

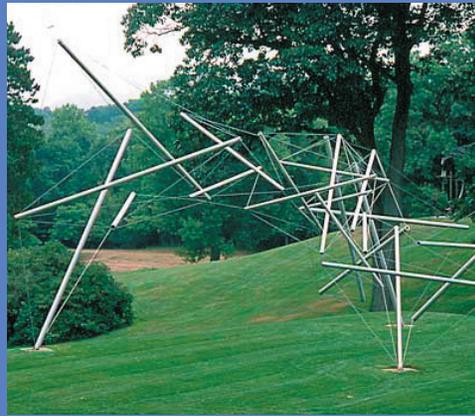


Town Center Civic & Cultural Arts Study

Cary, North Carolina

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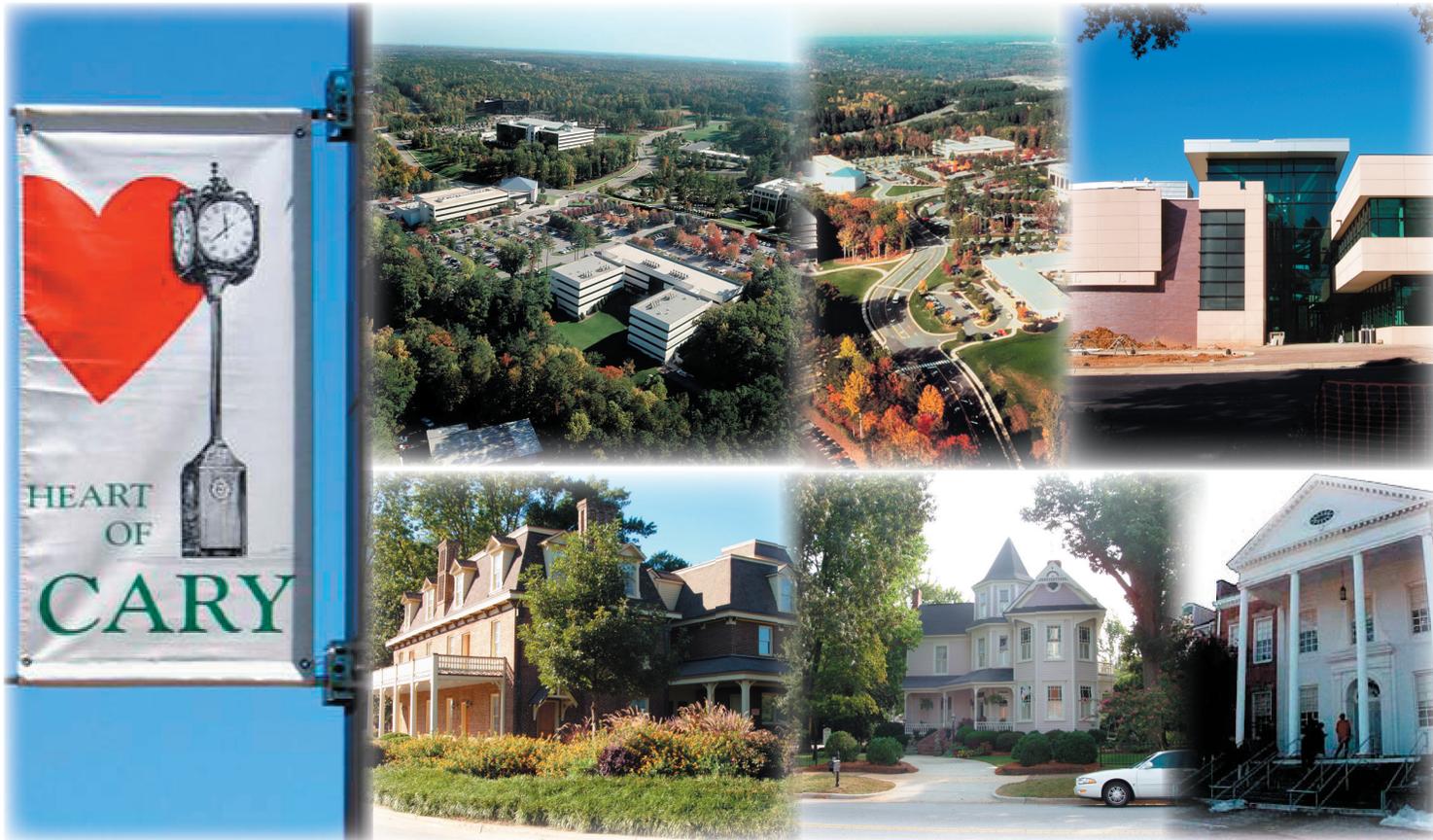
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Overview



A. Introduction

The Town of Cary places great value in the arts, understanding the vital role they play in the lives of its residents as well as in its ongoing economic development. With facilities such as the Jordan Hall Arts Center, the Koka Booth Amphitheatre, the Page-Walker Arts History Center, programs offered in the Old Cary Elementary School and the placement of Public Art, the Town has made significant strides in providing programs and activities that enrich the lives of its citizens. In support of its continuing efforts, the Town has undertaken a number of participatory planning activities in recent years, resulting in concepts for a new Town Center Park, the Public Art Master Plan, and the Parks, Greenway & Bikeways Master Plan – all of which stress the need for cultural programs and facilities that enliven and enhance community life in Cary. In addition, the Town has recently acquired Old Cary Elementary School, providing an opportunity to adaptively reuse one of the Town's most historic structures as a community arts facility. Finally, the Town has adopted the Parks, Recreation & Cultural Resources Facilities Master Plan that proposes a blend of high-intensity mixed use development on Academy and Chatham Streets, while maintaining the downtown's historic properties and the small town, tree-lined village charm that characterizes Cary.

