45 responses were classified as “partial” in that respondents did not click “submit” at the end of the survey instrument. Nearly all questions in the survey were optional. As a result, the “partial” responses may in some cases have included answers to more questions than “complete” responses. Individual “N” are a better measure of participation and are provided with data tables for each question throughout this appendix.

E-2. Parker Arts virtual workshop landing page

Thank you for your interest in helping to shape the future of arts and culture in Parker. The following virtual workshop survey includes multiple choice and open-ended questions and takes about 10 minutes to complete. To ensure candid feedback, comments will be reported in aggregate and will not be attributed to individual participants or associated with identifying details.

To show our appreciation, we are offering survey participants an opportunity to enter a prize drawing. Winner will receive four (4) tickets to ONE of the following shows: *Dragons and Mythical Beasts*, *The CJRO Presents: F the Funk with Larry Braggs* or *Rock of Ages*.

For more information about the planning process, please visit the study website: <https://www.keenindependent.com/studies/parkerculturalplan2025>

Next

Source: Keen Independent Research.

## E. Analysis of Stakeholder and Community Input — Methodology and participation

### In-depth Interviews and Focus Groups

This appendix presents qualitative information that Keen Independent collected and analyzed as part of its facilitation of in-depth interviews and focus groups with community stakeholders including Town leadership and staff, production and programming partners, as well as local arts and cultural leaders, business owners, artists and educators.

Interviews and focus groups covered many topics including Parker Arts' portfolio of facilities and programming, Parker's existing cultural assets and the Town's role in supporting arts and culture.

Facilitators informed participants that their comments would be used in aggregate and would not be attributed to individuals by name or reported with identifying details. Comments have been intentionally anonymized to maintain confidentiality and are organized by subject matter as detailed below. Some comments are directly quoted, while others are summarized and condensed.

Study team members used interview guides to facilitate semi-structured conversations, meaning that predetermined questions guided the discussion, but facilitators asked follow-up questions and probed when necessary to deepen understanding or clarify comments.

**Questions.** Questions explored the following topics in relation to arts and culture:

- Strengths and areas for improvement;
- Vision for long-term success; and
- Most-important future priorities.

E-3. Parker Arts staff participate in a Strengths, Weaknesses, Opportunities and Threats (SWOT) exercise.



Source: Keen Independent Research.

**Participation.** In total, 93 stakeholders provided input to the planning process through in-depth interviews or focus groups.

## E. Analysis of Stakeholder and Community Input — Methodology and participation

### In-person Discovery Meeting

Study team members facilitated an in-person public meeting on March 11, 2025. The public meeting took place at the PACE Center and was open to all Parker residents and community members.

This public meeting was an opportunity for Parker residents and community members to learn about the study and to provide feedback regarding arts and culture in Parker. The discovery meeting was advertised widely by Parker Arts and attended by 35 participants.

Each of the five stations were designed to capture different arts and culture information about Parker (Figure E-4).

- **Mapping arts and culture.** Community members reviewed a map of Parker’s Town limits and placed stickers where they would like to see more arts and cultural assets.
- **Big ideas.** Community members used Post-it notes to suggest and endorse arts and culture-related infrastructure or programming they would like to see in Parker. The “big ideas” station generated 75 ideas and 49 endorsements.
- **Cover story.** Attendees imagined what they would like to see arts and culture in Parker and PACE make headlines for in five years. In addition, to sharing their headlines, participants could upvote headline submissions with stickers.
- **Drawing corner.** Community members drew in response to the prompt, “My favorite thing to do in Parker is...”
- **Benchmark cities.** Community members identified towns or cities that could serve as references for the big ideas or changes that they would like to see represented in Parker.

E-4. Public meeting activity stations



Source: Keen Independent Research.

### Public Communication Portals

The study team hosted a dedicated hotline and study email address to invite comments and questions about the project. All stakeholders and community members could use the hotline and study email to provide anonymous feedback. Feedback received through those channels is analyzed as part of this appendix.

## E. Analysis of Stakeholder and Community Input — Demographics

Keen Independent examined the demographics of virtual workshop participants, including their race, ethnicity, gender, age and residency in Parker, in addition to analyzing respondents’ attitudes towards arts and culture.

### Race and Ethnicity

Most virtual workshop respondents (82%) identify as white. Figure E-5 shows the race and ethnicity of virtual workshop participants. Respondents could select more than one answer.

E-5. Race and ethnicity of virtual workshop participants

Race and ethnicity	Count
White	423
Hispanic or Latino	17
Black or African American	10
Asian	9
American Indian and/or Alaskan Native	6
Native Hawaiian and/or Other Pacific Islander	2
Other	4
Prefer not to answer	71

Note: N = 518. Participants could select more than one answer.

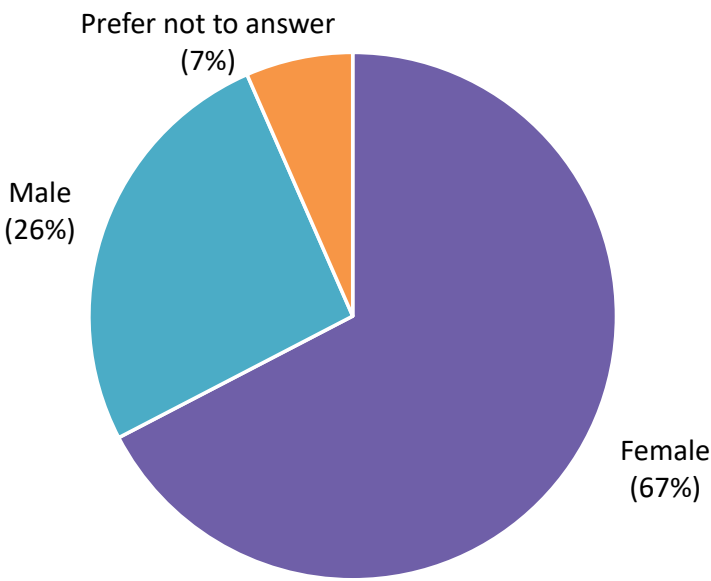
Source: Keen Independent Research.

## E. Analysis of Stakeholder and Community Input — Demographics

### Gender

Figure E-6 shows how virtual workshop participants identified their gender. The majority of workshop participants identified as female (67%), followed by male (26%). Gender demographics of virtual workshop participation is consistent with what the study team sees in responses across arts and culture planning research.

E-6. Gender of virtual workshop participants



Note: N = 518.  
Source: Keen Independent Research.



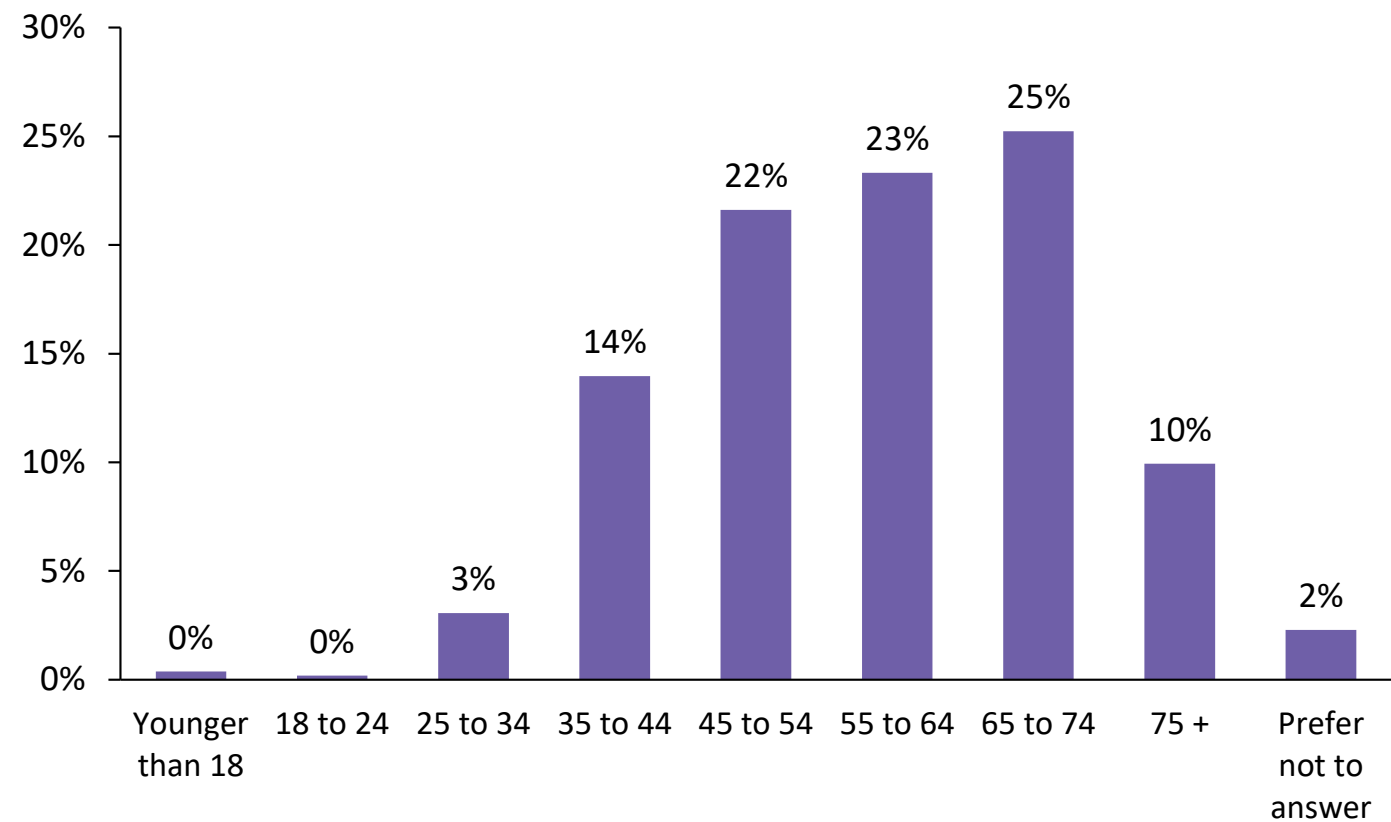
# E. Analysis of Stakeholder and Community Input — Demographics

## Age

The virtual workshop attracted participation from a wide range of ages. Figure E-7 shows the age distribution of virtual workshop participants.

Seventy percent of respondents were between the ages of 45 to 74. Less than 20 percent were ages 44 and younger.

E-7. Age of virtual workshop participants



Note: N = 523.  
Source: Keen Independent Research.

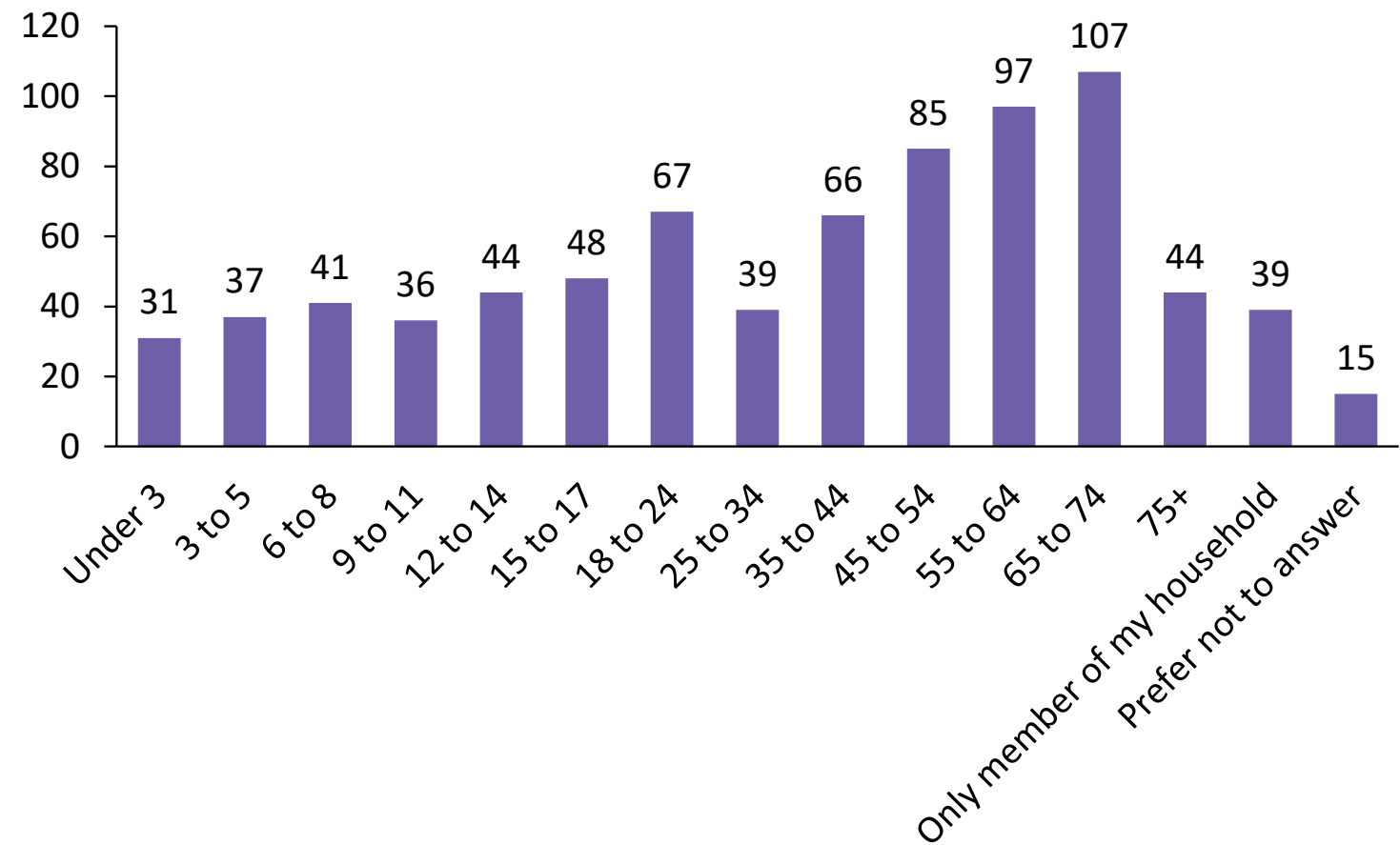
## E. Analysis of Stakeholder and Community Input — Demographics

### Ages of Household Members

Virtual workshop survey respondents indicated the age ranges for members of their households. Figure E-8 shows the distribution of household members by age as indicated by survey participants.

**Takeaways.** Most virtual workshop survey participants have household members between the ages of 35 and 74.

E-8. Age of household members reported by survey participants



Note: N = 518. Participants could select more than one answer.  
Source: Keen Independent Research.

## E. Analysis of Stakeholder and Community Input — Demographics

### Other Demographic Identifiers

Keen Independent invited virtual workshop participants to comment on any additional demographic identifiers they would like to share to help the study team understand their experiences or the experiences of other members of their household. A total of 121 participants elected to provide additional identifiers reflecting persons with disabilities, veteran/military, LGBTQ+ or bilingual/multilingual or other. Respondents could select multiple options. Figure E-9 shows the demographic self-identification of respondents.

Several respondents who selected “Other” wrote in that they identify as “Christian” or “Jewish.” Nine participants wrote in that they are “retired.” Two respondents stated that they are “Colorado native.”

### Roles

Keen Independent also invited virtual workshop survey participants to share whether they identify as artists or creatives, donors, business owners, educators, arts or cultural administrators or none of the above. Most survey participants chose to answer this optional question. They could select more than one answer.

Figure E-10 illustrates responses to this prompt. Approximately a fifth of respondents identify as artists or creatives, while over half of participants who answered this question selected “none of the above.”

E-9. Demographic self-identification of virtual workshop participants or their household members

Other demographic identifiers	Count
Veteran/military	58
Disability status	32
Bilingual/multilingual	17
LGBTQ+	15
Other	21
No additional identifiers to share	303
Prefer not to answer	64

Note: N = 488. Participants could select all that apply.

Source: Keen Independent Research.

E-10. Virtual workshop survey respondents’ roles

	Responses
I am a/an....	
Artist or creative	111
Arts and culture donor	88
Business owner	73
K-12 or early childhood educator	57
College/ university educator	16
Arts or cultural administrator	14
None of the above	271

Note: N = 520. Participants could select more than one answer.

Source: Keen Independent Research.

## E. Analysis of Stakeholder and Community Input — Demographics

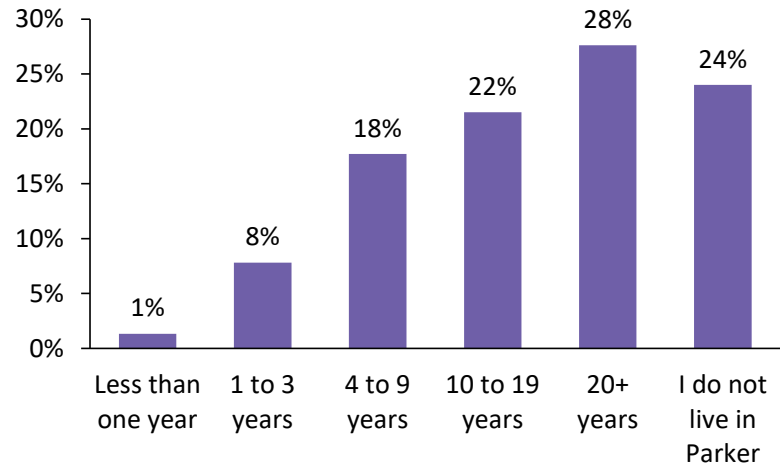
### Residency in Parker

Most virtual workshop respondents (76%) identified as residents of Parker. Half of total respondents indicated that they have lived in Parker for 10 or more years with over 28 percent of participants living in the Town for 20 or more years. About a quarter of respondents indicated that they do not live in the Town. Figure E-11 shows the length of time that virtual workshop participants have lived in Parker.

### Location

Keen Independent invited virtual workshop survey participants to share their zip code. Figure E-12 is a heat map illustrating the frequency that survey respondents mentioned a particular location. As visible in the image, most community input questionnaire participants live in south and eastern Parker.

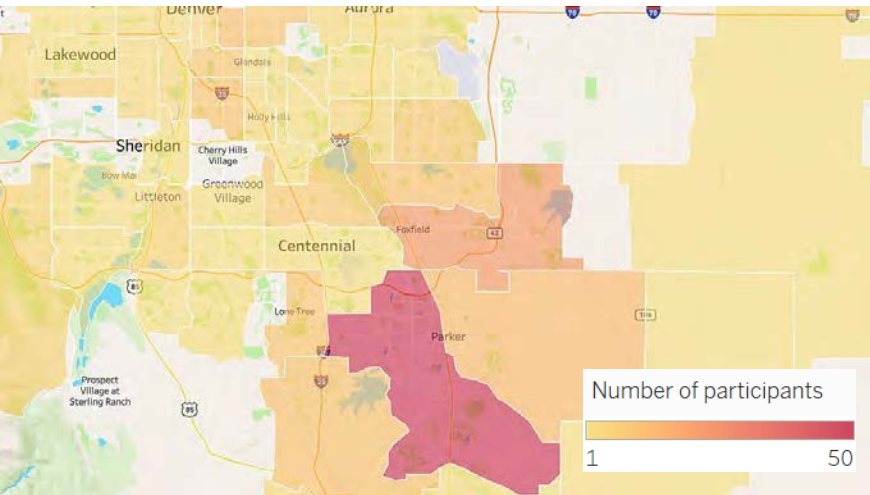
E-11. Length of residency of virtual workshop participants



Note: N = 525.

Source: Keen Independent Research.

E-12. Heat map of virtual workshop survey respondents' zip codes



Note: N = 608.

Source: Tableau, Keen Independent Research.

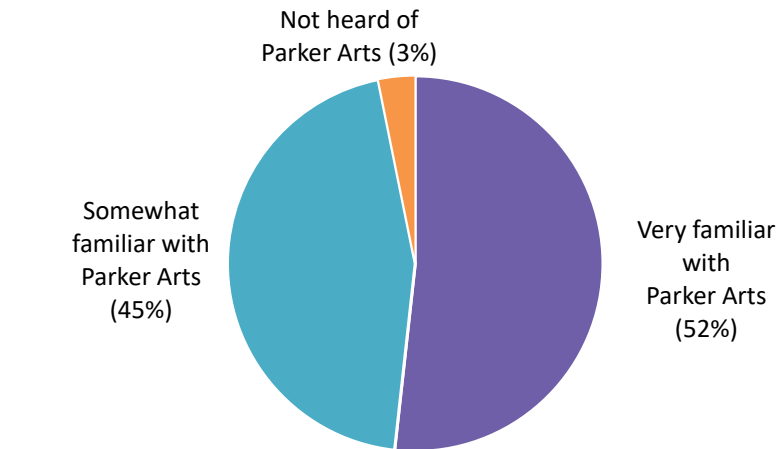
## E. Analysis of Stakeholder and Community Input — Familiarity with Parker Arts

### Familiarity With Parker Arts

Keen Independent asked virtual workshop participants to state their familiarity with Parker Arts. Most respondents (97%) stated that they are familiar with Parker Arts, with 52% selecting that they are “very familiar” with the Town’s cultural efforts. Figure E-13 shows respondents’ familiarity with the Parker Arts name.

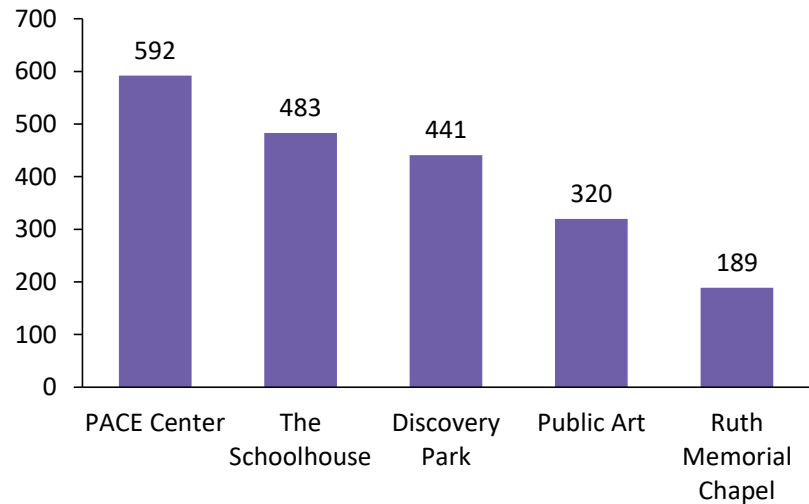
**Familiarity with Parker Arts assets.** Keen Independent also asked virtual workshop participants to specify whether they are familiar with specific assets within the Parker Arts’ portfolio. Figure E-14 shows that almost all respondents (99%) are familiar with the PACE Center, followed by The Schoolhouse (81%) and Discovery Park (74%). About a third of participants (33%) are familiar with Ruth Memorial Chapel.

