

appendix e: comparable projects

APPENDIX D: Comparable Projects

Sammons Center, Dallas, TX



The Sammons Center for the Arts was founded in 1981 to renovate the historic Turtle Creek Pump Station and operate it as a multi-purpose arts center. The first five years of its existence were spent raising the \$3 million needed for the renovation, and after two years of renovation, the Center opened March 1, 1988. The restored neoclassical building has won several awards for innovative architectural renovation.

Proposals for the restoration and use of the building were invited by the City of Dallas. Seven were submitted, both for commercial and nonprofit use. The Greater Dallas Youth Orchestra proposed joint occupancy and use by a coalition of nonprofit arts organizations. This was the proposal selected by the City Council, and the City leased the building at generous terms to this coalition. The Coalition, Sammons Center for the Arts (formerly the Turtle Creek Center for the Arts), was formed to solicit funds for the reconstruction and restoration of the building.

The Sammons Center is a 501(c)3 nonprofit corporation, and operates under the guidance of a 19-member Board of Directors and a 28-member Advisory Board. The Sammons Center's daily operation is managed by an administrative staff led by an executive director.

The 19,000 square-foot Center provides low-cost office, rehearsal, performance and meeting space, as well as administrative resources such as a copy, fax, and a postage center through the Dallas Arts Resource System business incubator program. The Center is home to 15 arts organizations representing every discipline. In addition, more than 40 other arts and community organizations use its services and facilities for rehearsals, meetings, performances, and auditions. Management recently added additional services, including a computer technology center with computer equipment and software programs such as word processing, spreadsheets, accounting packages, desktop publishing, data-base programs and Internet access.

Leases for the 15 resident organizations last for one year with an automatic renewal of one year unless both parties give a 30-day notice. This one year leasing structure was created after some trial and error with tenants and lease agreements and seems to work best for the Center. Two anchor tenant organizations receive five-year leases in recognition of their initial support for the project. There is no formal selection process and the criteria for occupancy are very simple. Organizations must show that they are financially able to pay rent and administrative fees. They also must be 501(c)3 nonprofit organizations. There is a waiting list of potential tenants. If a space becomes available (which is very rare), the Executive Director contacts the first group on the list for that size space. If they aren't able, she moves to the next one. There is no committee or approval process and the Center does not aim or is not required to serve a certain number or type of group, only local performing arts groups.



The Center also hosts two performance series: Sammons Jazz and the Ethnic Arts and Culture Series. Sammons Jazz features local jazz artists in a relaxed, non-commercial setting at nominal ticket prices. Complimentary wine, beer, soft drinks, coffee and light appetizers are included in the ticket price. The Ethnic Arts and Culture Series features small and emerging ethnic arts organizations, focusing on a specific ethnic culture at each showcase. The Center works closely with local groups such as The Mexican Cultural Center, Dallas Black Chamber of Commerce, and the Asian Chamber of Commerce to bring together corporate and business leaders to support these groups.

Funding for the operations of the Sammons Center is quite diverse but primarily comes from revenues generated through rental and service fees. Approximately 68 percent of revenue is self-generated. The balance is derived from contributions from businesses, individuals, and income from a modest endowment fund. The Sammons Center is operated at no cost to tax payers or the City of Dallas. The goal of the Center is to become self-sufficient through generated revenues, cost controls, fundraising efforts, special projects and building the endowment fund. The Center received \$400,000 in City Bond funds toward the capital campaign but no operating funds or other support from the City of Dallas or any other government source in the first few years of operation. After three years, the City awarded the center a small amount of program funding for a jazz concert series. That funding has gradually increased over a fifteen-year period.

Administrative long-term goals are to stabilize the Center financially, and gradually expand services to the arts community as they identify areas that are relevant to the mission and purpose. They want to expand their role as a resource for the arts industry of Dallas, and act as a model for other arts incubator projects throughout the country. Typically, arts incubators assist with the creation of organizations and then send them off on their own.

The success of the Center has begun to increase awareness in the community and nationwide of the value and possibilities inherent in old buildings, even those originally built for industrial purposes. The project also proves that a private initiative can be as successful as, and even more efficient than, a public one. The Sammons Center has gained national attention as one of the best examples of adaptive reuse and of public/private partnership.

Community Media Center, Grand Rapids, Michigan

The Community Media Center started as a public access television station, the Grand Rapids Cable Access Center in 1981 and became a role model for the transformation from a traditional public access television station to a multi-disciplinary Community Media Center.

The non-profit center provides training in radio, television, media and information technology as well as access to all the necessary equipment. The center also has a special program to assist non-profits with information technology needs and traditional and new media marketing tools.

With the successful completion of its \$1.2 million capital campaign in 1997, the Community Media Center integrated its services under one roof for the first time in a renovated historic 1920s neighborhood library. In 2005, the Media Center acquired the Wealthy Theater, a struggling historic theater, with a plan to transform the space into a technically advanced theater for community use. A subsequent \$2.4



million campaign helped pay off the debts associated with the acquisition and raise additional funding to upgrade the Media Center's other programs.