The Town Center Civic & Cultural Arts Study builds on these efforts, resulting in specific recommendations for the use of publicly-owned land within the study area; the adaptive reuse of Old Cary Elementary; proposals for new cultural facilities and recommendations for the creation of an overall cultural district in the downtown.

B. Purpose of the Study

The purpose of the study undertaken by Pfeiffer Partners and its consultant team (Webb Management Services, Theater Consultants Collaborative, and Clark Nexsen) was to build on the tremendous amount of work undertaken to date and to evaluate, plan and implement new civic and cultural arts facilities



in downtown Cary; combining these facilities in such a way as to create an overall cultural district. In addition, the purpose of the study was to address specific facility needs; determine the best use of key properties in the downtown; support the creation of a vibrant Town Center; and spark further redevelopment efforts.

C. The Process

Working closely with key representatives of the Town of Cary staff, the team, over the course of a six month period, engaged in a highly participatory process. This process included interviews with artists and arts organizations, meetings with elected officials, presentations to the Town Council, discussions with business owners and the hosting of two community workshops with participation by more than 120 citizens per session. The team also toured existing facilities, undertook a thorough needs assessment, researched comparable districts, developed initial concepts for community-wide review and prepared a set of final recommendations, supported by a phased plan for implementation and a business plan for ongoing operations.

D. What We Learned

Through community workshops, meetings, and focus groups, the team gained an understanding of what was important to the citizens and business owners of Cary and how the arts could advance broader goals for improving the quality of life. Specifically, workshop participants expressed their opinions and desires regarding their vision for downtown, the need for new arts facilities, the importance of a major visual and performing arts center, the need for parks and open space in downtown, commercial development opportunities including current obstacles to businesses, what brings families and children downtown today and what would bring them in the future, and how they would like to see the Old Cary Elementary School used in the future. (See Appendix for detailed meeting notes of each of the workshops.)

The following is a summary of the views expressed.

Downtown Vision

- Small town feeling but with “behind the scenes vibe”
- A vibrant, lively place
- Pedestrian friendly with a mix of activities – “a real neighborhood”
- A place to “meet and greet”
- A quaint downtown – the first place you think of when you think of Cary



Arts Facility Needs

- Performing and visual arts space
- People making art as well as experiencing it – art education
- Performing arts center - a permanent home for live theater and music
- Variety of sizes for both performance and educational activities
- Exhibition/gallery space



The Importance of a Major Visual and Performing Arts Center

- Rated High – 41, Medium – 5, Low - 6
- Long overdue
- As long as its available to local arts groups
- Need follow through this time
- It would bring too much traffic



Parks and Open Space Needs in Downtown Cary

- Rated High – 21, Medium – 7, Low – 4
- Botanical gardens and greenways
- Water, fountains
- Sculpture
- Facilities for children but not a playground
- A “park with everything”
- Historical interpretation

Commercial Sector – Development Opportunities

- Need more housing and more retail, restaurants, shops
- Create more pedestrian friendly environment
- Unique and interesting shops
- Evening entertainment, gathering spots
- More parking and less traffic
- Vertical mix of uses – residences over shops



Kids and Family Opportunities – What WOULD Bring You Downtown?

- Live theater and performances – for adults and children
- More children's activities – indoor or outdoor
- More shopping, restaurants, art galleries
- A cultural center
- Family oriented special events



Current Obstacles for Businesses in Downtown

- Traffic and parking
- Parking
- Parking
- Parking
- Parking



The Future of Old Cary Elementary School

- The first phase of a cultural arts center
- Cultural/visual arts center with art classrooms
- Learning center with studios
- Classes, lectures, music, exhibits
- Arts organization offices
- Convert to housing



Kids and Family Opportunities – What Brings You Downtown?

- Library
- Lazy Daze
- Page Walker
- Post office
- Restaurants
- Special events



Needs Assessment

A. Introduction

The first phase of work, the Needs Assessment, determines the long term demand and potential for new facilities and a district in terms of four key issues:

- **Audiences:** Is there capacity and propensity in the market area for continued and expanded audiences for the arts?
- **Other facilities:** What are the existing and planned facilities serving regional audiences, arts organizations, and presenters? How well are those facilities serving the needs of those groups? Are there gaps in that facility inventory that new facilities might fill?
- **Uses and Users:** What is the demand for new facilities and a district demonstrated by local and regional artists and organizations? What do they feel is needed? And are significant performance opportunities missing from the community?
- **Benefits and Impacts:** What is the “value-added” of new facilities and a district to the Town of Cary and the region? Might they help advance the Town’s broader goals? And do these benefits justify an added investment?

To consider those issues, Webb Management Services:

- Met with community arts organizations, area presenters and civic and community leaders.
- Worked with Town staff and other consultants.
- Toured existing local and regional facilities and spoke with facility operators.
- Studied the size and characteristics of the market area including population trends.