E-13. Virtual workshop survey respondents’ familiarity with Parker Arts



Note: N = 599.  
Source: Keen Independent Research.

E-14. Survey respondents’ familiarity with specific Parker Arts assets



Note: N = 598.  
Source: Keen Independent Research.



## E. Analysis of Stakeholder and Community Input — Affiliation with Parker Arts

### Parker Arts Affiliation Within the Last Three Years

Virtual workshop survey participants were invited to share their affiliation with Parker Arts within the last three years. Figure E-15 shows that most survey respondents (84%) engage with Parker Arts as audience members. Parker Arts members comprised about 16 percent of respondents.

This question determined the respondents’ path through the remainder of the virtual workshop survey. Only the participants who indicated that they are Parker Arts members received questions regarding membership, for instance.

E-15. Virtual workshop survey respondents’ affiliation with Parker Arts

Responses	
Affiliation with Parker Arts	
Audience member	504
Parker Arts member	95
Student, or caretaker of a student	54
Performer	52
Parker Arts volunteer	34
Renter	29
Educator with Parker Arts	17
Parker Arts staff	15
Town staff (other than Parker Arts)	6
Other	36
None of the above	45

Note: N = 600. Participants could select more than one answer.

Source: Keen Independent Research.

## E. Analysis of Stakeholder and Community Input — Audience member attendance

Virtual workshop participants who selected “audience member” as their affiliation with Parker Arts were further prompted to answer questions that determined the frequency of their attendance and the facility that they visited within the last three years.

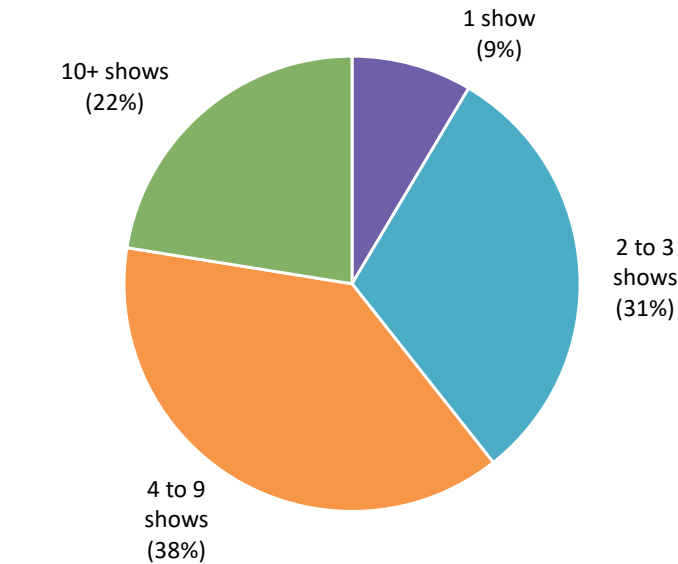
### Frequency of Attendance

Of the 503 virtual workshop respondents who selected “audience member” as their affiliation and chose to answer this question, the majority (69%) attended between two and nine performances or programs over the last three years. On average, respondents therefore attended between one and three Parker Arts performances or programs per year. Figure E-16 shows how survey respondents answered the prompt regarding frequency of attendance.

### Facility Attended

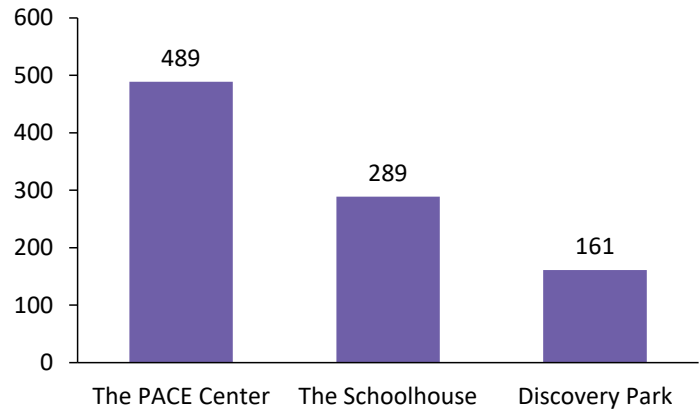
Keen Independent also virtual workshop participants who selected “audience member” as their affiliation with Parker Arts to indicate which Town-run facility they visited. Most respondents who answered this question (98%) indicated that they attended a performance or program at the PACE Center. Figure E-17 shows how survey participants answered which facility they attended within the last three years. Note that Keen Independent did not ask about visitation to the Ruth Memorial Chapel due to its limited programming.

E-16. Virtual workshop respondents’ attendance over the last three years



Note: N = 503.  
Source: Keen Independent Research.

E-17. Survey respondents’ familiarity with specific Parker Arts assets



Note: N = 499. Participants could select more than one answer.  
Source: Keen Independent Research.

## E. Analysis of Stakeholder and Community Input — Experience rating

### Overall Experience Rating of the PACE Center, The Schoolhouse and Discovery Park

Survey respondents who selected the “audience member” affiliation and then indicated that they had attended at least one performance at the PACE Center, The Schoolhouse or Discovery Park within the last three years were invited to rate their experience of the asset. Respondents rated their experience on the Overall Experience Rating (OER) five-point scale, which is defined as follows:

- 1 (poor);
- 2 (fair);
- 3 (good);
- 4 (excellent); and
- 5 (superior).

The OER offers three positive rating options (“good,” “excellent” and “superior”), which can provide a nuanced understanding of positive experiences, particularly at the top end of the scale, with the “superior” rating distinguishing those who are most likely to be enthusiastic promoters and repeat audience members.<sup>1</sup>

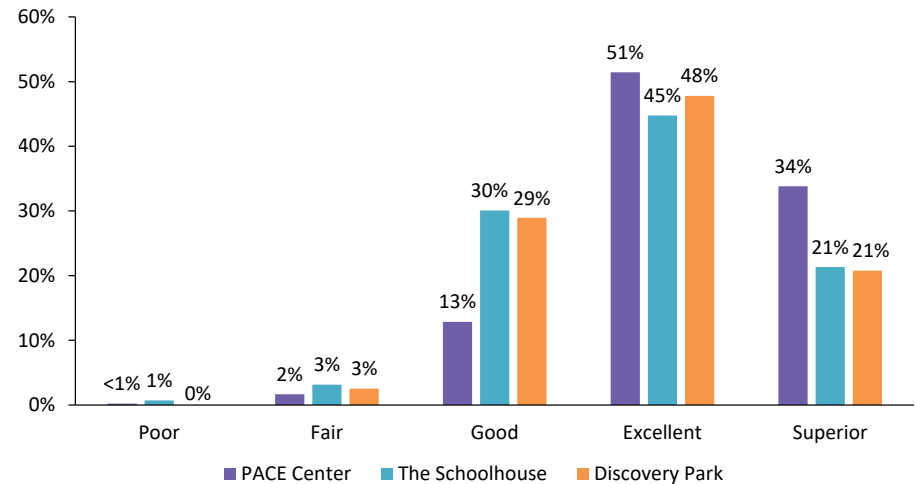
Combined, the average overall experience rating for all three Parker Arts assets is 4.0, which corresponds to an “excellent” rating on the OER scale.

<sup>1</sup> The OER is used as part of the Smithsonian’s public dashboard and as key metric in the Collaboration of Ongoing Visitor Experience Studies (COVES), a collaborative of cultural institutions that collect and share visitor experience data in a standardized way. Related to the adoption of the OER by the Smithsonian and COVES, some national OER benchmarks are publicly available. The study team cautions that the OER reported here

Most participants rated their experience of the PACE Center as either “excellent” or “superior,” while most respondents rated Discovery Park and The Schoolhouse as either “good” or “excellent.” Figure E-18 shows audience members’ ratings of overall experience. The average for each asset is listed below:

- PACE Center overall experience rating is 4.2;
- Discovery Park overall experience rating is 3.9; and
- The Schoolhouse overall experience rating is 3.8.

E-18. Audience members’ ratings of their overall experiences



Note: N = 482 (PACE Center); 286 (The Schoolhouse); and 159 (Discovery Park).

Source: Keen Independent Research.

for Parker Arts is not directly comparable to these benchmarks due to research methodology differences. COVES and Smithsonian data are based on exit surveys with systematic randomized sampling. Likewise, Parker Arts should expect its results to differ from those reported here if it were to assess OER using exit surveys with systematic randomized sampling in the future.

## E. Analysis of Stakeholder and Community Input — Parker Arts membership

The 95 virtual workshop participants who indicated that they are Parker Arts members were prompted to answer four questions about Parker Arts membership.

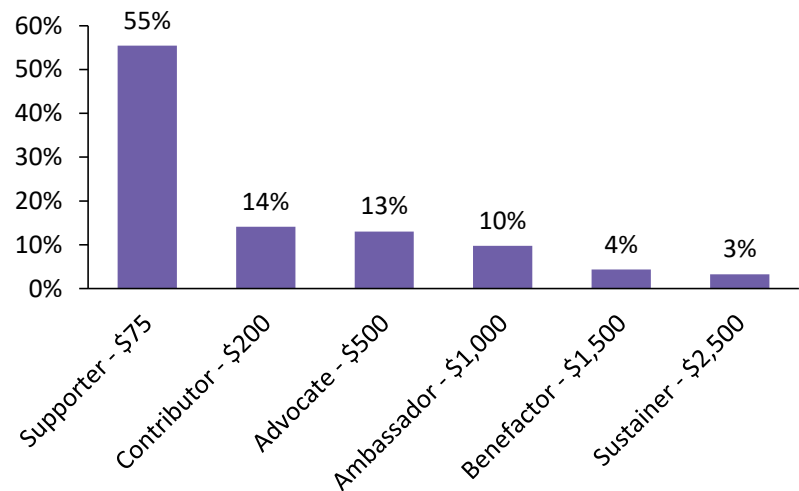
### Parker Arts Membership Level

The first question within the membership subsection of the virtual workshop survey had to do with Parker Arts membership level. Of the 92 respondents who answered this question, 55 percent are supporters at the starting \$75 level. Less than 20 percent of respondents indicated that they have a membership level that corresponds to an annual contribution of \$1,000 or higher.

### Membership Experience Rating

Next, virtual workshop participants who indicated that they are Parker Arts members were prompted to rate their membership experience. Most of the 95 respondents (76%) who answered this question rated their experience as “excellent” or “superior.” Figure E-20 illustrates responses to this prompt, which yielded an average experience rating of 4.0, or “excellent.”

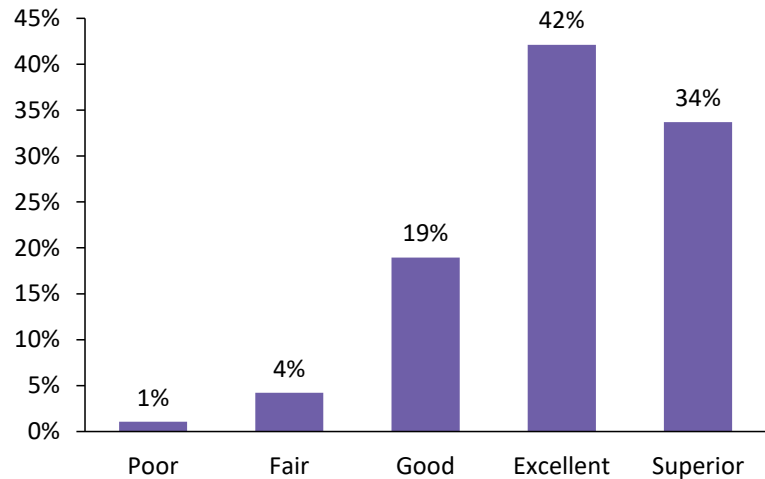
E-19. Virtual workshop survey respondents’ Parker Arts membership level



Note: N = 92.

Source: Keen Independent Research.

E-20. Respondents’ membership experience rating



Note: N = 95.

Source: Keen Independent Research.

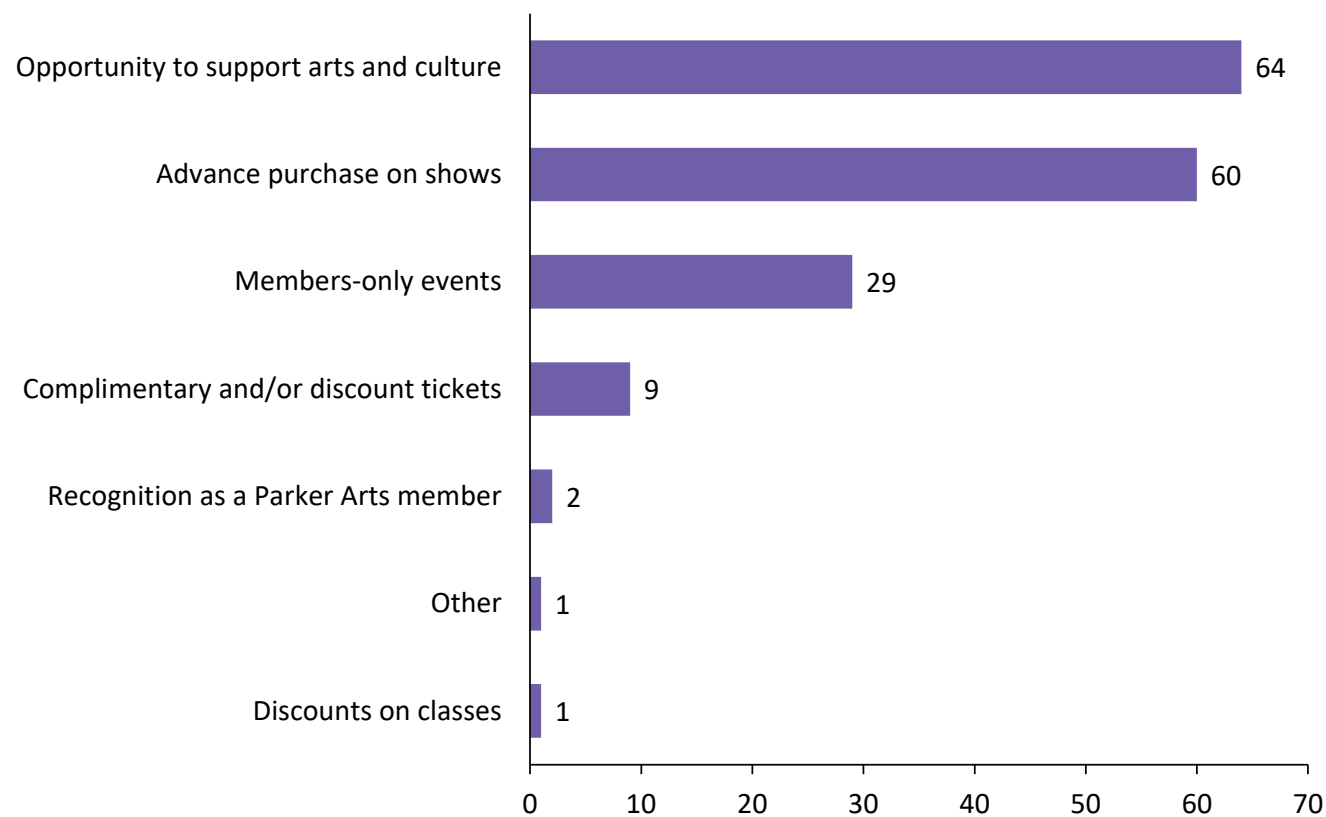
## E. Analysis of Stakeholder and Community Input — Parker Arts membership

### Motivation for Parker Arts Membership

Keen Independent asked virtual workshop survey respondents who selected their affiliation with Parker Arts as a “member” were asked to share their motivation for the membership. Figure E-21 shows participant responses, where respondents could select their top two reasons for investing in Parker Arts membership.

Of the 93 participants who answered this question, most indicated the “opportunity to support arts and culture” and “advance purchase on shows” (69% and 65% respectively) as motivations for their Parker Arts membership. Keen Independent recommends asking this same question of all existing Parker Arts members to compare and track member motivation.

E-21. Virtual workshop survey respondents’ motivation for the Parker Arts membership



Note: N = 93. Participants could select up to two responses.

Source: Keen Independent Research.



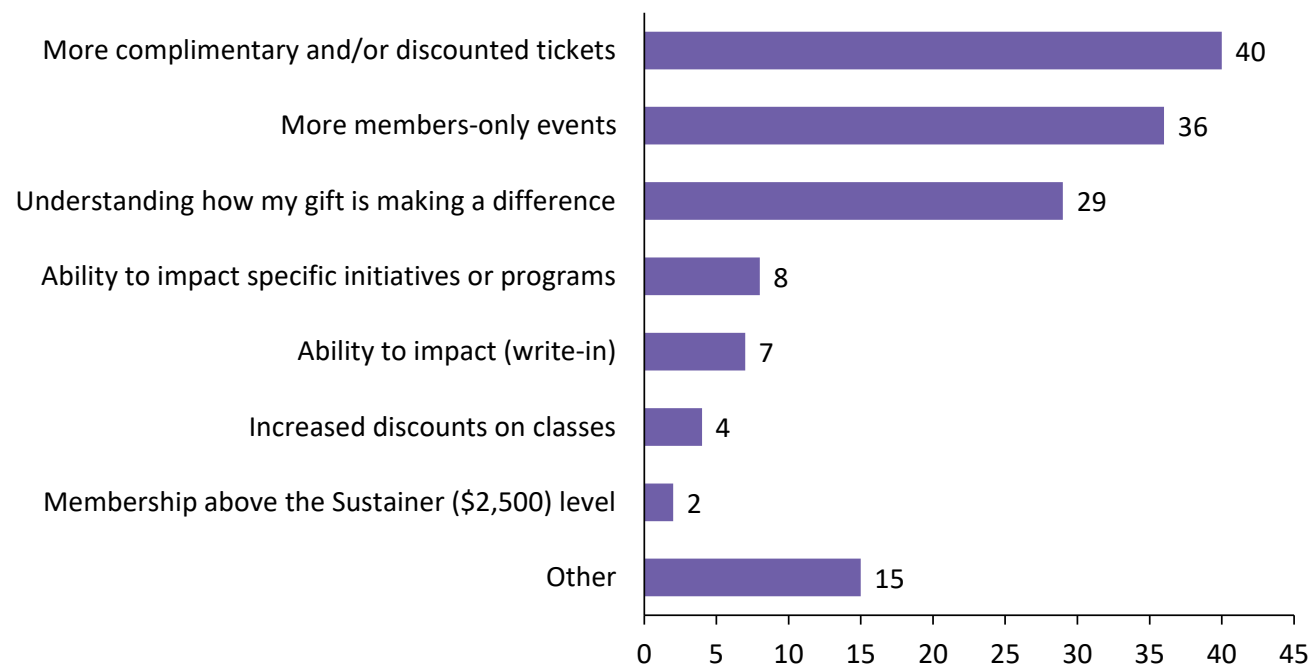
## E. Analysis of Stakeholder and Community Input — Parker Arts membership

### Possible Motivation for Higher Support

Keen Independent asked virtual workshop survey respondents who selected their affiliation with Parker Arts as a “member” what, if anything, would motivate them to support Parker Arts at a higher membership level.

Figure E-22 shows participant responses. Of the 90 participants who answered this question, 44 percent selected “more complimentary and/or discounted tickets” as the highest rated response. Of the 15 respondents who selected “other,” most wrote in that they are currently participating at their optimal level.

E-22. Virtual workshop survey respondents’ possible motivation for opting into a higher membership level in the future



Note: N = 90. Participants could select up to two responses.  
Source: Keen Independent Research.

## E. Analysis of Stakeholder and Community Input — Parker Arts classes

Approximately 50 virtual workshop participants indicated that they had taken at least one class with Parker Arts over the last three years. These survey respondents were then prompted to answer specific questions regarding their experience of Parker Arts classes. Due to the limited number of respondents, Keen Independent recommends asking these same questions to anyone enrolled in a Parker Arts class over the last three years to compare results.

Note that Parker Arts has subsequently circulated these questions to its education listserv of 4,000 contacts in July 2025 and received responses from 235 participants. While the Parker Arts education survey is outside the scope of this study, Keen Independent reviewed the results and observed those findings to be consistent with the virtual workshop survey, which is discussed here.

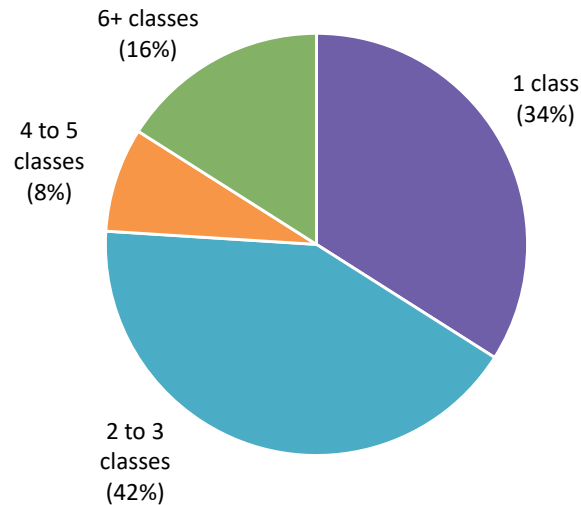
### Frequency of Classes

The first question regarding classes asked virtual workshop respondents to answer the following prompt, “Over the last three years, I or a member of my household have participated in the following number of Parker Arts classes.” Figure E-23 shows respondents’ answer to this question. Most (76%) of the 50 participants who answered this prompt, have taken between one and three classes through Parker Arts over the last three years.

### Rating of Parker Arts Classes

Next, virtual workshop participants who indicated that they have experience with Parker Arts classes were prompted to rate their experience with these offerings. Most of the 49 respondents (76%) who answered this question rated their experience as “good” or “excellent” on a five-point scale. Figure E-24 illustrates responses to this prompt, which yielded an average overall experience rating of 3.5, which corresponds to “good.”

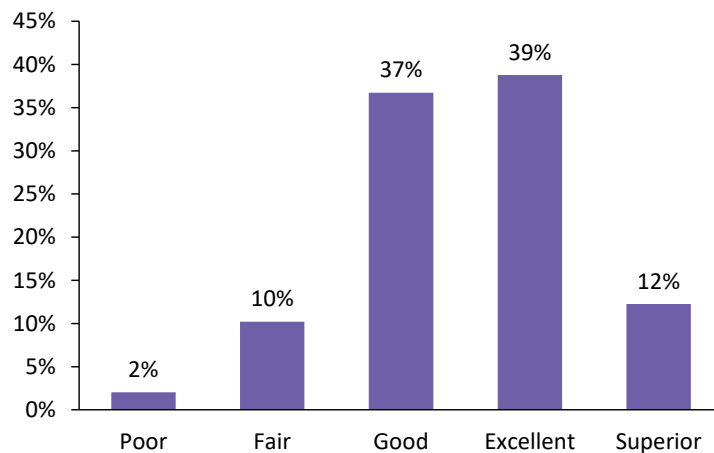
E-23. Respondents’ frequency of taking, or having a member of a household participate in, Parker Arts classes



Note: N = 50.