In January 2011 the Community Media Center launched another campaign to celebrate the Wealthy Theatre's Centennial. The campaign will raise funds for 30 separate projects related to further technological upgrades as well as increasing the energy efficiency of the theater.

SOMArts (South of Market Arts, Resources, Technology and Services), San Francisco, CA

SOMArts is located in the 26,190 square foot South Market Cultural Center. Facilities include 3 administrative offices, a 99-seat black box theater, a darkroom, studios for dance and printmaking and 3 classrooms. The Center also includes the Bay Gallery and the Main Gallery.



The Center currently hosts 6 resident and partner organizations. Each of these organizations resides within the Cultural Center while collaborating with SOMArts and offering programming for the community. Resident organizations include: ArtSpan, Asian Pacific Islander Cultural Center, Chrysalis Printmaking Studio, Queer Cultural Center, San Francisco Shorin-Ryn Shorinkan Okinawan Karate and Kobudo Dojo, and Sixth Street Photography Workshop. SOMArts has a long list of other non-resident partner organizations that they collaborate with on an on-going basis. SOMArts has received large donations from businesses including: Good Vibrations, Home Depot, Online forms by Wufoo, Yamagami's Nursury and The Greensmith. SOMArts also collaborates with San Francisco Vacation Rentals as a promotional partner.

SOMArts has an operating budget of \$1.1 million. The Organization receives City funding for the Sammons Jazz Program. SOMArts' earned income covers 21% of operating expenses and approximately 50% of the Centers income is contributed by grants from the Arts/San Francisco Hotel Tax Fund. The Center is also funded by rental and technical service fees and the City's Community Arts and Education Program.

The Center has an administrative staff of 5 full-time and 30 part-time and seasonal. Staff positions include an Executive Director, Curator and Gallery Director, Director of Technical Services, Director of Facilities and Technical Operations, Director of Special Projects, Building Manager, Director of Communications and Community Engagement, Bookkeeper, Fiscal Sponsorship and Administrative Office Manager, Technical Services and Events Office Manager, Maintenance Assistant, a team of Building Managers and Technicians, Print Studio and Building Manager, Day of the Dead Co-curator, and a Tech services crew.

SOMArts serves 40,000 people on-site annually. The Main Gallery presents 3 exhibitions curated by SOMArts each year, and offers technical and publicity support to 4 exhibitions organized through the Commons Curatorial Residency program. SOMArts also supports 15-20 exhibitions in the Ramp gallery space. The organization provides fiscal sponsorship for a limited number of artists' projects.

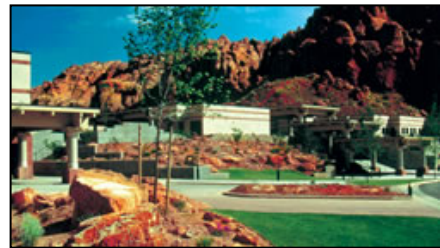
SOMArts's rental system offers a 2-tier pricing structure with standard and non-profit base rates. The on-site rental program is supported by the San Francisco Arts Commission. The organization provides free space annually to organizations that offer free professional development opportunities to artists and arts administrators. This program is provided on a first-come, first-

serve basis. Rental space is also available for workshops, which are publicized on the SOMArts blog.

In 1975 the City of San Francisco allocated \$2.5 million to the Comprehensive Employment Training Act (CETA), which trained and employed workers and provided federally funded staff to emerging organizations and working artists. In 1978, after Proposition 13 was passed in California, CETA received a severe budget cut; resulting in the loss of many workers and forcing the organizations to downsize into a more unified group. The South of Market Cultural Center was later developed through private funding.

Tuacahn Center for the Arts and High School for Performing Arts, Ivins, Utah

Through the efforts of Doug Stewart, a noted playwright and St. George resident, a non-profit, 501(c)(3) organization was established in 1993 to raise funds for construction of Tuacahn Amphitheatre and Center for the Arts on an 80 acre parcel at the base of Padre Canyon. The plan included a 42,000 square foot facility featuring a 330-seat indoor theater, a dance studio, a black-box theater, a recital hall, a costume shop and scene shop, studios and classrooms, and a gift shop, all of which were built to complement a 1920-seat outdoor amphitheatre, which was designed as the home of the original musical UTAH. In the spring of 1995 the \$23 million facility was completed.



From the outset, Tuacahn pursued a dual mission of providing quality arts education coupled with inspiring entertainment. The Center of the Arts provided instruction in music, dance, and drama, produced seasonally presented musical UTAH! and in 2000, expanded programming shifted to include presenting and holiday productions.

In August of 1999, the TCA board of directors established the Tuacahn High School, under the direction of School Administrator Dr. John P. Broberg. The Tuacahn High School for Performing Arts and Technology, was the first public charter high school in the state of Utah. It combines a rigorous college preparatory curriculum with an emphasis in music, drama, dance and computer technology. THS is a charter school that operates by a charter under the direction of the Utah State Board of Education. THS receives state and federal charter school funding. Additional financial support comes from Tuacahn Center for the Arts, private donations and fundraising. There is a minimal registration fee charged annually that applies to all students. However, there is no tuition for residents of Utah. Students from out-of-state pay a modest tuition. THS is located adjacent to the Center for the Arts and uses its facilities.