- Researched comparable markets and the role of facilities and programs in their communities.

B. Market Review

The size, potential growth, and characteristics of Cary and the regional market was examined in order to reach conclusions about the capacity and propensity of the market to support new cultural facilities and programming.

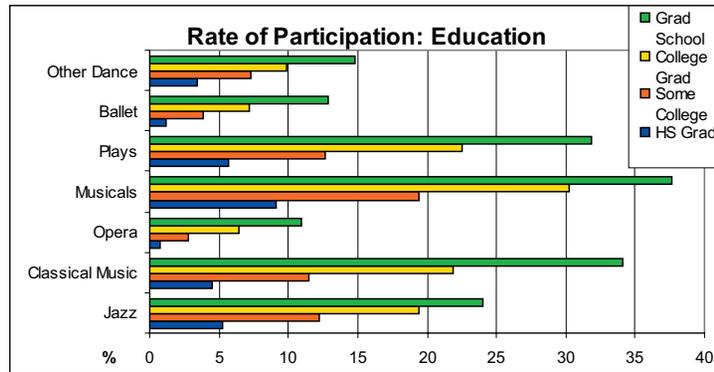
National Arts Audiences

First, however, it’s important to understand who is attending the arts nationally in order to compare that information to the local market. Every five years, the National Endowment for the Arts (NEA) conducts the Survey of Public Participation in the Arts (SPPA), the latest in 2002. The SPPA is intended to identify the demographic characteristics of those who participate in the arts. In 2004, the NEA released Research Division Report #45, which distills the information from the 2002 SPPA. The following analysis and charts are based on information from Research Division Report #45 and the 2002 SPPA.

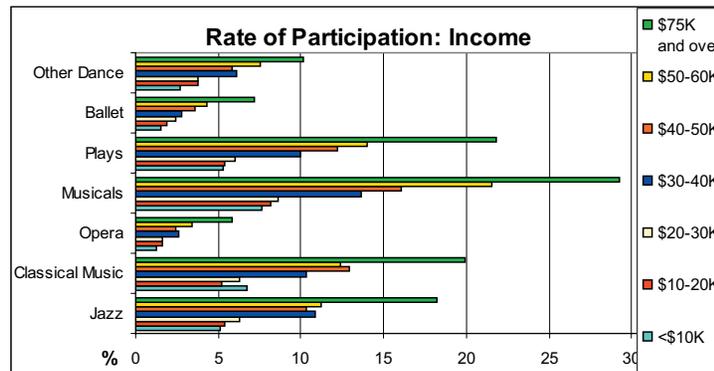
Some key findings of the study include:

- 32% of adults attended at least one performing arts event in the previous 12 months.
- The total number of arts attendees is increasing, but it is increasing relative to a growing population, not because the arts are attracting a different “type” of attendee.
- An arts attendee is likely to attend more than one arts event a year, with the averages for each discipline varying from 1.7 times for Ballet to 3.1 times for both Jazz and Classical Music.

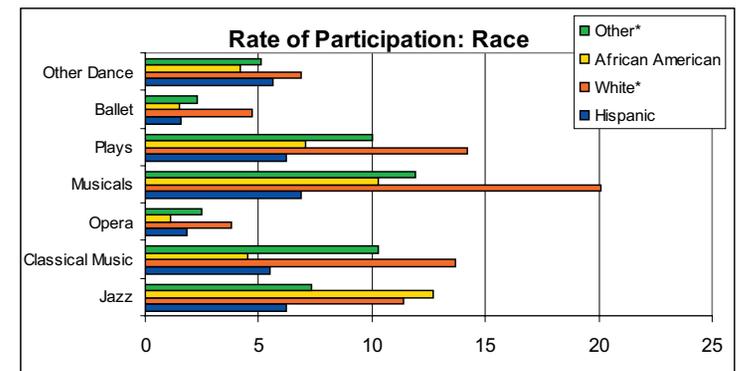
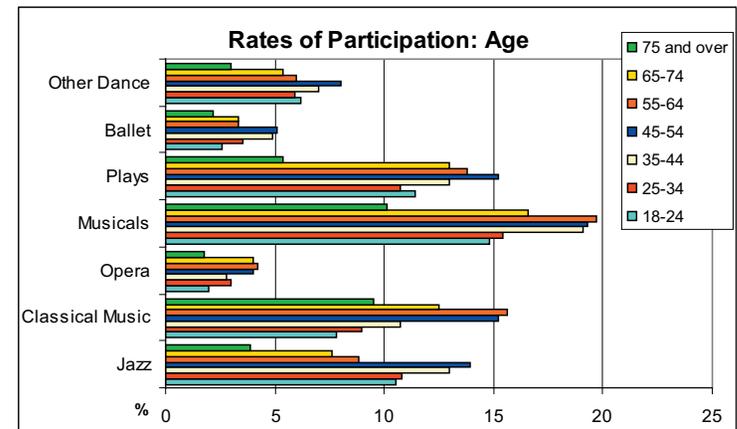
The following charts analyze the demographic characteristics that make a person more likely to attend the arts. These are national averages.