Source: Keen Independent Research.

E-24. Respondents’ ratings of Parker Arts classes



Note: N = 49.

Source: Keen Independent Research.

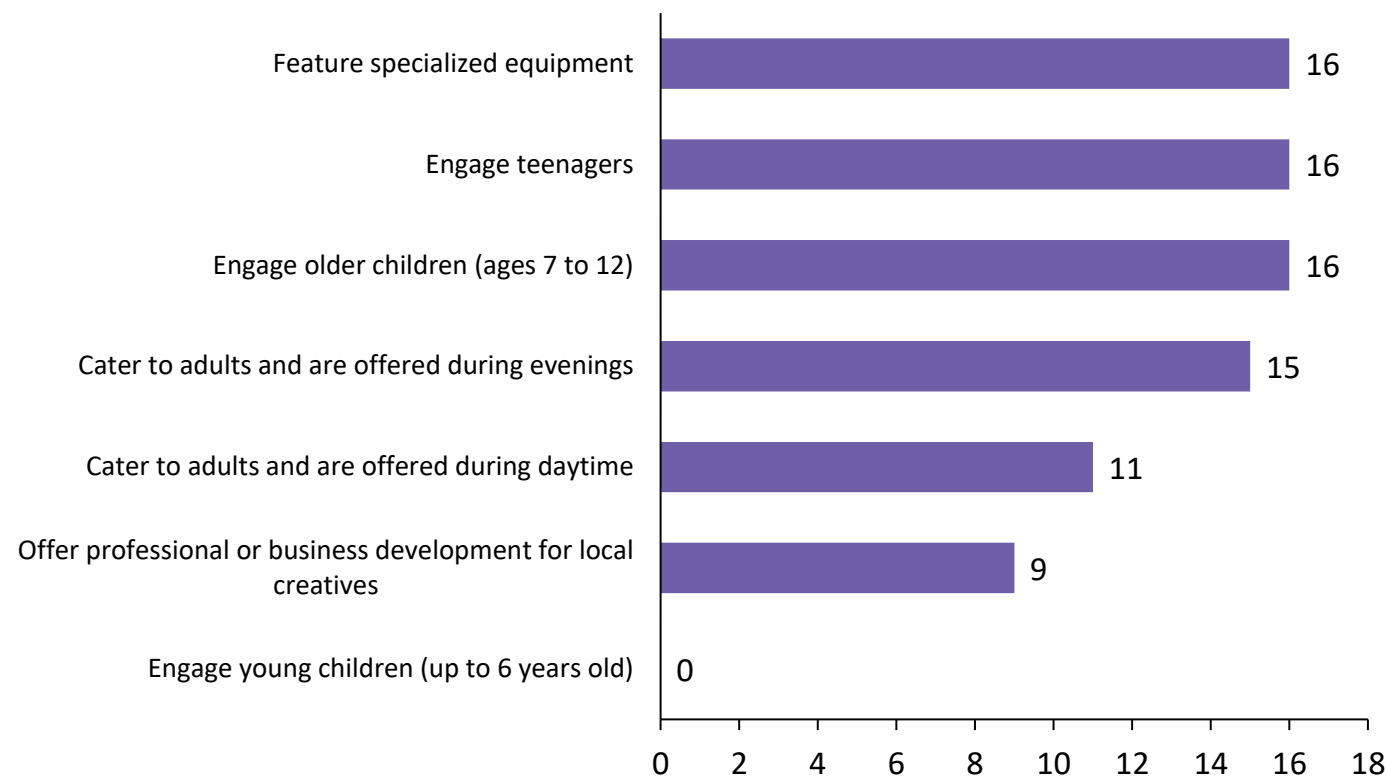
## E. Analysis of Stakeholder and Community Input — Parker Arts classes

### Requested Parker Arts Classes

Virtual workshop participants who indicated an affiliation with Parker Arts as a “student or caretaker of a student” (54 participants) were invited to answer a prompt regarding what types of classes they would like to see offered by Parker Arts.

The topic of requested classes also appeared in a question pitched to all survey respondents, who could write in anything that they would like to see Parker Arts prioritize over the next five years. Several responses to this prompt fell into the category of specialized art classes, such as “pottery classes,” “quilting lessons” and “stained glass class.”

E-25. Virtual workshop respondents’ responses to the prompt, “I would like to see Parker Art offer more classes that ...”



Note: N = 49. Participants could select up to two.

Source: Keen Independent Research.

## E. Analysis of Stakeholder and Community Input — Parker Arts classes

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### Stakeholder Feedback on Parker Arts Classes

Some stakeholders discussed Parker Arts classes and education programming while participating in interviews and focus groups. Findings from these discussions are highlighted below by theme and illustrated through stakeholder quotes listed to the right.

**Role in education.** Stakeholder input reflects a desire for Parker Arts to more clearly define and strategically position its educational offerings within the broader ecosystem of regional arts education. Concerns were raised regarding quality and lack of cohesion in current education programming. Stakeholders familiar with SCFD (Scientific and Cultural Facilities District) funding stated that there is a need to refine Parker Arts class roster to better activate possible grant funding.

**Potential classes.** Community members see untapped potential in offering practical, skill-based classes that cater to both teens and adults. Suggestions included cooking classes specifically for teens, with flexibility to integrate them into adult classes when appropriate. Additionally, stakeholders encouraged collaboration with local school districts to offer courses that could count for academic credit. These suggestions reflect a broader vision of Parker Arts as a partner in youth enrichment and workforce development.

**Outreach.** Most stakeholders who discussed Parker Arts classes noted that more can be done in terms of the Town's outreach to local schools and community groups. Several educators stated that the lack of buses throughout the greater Parker region limits opportunities for teachers and students to travel to Parker Arts facilities.

*Focus on the gaps of SCFD funding. What kind of arts education does SCFD not support?*

*Focus group participant*

*I don't understand the educational program. Anyone can teach there. Pick a focus and choose well-qualified instructors.*

*Focus group participant*

---

*Cooking classes for teens ... Maybe include teens in adult classes?*

*Focus group participant*

---

*Partner with school district to have classes count for school credit ... PE credit for [exercise]/dance classes ... home economics options for teens ... language credit for online students ... financial literacy/college prep courses.*

*Study email submission*

---

*There is a disconnect with schools. How [is Parker Arts] capturing the impact of outreach?*

*Focus group participant*

---

*Virtually no outreach from Parker Arts. [Schools] have no access to buses, so we need people to come to us.*

*Focus group participant*

## E. Analysis of Stakeholder and Community Input — Parker arts rentals

A small group (27) virtual workshop participants indicated that they had experience with Parker Arts rentals. These survey respondents were then prompted to answer specific questions regarding rentals available through Parker Arts. Due to the limited number of respondents, Keen Independent recommends Parker Arts asks existing and lapsed renters for feedback at regular intervals (every 2 to 3 years) while implementing its Cultural Strategic Plan. The questions discussed on this page and the rating of Parker Arts rentals can be featured in future surveys to allow for comparison across years.

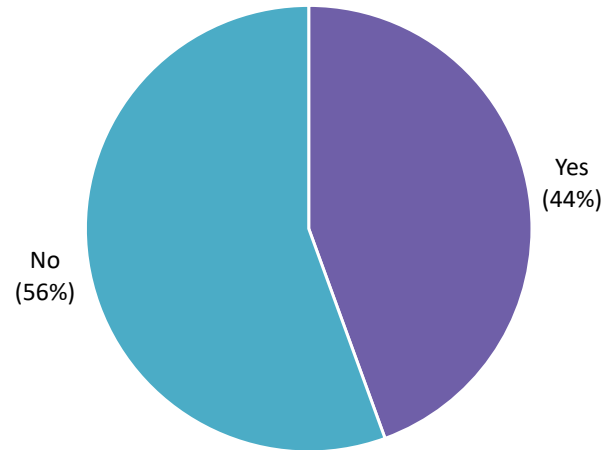
### Long-standing Bookings

Of the 27 virtual workshop participants who have experience with Parker Arts rentals, a little less than half are long-standing renters. Figure E-26 shows respondents' answer to this question.

### Frequency of One-time Event Rentals

Next, virtual workshop participants who indicated that they have experience with Parker Arts rentals indicated the frequency of scheduling a one-time event or meeting. Figure E-27 illustrates that a little less than half of respondents have rented Parker Arts space five or more times over the last three years.

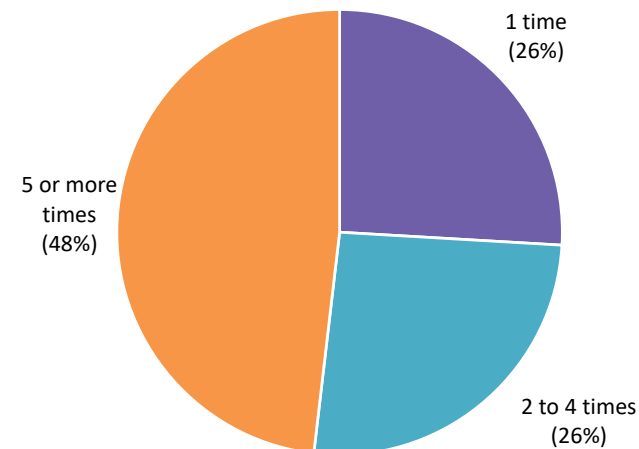
E-26. Participant responses to the prompt, "Over the last three years, I have had a long-standing booking for one or more Parker Arts spaces ..."



Note: N = 27.

Source: Keen Independent Research.

E-27. Participant responses to the prompt, "Over the last three years, I have rented a Parker Arts space for a one-time event or meeting ..."



Note: N = 27.

Source: Keen Independent Research.



## E. Analysis of Stakeholder and Community Input — Parker Arts rentals

### Rating of Parker Arts Rental Experience

Next, virtual workshop participants who indicated that they have rented space(s) with Parker Arts were prompted to rate their experience. Most of the 28 respondents (75%) who answered this question rated their experience as “good” or “excellent” on a five-point scale. Figure E-28 illustrates responses to this prompt, which yielded an average overall experience rating of 3.8, corresponding to “good.”

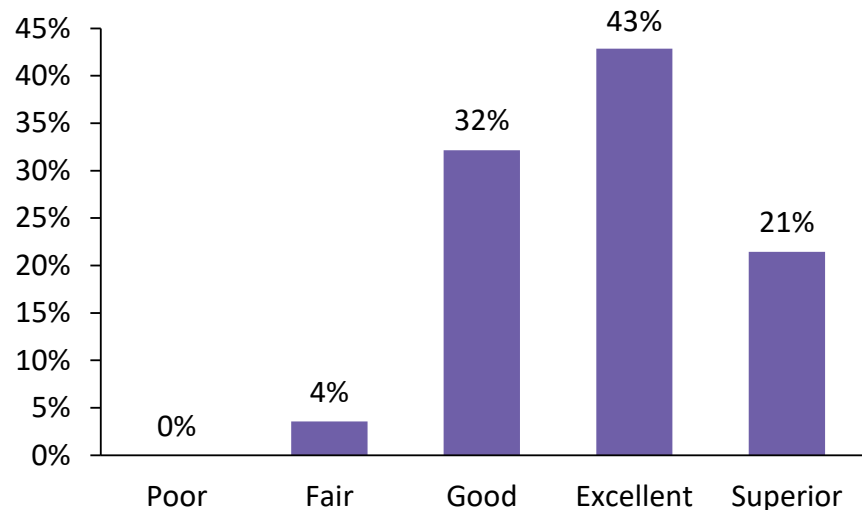
### Stakeholder Feedback on Parker Arts Rentals

The topic of rentals across Parker Arts facilities also came up within stakeholder interviews and focus groups. Keen Independent presents the themes that emerged from these conversations.

**Rentals as an underutilized asset.** Stakeholder feedback indicates that rentals are performing well but have significant untapped potential. Parker Arts has established itself as the go-to venue for “celebrations of life,” but there is still considerable room for growth across its rental portfolio.

**Opportunities for improvement.** Several stakeholders suggested strategies to enhance the rental program. Interview and focus group participants expressed an interest in Parker Arts featuring an in-house caterer. Stakeholders stated that marketing efforts should target a broader audience and advertise a range of events, especially those relevant to youth and families, such as graduation parties, birthday celebrations, and religious milestones. Additionally, a few stakeholders asked for more rental spaces, or greater availability of existing spaces, at the PACE Center.

E-28. Respondents’ overall experience rating of Parker Arts rentals



Note: N = 28.  
Source: Keen Independent Research.

- 
- Parker Arts is the default host for celebrations of life.*  
Focus group participant
- PACE is nowhere near capacity for rentals.*  
Focus group participant
- 
- In-house catering. There really aren't many caterers in Parker.*  
Virtual workshop respondent
- Advertise for graduation parties, birthday parties, important religious events, etc. for youth.*  
Virtual workshop respondent

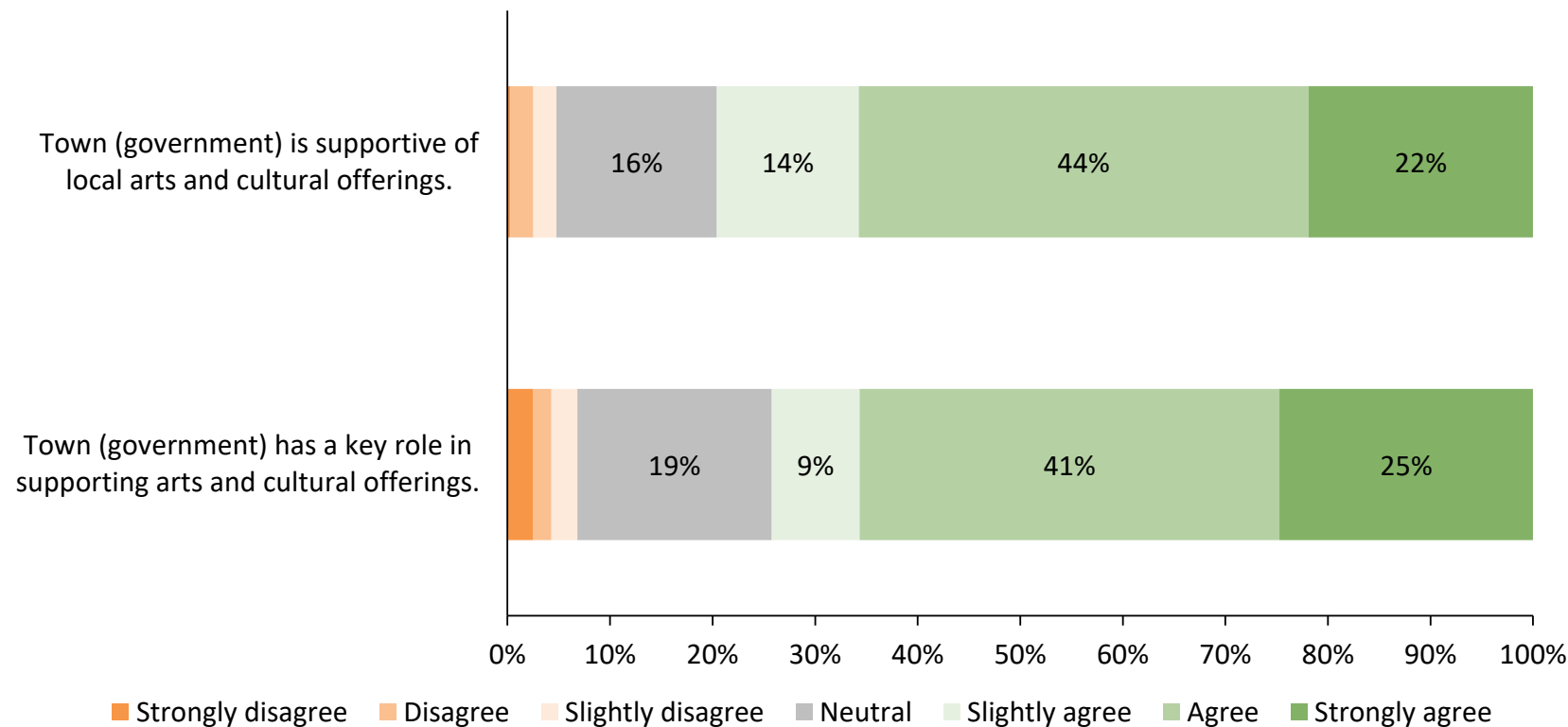
## E. Analysis of Stakeholder and Community Input — Town’s role regarding arts and culture

### Residents’ Perceptions of the Town’s Support and Role

Virtual workshop participants provided their perceptions of the Town's role in supporting arts and culture. Figure E-29 shows all responses along a seven-point agreement scale ranging from “strongly disagree” to “strongly agree.”

Most participants (80%) agreed (slightly to strongly) that the “Town is supportive of local arts and cultural offerings.” Most participants also agreed (slightly to strongly) that the “Town has a key role in supporting arts and cultural offerings” (75%). However, responses to both statements were mixed, with 15 to 20 percent respondents choosing to remain “neutral.”

E-29. Perceptions of Town’s role in supporting arts and culture



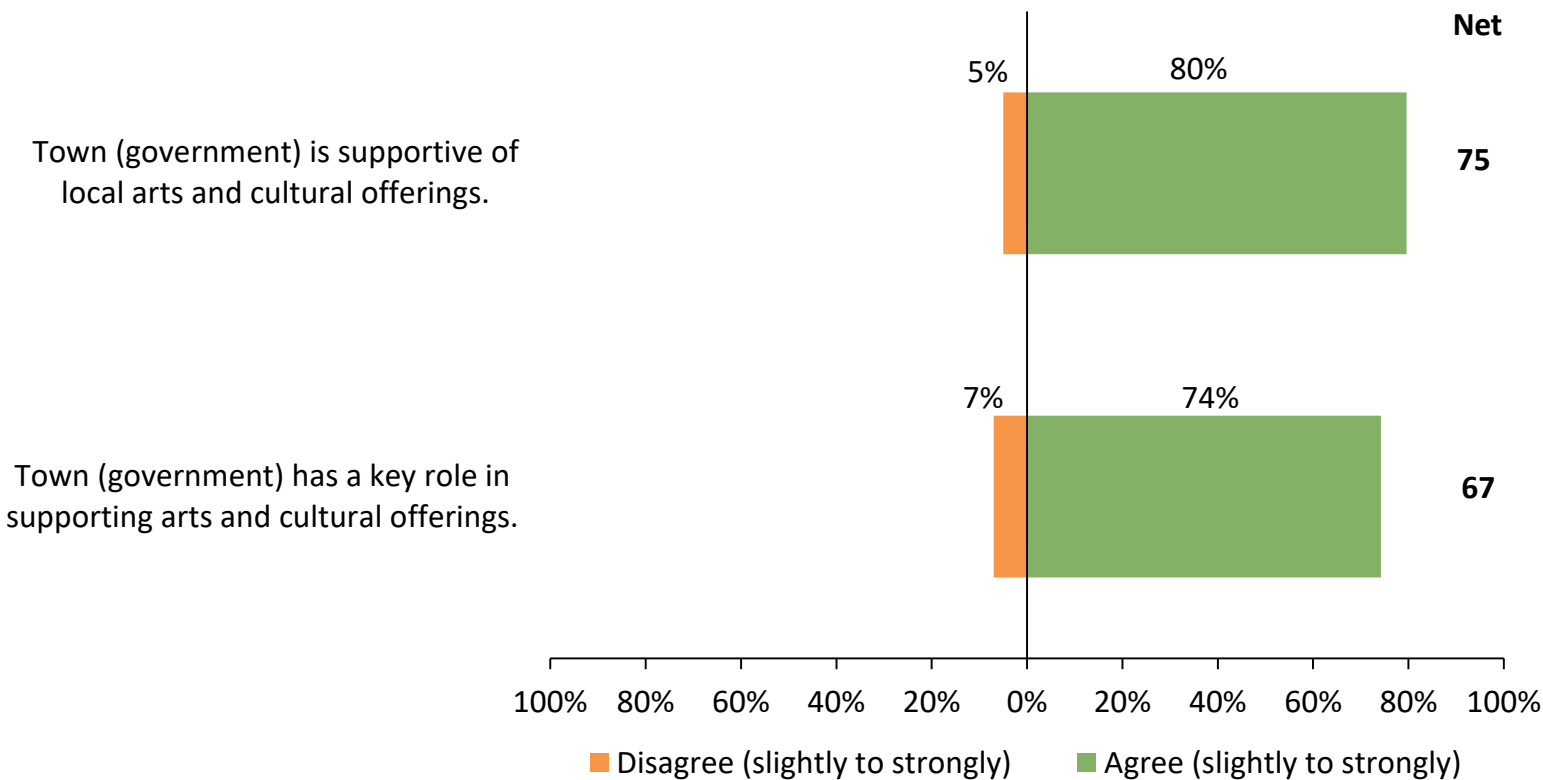
Note: N = 396-397. Non-residents of Parker were excluded from analysis.  
Source: Keen Independent Research.

## E. Analysis of Stakeholder and Community Input — Town’s role regarding arts and culture

**Net rating.** Net rating provides a simple representation of the overall slant of participants toward agreement or disagreement. The net rating is calculated by subtracting the sum of the “strongly disagree,” “disagree,” and “slightly disagree” responses from the sum of the participants who “strongly agree,” “agree” and “slightly agree.”

Most virtual workshop participants expressed support towards the Town’s role in supporting arts and culture in Parker (Figure E-30). A net rating of 75 for the Town’s current arts and culture efforts generally indicates public support. Parker Arts can ask a similar question to measure net rating while implementing its Cultural Strategic Plan.

E-30. Perceptions of the Town’s role in supporting arts and culture net rating



Note: N = 396-397. Non-residents of Parker were excluded from analysis. The net rating is calculated by subtracting the sum of the “strongly disagree,” “disagree,” and “slightly disagree” responses from the sum of the participants who “strongly agree,” “agree,” and “slightly agree.”

Source: Keen Independent Research.

## E. Analysis of Stakeholder and Community Input — Town’s role regarding arts and culture

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### **Qualitative feedback regarding Town’s support of arts and culture.**

Virtual workshop participants also wrote in comments expressing strong support for Parker’s cultural planning initiatives, underscoring a shared sense of pride in the town’s welcoming atmosphere and the value of existing resources like the PACE Center. Participants emphasized that thoughtful long-term planning is both timely and necessary, given the town’s ongoing growth.

Several comments reflected a future-focused mindset, where respondents advocated for Parker to position itself as a leading arts destination within the southern Denver area. Additionally, virtual workshop participants stated that they appreciate providing input on the planning process.

*We moved to Parker because of the welcoming feeling [here] and the variety of resources, such as PACE. We love living here!*

*Virtual workshop respondent*

*Parker is a growing community and if we do not step up to the plate to become one of the strongest arts districts in the southern Denver area, we will have missed the boat!*

*Virtual workshop respondent*

*I believe that planning now for the next 10 years is a great idea. Our communities continue to grow, and cultural resources need to grow as well.*

*Virtual workshop respondent*

*I appreciate this survey. Asking our opinion shows that someone cares and is looking to improve our town.*

*Virtual workshop respondent*

E-31. Visitors observe artwork exhibited in a Parker Arts gallery



Source: Parker Arts.

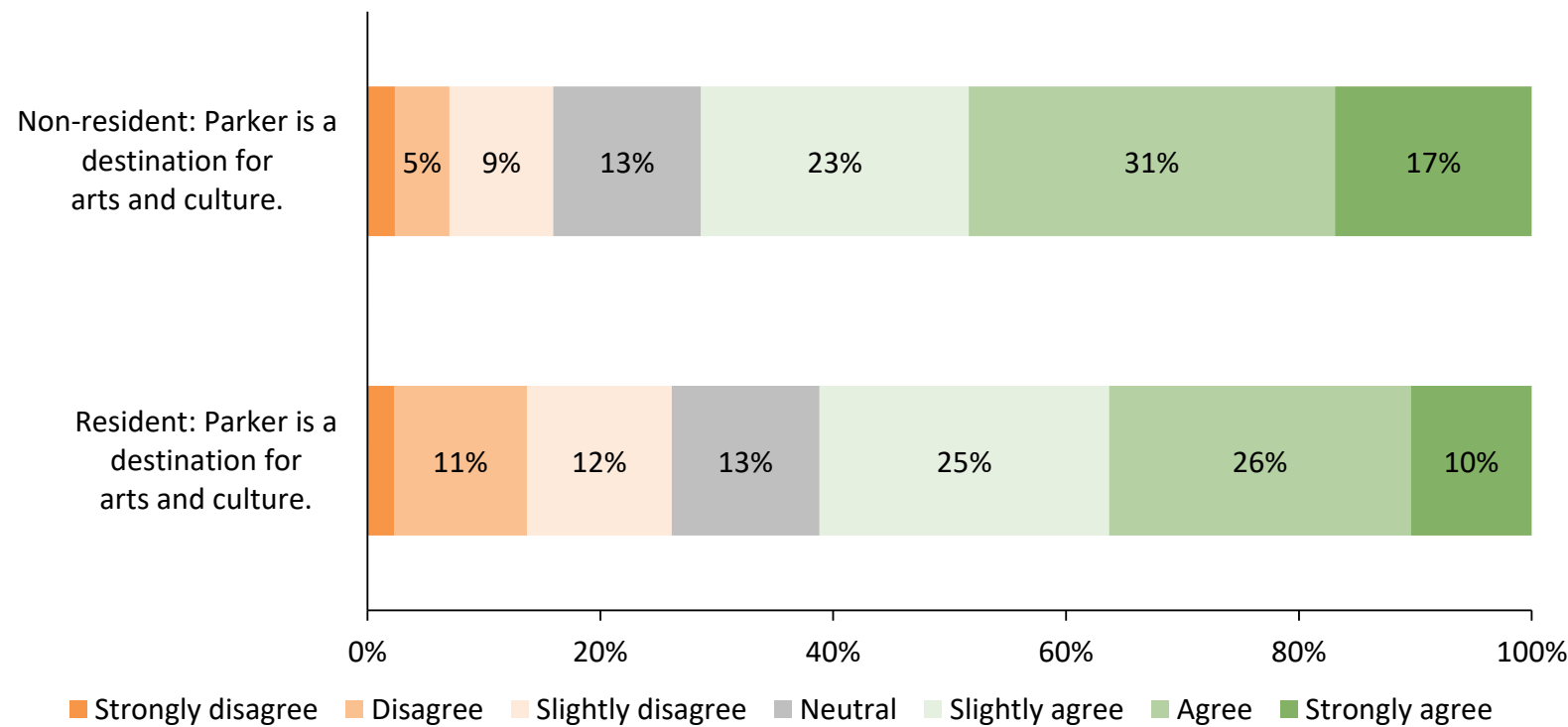
## E. Analysis of Stakeholder and Community Input — Perceptions of Parker as a cultural destination

### Resident versus Non-resident Perceptions of Parker as a Cultural Destination

Keen Independent separated out how Parker residents versus non-residents responded to a prompt focusing on assessing Parker as a cultural destination. Figure E-32 shows responses along a seven-point agreement scale ranging from “strongly disagree” to “strongly agree.”

Non-residents rated Parker as a cultural destination more favorably than residents. Considering all levels of agreement (slightly to strongly), 71 percent of non-residents agree that Parker is a cultural destination. Meanwhile, 61 percent of Parker residents agree with the statement that “Parker is a cultural destination.”

E-32. Perceptions of Parker as an arts and culture destination



Note: N = 394 for Parker residents. N = 213 for non-residents.  
Source: Keen Independent Research.

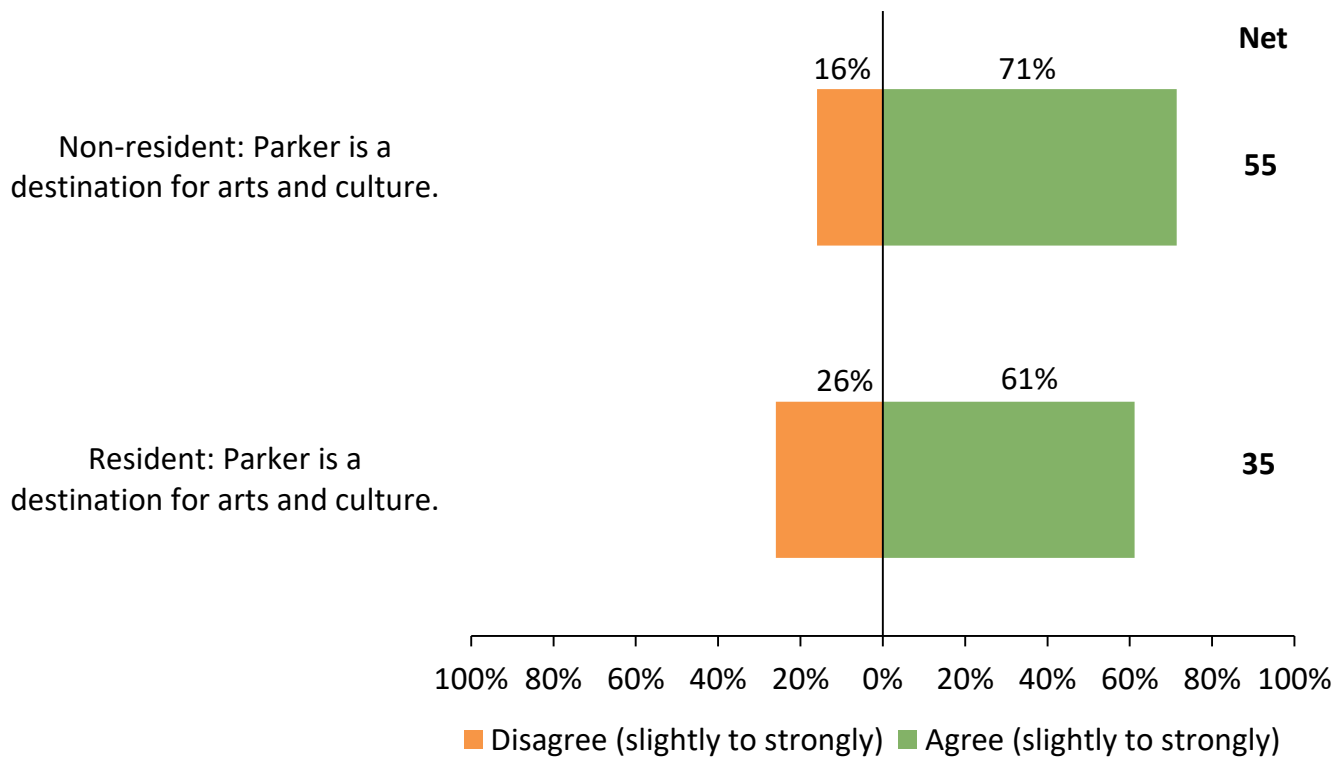


## E. Analysis of Stakeholder and Community Input — Perceptions of Parker as a cultural destination

**Net rating.** Net rating provides a simple representation of the overall slant of participants toward agreement or disagreement. The net rating is calculated by subtracting the sum of the “strongly disagree,” “disagree,” and “slightly disagree” responses from the sum of the participants who “strongly agree,” “agree” and “slightly agree.”

Figure E-33 shows that the net rating among non-residents is 55 as compared to 35 for residents that Parker is a cultural destination. Based on the virtual workshop survey, non-residents who visit Parker view the town as a cultural destination whereas residents are either more critical, or unaware, of Parker’s attraction to visitors and tourists.

E-33. Perceptions of Parker as an arts and culture destination net rating



Note: N = 394 for Parker residents. N = 213 for non-residents. The net rating is calculated by subtracting the sum of the “strongly disagree,” “disagree,” and “slightly disagree” responses from the sum of the participants who “strongly agree,” “agree,” and “slightly agree.”

Source: Keen Independent Research.

## E. Analysis of Stakeholder and Community Input — Strengths

### Strengths of Arts and Culture in Parker

Figure E-34 is a word cloud that illustrates the range and frequency of characteristics that survey respondents identified as the strengths of arts and culture in Parker.

E-34. Strengths of arts and culture in Parker



The descriptors “variety,” “affordable,” “quality,” “venues” and “accessible” appear largest in the image, indicating that these words and phrases were mentioned most frequently. Many respondents chose to answer this prompt by focusing on the strengths of the PACE Center, which suggests that respondents perceive the facility as the hub of arts and culture in Parker.

Note: N = 374. Respondents were asked to share up to three words or short phrases.

Source: Keen Independent Research.

## E. Analysis of Stakeholder and Community Input — Strengths

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Stakeholders elaborated on Townwide arts and culture strengths through interviews and focus groups. Themes are discussed below with illustrative quotes featured on the right.

**Hometown feel.** Many stakeholders describe Parker’s “hometown feel” as its arts and culture strength. Stakeholders see downtown Parker as the community’s main “gathering place,” a key asset in maintaining Parker’s hometown feel.

**Parker Arts leadership and staff.** Stakeholders familiar with Parker Arts identify its leadership and staff as an arts and culture strength in Parker. Interviewees and focus group participants praised Parker Arts leadership for their vision and efforts. Parker Arts staff is also regarded as a strength, with stakeholders discussing staff as a “great team” that produces high-quality work with limited resources.

**Recognized value of the arts.** There is strong recognition among stakeholders, particularly among Town leadership, that arts and culture are not peripheral, but foundational to Parker’s identity and quality of life. Stakeholders stated that culture drives civic engagement, enhances daily life, and contributes significantly to what makes Parker unique.

*Hometown feel.*

*Town leadership*

*Parker is the biggest little town.*

*Focus group participant*

*Downtown is a gathering place ... the heart and soul of Parker.*

*Town leadership*

---

*[Parker Arts] is doing a great job.*

*Town leadership*

*Carrie has a great vision.*

*Town leadership*

*[Parker Arts staff] make a great team.*

*Focus group participant*

*The Parker Arts staff does herculean things. They do so much with so very little. They perform miracles.*

*Focus group participant*

---

*Arts and culture are integral to everything that makes Parker unique.*

*Focus group participant*

*Culture enhances quality of life. It’s important.*

*Town leadership*

*Arts and culture drive our civic life.*

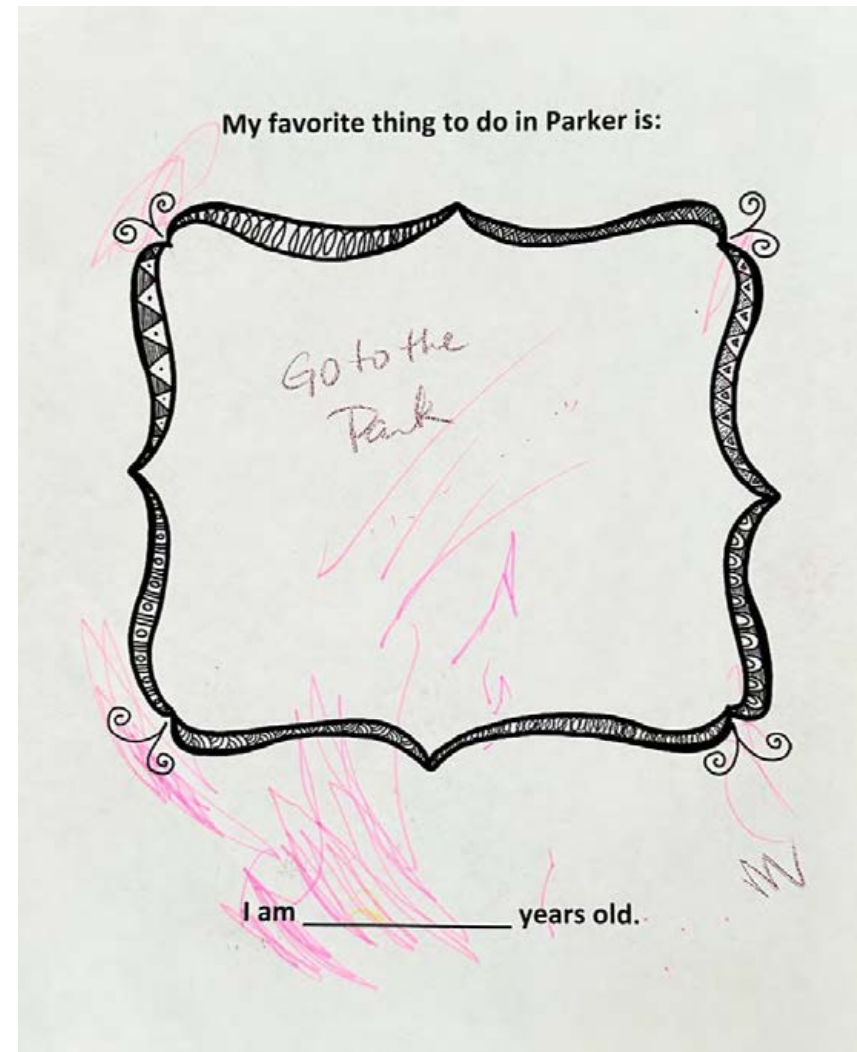
*Town leadership*

## E. Analysis of Stakeholder and Community Input — Strengths

### Favorite Thing To Do In Parker

As part of the public meeting, participants used colored pencils and stickers to create drawings in response to the prompt, “My favorite thing to do in Parker is...” Each of the three attendees who selected to participate in this station identified enjoying Parker’s parks and trails as their favorite activity. Figure E-35 highlights one example submission from this station, which was drawn by a young participant and labeled by their adult caretaker.

E-35. One example of feedback gathered through the drawing corner activity station at the public meeting



Source: Keen Independent Research.

This section addresses perceived areas for improvement for Parker.

In the virtual workshop, participants could list up to three words or phrases to identify the biggest challenges to supporting, or developing, arts and culture in Parker.

### E-36. Challenges to supporting, or developing, arts and culture in Parker

Figure E-36 is a word cloud that illustrates the range and frequency of challenges identified by survey respondents. Participants most frequently identified “cost,” “funding,” “parking” and “new talent.” Like the entries for the “strengths” word cloud, many respondents chose to answer this prompt by focusing on the PACE Center.



Note: N = 316. Respondents were asked to share up to three words or short phrases.

Source: Keen Independent Research.



## E. Analysis of Stakeholder and Community Input — Areas for improvement

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This section elaborates on word cloud themes referencing perspectives from stakeholder interviews and focus groups.

### Arts and Culture Challenges and Requests

Parker residents and stakeholders expounded on the following challenges to developing and supporting arts and culture in the town:

- Unclear, or missing, strategy regarding Parker Arts’ role;
- Parker Arts operational challenges;
- Undefined scope of the PACE Center;
- Communications and marketing;
- More shows for adults and seniors;
- More diverse programming;
- Greater focus on Parker’s history; and
- Other feedback.

#### **Unclear, or missing, strategy regarding Parker Arts’ role.**

Stakeholders are generally unclear regarding Parker Arts’ role and long-term arts and culture strategy. Town leadership, Parker residents and stakeholders alike want to see Parker Arts drive regional arts and culture development while serving Parker residents and supporting local artists. Several stakeholders stated that they would like to see Parker Arts lead arts and culture innovation in the region.

**Parker Arts operational challenges.** Stakeholders familiar with Parker Arts operations identified several challenges that may limit the department’s support for arts and culture. These challenges include ensuring fairness within Parker Arts’ volunteer program, evolving technological needs, a limited part-time budget and strained relationships with production partners. Operational challenges are discussed in detail in the “Key Findings” section of this Cultural Strategic Plan.

*Everything that Parker Arts does should be guided by the intent to serve Parker and Douglas County.*

*Town leadership*

*Let’s drive regional development. Parker should be the leader in how to share resources across Douglas County.*

*Town leadership*

*The Town has an important role to play in supporting the growth of local artists.*

*Focus group participant*

*The idea of Parker is evolving. Parker has evolved. It’s important to have a plan [for developing arts and culture in Parker].*

*Focus group participant*

---

*Need to improve operations to improve fairness for volunteers. Dedicated people may stop volunteering for shows.*

*Town leadership*

*Not enough part-time budget.*

*Focus group participant*

*Technology changes are one of [the] biggest challenges [with performing arts centers]. How can [the Town] stay on top of them?*

*Focus group participant*

*Hard [for Parker Arts] to sustain relationships with production partners.*

*Focus group participant*

## E. Analysis of Stakeholder and Community Input — Preferences

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**Undefined scope of the PACE Center.** Many stakeholders expressed confusion around the strategic direction and scope of the PACE Center. Stakeholders question whether PACE should function primarily as a rental venue or a producing organization because there is concern that trying to be everything to everyone risks diluting quality and impact. Just as stakeholders are unclear about Parker Arts’ strategy, stakeholders are unsure whether PACE is being run as a community theater for Parker residents or as a regional asset. This confusion around PACE’s scope leads stakeholders to view the performing arts center as falling short as both a community theater and as a regional asset. Additionally, audience members noted inconsistent production quality between musicals.

**Communications and marketing.** Stakeholders across all study outreach methods identified communications and marketing as an area for improvement. Concerns were also raised around Parker Arts’ visibility and communication strategies. Several stakeholders across different focus groups encouraged more investment in digital advertising, such as Facebook ads. Several virtual workshop participants used the open-ended prompt to discuss the need to make the Parker Arts website “more user-friendly.”

*Being a performance center for all means being a master of none.*

*Focus group participant*

*Are we in the production business or do we focus on rentals?*

*Focus group participant*

*Is PACE a regional asset or a community theater?*

*Focus group participant*

*PACE is for Parker residents. That’s the priority audience. The goal is to expose people who do not necessarily have exposure to the arts.*

*Focus group participant*

*As an audience member, I see a big discrepancy in quality between production partners.*

*Focus group*

---

*Marketing [is unclear] when there is so much.*

*Focus group participant*

*Invest in Facebook Ads. I never see anything on social media about PACE.*

*Focus group participant*

*Please make the website more user-friendly.*

*Virtual workshop respondent*

*I find the PACE website confusing ... SO many things going on but hard to [find] the events I’m most interested in.*

*Virtual workshop participants*

## E. Analysis of Stakeholder and Community Input — Areas for improvement

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**More shows for adults and seniors.** Stakeholders across outreach methods stated that they would like to see Parker Arts feature more shows that are geared towards adult audiences in addition to their existing dedication to family programming. Focus group and virtual workshop participants discussed wanting more show options suited for a date night. Several virtual workshop respondents who identify as seniors used the open-ended prompt stated that they would like to see more daytime shows at the PACE Center because evening shows are inaccessible to their age group.

**More diverse programming.** Several virtual workshop respondents used the open-ended prompt to ask for more diverse programming, such as cultural heritage festivals and partnering with cultural performance groups.

**Greater focus on Parker’s history.** Stakeholders ranging from Town leadership to virtual workshop respondents stated an interest in Parker Arts becoming more involved in celebrating the town’s history, such as through presenting historical programs at the Town facilities.

**Parking.** Several stakeholders used the virtual workshop open-ended prompt and the study email to discuss PACE Center existing parking, as well as the parking garage currently under construction, as a prominent challenge to attending shows and events at the PACE Center. These stakeholders perceive existing and planned parking as posing a barrier to entry for persons with disabilities.

*Parker is a suburb, so I understand the focus on family-oriented entertainment but maybe some programming for adults for a hair edgier night out?*

*Virtual workshop respondent*

*7:30 pm shows discriminate against Seniors who are a large percentage of [PACE Center] supporters.*

*Virtual workshop respondent*

---

*Cultural heritage festivals that celebrate the diverse cultures in Parker through music, dance, food and storytelling.*

*Virtual workshop respondent*

*Performances related to heritage and culture. One example is Su Teatro, which would be a great collab.*

*Virtual workshop respondent*

---

*Celebration of the heritage of Parker.*

*Town leadership*

*Increase local historical programs.*

*Virtual workshop respondent*

---

*As a disabled person, I am concerned about the new parking and the distance between handicapped parking and the building entrance (especially in bad weather.)*

*Virtual workshop respondent*

*Handicap parking at the PACE Center is awful! I don’t attend as many performances as I would like because [parking] is challenging.*

*Virtual workshop respondent*

## E. Analysis of Stakeholder and Community Input — Looking to the future

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Keen Independent asked Town leadership, stakeholders and community members to consider how a successful future looks for arts and culture in Parker.

### Markers of Success

Throughout in-depth interviews, Town leadership shared markers that would serve as indicators of successful implementation of this Cultural Strategic Plan. Town leadership also described markers of success for Parker to be considered more of a cultural destination.

#### Markers of success for Cultural Strategic Plan implementation.

Town leadership identified the following markers that would indicate to them that this 10-year Cultural Strategic Plan is being implemented successfully:

- Integration with other Town-wide planning efforts;
- Increased number of community connections, such as through Parker Arts’ outreach efforts to local schools and groups;
- Parker Arts reducing its reliance on sales tax revenue and operating on a more self-sustaining operational model; and
- Preservation of Parker’s heritage.