Education is by far the factor most predictive of arts attendance. Across all categories, the propensity to attend arts events among those who have completed college is at least three times greater than for those who have finished only high school. As demonstrated, with each advanced level of education, there is an increased probability of arts attendance.



Income is correlative to arts attendance, although it is not as steadily predictive as education. As seen in the second chart, those who make \$75,000 a year or more attend events far more frequently in every category. However, the income brackets below \$60,000 are not as strongly correlated to attendance, with little variation in participation by those in income categories under \$30,000.



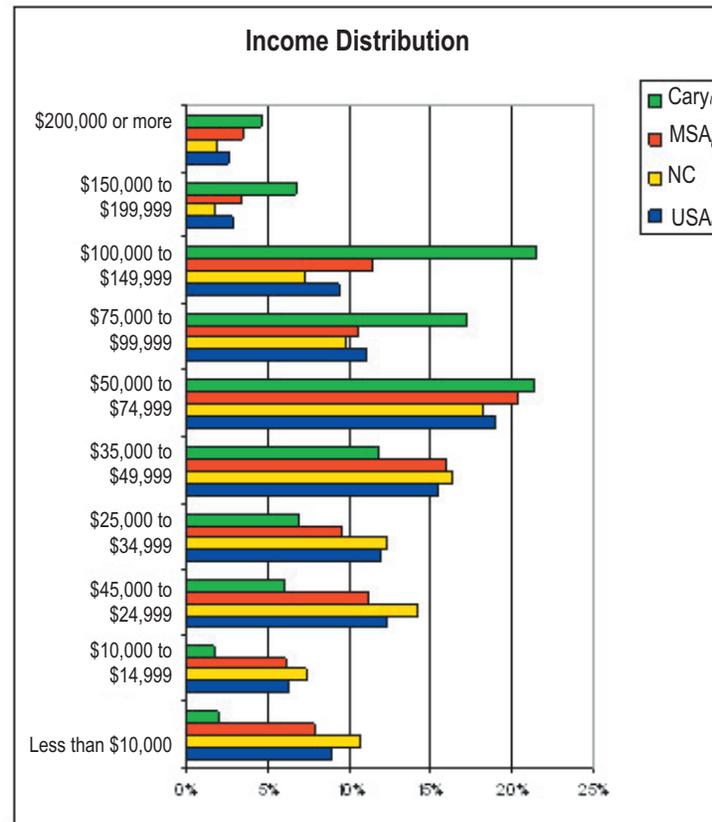
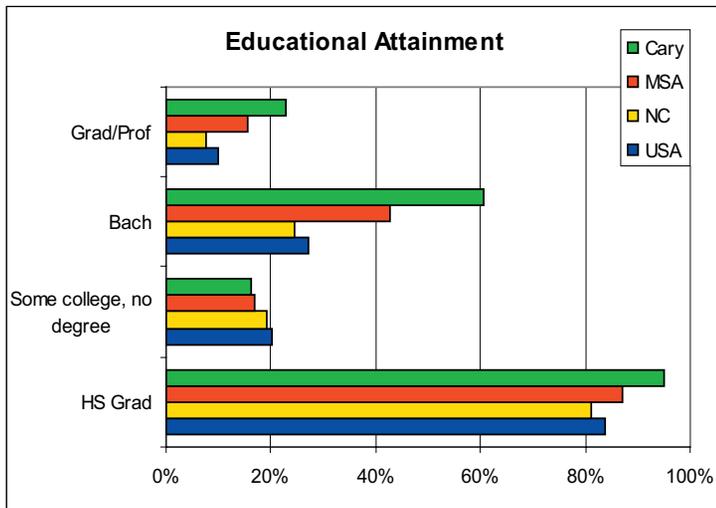
*Not including Hispanic

There is an even weaker correlation between age and overall arts attendance, and the same could be said of race. These two groups are more strongly correlated to the type of art activity that an individual would attend: while an African American person may be more likely to go to a jazz concert and a white person may be more likely to see musical, neither group is necessarily more or less likely to attend an arts event in general.

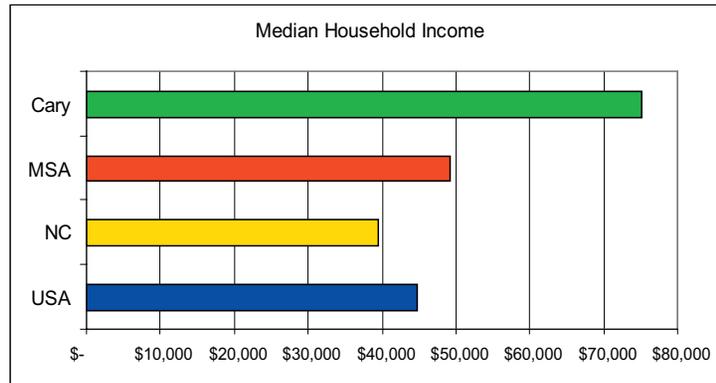
While educational attainment within the State of North Carolina is slightly lower than national rates, the levels for the MSA population are slightly higher. Educational attainment within the Town of Cary is significantly higher than National averages, especially for higher education.