#### Markers of success of Parker’s status as a cultural destination.

Town leadership described Parker’s success as a cultural destination through a vision of increased regional tourism and a vibrant, walkable downtown that merges arts and culture, retail and dining. This vision calls for downtown Parker to be recognized not just for isolated arts attractions, such as the PACE Center, but as a cohesive destination with a distinct identity that gathers residents and visitors through a blend of culture, commerce and community.

*[Cultural Strategic Plan builds] community connections and is aligned with other [Town] planning efforts.*

*Town leadership*

*Promote economic growth. I’d like to see Parker Arts less reliant on sales tax and more self-sustaining.*

*Town leadership*

*Parker’s heritage is [preserved].*

*Town leadership*

---

*Thriving regional tourism to Parker.*

*Town leadership*

*Synergy between local businesses and creatives ... more restaurants, shops and art.*

*Town leadership*

*A walkable Downtown that serves as an arts district, a destination, with retail and the arts.*

*Town leadership*

## E. Analysis of Stakeholder and Community Input — Looking to the future

### Cover Story

During the public meeting in March 2025, Keen Independent invited participants to imagine a future news cover story for the PACE Center, as well as for Parker as a cultural destination. Themes from the submissions are discussed below and offer insight on what public meeting attendees consider markers of success.

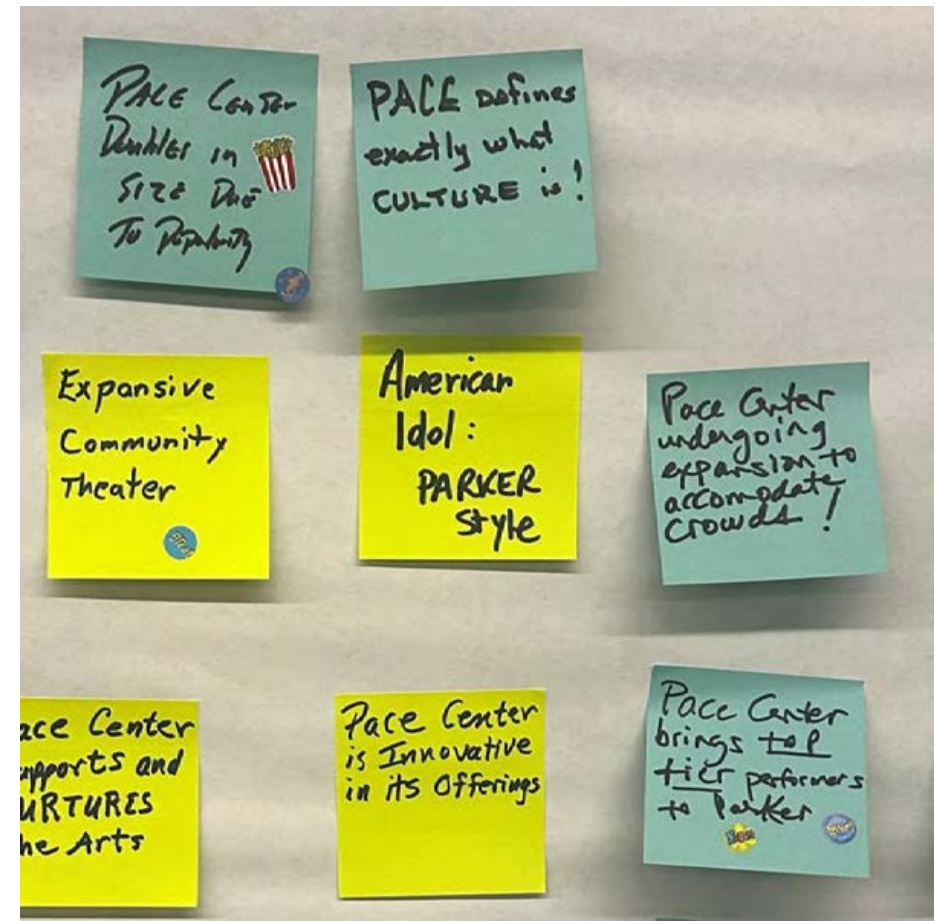
**Cover story ideas for the PACE Center.** The following themes emerged from public meeting participants' imagined future headlines for the PACE Center:

- Expansion of venue (e.g., "PACE Center doubles in size due to popularity");
- Role as driving innovation (e.g., "PACE takes big risks with big payoffs");
- Support of a resident theatre company (e.g., "PACE Establishes Resident Theatre Company"); and
- Dynamic shows and programming (e.g., "American Idol: Parker Style.")

**Cover story ideas for Parker as a culture destination.** Participant responses showed the following themes:

- Public art development (e.g., "Parker has NEW outdoor art on its trails"); and
- Support for local artists (e.g., "Artists flock to Parker's art oasis" and "Parker is the new Taos by attracting art and artists").

E-37. Public meeting submissions for the "Cover Story" activity station



Note: N = 35

Source: Keen Independent Research.



## E. Analysis of Stakeholder and Community Input — Preferences

### Mapping the Future of Arts and Culture in Parker

Public meeting participants were invited to identify where they would like to see more arts and culture assets in Parker.

Meeting attendees primarily interacted with this station by speaking with Keen Independent study team members and stating that they would like to see downtown continue to serve as Parker’s arts and culture hub.

E-38. Public meeting submission for the “Mapping” activity station



Note: N = 35.  
Source: Keen Independent Research.

## E. Analysis of Stakeholder and Community Input — Preferences

### Big Ideas

Keen Independent prompted public meeting participants and virtual workshop survey respondents to identify ideas that they would like to see Parker Arts realize over the next ten years. Submission themes are discussed below with examples highlighted to the right.

**Ideas generated through the public meeting.** Attendee submissions fell into the following themes:

- Support for artists, including through grants and housing;
- New infrastructure, such as a visual art center, an updated amphitheater and an arts incubator space;
- Outdoor programming, including concerts, festivals and programming focused on landscaping; and
- Education resources, such as more school partnerships.

**Ideas generated through the virtual workshop survey.** Respondents' feedback to this open-ended prompt focused on:

- Greater activation of Discovery Park through concerts;
- More robust public art;
- Cultural programming, including offerings that highlight “Indigenous history” and “Black History month”; and
- Outdoor offerings, such as festivals and “nature school.”

**Alignment with Town leadership future vision.** Overall, resident and community feedback on prompts and activity stations related to the future of arts and culture in Parker are in line with Town leadership’s vision of a walkable and activated downtown as a marker of success.

E-39. Public meeting submissions for the “Big Ideas” activity station



Note: N = 35

Source: Keen Independent Research.

*I'd like to see more use of Discovery Park in the summer.*

*Virtual workshop respondent*

*Expand mural program that promotes art on businesses, restaurants and apartments.*

*Virtual workshop respondents*

*Events similar to the Lunar New Year.*

*Virtual workshop respondent*

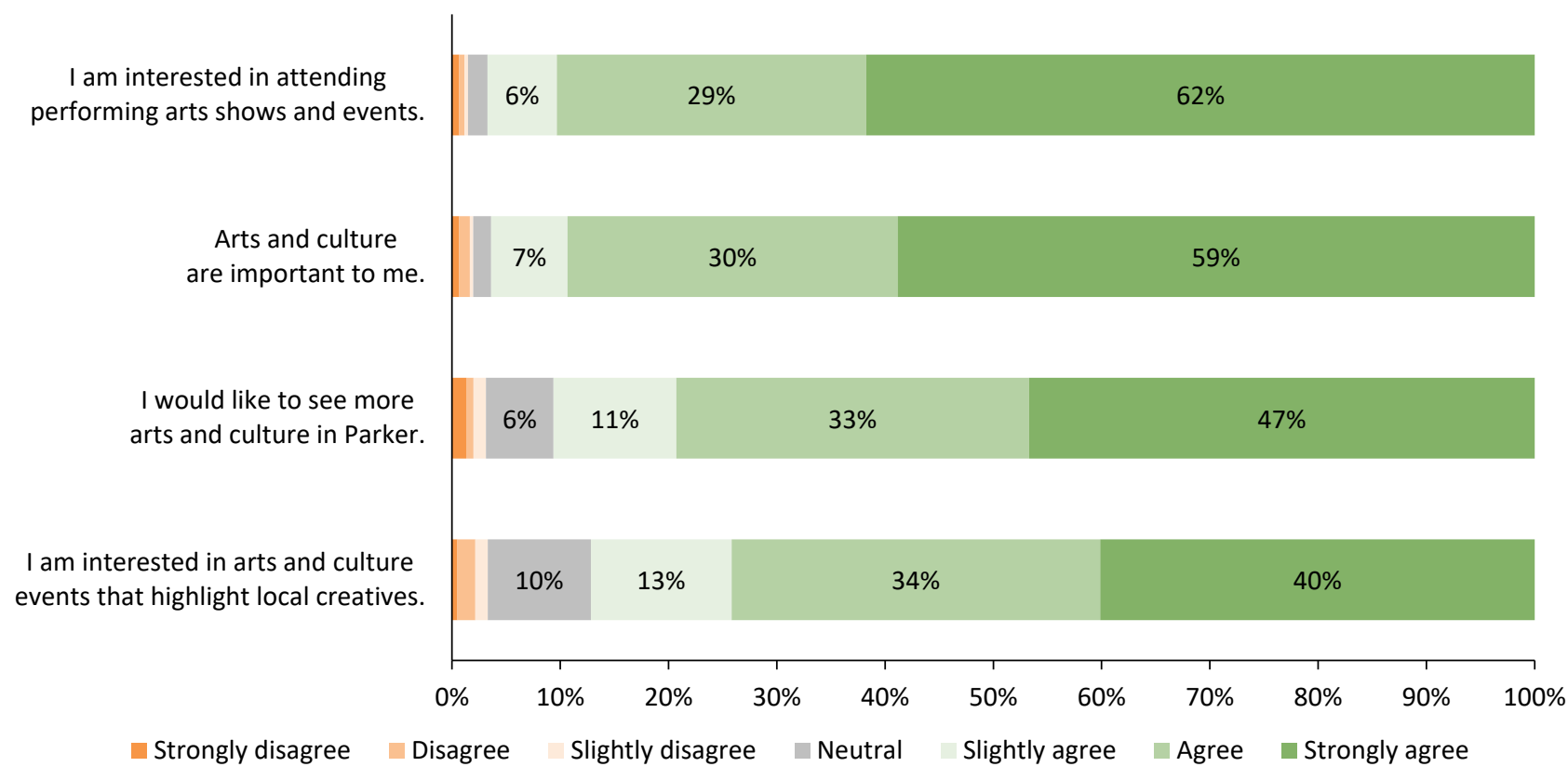
## E. Analysis of Stakeholder and Community Input — Preferences

### Art-related Interests

Virtual workshop participants indicated their level of interest for different types of art. Figure E-40 shows all responses along a seven-point agreement scale ranging from “strongly disagree” to “strongly agree.”

Most virtual workshop participants (96%) expressed agreement with the statement, “arts and culture are important to me.” For all interest statements, virtual workshop participants generally agreed (slightly to strongly) that they would like to see more art of varying types in Parker. “Performing arts shows and events” were of particular interest, with 97 percent of participants agreeing.

E-40. Virtual workshop participant art-related interests



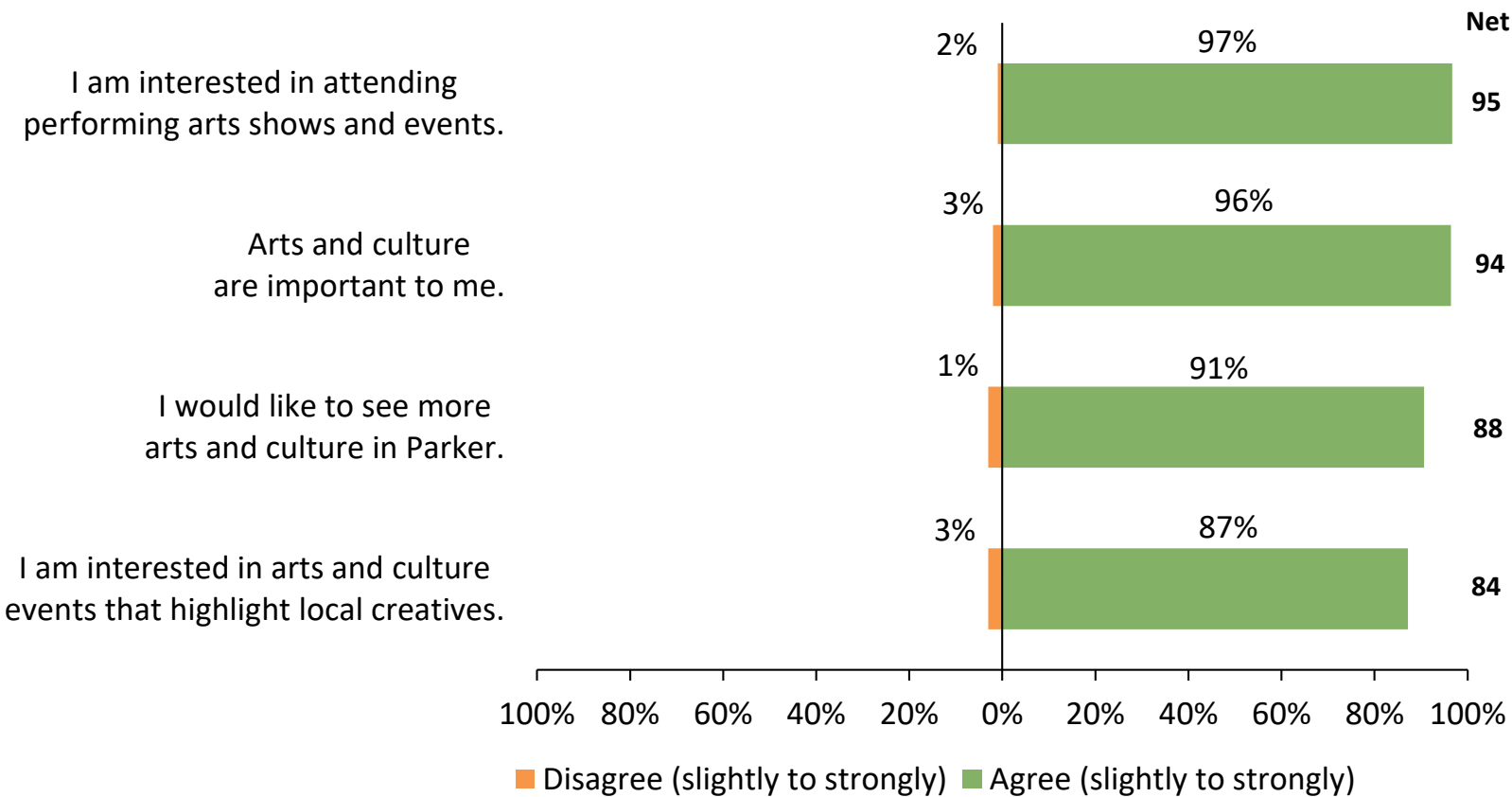
Note: N = 607-610.  
Source: Keen Independent Research.

## E. Analysis of Stakeholder and Community Input — Preferences

**Net rating.** Figure E-41 highlights the net rating for statements discussed in Figure E-40. All statements have a net score of 84 or higher.

“Performing arts shows and events” have the highest net rating at 95, with “events that highlight local creatives” showing a net rating of 84. This data further support that participants are highly interested in the arts and would like to see more offerings.

E-41. Virtual workshop participant art-related interests net rating



Note: N = 607 to 610. The net rating is calculated by subtracting the sum of the “strongly disagree,” “disagree,” and “slightly disagree” responses from the sum of the participants who “strongly agree,” “agree,” and “slightly agree.”

Source: Keen Independent Research.



## E. Analysis of Stakeholder and Community Input — Benchmark cities

### Benchmark Cities

During the public meeting, residents were invited to identify other towns and cities that might serve as a reference for the kind of arts and culture they would like to see developed in Parker. Participants used index cards and markers to respond to the following prompt:

- “Which town or city has art and cultural resources that you would like to see in Parker? Please explain.”

**Focus on developing Parker’s arts and culture through a unique and budget conscious approach.** Most public meeting participants who engaged with this station commented that they would like Parker to build arts and culture in a way that is unique to its community and budget conscious. One respondent proposed that Parker become an “unique oasis.” Another participant wrote that, “most well-known places [for arts and culture] seem to do too much and become too expensive.”

**Variety of restaurant options that drive arts engagement.** Many participants who identified benchmark cities mentioned that their selection was due to the thriving restaurant scene, which they view as contributing to that community’s arts and culture. Benchmarks mentioned within this category include Palm Desert, CA for El Paseo, its shopping district and Grand Rapids, MI because it is a “food city.”

**Robust public art.** Several participants cited public art as the reason they selected certain cities as benchmarks. Respondents proposed that the Town looks to Loveland, CO for its “placemaking,” Santa Fe, NM for its ability to “bring art and history together” and Grand Rapids, MI for its Festival of the Arts.

**Municipal support for arts and culture.** In instances where a meeting attendee selected a benchmark in Colorado, it was mostly due to perceived municipal support for arts and culture. Participants identified Littleton, CO for its “citywide approach to arts and culture” and Louisville, CO because “it’s always in the news for its support of the arts.”

**Distinctive programming as an inspiration.** A few participants selected benchmarks because they view the uniqueness of their programming as potential inspiration for Parker. One attendee suggested looking to Austin, TX to develop festivals specific to Parker, while another wrote “Marfa, TX has weird art but it supports town.”

#### Community Recommended Benchmark Towns and Cities

- Grand Rapids, MI
- Palm Desert, CA
- Loveland, CO
- Santa Fe, NM
- Littleton, CO
- Louisville, CO
- Austin, TX
- Marfa, TX



## APPENDIX F. Benchmarking — Introduction

In Appendix F, Keen Independent profiles comparable communities and presents case studies that are relevant to Parker Arts Cultural Strategic Plan implementation. The following factors contributed to the selection of benchmarks:

- Demographics;
- Proximity to major city or metropolitan area;
- Municipally owned and operated performing art center;
- Public art and placemaking;
- Resident and tourist appeal;
- Outdoor events and festivals; and
- Integration of the cultural arts within landscape.

This appendix features benchmark profiles for the following communities:

- **Provo, UT.** The municipally operated Covey Center for the Arts serves a similar community in Provo as the PACE Center;
- **Coralville, IA.** The City of Coralville’s Coralville Center for the Performing Arts can serve as a benchmark where the performing arts center is the main, if not the only, driver of municipal arts and culture services;
- **Lakewood, CO.** The City of Lakewood’s Heritage, Culture and the Arts Division is a relevant local example for expanding education programming and introducing dynamic pricing; and
- **Tempe, AZ.** The City of Tempe’s Arts and Culture Division offers the Town of Parker an aspirational case study for administering cultural services. The municipally owned Tempe Center for the Arts can serve as a model for sustaining relationships with multiple resident theatre companies.

F-1. Lee Proctor *The Dance* (2014) in front of the Ruth Memorial Chapel in downtown Parker



Source: Town of Parker.

## F. Benchmarking — Provo, UT

Provo, Utah is identified as the first benchmark community for the Town of Parker.

### Community Profile

Provo is the county seat of Utah County, Utah. Located at the base of Wasatch Mountains and the Uinta Mountains, 43 miles south of Salt Lake City, Provo's community profile includes:

- **Population:** 115,162;
- **Land area:** 41.7 square miles; and
- **Median household income:** \$62,556.<sup>1</sup>

The City of Provo (the City) operates under a mayor-council structure. Provo recently received recognition from a national financial research firm as the overall best-run city in the United States when considering the quality of services relative to total City budget per capita.<sup>2</sup> Marketing for Provo positions the city as a “haven for outdoor enthusiasts” with a “thriving arts and culture scene.”<sup>3</sup>

### Arts and Culture in Provo

In addition to the Covey Center for the Arts, which is discussed in detail on the following pages, the City owns and programs the Provo City Library and maintains a public art program.

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<sup>1</sup> Provo, Utah (2023). United States Census Bureau. Retrieved on July 21, 2025 from [https://data.census.gov/profile/Provo\\_city,\\_Utah?g=160XX00US4962470](https://data.census.gov/profile/Provo_city,_Utah?g=160XX00US4962470)

<sup>2</sup> Adam McCann (June 17, 2025). Best- and worst-run cities in America (2025). WalletHub. Retrieved on July 21, 2025 from <https://wallethub.com/edu/best-run-cities/22869>

**Provo Downtown Historic District.** The City manages a 25-acre area listed on the National Register of Historic Places. Provo Downtown Historic District features over 30 murals, as well as a robust inventory of restaurants and retail.<sup>4</sup> In addition to utilizing federal funding for designated Historic Districts, the Provo City Redevelopment Agency (RDA), a public entity established by Provo City Council, partners with nonprofit Downtown Provo on developing the Provo Downtown Historic District as a cultural resource and economic driver.<sup>5</sup>

F-2. Downtown Provo



Source: Explore Utah Valley.

<sup>3</sup> Exploring the culture of Provo (2025). Stadium 150. Retrieved on July 21, 2025 from <https://stadium150.com/blog/exploring-the-culture-of-provo-ut-a-guide-for-new-residents/>

<sup>4</sup> Murals (2025). Downtown Provo. Retrieved on July 21, 2025 from <https://www.downtownprovo.com/maps/>

<sup>5</sup> Redevelopment Agency (2025). Provo City. Retrieved on July 23, 2025 from <https://www.provo.gov/1210/Redevelopment-Agency>

## F. Benchmarking — Provo, UT

**City events.** The City has hosted an annual Independence Day Freedom Festival since the late 1800s and Festival Latinoamericano since 2001, a weekly Farmers Market and seasonal Movies in the Park.<sup>6</sup>

**Partnership with community groups.** The City has partnered with local arts groups to host a monthly Gallery Stroll, which highlights five participating exhibition spaces on first Fridays.<sup>7</sup>

**Community-led arts and culture.** Provo is home to Brigham Young University (BYU), which operates the following museums:

- BYU Museum of Art (MOA);
- BYU Museum of Peoples and Cultures;
- BYU Museum of Paleontology;
- Museum of Mormon Mexican History; and
- Monte L. Bean Life Science Museum.

The city also has a Pioneer Museum and Village, which are operated by the Daughters of Utah Pioneers and the Sons of Utah Pioneers.<sup>8</sup>

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<sup>6</sup> Festival Latinoamericano (2025). Retrieved on July 22, 2025 from <https://festivalprovo.com/>

<sup>7</sup> Two-hour Provo art stroll itinerary (2025). Explore Utah Valley. Retrieved on July 21, 2025 from <https://www.utahvalley.com/plan/day-trips-itineraries/art-appreciator/provo-art-stroll/>

F-3. Festival Latinoamericano performance



Source: Utah Division of Multicultural Affairs.