The Cary Market – Definition and Size

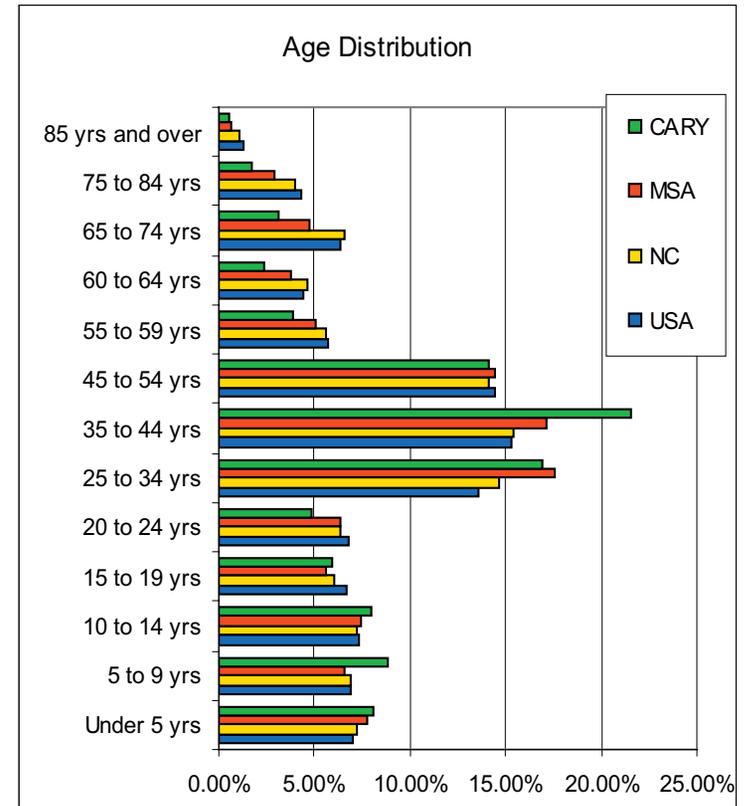
Turning now to Cary, we consider the audience for new performing arts facilities in terms of demographics, with comparison to populations within the United States, the State of North Carolina and the Metropolitan Statistical Area (MSA) which includes the Raleigh-Durham region. For the US, the MSA and the State, we use comprehensive data provided by a 2004 update to the US Census 2000. For the Town of Cary, we use data provided by the 2000 Census, as more recent figures do not exist for the area.

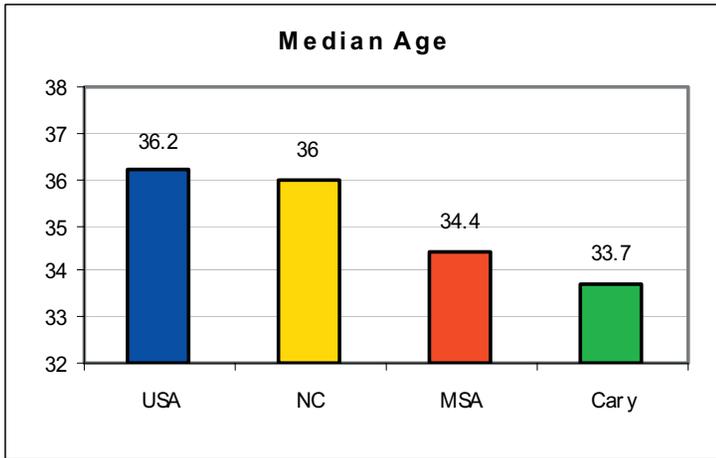


The Town of Cary has a very low percentage of residents within low income brackets. A significant portion of the population earns more than \$75,000 per year, indicating that the Town is rather affluent, as compared to the MSA, State and Nation.

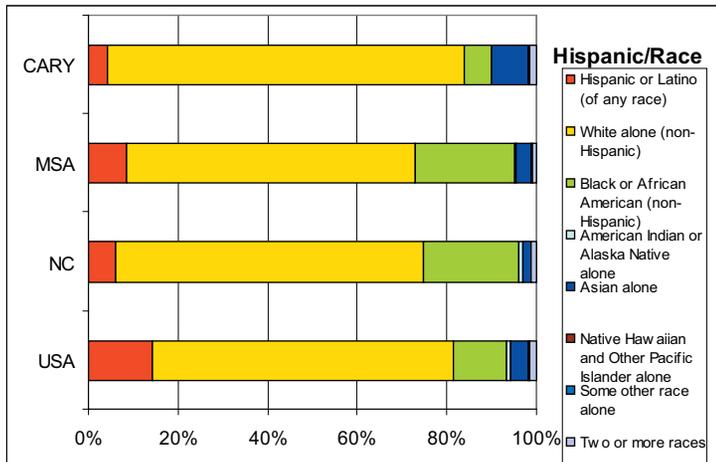


The Median Household income in Cary is \$75,122 annually. This is almost twice that of the State median income (\$39,428) and significantly higher than the 2004 national median income (\$44,684). Cary had the highest per capita and median household incomes in Wake County in 1999.





With a median age of 33.7, Cary's population is overall quite young. The percentage of Town residents aged 35 to 44 years is significantly greater than the Nation, State and MSA. This, coupled with the Town's increased number of children, shows that there are a large number of young families in Cary.



In addition, the Town's 2005 population report indicates that Cary has 15.1% of the Wake County population, but contains 16.5% of Wake County's "school age" (5-19) children, and about 11% of the County's "retirement age" population.