F-4. Young visitors entering a historic building at the Provo Pioneer Village



Source: Stephanie Reed, *The Salt Project*.

<sup>8</sup> Pioneer Museum and Village (2025). City of Provo. Retrieved on July 21, 2025 from <https://www.provo.gov/966/Pioneer-Museum-and-Village>



## F. Benchmarking — Provo, UT

### Covey Center for the Arts Overview

The Covey Center for the Arts is managed by the City's Parks and Recreation division.<sup>9</sup>

**Background.** The Covey was built in 2007 on the site of the old City library in the Downtown Provo Historic District. The project cost about \$8.5 million, with half of the funding coming from private donations.<sup>10</sup>

**Facilities.** The Covey facilities include the following spaces for arts and culture:

- Main Stage, which features 664 seats across the main floor and mezzanine seating areas;<sup>11</sup>
- Brinton Black Box Theater with 80 seats;<sup>12</sup>
- Dance and performing arts studio classroom; and
- Three galleries for exhibiting visual art.

F-5. Entrance of the Covey Center for the Arts in Provo



Source: Hogan Construction.

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<sup>9</sup> Parks and recreation (2025). City of Provo. Retrieved on July 21, 2025 from <https://www.provo.gov/184/Parks-Recreation>

<sup>10</sup> Jeremy Duda (August 23, 2007), Provo unveils Covey Center for the Arts. Daily Herald. Retrieved on July 23, 2025 from <https://www.heraldextra.com/news/2007/aug/23/provo-unveils-covey-center-for-the-arts/>

<sup>11</sup> Provo Covey Center for the Arts Technical Information Packet (March 2025). Retrieved on July 21, 2025 from <https://www.provo.gov/DocumentCenter/View/4723/Technical-Information-Packet-Mar-25>

<sup>12</sup> Brinton Box Theater (2025). Covey Center for the Arts. Retrieved on July 21, 2025 from <https://www.provo.gov/1029/Brinton-Black-Box-Theater>

## F. Benchmarking — Provo, UT

**Mission.** The Covey’s mission statement, which is quoted to the right, focuses on enriching the community through education and creative opportunities for youth, families and all ages.

**Staffing.** The City employs approximately 5 full-time and 50 part-time staff members dedicated to the Covey.<sup>13</sup> Staff are organized into teams, including rentals, box office, education, technical, facilities and marketing.<sup>14</sup> Note that the Covey Center’s rental team is dedicated to renting the facilities to performers.<sup>15</sup>

**Funding.** The Covey has a \$1.5 million annual operating budget. The adopted 2026 City budget shows the Covey as funded through the Special Revenue Fund,<sup>16</sup> where \$350,000 annually is a direct subsidy from the City general fund, covering staff and operations.<sup>17</sup>

**Sponsorships.** Covey leadership aims to reach annual goals of at least \$500,000 in sponsorships by working with the Utah Valley Chamber of Commerce and inviting businesses to support production titles.<sup>18</sup> Leadership has identified donor development as a leading priority.<sup>19</sup>

*The mission of the Covey Center for the Arts is to enrich the lives of our community, provide for educational and creative development opportunities for all ages, provide first class entertainment appropriate for youth and families and give us an opportunity to endow all that is good in the arts for generations to come.<sup>20</sup>*

*Covey Center for the Arts mission statement*

F-6. Main Stage seating at the Covey



Source: Provo City.

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<sup>13</sup> Phone call with City staff on August 13, 2025. Note that the City’s Parks and Recreation Division staffs events so the numbers listed above reflect staff dedicated to the Covey.

<sup>14</sup> Covey Center Administrative Offices (2025). Retrieved on July 21, 2025 from <https://www.provo.gov/1091/Covey-Center-Administrative-Offices>

<sup>15</sup> Interview with Covey Center leadership on October 14, 2025.

<sup>16</sup> <https://www.provo.gov/DocumentCenter/View/5062/2026-Budget-PDF?bidId=>

<sup>17</sup> Jon Faris (October 2021). Municipal Support Case Study: City-owned performing arts building. Retrieved on July 23, 2025 from <https://fayettevilleflyer.com/wp-content/uploads/2022/05/City-of-Fayetteville-Municipal-Case-Study-%E2%80%94-City-Owned-Performing-Arts-Buildings.pdf>

<sup>18</sup> Interview with Covey Center leadership on October 14, 2025.

<sup>19</sup> Ibid.

<sup>20</sup> Covey Center for the Arts (2025). AARP. Retrieved on July 21, 2025 from <https://local.aarp.org/place/covey-center-for-the-arts-provo-ut.html>



## F. Benchmarking — Provo, UT

### Programming at the Covey

Covey's programming focus is on family-friendly shows and serving the residents of Utah County.<sup>21</sup> Titles in the 2025 – 2026 season include *The Tina Turner Musical*, *A Charlie Brown Christmas: Live on Stage*, *Mrs. Doubtfire*, *Enternamente: A Día de los Muertos Spectacular* and *Phat Cat Swingers*.

**Ticketing.** Tickets range from \$29 to \$59 for most shows.<sup>22</sup>

**Education.** The Covey offers dance, music and theatre “quality classes for the community at an affordable price.”<sup>23</sup> A team of City employed instructors develops and teaches the curriculum at the Covey to ensure quality of classes.<sup>24</sup>

**Age groups.** Education at the Covey is organized according to the following age groups:

- Parent/child (for 18-month-old to 2-year-old children);
- Preschool (3 to 4 years old);
- Kinder (4 to 5 years old);
- Kids (6 to 7 years old);
- Boys and girls (8 to 13 years old);
- Teen (13 to 18 years old); and
- Adult (16+).<sup>25</sup>

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<sup>21</sup> Covey 2025 – 2026 Season (2025). Covey Center for the Arts. Retrieved on July 21, 2025 from <https://www.provo.gov/1089/Covey-2025-2026-Season>

<sup>22</sup> Ibid.

<sup>23</sup> All Classes (2025) in Covey Center for the Arts. Retrieved on August 4, 2025 from <https://www.provo.gov/307/All-Classes>

### Rentals

Community members and creatives can rent out the Main Stage, the Brinton Black Box Theater and the visual galleries on days that The City is not programming the spaces.

**Gallery policies and guidelines.** The City has gallery policies and guidelines for curating exhibits in City-owned spaces. Each proposed exhibit is “reviewed and screened by the Gallery Committee as to quality and content.”<sup>26</sup>

F-7. Rehearsal at the Brinton Black Box Theater, Covey Center for the Arts



Source: Provo City.

<sup>24</sup> Ibid.

<sup>25</sup> Ibid.

<sup>26</sup> Covey Center for the Arts Policies and Procedures (2025). Retrieved on August 4, 2025 from <https://www.provo.gov/330/Venue-Rentals>

## F. Benchmarking — Coralville, IA

Coralville, Iowa is the second benchmark for the Town of Parker.

### Community Profile

Located in Johnson County, Coralville is a suburb of Iowa City.

- **Population:** 22,318;
- **Land area:** 12.7 square miles; and
- **Median household income:** \$66,508.<sup>27</sup>

### Arts and Culture in Coralville

In addition to the municipally run Coralville Center for the Performing Arts, which is discussed in detail on the following page, the City of Coralville (City) approaches supporting arts and culture as central to its economic development and tourism efforts. Most of the City's arts and culture programs take place at the Iowa River Landing.

**Iowa River Landing.** Located along the Iowa River, the Iowa River Landing is described as a “mixed-use neighborhood” of “curated businesses that offer something unique and unexpected.”<sup>28</sup> The neighborhood is run through a partnership between the City, the University of Iowa Healthcare and multiple developers. Iowa River Landing serves Coralville residents and the University of Iowa community, as well as visitors from West Des Moines and Cedar Rapids.<sup>29</sup>

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<sup>27</sup> Coralville, IA (2023). United States Census Bureau. Retrieved on July 23, 2025 from [https://data.census.gov/profile/Coralville\\_city,\\_Iowa?g=160XX00US1916230](https://data.census.gov/profile/Coralville_city,_Iowa?g=160XX00US1916230)

<sup>28</sup> About (2025). Iowa River Landing. Retrieved on July 23, 2025 from <https://iowariverlanding.com/about/>

### Iowa River Landing arts, culture and recreation amenities.

The neighborhood features the following:

- The Antique Car Museum of Iowa and the Johnson County Historical Society Museum;
- Sculpture walk;
- Xtreme Arena, a multi-purpose facility designed to host athletic events, and the GreenState Family Fieldhouse;
- Extensive retail and restaurants;
- Events, such as the annual FRYfest, a pre-football season celebration of the University of Iowa's Hawkeyes, a seasonal Family Fun Fest and a weekly Farmers Market; and
- Buildings modeled after Coralville's historic landmarks to keep the city's “past alive.”<sup>30</sup>

F-8. Iowa River Landing in Coralville



Source: 98.1 KHAK.

<sup>29</sup> Leasing (2025). Iowa River Landing. Retrieved on July 23, 2025 from <https://iowariverlanding.com/about/leasing/>

<sup>30</sup> Keeping the past alive (2025). Iowa River Landing. Retrieved on July 23, 2025 from <https://iowariverlanding.com/about/history/>

## F. Benchmarking — Coralville, IA

### Coralville Center for the Performing Arts Overview

Opened in 2011, the Coralville Center for the Performing Arts (CCPA) is owned and operated by the City. The CCPA is located near the Coralville Public Library and has five full-time staff members, who realize all arts and culture City initiatives.<sup>31</sup>

**Overview of main theater.** The CCPA is fully compliant with the Americans with Disabilities Act and includes:

- 472-seats (302 on main floor; 170 on balcony);
- 38-foot-wide stage;
- Orchestra pit and trap space;
- Four principal and two ensemble dressing rooms;
- Fly tower; and
- A green room with a backstage restroom and shower.

**Governance.** The Coralville Arts Commission provides support to the CCPA.<sup>32</sup> Composed of Coralville residents and theatre professionals local to Johnson County, the Arts Commission:

- Advises and recommends productions, rental opportunities and arts programming at the CCPA;
- Educates the public about the value of the arts; and
- Reviews programming, facility use, budgeting and arts policy.<sup>33</sup>

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<sup>31</sup> Phone call with staff on August 13, 2025. Note that part-time staffing is at a case-by-case bases for City events and therefore challenging to estimate.

<sup>32</sup> Arts Commission (2025). Coralville Center for the Performing Arts. Retrieved on July 23, 2025 from <https://www.coralvillearts.org/143/Arts-Commission>

*The Coralville Center for the Performing Arts is dedicated to enriching the community and contributing to the vitality by offering an accessible, affordable venue for a variety of performances, presentations, public and private events.<sup>34</sup>*

*Coralville Center for the Performing Arts mission statement*

F-9. Coralville Center for the Performing Arts theater interior



Source: Keen Independent.

<sup>33</sup> Arts Commission (2025). The City of Coralville Iowa. Retrieved on July 23, 2025 from <https://www.coralville.org/678/Arts-Commission>

<sup>34</sup> History & mission (2025). Coralville Center for the Performing Arts. Retrieved on July 23, 2025 from <https://www.coralvillearts.org/97/History-Mission>



## F. Benchmarking — Coralville, IA

### Coralville Center for the Performing Arts Programming

The City has long-standing contracts with two resident community theatre companies, which produce and teach the majority of the CCPA's shows and classes. The resident companies are:

- **City Circle Theatre Company.** City Circle Theatre Company (City Circle) is “dedicated to producing professional-caliber theatre in the heart of Coralville.” City Circle focuses on producing musicals and plays, offering theatre classes for adults and cultivating a volunteer program.<sup>35</sup>
- **Young Footliters Youth Theatre.** A children's theatre with over 50 years of experience, the Young Footliters Youth Theatre programs a season of children's theatre productions, as well as camps and classes, annually at the CCPA.<sup>36</sup>

**Ticketing.** Full-price tickets for CCPA performances range from about \$20 to \$38. The CCPA offers \$15 student rush tickets and a 15 percent military discount on tickets.<sup>37</sup> Many performances offer discounted tickets for audience members under the age of 18.

**City Circle Theatre Company Flex Passes.** City Circle offers flex passes, which are accompanied by a 15 percent discount when purchasing tickets in blocks of four (4). These flex passes can be purchased online and at the CCPA Box Office.

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<sup>35</sup> City Circle Theatre Company (2025). CCPA. Retrieved on July 23, 2025 from <https://www.coralvillearts.org/191/City-Circle-Theatre-Company>

<sup>36</sup> Young Footliters Youth Theatre (2025). CCPA. Retrieved on July 23, 2025 from <https://www.coralvillearts.org/164/Young-Footliters-Youth-Theatre>

<sup>37</sup> Ticketing (2025). CCPA. Retrieved on July 28, 2025 from <https://www.coralvillearts.org/353/Ticketing>

F-10. City Circle Theatre Company banner



Source: City Circle Theatre Company.

F-11. Young Footliters Youth Theatre cast poses on stage



Source: Coralville Center for the Performing Arts.

## F. Benchmarking — Coralville, IA

### Rentals

The CCPA offers five-hour and full day rental opportunities, which include discounted rates for nonprofit organizations and special packages for receptions and graduations.<sup>38</sup> Advertised as “ideally suited for professional touring musicians,” the CCPA specifies that “the City of Coralville neither approves or disapproves content, topics, subject matter or points of view” of rentals.<sup>39</sup>

### Funding

Within the City’s budget, the CCPA appears as a subsection of the Recreation Department budget. The adopted 2025 City General Fund budget estimates a \$1.4 million overall budget for the Center, which comprises about a third of the Recreation Department budget.<sup>40</sup>

**Fundraising.** The CCPA encourages individuals and businesses to:

- Advertise as opening night sponsors and in the seasonal playbill;
- Join Center Stage Society membership, with tiers ranging from \$50 to \$1,000 annually; and
- Sponsor a seat (annual sponsorships are \$500 for a balcony-level seat or \$750 for a seat on the main floor).<sup>41</sup>

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<sup>38</sup> Rental Rates (2024). Coralville Center for the Performing Arts. Retrieved on July 28, 2025 from <https://www.coralvillearts.org/DocumentCenter/View/1876/CCPA-FY24-Rental-Rates?bidId=>

<sup>39</sup> Ibid.

F-12. Coralville Center for the Performing Arts exterior



Source: City of Coralville.

<sup>40</sup> General Fund (2025). City of Coralville. Retrieved on July 28, 2025 from [https://www.coralville.org/DocumentCenter/View/12010/FY25-Budget\\_General-Fund\\_04232024?bidId=](https://www.coralville.org/DocumentCenter/View/12010/FY25-Budget_General-Fund_04232024?bidId=)

<sup>41</sup> Support (2025). CCPA. Retrieved on July 28, 2025 from <https://www.coralvillearts.org/31/Support>



## F. Benchmarking — Lakewood, CO

The third benchmark community is Lakewood, Colorado.

### Community Profile

Located in Jefferson County, Lakewood is a suburb of Denver and part of the Denver-Aurora-Lakewood, CO Metropolitan Statistical Area.

Lakewood's community profile is:

- **Population:** 155,984;
- **Land area:** 44.6 square miles; and
- **Median household income:** \$83,987.<sup>42</sup>

Part of the Front Range Urban Corridor, the City of Lakewood was incorporated in 1969 and gained a municipal charter in 1984.<sup>43</sup> Since incorporation, the City of Lakewood has grown through the annexation of Denver West in 1994 and Denver Federal Center in 2027.<sup>44</sup>

### Arts and Culture in Lakewood

Lakewood's arts and culture amenities are concentrated in or near Belmar, a mixed-use neighborhood and shopping district, and the 40 West Arts District, a certified Colorado Creative District, which features public art, ample art galleries and community spaces and Casa Bonita, a registered historic landmark and roadside attraction.<sup>45</sup>

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<sup>42</sup> Lakewood, CO (2023). United States Census Bureau. Retrieved on July 29, 2025 from [https://data.census.gov/profile/Lakewood\\_city,\\_Colorado?g=160XX00US0843000](https://data.census.gov/profile/Lakewood_city,_Colorado?g=160XX00US0843000)

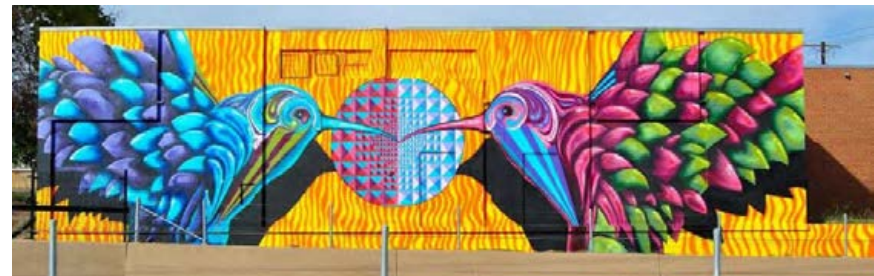
<sup>43</sup> City of Lakewood Comprehensive Plan (2025). City of Lakewood, 2-3. Retrieved on July 29, 2025 from [https://www.lakewood.org/files/assets/public/v/1/planning/comprehensive-planning/pdfs/community-plans/comp-plan/lakewood-2025\\_moving-forward-together\\_4\\_final\\_background.pdf](https://www.lakewood.org/files/assets/public/v/1/planning/comprehensive-planning/pdfs/community-plans/comp-plan/lakewood-2025_moving-forward-together_4_final_background.pdf)

F-13. Belmar Shopping District in Lakewood, Colorado



Source: Continuum Partners.

F-14. Bobby MaGee Lopez's *Omning Birds* mural in the 40 West Arts District



Source: 40 West Arts.

<sup>44</sup> Ibid.

<sup>45</sup> Belmar and Lakewood (2025) Visit Denver. Retrieved on July 29, 2025 from <https://www.denver.org/neighborhoods/belmar-lakewood/> and About 40 West Arts (2025). 40 West Arts. Retrieved on July 29, 2025 from <https://40westarts.org/press-kit>

## F. Benchmarking — Lakewood, CO

**Municipal arts and culture assets.** Part of the City’s Department of Community Resources, the Heritage, Culture and the Arts Division employs 59 staff members and oversees the following:<sup>46</sup>

- **Lakewood Cultural Center**, a performing arts center which will be discussed on the following page;
- **Heritage Lakewood**, which is described as a “20th Century museum with over 10 historic structures, a festival area and an outdoor amphitheater with a capacity of 375;”<sup>47</sup>
- **Washington Heights Arts Center**, which offers a variety of adult and youth visual arts classes;
- **Five galleries**, across the Heritage Lakewood, the Lakewood Cultural Center and the Lakewood Civic Center;<sup>48</sup> and
- **Events**, including the annual Inspire Arts Lakewood (which takes place in May), a Trail Running Series (September), Cider Days (October) and an Arts and Pottery Sale (December).<sup>49</sup>

**Lakewood Arts Commission.** The scope of the City’s Arts Commission is focused on public art and promoting the “visual, performing and literary arts.”<sup>50</sup>

*The mission of Lakewood’s Heritage, Culture and the Arts Division is to build a sense of community and to serve the diverse citizens of Lakewood, Jefferson County and neighboring communities through education, outreach and programs that support our heritage, culture and the arts.*

*City of Lakewood Heritage, Culture and Arts Division’s mission statement*

F-15. Participants in the City of Lakewood’s Cider Days festival



Source: Mile High on the Cheap.

<sup>46</sup> Zoom call with City staff on June 11, 2025. And 2025 Adopted City of Lakewood budget (2025), 73. Retrieved on August 18, 2025 from <https://www.lakewood.org/files/assets/public/v/1/finance/pdfs/adopted-2024-2025-budget-book-8232025-website-1.pdf>

<sup>47</sup> Heritage Lakewood (2025). City of Lakewood. Retrieved on July 29, 2025 from: <https://www.weddingsatlakewood.com/Venues/Heritage-Lakewood>

<sup>48</sup> Exhibitions at Lakewood Cultural and Civic Centers (2025). City of Lakewood. Retrieved on July 29, 2025 from

<https://www.lakewood.org/Government/Departments/Community-Resources/Arts-and-Culture/Exhibitions-and-Public-Art/Exhibitions-at-LCC>

<sup>49</sup> Arts and culture events (2025). City of Lakewood. Retrieved on July 29, 2025 from <https://www.lakewood.org/Government/Departments/Community-Resources/Arts-and-Culture/Arts-and-Culture-Events>

<sup>50</sup> Role of the Arts Commission (2006). City of Lakewood Municipal Code. Retrieved on July 29, 2025 from <https://lakewood.municipal.codes/LMC/2.66.050>

## F. Benchmarking — Lakewood, CO

Similarly to the Town of Parker, the City of Lakewood (City) owns and operates a performing arts center.

### Lakewood Cultural Center

Described as a “regional theatre and arts venue,” the Lakewood Cultural Center (LCC) opened in 2000.<sup>51</sup>

**Facility overview.** The LCC is a 38,000 square foot facility with the following notable features:

- Main stage with 320 seats (242 in orchestra section with 8 ADA-accessible seats; 78 balcony seats);
- Two dressing rooms;
- Three art galleries; and
- Community room (event space).

The Front of House and several sections of the auditorium were renovated in 2014, with updates to the stage and backstage area completed in 2017.<sup>52</sup>

**Staffing.** As of July 2025, the LCC has five dedicated full-time staff members. The positions are:

- Cultural Center Administrator;
- Technical Director;
- Assistant Technical Director;
- Facility Coordinator; and
- Box Office Manager.<sup>53</sup>

F-16. Lakewood Cultural Center interior



Source: City of Lakewood.

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<sup>51</sup> Lakewood Cultural Center Technical Specifications (July 2025). City of Lakewood. Retrieved on July 29, 2025 from <https://www.lakewood.org/Government/Departments/Community-Resources/Arts-and-Culture/Lakewood-Cultural-Center/LCC-Rental-Information>

<sup>52</sup> Ibid.

<sup>53</sup> Ibid.



## F. Benchmarking — Lakewood, CO

### Lakewood Cultural Center Programming

LCC presents about 200 shows per year.<sup>54</sup> Programming in the 2025-2026 season include the Elis Presley and Johnny Cash tribute show *One Night in Memphis*, classical pianist Dmitry Shishkin, multiple holiday specials, the musical *A Chorus Line* and *San Jose Taiko*, which merges traditional Japanese drumming with global rhythms.<sup>55</sup>

**Ticketing.** LCC offers ticket bundles starting at \$121 for four shows. Ticket bundles for six or more shows start at \$177.<sup>56</sup>

**Education.** LCC’s education programming includes:

- Youth and dance;
- Arts classes, including pet portraits and stop motion animation;
- Outreach programs that feature custom-designed workshops offered to schools and community groups; and
- Camps for kids and teens.<sup>57</sup>

**Rentals.** Website information regarding renting the LCC is limited, though details in the recent July 2025 update to the technical specifications suggest that renting the main stage might become a future focus.

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<sup>54</sup> Lakewood Cultural Center Presents Season (2025). Lakewood, Colorado. Retrieved on August 4, 2025 from <https://www.lakewood.org/Government/Departments/Community-Resources/Arts-and-Culture/Lakewood-Cultural-Center/Lakewood-Cultural-Center-Presents-Season>

<sup>55</sup> LCC Presents (2025). Accessed on August 4, 2025 from <https://lakewood.showare.com/?category=40>

F-17. High School student group gathers outside of the LCC



Source: City of Lakewood.

F-18. Example of a movement-focused class in the LCC’s outreach program



Source: City of Lakewood.

<sup>56</sup> Ibid.

<sup>57</sup> Lakewood Cultural Center (2025). Retrieved on August 4, 2025 from <https://www.lakewood.org/Government/Departments/Community-Resources/Arts-and-Culture/Lakewood-Cultural-Center>

## F. Benchmarking — Lakewood, CO

### Funding

Within the City's annual budget, expenses and revenue for Heritage, Culture and Arts are grouped within the Special Revenue Funds subsection of the Governmental Funds.<sup>58</sup> The adopted overall 2025 budget for Heritage, Culture & Arts is just under \$4 million, with anticipated expenditures of \$3.9 million and anticipated revenue of \$2.7 million.<sup>59</sup> In addition to the Special Revenue Funds as a source of funding, Heritage, Culture and Arts received \$1.1 million as a transfer from the General Fund.<sup>60</sup>

**Staffing cost.** In 2025, full-time personnel cost made up 44% of the City's total budget.<sup>61</sup> The City projects a 4% salary increase for 2025 through 2029.<sup>62</sup>

**Grants.** In 2025, the City received a \$10,000 federal grant through the State's Colorado Creative Industries (CCI) program.<sup>63</sup> Note that CCI has a strategic plan, titled *Arts for All 2030*, for the years 2025 to 2030 that outlines values, commitments and criteria for granting programs.<sup>64</sup>

**Donations.** Individuals and corporations can support the LCC by making direct donations to the Lakewood Cultural Center General Fund or through the "name a seat" initiative, which offers a semi-permanent naming opportunity.<sup>65</sup>

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<sup>58</sup> City of Lakewood 2025 Annual Budget (2025). Retrieved on August 18, 2025 from <https://www.lakewood.org/files/assets/public/v/1/finance/pdfs/adopted-2024-2025-budget-book-8232025-website-1.pdf>

<sup>59</sup> Ibid., 68.

<sup>60</sup> Ibid., 106.

<sup>61</sup> Ibid., 72.

F-19. Cover of the City of Lakewood 2025 Annual Budget



Source: City of Lakewood.

<sup>62</sup> Ibid., 131.

<sup>63</sup> Ibid., 63.

<sup>64</sup> Arts for All 2030: Colorado Creative Industries Strategic Plan 2025 – 2030 (2025). Retrieved on August 18, 2025 from <https://oedit.colorado.gov/about/oedit-divisions/colorado-creative-industries/arts-for-all-2030-colorado-creative-industries>

<sup>65</sup> Donate Now! (2025), Lakewood Cultural Center. Retrieved on August 4, 2025 from <https://lakewood.showare.com/Donate.asp?gifrompage=1&gitopage=1>



## F. Benchmarking — Tempe, AZ

The final benchmark community for Parker is Tempe, Arizona.

### Community Profile

Part of Maricopa County, Tempe is in the East Valley section of the Phoenix metropolitan area. Tempe’s community profile is:

- **Population:** 180,587;
- **Land area:** 39.9 square miles; and
- **Median household income:** \$78,044.<sup>66</sup>

Tempe is one of Arizona’s most densely populated cities and serves as a crossroads for the area’s communities, which include Phoenix, Guadalupe, Scottsdale, Chandler, Mesa and the Salt River Pima-Maricopa Indian Community. Arizona State University’s (ASU) main campus is in Tempe. In 2023, Bloomberg Philanthropies recognized Tempe as one of five cities with What Works Cities status, a national standard in data-driven city governance.<sup>67</sup>

### Arts and Culture in Tempe

The City’s Arts and Culture Division (Division), which focuses on “arts, culture and history,” is “dedicated to enriching the lives of the local and extended community by providing life-long engagement through accessible cultural, social and educational experiences.”<sup>68</sup>

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<sup>66</sup> Tempe, AZ (2020; 2024). United States Census Bureau. Retrieved on September 16, 2025 from [https://data.census.gov/profile/Tempe\\_city\\_Arizona?g=160XX00US0473000](https://data.census.gov/profile/Tempe_city_Arizona?g=160XX00US0473000)

<sup>67</sup> Tempe, Arizona, USA (2023). Bloomberg Philanthropies. Retrieved on September 17, 2025 from <https://whatworkscities.bloomberg.org/cities/tempe-arizona-usa/>

F-20. Tempe History Museum



Source: City of Tempe.

F-21. *Our Tempe* mural by artist Kyllan Maney in Downtown Tempe



Source: City of Tempe.

<sup>68</sup> Tempe Arts & Culture (2025). City of Tempe. Retrieved on September 16, 2025 from <https://www.tempe.gov/government/community-services/arts-culture-history>

## F. Benchmarking — Tempe, AZ

**City arts and culture assets.** The Division oversees the following:

- **Tempe Center for the Arts**, which is discussed as a case study later in this appendix.
- **Tempe History Museum**, an initiative that includes a center with exhibition spaces and a rentable community room, historic houses and robust online programming.
- **Edna Vihel Arts Center**, the home of the City’s arts education program, which offers over 355 classes per year and is part of the Tempe Community Complex.
- **Tempe Community Arts**, which oversees \$200,000 in annual arts grants to local creatives and organizations. In 2025, the City awarded 37 arts grants for a total of \$250,000.<sup>69</sup>
- **Tempe Public Art**, the City’s public art program, which “aspires to cultivate a unique community identity that advances Tempe as a vibrant and progressive destination.”<sup>70</sup> Tempe Public Art is funded by the Municipal Arts Fund, which comes from one percent of the City’s total annual budget for capital improvement.<sup>71</sup>

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<sup>69</sup> City of Tempe Press Release September 3, 2025 (2025). Public. Retrieved on September 17, 2025.

<sup>70</sup> Tempe Public Art Map (2025). Retrieved on September 16, 2025 from <https://experience.arcgis.com/experience/878970f6a27d49c6872eea73b1bd65b9/page/Page-2>

<sup>71</sup> Ibid.

**Governance.** The City has two governing bodies dedicated to arts and culture.

**Tempe Arts & Culture Commission.** Comprised of 11 members, the Commission advises City Council and City staff on the development of “arts and culture programs, projects, policies and initiatives.”<sup>72</sup>

**African American Advisory Committee.** Active since 2008, the African American Advisory Committee is dedicated to advising Tempe History Museum staff on exhibition development, education programming and the annual Black History Month and Juneteenth events.<sup>73</sup>

F-22. Tempe Center for the Arts from the Salt River



Source: Wikipedia.

<sup>72</sup> Tempe Arts and Culture Commission (2025). City of Tempe. Retrieved on September 17, 2025 from <https://www.tempe.gov/government/city-clerk-s-office/boards-and-commissions/active-boards-commissions-committees-and-other-public-bodies/arts-and-culture-commission>

<sup>73</sup> About the AAAC (2023). City of Tempe. Retrieved on September 16, 2025 from <https://www.tempe.gov/government/community-services/tempe-history-museum/african-american-advisory-committee-aaac#ad-image-0>

## F. Benchmarking — Tempe, AZ

**Community-led arts and culture initiatives.** In addition to City arts and culture efforts, Tempe has the following dynamic community-led offerings.

**Tempe Festival of the Arts.** Organized by the 501(c)3 organization Downtown Tempe Foundation, the Tempe Festival of the Arts occurs each spring and fall. Festival organizers curate 350 artist booths out of more than 500 applications in 17 different visual arts categories, ranging from jewelry, photography, ceramics and others.

The Tempe Festival of the Arts is consistently ranked among the Top 100 Classic and Contemporary Craft Shows in the nation by *Sunshine* magazine and has received a Pinnacle Award from the International Festival and Events Association.<sup>74</sup>

**Other related events.** In addition to the Tempe Festival of the Arts, the Downtown Tempe Foundation also organizes annual holiday parades, Pride Party, Juneteenth Celebration and others.<sup>75</sup>

**Innings Festival.** Produced by C3 Presents, which also organizes Lollapalooza and Gov Ball, the Innings Festival is an annual music festival that takes place over two consecutive weekends in February to coincide with Arizona's Major League Baseball spring training.<sup>76</sup> Started in 2018, the Innings Festival has expanded its music offerings from a focus on rock and alternative artists to also include country and folk acts during its second weekend, which is called the Extra Innings Festival.<sup>77</sup>

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<sup>74</sup> About the Festival (2025). Tempe Festival of the Arts. Retrieved on September 16, 2025 from <https://tempefestivalofthearts.com/info>

<sup>75</sup> About us. (2025). Downtown Tempe Foundation. Retrieved on September 16, 2025 from <https://www.downtowntempe.com/about/downtown-tempe-foundation>

F-23. Tempe Festival of the Arts



Source: Downtown Tempe Foundation.

F-24. The Killers headline Innings Festival in 2025



Source: Wikipedia.

<sup>76</sup> Innings Festival (2025). Retrieved on September 16, 2025 from <https://www.inningsfestival.com/>

<sup>77</sup> Ibid.



## F. Benchmarking — Tempe, AZ

The municipally owned and operated Tempe Center for the Arts can serve as a benchmark performing arts center for the PACE Center.

### Tempe Center of the Arts

Open since 2007, the Tempe Center for the Arts (TCA) overlooks Tempe Town Lake and is adjacent to Tempe Beach Park, a 17-acre art park. The TCA is a four-minute drive from Downtown Tempe and an eight-minute drive from Arizona State University's Tempe campus.

**Background.** Planning for the TCA began with a residents' initiative in 1998 to create an arts center. In 2000, Tempe residents approved Proposition 400, which allocated \$63 million for the development, construction and operation of the TCA and \$2.7 million for the adjacent park through a one-tenth percent sales tax.<sup>78</sup> This sales tax expired in December 2020 but a designated Arts and Culture Tax, which was approved by the public in 2018, went into effect on January 1, 2021 for the same amount (0.1% of the 1.8% City Sales Tax). The tax funds the "City's arts and culture facilities, programs and activities," which include the TCA.<sup>79</sup>

**Scope.** The TCA began as a "community center with a focus on rentals" but changed to "the residential company model" in 2022.<sup>80</sup>

**Staffing.** The TCA has 25 full-time staff.<sup>81</sup>

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<sup>78</sup> Mariana Dale (2018). Future of Tempe Arts Sales Tax Up to Voters. KJZZ Phoenix. Retrieved on September 17, 2025 from <https://www.kjzz.org/2018-07-17/content-671761-future-tempe-arts-sales-tax-voters>

<sup>79</sup> City of Tempe Fiscal Year 2025/2026 Annual Budget (2025). City of Tempe. 5-13. Retrieved on September 17, 2025 from <https://www.tempe.gov/home/showpublisheddocument/114633>

**Facility overview.** The TCA's 88,000 square feet encompasses the following spaces:

- Theater: 600-seat proscenium theater;
- Studio: 220-seat proscenium-style studio;
- The Lakeside: 3,200 square foot mixed-use space; and
- Gallery areas: 3,500 square feet of exhibition space.<sup>82</sup>

F-25. Tempe Center for the Arts theater interior



Source: City of Tempe.

<sup>80</sup> Phone call between Keen Independent and Division staff on September 18, 2025.

<sup>81</sup> Phone call between Keen Independent and Division staff on September 17, 2025.

<sup>82</sup> Presentation spaces (2025). Tempe Center for the Arts. Retrieved on September 17, 2025 from <https://www.tempecenterforthearts.com/about/facility-rental/presentation-spaces>

## F. Benchmarking — Tempe, AZ

### Tempe Center for the Arts Programming

In 2016, the scope of the TCA expanded from a rental facility to presenting a performing arts programming season.<sup>83</sup> In 2022, the City entered into a Memorandum of Understanding (MOU) with the Arizona Theatre Company (ATC) to produce shows at the TCA. According to the City, the TCA hosts or produces over 200 “provocative and inspiring programs” and is “home to [the] Arizona Theatre Company, seven select Resident Companies and a vibrant free art gallery.”<sup>84</sup> The Gallery at the TCA offers a variety of free educational opportunities “year-round for all ages.”<sup>85</sup>

**TCA Presents.** The City’s 2025-2026 performing arts season features *Citizen James: The Man Without a County*, a one-person play based on James Baldwin’s life, several dance offerings and stand-up comedians. Most of the remaining programming, which includes magic, circus and acrobatics, falls in the genre of variety.<sup>86</sup>

**Arizona Theatre Company.** Active since 1966, the Arizona Theatre Company (ATC) is Arizona’s official state theatre organization, a nonprofit professional regional theatre company that produces performances and provides educational programs for communities in the Phoenix Metro area and in Tucson.<sup>87</sup> Approved in October 2022, the City has a five-year contract with ATC.

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<sup>83</sup> Frequently Asked Questions (2025). Tempe Center for the Arts. Retrieved on September 17, 2025 from <https://www.tempecenterforthearts.com/about/faqs>

<sup>84</sup> Education (2025). Tempe Center for the Arts. Retrieved on September 17, 2025 from <https://www.tempecenterforthearts.com/gallery/education>

<sup>85</sup> Ibid.

<sup>86</sup> TCA Presents 2025-2026 Season (2025). Tempe Center for the Arts. Retrieved on September 17, 2025 from <https://www.tempecenterforthearts.com/events/tca-presents>

**Resident Companies.** The TCA has the following seven Resident Companies signed for the 2024 – 2027 seasons:

- [The Arizona Wind Symphony;](#)
- [CONDER/dance;](#)
- [Cultural Coalition, Inc.;](#)
- [Hayden’s Ferry Chamber Music;](#)
- [Phoenix Children’s Chorus;](#)
- [Stray Cat Independent Theatre;](#) and
- [Tempe Community Chorus.](#)<sup>88</sup>

Resident Companies are selected through a “rigorous public submission and assessment process by the Tempe Arts and Culture Commission and TCA [staff].”<sup>89</sup>

**Ticketing.** Tickets for the 2025-2026 season range from \$34.50 to \$74.75.<sup>90</sup> Some performances offer tickets at one price while others feature two to three price points.



<sup>87</sup> About (2025). Arizona Theatre Company. Retrieved on September 17, 2025 from <https://atc.org/about-atc/>

<sup>88</sup> Resident Companies (2025). Tempe Center for the Arts. Retrieved on September 17, 2025 from <https://www.tempecenterforthearts.com/events/resident-companies>

<sup>89</sup> Ibid.

<sup>90</sup> Purchase Tickets (2025). Tempe Center for the Arts. Retrieved on September 17, 2025 from <https://purchase.tempecenterforthearts.com/ChooseSeats/42201>



## F. Benchmarking — Tempe, AZ

### Funding

Within the City government, the Arts and Culture Division is part of the Community Services Department and therefore the Department's budget. Municipal arts and culture offerings are primarily funded through the City Sales Tax.<sup>91</sup>

**Arts and Culture Division operating budget.** According to the Fiscal Year 2025-2026 Annual Budget, the operating budget for the overall Arts and Culture Division is \$13.4 million.<sup>92</sup>

**Arts and Culture Division revenue.** The total estimated revenue for the Arts and Culture Division in FY25-26 is \$12.7 million. This revenue comes from the following sources:

- **Arts and Culture Tax: (0.1% of the 1.8% City Sales Tax):** \$11.1 million;
- **Facility revenue:** \$1 million, primarily through TCA rentals;
- **Interest income:** \$500,000; and
- **Miscellaneous revenue:** \$1,000.<sup>93</sup>

As mentioned previously, public art is funded separately through the Municipal Arts Fund, which comes from 1 percent of the City's total annual capital improvement budget. The City is planning on spending \$4.1 million on public art in FY25-26. Tempe also has an art in private development program.<sup>94</sup>

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<sup>91</sup> City of Tempe Fiscal Year 2025/2026 Annual Budget (2025). City of Tempe. 5-13. Retrieved on September 17, 2025 from <https://www.tempe.gov/home/showpublisheddocument/114633>

<sup>92</sup> Ibid. 1-4. The City's fiscal year ends on June 30 and begins on July 1 each year.

<sup>93</sup> Ibid. 4.9.

**Overall Arts and Culture Divisions staffing cost.** Full-time personnel costs for the Division are \$6.5 million.<sup>95</sup> Reporting to the Deputy Director, the Division's 57 full-time staff are:

- Administration (4);
- Marketing (5);
- Museum/Historic Houses (10);
- Community Arts (8);
- Public Art (5); and
- Tempe Center for the Arts (25).<sup>96</sup>

F-26. Arizona Theatre Company performs *Meredith Wilson's The Music Man*



Source: Arizona Theatre Company.

<sup>94</sup> The art in private development program roughly equals 48 cents/per square foot towards public art or the option to install public art on the property. Phone call between Keen Independent and City of Tempe staff on September 18, 2025.

<sup>95</sup> Ibid. 4-12.

<sup>96</sup> Email from Deputy Director

## F. Benchmarking — Tempe, AZ

**Tempe Center for the Arts (TCA) operating budget.** The TCA’s operating budget for FY25-26 is \$1.5 million.<sup>97</sup> The personnel cost, which is considered separate than the operating budget, at the TCA for FY25-26 totals about \$3.2 million.<sup>98</sup> Added together, the TCA’s operating budget and personnel cost for FY25-26 is estimated to be \$4.7 million. The TCA’s FY25-26 revenue from the MOU with the Arizona Theatre Company (ATC) is \$12,900. ATC pays monthly rental and utility costs.<sup>99</sup>

**Capital Improvements Budget.** The FY25-26 budget shows about \$10 million in Capital Improvements allocated for arts and culture.<sup>100</sup>

**Development.** Aside from having donation boxes at performances, the City does not have active membership or development efforts. The TCA had a Friends group, but it was disbanded.<sup>101</sup> Now that the TCA’s building costs have been paid off and the City has an established resident company model, it would welcome having a dedicated group that could focus on fundraising and grant writing.<sup>102</sup>

**Rentals.** The Theatre, the Studio and the Lakeside meeting room are available for each available to rent with the following additional add-on hourly spaces:

- Sculpture Garden (380 capacity);
- Parkside Plaza (150 capacity);
- North Patio (150 capacity); and
- Rooftop Terrace (64 capacity).<sup>103</sup>

The City offers discounted rental rates for nonprofits.<sup>104</sup>

F-27. Wedding reception set up at the Lakeside in the TCA



Source: April Maura.

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<sup>97</sup> Phone call between Keen Independent and Division staff on September 17, 2025.

<sup>98</sup> Email with Division leadership on October 2, 2025. Note that the TCA’s Art Park has a separate operating budget, which totals about \$86,000 annually.

<sup>99</sup> Ibid. 4-32 to 4-33. Note that the City paid the final debt obligation for the TCA’s original construction in 2020, which allows for the Performing Arts Fund, which is now called the Arts and Culture Fund, to maintain a balance that is about 60% of TCA’s revenue.<sup>99</sup>

<sup>100</sup> Ibid. 1-5.

<sup>101</sup> Phone call between Keen Independent and City staff on September 18, 2025.

<sup>102</sup> Ibid.

<sup>103</sup> Rental Rates (2025). Tempe Center for the Arts. Retrieved on September 18, 2025 from <https://www.tempecenterforthearts.com/home/showpublisheddocument/114277/638912105724700000>

<sup>104</sup> Ibid.

## APPENDIX G. Pro Forma Budget

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To provide an idea of what Parker Arts financials may look like upon fully realized implementation of the strategic plan recommendations, Keen Independent developed pro forma budget scenarios for seven years following the strategic plan completion (2032).

### Scenarios

Figures G-1 through G-3 present the pro forma budget scenarios starting with a base budget for 2032. The 2032 base budget assumes that the only change from 2024 actual revenue and expenses is a 4 percent inflation adjustment.<sup>1</sup> Additional columns in the pro forma budget show low, middle and high scenarios that reflect full implementation of the major 2024-25 strategic planning recommendations that have financial implications. Low, middle and high scenarios reflect the range of estimated potential budget impact specific to each change.

This appendix organizes the description of key business plan strategies and underlying assumptions in the pro forma models as follows:

- Programming and ticketing results;
- The role of Parker Arts;
- Public art and events;
- Fundraising; and
- Facility upkeep.

**Programming and ticketing results.** Programming and ticketing related strategies reflected in the pro forma models include:

- Improving PACE Center programming bookings (e.g., presented series; less dependence on block booking; investing in staff development; pursuing partner and brand development);
- Moving the winter musical to an underutilized time to open more peak winter dates for desirable national bookings;
- Being more selective on bookings where the forecasted return on investment is low; and
- Optimizing revenue in balance with affordability and percent of capacity sold through dynamic pricing.

**Assumptions.** Programming and ticketing assumptions underlying the pro forma scenarios include:

- Revenue increases range from 53 to 72 percent including:
  - 5 to 15 percent from dynamic pricing;
  - 9 to 11 percent from programming improvements;
  - 10 to 12 additional events; and
  - 2 to 4 additional rentals.

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<sup>1</sup> The Town of Parker transfer to Parker Arts from the General Fund is expected to increase to \$3 million by 2027. Instead of using 2024 actuals, Keen Independent used

the 2027 expectation for the Town subsidy and applied a 4 percent inflation adjustment to estimate the 2032 Town contribution.

## G. Pro Forma Budget

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**The role of Parker Arts.** Role definition changes reflected in the pro forma models include:

- Revamping the production partner model, including placing musical selection and production responsibility outside of Town staff roles;
- Reallocating staff resources toward incubation and development of community arts and culture ecosystem; and
- Allocating budget resources to develop a grant program in support of the community arts ecosystem.

**Assumptions.** Role definition assumptions include:

- Resident/producing partners receive free space and assume responsibility for production including artist expenses, marketing, run crew, third-party ticketing and credit card fees;
- Parker Arts operates concessions, provides central services (e.g., ticketing), oversees partner agreement compliance and provides specialized equipment training;
- Producing partners receive 70 to 90 percent of relevant ticketing revenue; Parker Arts retains the balance;
- Parker Arts staff no longer play a direct role in show production, freeing staff time to be reallocated to priorities that would otherwise require additional FTEs;<sup>2</sup> and
- Parker Arts allocates \$300,000 to \$500,000 annually to develop an arts grant program (new expense shown in Figures G-2 and G-3).