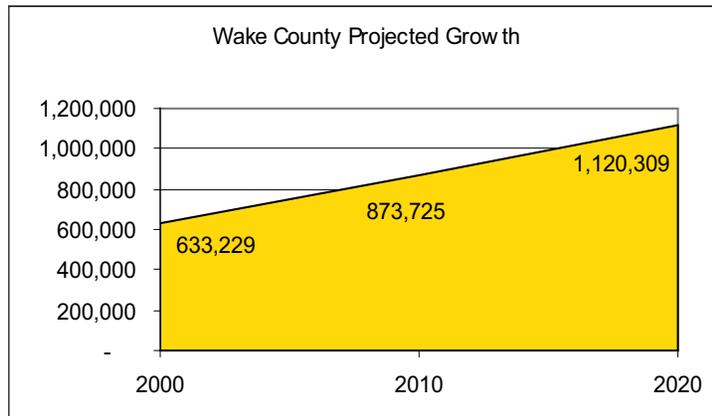
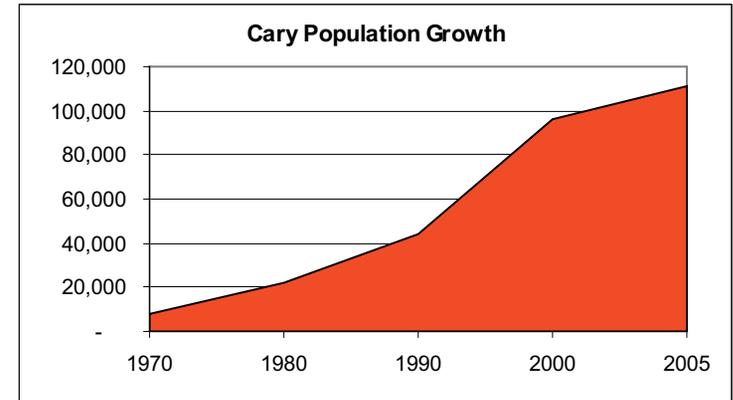
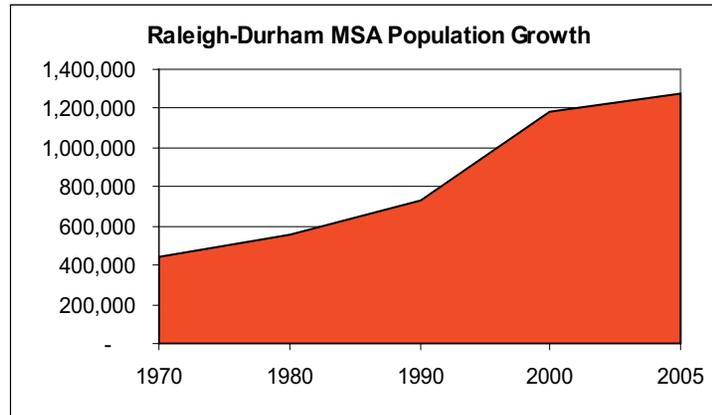
Compared to the Nation, State and MSA, Cary's population is somewhat diverse, including a notable Asian population.

The Town of Cary Planning Department published a Population Report in July 2005, which analyzes Census 2000 data. This report indicates that during the 1990s, Cary's Hispanic population grew by 479%, or 3,350 additional people. This was the fastest increase of any ethnic or minority group in Cary.

In 1990, 5.7% of Cary residents were born in other countries. By 2000, this percentage had increased to 14%. In 1990, African Americans were the largest minority group in the Town of Cary; by 2000, Asians were the largest segment. The Asian population in Cary grew more than 300% from 1990 to 2000.

Market Growth

Perhaps even more important than education or other factors is the rate of growth in the community. The NEA has found that arts attendance is growing, but it is not growing because of a diversification of the audience; instead, increasing attendance is due to increasing populations.



Though its growth rate has slowed in recent years, Cary's population has doubled every decade since 1960. With more than 15% of the population, the Town of Cary represents an ever-increasing portion of the total Wake County population. The MSA and County populations are expected to continue to grow steadily in the coming years.

The Non-Resident Market

As the Greater Raleigh Convention and Visitor's Bureau (GRCVB) notes, visitors to the region are more than just tourists. The non-resident market also includes business travelers, convention delegates, day-trippers, families on a weekend getaway, and people visiting Wake County specifically for reasons ranging from shopping and dining, to cultural events and sporting events – just to name a few.

These visitors pour more than \$1 billion annually into Wake County's economy, and generate more than \$90 million in tax revenues, second only to Mecklenburg County. In addition, hotel occupancy rates indicate that visitors are stopping in Greater Raleigh more

often, as occupancy in 2004 was up 3% and was also 3% above national averages.

GRCVB data does not indicate *where* visitors to Raleigh come from, but figures provided by the State of North Carolina tell us more about visitor travel:

- In 2003, North Carolina was the sixth most-visited state in the US, for the third straight year.
- 89% of all travelers traveled to North Carolina by vehicle in 2003, and 9% traveled by air. The majority of these travelers came from: North Carolina (34.3%), Virginia (11.3%), South Carolina (9.9%), Georgia (7.7%) and Florida (6.5%).