**Public art and events.** Strategies for public art and events reflected in the pro forma models include:

- Activating Discovery Park;
- Developing signature Town events;
- Introducing a percent for art program; and
- Adding an FTE to support Public Arts and Events coordination.

**Assumptions.** Public art and events assumptions include:

- Discovery Park activation includes at least two additional summer series (e.g., film, children’s music) and attracts additional sponsorship revenue;
- Parker Arts runs two to three signature Town events (see new “special events” line shown in Figures G-2 and G-3);
- A new percent for art program applies to eligible new public construction projects (assumed to be 25 to 50 percent of Parker’s ten-year capital improvement plan budget) and generates additional funding for public art; and
- One new FTE (with salary and benefits assumed at an inflation-adjusted departmental average) may be required to develop and implement signature Town events and administer an expanded public art program.



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<sup>2</sup> The study team notes that Parker Arts devotes substantially more staff hours to musical production than directly attributed to musical budgets.

## G. Pro Forma Budget

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**Fundraising.** Fundraising strategies reflected in the pro forma budget models include:

- Diversifying revenue through increased emphasis on sponsorships, grant funding and individual annual and major gift fundraising; and
- Collaborating with a newly established 501(c)3 fundraising entity such as a Friends or Foundation group to develop an annual and major gift fundraising effort.

**Assumptions.** Fundraising assumptions include:

- New sponsorship opportunities generate a minimum of \$10,000 to \$20,000 annually;
- Additional state grant program funding generates a minimum of \$10,000 to \$20,000 annually;
- An affiliated nonprofit fundraising entity generates gross revenue of approximately \$138,000 to \$277,000 by year seven of operation with a staffing model that ranges from volunteer to a half-time FTE and other costs at or below 30 percent of dollars raised (see Figure G-4); and
- Affiliated nonprofit grants Parker Arts its net profit annually and may also raise additional funding for targeted efforts not shown in the pro forma budget (e.g., education outreach and transportation funding, grants to develop new initiatives, capital projects).

**Facility upkeep and maintenance.** Facility upkeep strategies reflected in the pro forma models include:

- Conducting a thorough assessment of facility condition and maintenance needs as a follow up to the initial review included with the strategic planning study;
- Developing a new capital improvement plan for Parker's arts facilities reflecting updated assessments (or updating the existing capital improvement plan if appropriate); and
- Proactively allocating budget for facility upkeep to ensure the quality of the experience over time.

**Assumptions.** Assumptions related to facility maintenance include:

- A facility assessment and updated capital improvement plan in the year following the strategic plan defines specific facility needs, priorities and costs that will guide and refine capital planning for Parker's arts infrastructure (preliminary capital budget values shown in Figure G-4 are likely to change); and
- Parker transfers approximately 1 percent of the value of its arts infrastructure annually into a capital reserve to provide a foundation for the ongoing support of its arts facilities. (See new expense line shown in Figures G-2 and G-3).





## G. Pro Forma Budget

G-1. Parker Arts, pro forma operating revenue scenarios for 2032, reflecting implementation of major strategic plan recommendations

	2032 base	Scenarios		
		Low	Middle	High
<b>Operating revenues</b>				
EARNED REVENUE				
<i>Ticket revenue</i>	\$ 3,487,349	\$ 3,136,504	\$ 3,352,258	\$ 3,572,053
<i>Rental revenue</i>	1,086,509	1,097,154	1,102,477	1,107,800
Education revenue	891,275	891,275	891,275	891,275
Miscellaneous and art gallery sale revenue	695,280	695,280	695,280	695,280
<b>Earned revenue subtotal</b>	<b>\$ 6,160,413</b>	<b>\$ 5,820,214</b>	<b>\$ 6,041,290</b>	<b>\$ 6,266,408</b>
CONTRIBUTED REVENUE				
<i>Individual and corporate contributions</i>	\$ 420,071	\$ 528,120	\$ 568,656	\$ 602,162
<i>Intergovernmental</i>	954,545	959,937	965,329	970,721
<i>Town of Parker</i>	3,120,002	3,120,002	3,213,602	3,338,402
<b>Contributed revenue subtotal</b>	<b>\$ 4,494,618</b>	<b>\$ 4,608,059</b>	<b>\$ 4,747,588</b>	<b>\$ 4,911,286</b>
<b>Gross revenue</b>	<b>\$ 10,655,031</b>	<b>\$ 10,428,273</b>	<b>\$ 10,788,878</b>	<b>\$ 11,177,694</b>

Note: Italicized line items indicate areas of budget impact due to implementation of major strategic plan recommendations.

Source: Keen Independent Research.

## G. Pro Forma Budget

G-2. Parker Arts, pro forma operating expense scenarios for 2032, reflecting implementation of major strategic plan recommendations

	#	2032 base	Scenarios			
			Low	Middle	High	
Operating expenses						
Personnel services		\$ 3,349,815	\$ 3,363,851	\$ 3,364,628	\$ 3,365,406	
Admin/building supplies/services		1,739,484	1,689,609	1,691,449	1,693,799	
Presenting/production		1,700,743	1,113,045	1,117,330	1,127,036	
Merchandise/concessions		119,654	119,654	119,654	119,654	
Rentals		1,006,191	1,006,191	1,006,191	1,006,191	
Education		541,325	541,325	541,325	541,325	
Visual art		112,406	137,406	145,406	162,406	
Marketing/outreach		681,456	681,456	681,456	681,456	
Fundraising		78,482	78,482	78,482	78,482	
Grants		NA	300,000	400,000	500,000	
Special events		NA	136,850	273,700	410,550	
Transfer to capital reserve		NA	1,178,525	1,317,175	1,455,825	
Total operating expenses		\$ 9,329,556	\$ 10,346,393	\$ 10,736,796	\$ 11,142,129	

Note: Italicized line items indicate areas of budget impact due to implementation of major strategic plan recommendations.

Source: Keen Independent Research.

## G. Pro Forma Budget

G-3. Parker Arts, combined operating revenue and expense pro forma scenarios for 2032, reflecting implementation of major strategic plan recommendations

		Scenarios			
2032 base		Low	Middle	High	
<b>Operating revenues</b>					
EARNED REVENUE					
<i>Ticket revenue</i>	\$ 3,487,349	\$ 3,136,504	\$ 3,352,258	\$ 3,572,053	
<i>Rental revenue</i>	1,086,509	1,097,154	1,102,477	1,107,800	
Education revenue	891,275	891,275	891,275	891,275	
Miscellaneous and art gallery sale revenue	695,280	695,280	695,280	695,280	
<b>Earned revenue subtotal</b>	<b>\$ 6,160,413</b>	<b>\$ 5,820,214</b>	<b>\$ 6,041,290</b>	<b>\$ 6,266,408</b>	
CONTRIBUTED REVENUE					
<i>Individual and corporate contributions</i>	\$ 420,071	\$ 528,120	\$ 568,656	\$ 602,162	
<i>Intergovernmental</i>	954,545	959,937	965,329	970,721	
<i>Town of Parker</i>	3,120,002	3,120,002	3,213,602	3,338,402	
<b>Contributed revenue subtotal</b>	<b>\$ 4,494,618</b>	<b>\$ 4,608,059</b>	<b>\$ 4,747,588</b>	<b>\$ 4,911,286</b>	
<b>Gross revenue</b>	<b>\$ 10,655,031</b>	<b>\$ 10,428,273</b>	<b>\$ 10,788,878</b>	<b>\$ 11,177,694</b>	
		Scenarios			
#	2032 base	Low	Middle	High	
<b>Operating expenses</b>					
<i>Personnel services</i>	\$ 3,349,815	\$ 3,363,851	\$ 3,364,628	\$ 3,365,406	
<i>Admin/building supplies/services</i>	1,739,484	1,689,609	1,691,449	1,693,799	
<i>Presenting/production</i>	1,700,743	1,113,045	1,117,330	1,127,036	
Merchandise/concessions	119,654	119,654	119,654	119,654	
Rentals	1,006,191	1,006,191	1,006,191	1,006,191	
Education	541,325	541,325	541,325	541,325	
<i>Visual art</i>	112,406	137,406	145,406	162,406	
Marketing/outreach	681,456	681,456	681,456	681,456	
Fundraising	78,482	78,482	78,482	78,482	
<i>Grants</i>	NA	300,000	400,000	500,000	
<i>Special events</i>	NA	136,850	273,700	410,550	
<i>Transfer to capital reserve</i>	NA	1,178,525	1,317,175	1,455,825	
<b>Total operating expenses</b>	<b>\$ 9,329,556</b>	<b>\$ 10,346,393</b>	<b>\$ 10,736,796</b>	<b>\$ 11,142,129</b>	
<b>Net profit/loss</b>	<b>\$ 1,325,475</b>	<b>\$ 81,880</b>	<b>\$ 52,082</b>	<b>\$ 35,565</b>	

Note: Italicized line items indicate areas of budget impact due to implementation of major strategic plan recommendations.

Source: Keen Independent Research.

## G. Pro Forma Budget

**Related financial models.** Keen Independent developed sample pro forma budgets related to capital improvements as well as a potential affiliated nonprofit fundraising entity.

**Capital improvements.** The study team notes that the current ten-year capital improvement plan for Parker Arts, which assumes that average annual capital spending between 2026 and 2032 will be approximately \$431,000, is substantially below actual capital spending in recent years. The study team's review suggests that forecasted reductions in capital spending do not reflect actual recent spending, which has averaged \$727,827 per year from 2019 to 2024.

The study team used the recent average of actual capital spending as the inflation-adjusted value for the 2032 base budget in Figure G-4. Low, middle and high scenarios contemplate speculative annual capital improvement spending reflecting the scale and age of Parker's arts infrastructure.

**Suggested action.** As part of the strategic planning process, Theatre Projects provided a high-level review of facility strengths, weaknesses, opportunities and threats (See Appendix H). As noted in the discussion of facility upkeep above, the study team recommends that Parker undertake a thorough facility assessment and updated capital improvement planning process specific to its arts infrastructure, which should be used to inform budget estimates. Capital improvement costs contemplated here assume ongoing maintenance and upkeep to the Town's arts venues (the PACE Center, The Schoolhouse, the amphitheater in Discovery Park and Ruth Memorial Chapel). Study findings did not suggest the need for a capital project to expand the PACE Center beyond its existing seating capacity.

**Affiliated 501(c)3 fundraising entity.** Figure G-4 also illustrates a range of potential operating budget models for an affiliated nonprofit with the mission of developing annual and major gift fundraising on behalf of Parker Arts. In the low model, a volunteer-led organization's only expenses are the direct costs of fundraising (illustrated here at 30% of gross revenue). The middle and high models add part-time staff at different levels and generate additional gross and net revenue, which transfers to the Parker Arts budget annually as contributed revenue as illustrated in the Parker Arts pro forma (see Figures G-1 and G-3).



## G. Pro Forma Budget

Figure G-4 presents the study team’s sample pro forma budgets related to capital improvements and a nonprofit fundraising entity.

G-4. Related pro forma budgets

Related pro forma budgets	2032 base	Low	Middle	High
Capital improvements	\$ 1,009,133	\$ 1,178,525	\$ 1,317,175	\$ 1,455,825
Affiliated 501(c)3 fundraising entity				
Operating revenue		\$ 138,650	\$ 207,975	\$ 277,300
Operating expense		41,000	73,255	116,006
Net profit/loss		\$ 97,650	\$ 134,721	\$ 161,294

Source: Keen Independent Research.



## APPENDIX H. Implementation

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Keen Independent has provided Parker Arts with a draft action plan that details potential tactics for each objective within the Cultural Strategic Plan. The draft action plan provides a starting point for Parker Arts leadership and staff as they refine tactical level implementation following Council adoption of the Cultural Strategic Plan in early 2026.

The action plan draft is in a spreadsheet-based tool to support ongoing use for coordinating, tracking and updating efforts which will evolve over the ten-year period the plan covers. The tool can also be used to report on implementation progress.

This appendix provides high level recommendations for Parker Arts on strategic plan implementation as well as specific suggestions on working with the spreadsheet-based tool as a roadmap for navigating toward plan goals.

### Oversight, Monitoring and Evaluation

Implementation of the Cultural Strategic Plan will not happen overnight. Work has already begun on some priorities and objectives, but progress towards strategic priorities will require consistent focus over time. These efforts will benefit from systematic approaches that are part of its regular activities such as standing meeting agendas, performance management and communication updates.

Recommended practices for getting started with and maintaining the implementation plan are summarized on the right. Discussion of recommended practices for implementation overall begins on the next page.

**Getting started with the implementation plan.** To make the plan relevant and foster shared ownership and accountability among team members, Keen Independent recommends that Parker Arts:

- Schedule several focused working sessions with relevant team members in Q1 of 2026 to review and refine identified tactics, lead assignments, collaborators, resource dependencies, start-by and end-by dates, priority and short-term, mid-term and long-term metrics.
- Plan for this work to require uninterrupted time in small groups, completed over multiple sessions.
- Encourage team members to set measurable indicators of progress for each tactic (as shown in the draft action plan), even if these are preliminary and initial “best guesses.” Indicators should answer the question, “How will we know if we are making progress or have completed this item?”
- Ensure every tactic has a single, clearly identified “lead” who will be responsible for supporting and monitoring its progress.

## H. Implementation — Rollout

### Recommended Implementation Practices

Keen Independent recommends the following steps to ensure that Parker Arts prioritizes Cultural Strategic Plan implementation and maintains plan relevance over the coming decade.

- **Assign and define champions.** Assign lead responsibility for each tactic to an individual. Outline the expectation for each champion to “take point” on monitoring and reporting progress, convening and organizing actions, and identifying and resolving or elevating roadblocks.
- **Integrate strategic plan reviews into existing meetings.** Embed strategic plan agenda items, progress reviews and reporting in regular meeting agendas including Parker Arts leadership, all-staff and one-on-one check-ins with staff.
- **Communicate progress.** Build momentum by acting on and sharing “quick wins.” Establish and implement a cadence of progress reports to internal and external stakeholders. See the sample dashboard later in this appendix (Figure H-1) for a format example.
- **Establish and refine data collection and metrics tracking.** Adopt preliminary metrics like those used by other community arts agencies. See “example metrics” provided in the draft action plan for ideas.

**Maintaining the implementation plan over time.** Action planning for a ten-year period requires “best guesses.” In any such multi-year plan, changes arising from new information and circumstances should be expected.

To keep the plan relevant over time, Parker Arts should:

- Use the implementation tool regularly to note progress, status and comments;
  - Treat the plan as a living, working document, expecting tactics, timelines and metrics may shift as circumstances evolve and baseline data are established; and
  - When tactics, timeline, assigned lead, metrics or other details require substantial alterations, edit the team’s working version accordingly.
- **Conduct periodic comprehensive reviews.** Conduct a full review to update objectives, tactics and timelines as necessary. For a ten-year plan, the study team suggests scheduling this work approximately every two years.
  - **Plan the next plan.** Begin strategic planning for FY 2036–2046 by 2035.

## H. Implementation — Resources

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Addressing resource dependencies is crucial to ensuring that Parker Arts can make progress towards its priorities.

### Resource Dependencies and Opportunities

The draft action plan prepared by Keen Independent identifies tactics that are dependent on additional or reallocated resources including staffing and/or budget. Parker Arts should include consideration of resource dependencies throughout the ten-year plan period.

Keen Independent recommends the following steps:

- **Evaluate resource reallocation.** Parker Arts strives to operate efficiently. Prudent leadership requires assessing opportunities to reallocate resources such as staff and budget from their current focus to new objectives and tactics. Acting on or ruling out possible resource reallocation initially and on an ongoing basis (e.g., as vacancies and hiring opportunities occur over time) will strengthen Parker Arts' case for any additional support that may be needed.
- **Analyze resource gaps.** To solve gaps between what the community aspires for Parker Arts to accomplish and what its current resources allow, leadership will need to define what resources are required (e.g., staff, operating budget, capital dollars.) Preliminary analysis of potential operating budget reallocation and requirements in Appendix G (Pro Forma Budget) provides a starting point. Recommendations include the potential addition of a new FTE for signature Town events and an expanded public art program.
- **Identify funding-contingent activities that are candidates for grants, sponsorships or private fundraising.** For example, expanding subsidized shows for schools or bus funding might depend on securing underwriting.
- **Pursue opportunities to increase revenue.** With resource gaps and action plans quantified, Parker Arts will be able to consider and pursue funding opportunities. These may include the sources described below:
  - **Town of Parker.** Using the Town's budgeting process, Parker Arts may wish to develop a robust proposal for funding reflective of implementation of the community's desires as expressed in the Cultural Strategic Plan. At the same time, Parker Arts staff would continue to explore opportunities for creating new revenue streams for current and new initiatives;
  - **Earned revenue.** The majority of Parker Arts annual operating budget (53% in FY24) comes from earned revenue. This is relatively high for a public arts entity, but Parker Arts may find, and should pursue, opportunities to maximize earned revenue where possible. (Appendix G discusses possible options); and
  - **Fundraising.** Parker Arts will need to continue to rely on the Town of Parker's allocations as its primary source of contributed revenue, but fundraising has been underemphasized and may present opportunities to increase impact over time.
- **Adjust tactics and/or timelines if resource dependencies are unresolved.** Some objectives and tactics listed in Parker's plan depend on new budget, staffing or reallocation from activities that Parker Arts may deprioritize over time. Adding work may be unrealistic if new resources are not secured or existing resources are not freed up for reallocation. If necessary, Parker Arts can reassess priorities to keep focus on the most impactful activities and/or adjust timelines.

## H. Implementation — Tracking and reporting

The Parker Arts action plan can be configured to support reporting for accountability and transparency.

### Sample Dashboard

Figure H-1 provides a sample dashboard reporting tool based on the format used for Parker Arts’ draft action.

Columns on the right allow tracking and reporting on progress to date by stage and status, which can be configured as drop-down options. Columns also show spaces to report actual metrics achieved and other notes.

Drop-down options for the stage of progress might include:

- NA/Not yet expected;
- Not started;
- In progress; and
- Completed.

Drop-down menu options for the status of progress might include:

- NA/Not yet expected;
- Progressing;
- Delayed;
- Stuck/blocked; and
- Completed.

In Figure H-1, fields are populated with mock-up data for illustration purposes only.

H-1. Sample adaptation of action plan as a dashboard reporting tool

Priorities, Objectives and Tactics	Lead	Start by M-Yr	Due by M-Yr	Example short-term (1-2 year) success indicators	Progress to date Stage	Status	Actual metrics/progress Notes
2. Cultivate the creative community							
2-3. Support creative entrepreneurship in Parker							
a. Identify and address barriers for attracting and keeping artists and creative businesses in Parker	Cultural Director	Jan-27	Dec-27	Parker Arts has identified barriers to attracting and keeping artists and creative businesses in Parker	Completed	Completed	Research completed. Working with key departments on policy options related to affordable housing and studio spaces.
b. Highlight local creative entrepreneurship	Cultural Director	Jan-28	Dec-36	Parker Arts has at least one major initiative to support local creative entrepreneurship	In progress	Progressing	Parker Arts pilot tested a registry to pair creatives with local businesses that want to showcase the arts. Revisions underway for launch in Q2.
c. Offer business development resources	Cultural Director	Jan-28	Dec-36	Parker Arts understands what resources creatives need in Parker	Not started	NA/Not yet expected	Survey included in budget request for next FY.

Source: Keen Independent Research.



SECTION 5  
**Annex**







## Theatre Projects' Facility Findings — SWOT Analysis

ARCHITECTURAL AND TECHNICAL  
**STRENGTHS**

ARCHITECTURAL AND TECHNICAL  
**WEAKNESSES**

ARCHITECTURAL AND TECHNICAL  
**OPPORTUNITIES**

ARCHITECTURAL AND TECHNICAL  
**THREATS**

# ARCHITECTURAL AND TECHNICAL STRENGTHS

- Welcoming PACE Center lobby design
- Proscenium Theatre LED lighting
- PACE Center flexible rental spaces
- Updated AV theatre equipment at The Schoolhouse Black Box
- Discovery Park electrical
- Ruth Memorial Chapel acoustics

# Facilities Strengths — Examples

## PACE Center physical condition strengths

- Theater is equipped with sufficient motorized pit lift system
- All performance lighting has been updated to LED
- Dimming system has been converted to provide flexibility for theatrical lighting use
- Recent audio system upgrade provides necessary equipment to meet touring technical riders

## The Schoolhouse physical condition strengths

- New projector and projector screen in the Black Box
- Lobby has a welcoming design with open ticket counter, gallery and community accessible space



## ARCHITECTURAL AND TECHNICAL WEAKNESSES

- PACE Center lobby limits patron flow
- Acoustics throughout The Schoolhouse
- Lack of wet room and limited power impacts programming at The Schoolhouse
- Discovery Park limited storage and outdated audio and lighting system
- Ruth Memorial Chapel lacks IT/Wifi
- Security concerns throughout facilities



# Facilities Weaknesses — Examples

## Security concerns across all facilities

- Multiple unsecure points of entry in the PACE Center
- Lack of communication between Ruth Memorial Chapel and other Parker Arts buildings

## PACE Center lobby limits patron flow

- Queuing for concessions and time of service
- Lack of restrooms on house right
- Lobby egress on house right passes through back of house (BOH) sound and light lock

## Other examples of facility weaknesses

- Acoustics
- Americans with Disabilities Act compliance/Access



## ARCHITECTURAL AND TECHNICAL OPPORTUNITIES

- More efficient pre-order options and POS systems at the PACE Center
- Acoustical study and general building study for The Schoolhouse
- LED lighting fixture upgrade at Discovery Park may reduce costs
- Parking lot near Discovery Park as potential off-site storage

# Facilities Opportunities — Examples

## Discovery Park

- Nearby parking lot as potential off-site storage
- Audio company switch investigation
- Upgrading to permanent lighting system (including LED lighting fixtures and waterproof fixtures) may reduce costs by lowering electricity bill and requiring less maintenance
- AV equipment upgrades could help to mitigate noise to neighborhood

## PACE Center

- Future renovation study for FOH to increase guest dwell time and spending
- Future study of BOH layout and space use to improve efficiency for users
- Seating study for improved access, sightlines and seat count



## ARCHITECTURAL AND TECHNICAL THREATS

- New seating layout at the PACE Center may result in reduced seat count
- Specialized equipment upgrades to The Schoolhouse may encounter code compliance issues
- Utility power may be limited
- Cost of renovations
- Potential closure of facilities during renovation and/or upgrades

# Facilities Threats — Examples

Possibility of shutting down facilities due to

- Building renovations
- Exposed temporary cabling causing a code compliance issue
- Specialized building equipment requiring code clearances







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