In addition, Greater Raleigh visitors appreciate the region's cultural community. A study conducted in 2003 for the Greater Raleigh Convention and Visitors Bureau indicated that:

- Of North Carolina residents visiting Greater Raleigh, 13 % visit for culture.
- Visitors from both eastern and western North Carolina indicated that they identify Raleigh with museums.
- 20% of local residents take visiting guests to a museum, and 11% take their visitors to the theatre or a concert.

Conclusions

Increased cultural facilities and programming have the greatest propensity to draw audiences from the following market segments:

Local residents

When considering the national indicators for arts attendance, Cary residents meet this profile with high educational attainment and income levels. In addition, the Cary community has expressed great demand for increased cultural programming and facilities, indicating that they will support expanded offerings.

Ethnic populations

Though Cary's population is largely white, its diversity is growing. In just 10 years, Hispanic and Asian populations have grown significantly. The number of residents born in other countries increased as well. This indicates that the market is likely to support cultural programs that encompass international history, arts and culture.

Non-residents

Tourism and visitor frequency is on the rise in Greater Raleigh. Many of these visitors already identify Greater Raleigh as a cultural destination. As Cary continues to become a more visible part of the Greater Raleigh cultural climate, it will begin to draw more tourists and visitors, cultural and otherwise to its own attractions.

C. Facility Inventory

The quantity, quality and use of facilities in Cary – the facility inventory – is the second issue explored in the Needs Assessment. The following are synopses of existing facilities in Cary, who they serve (audiences and programs), and how well they address need.

Page-Walker Arts & History Center

In 1985, a group of concerned citizens formed an organization called Friends of the Page-Walker Hotel, and joined with the Town of Cary to save and adapt a deteriorating hotel for reuse as an

arts and history center. Their efforts were successful—today, the Page-Walker Arts & History Center coordinates classes, events, performances, meetings, receptions and gallery exhibitions featuring work by local and regional artists.

Currently, one-third of the Center’s space is used for classes and meetings. Since its opening, the Center’s programs have grown, increasing its need and use of space for programs and limiting its capacity for exhibition of contemporary visual arts and the museum collection. The Center’s classroom and performance spaces are also utilized by many local arts and cultural organizations.

Jordan Hall Arts Center

Jordan Hall Arts Center grew out of the Cary Arts Center, which was established in 1979. Since 1993, Jordan Hall has served as a small visual arts center providing arts classes and activities for all ages. The Center features an art gallery for monthly exhibits that promote and support local artists. Studio time for potters, painters and portrait artists is regularly scheduled. The Center is also a monthly meeting place for visual arts organizations like The Fine Arts League of Cary. The space is 4,000 square feet and includes four classrooms/studios.

Herbert C. Young Community Center (formerly Cary Community Center)

Opened in 1991, the Herbert C. Young Community Center was the Town of Cary’s first community center. The Center offers athletic programs, fitness classes, teen fellowship and other activities and events. The lower gymnasium, with a capacity of 700, is often used for cultural arts performances or large special events. The Center is managed by three full-time staff members who are supported by a number of part-timers.

The facility features a gymnasium, two meeting rooms, kitchen that can accommodate up to 175 people each, locker rooms and a vending area.

Old Cary Elementary School

Currently, the Town of Cary operates, *Applause!*, a youth theatre program, within this historic school building which includes five spaces, including classrooms, a performance space, and a media center. Other arts and cultural organizations occasionally use this space as well, when it is available.

Koka Booth Amphitheatre at Regency Park

Opened in 2001, Koka Booth is a 7,000 capacity amphitheater operated by SMG, a commercial entertainment conglomerate, on behalf of the Town.

The amphitheatre serves as a summer home for the North Carolina Symphony. It also hosts a series of programs booked through House of Blues concerts, and rentals by promoters and other organizations. The amphitheatre is an important venue for cultural events and festivals, as well as film presentations. In addition, the Town has a very positive relationship with SMG and is gaining confidence as a co-presenter. Though its users are generally pleased with the facility, they expressed dissatisfaction with its costs.

In 2005, the amphitheatre drew 30,000 people to seven national presentations. Ten such acts are planned and budgeted for 2006. Total attendance in 2005 was 108,000. The cost to sustain (including capital projects) the facility has decreased from \$600K in FY2004 to \$480K budgeted for 2006.

Sertoma Amphitheatre

Sertoma Amphitheatre, located in Bond Park, is the most underutilized cultural facility in the Town of Cary, lacking support facilities, a control booth, and dressing rooms. The venue’s power, lighting and sound systems have recently been upgraded. Trailer hook-ups are available for support facilities, but the Town recognizes that the facility needs further upgrades to provide greater flexibility and increase use.

Other Venues

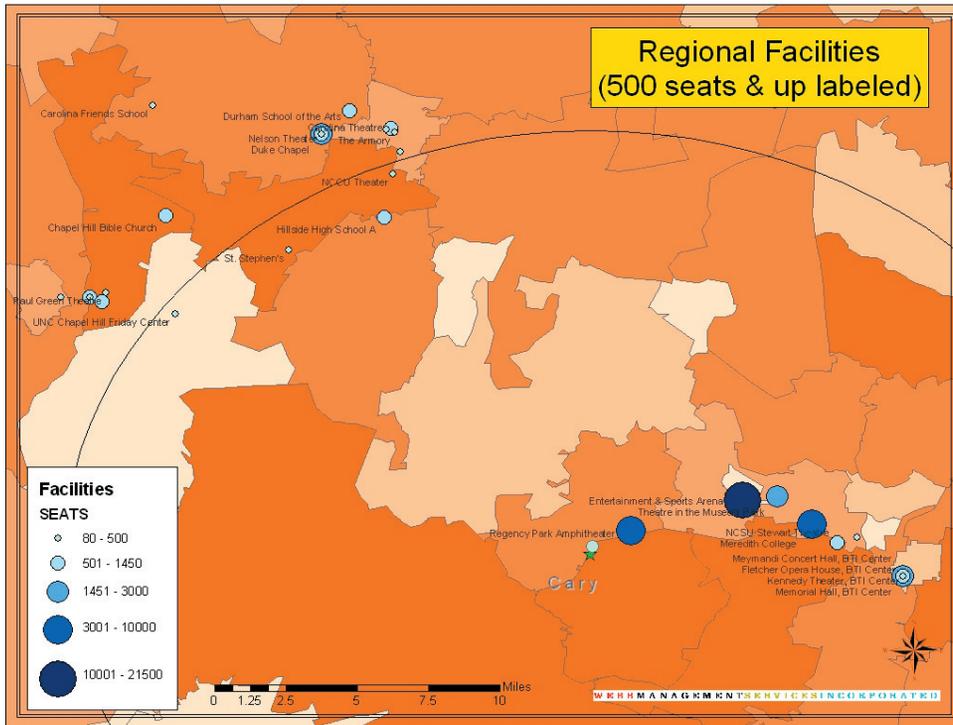
The Town of Cary hosts a number of outdoor fairs and festivals, such as the Lazy Daze Arts & Crafts Festival and the Spring Daze Arts Festival, in non-traditional or ‘created’ venues around town. Arts and cultural organizations also use the Senior Center, local churches and regional high schools for meeting, rehearsal and performance space.

The following chart summarizes the Town of Cary’s indoor community arts facilities, available for use by community residents and arts groups:

Name	Components	Quality	Future
Page-Walker	1/3 useable space for classes/meetings	Good	Should refocus on exhibit, museum & archive programs
Jordan Hall	4 classrooms/studios in 4000 sf	Fair	Programs already exceed space requirements
Herb Young	500-seat gymnasium, 2 meeting rooms	Poor	Heavily used for unintended purposes

The next two charts summarize and map the regional facility inventory:

Name	Location	Seats	Type	Condition
Cary Elementary	Cary	200	Multi-purpose Space	Poor
HYCC	Cary	700	gymnasium	Poor
Koka Booth Park Amphitheater	Cary	7,000	outdoor spectacle & concerts	Excellent
Name	Location	Seats	Type	Condition
North Carolina State University University Theatre Studio	Raleigh	80	multi-function theatre	Good
Person Recital Hall, UNC	Chapel Hill	120	recital room	Good
Carolina Friends School Center for Performing Arts	Durham	150	multi-function theatre	Good
Kennedy Theater, Progress Energy Center	Raleigh	170	black box theater	Good
Durham Arts Council	Durham	200	dance studios, blackbox theater	Good
North Carolina State University Thompson Theatre Main T	Raleigh	220	multi-function theatre	Good
The Armory	Durham	250	multi-function theatre	Good
NCCU Theater	Durham	316	multi-function theatre	Poor
St. Stephen's Episcopal Church	Durham	325	worship/concert hall	Good
Nelson Theater	Durham	335	studio theater	Fair
The ArtsCenter	Carrboro	335	community arts space	Good
Hayti Heritage Center	Durham	350	music concerts, reception hall	Excellent
UNC - Chapel Hill Friday Center	Chapel Hill	425	multi-function theatre	Good
Griffiths Hall	Durham	450	cinema, lecture hall	Good
Paul Green Theatre	Chapel Hill	500	professional theater	Good
Bryan Center	Durham	600	theater, lecture hall	Good
Fletcher Opera House	Raleigh	600	music theater performance hall	Excellent
Reynolds Theatre	Durham	609	multi-function theatre	Good
Hill Hall Auditorium	Chapel Hill	700	recital, concert hall, theater	Good
Baldwin Auditorium	Durham	800	lecture hall, large assemblies	Good
Durham School of the Arts	Durham	800	school auditorium	Good
Hillside High School Aud.	Durham	800	school auditorium	Excellent
North Carolina State University Stewart Theatre	Raleigh	800	working theater	Good
Carolina Theatre	Durham	1,000	theater, cinema	Good
Chapel Hill Bible Church	Chapel Hill	1,100	worship/concert hall	Good
Page Auditorium	Durham	1,200	concert hall, theatre, auditorium	Fair
Memorial Hall UNC	Chapel Hill	1,450	concert hall, theatre, auditorium	Excellent
Duke Chapel	Durham	1,600	worship/concert hall	Excellent
Meymandi Concert Hall	Raleigh	1,700	concert hall	Excellent
Memorial Auditorium	Raleigh	2,277	theater	Excellent
Joseph M. Bryan Jr Theatre in the Museum Park	Raleigh	3,000	amphitheater	Good
Meredith College	Raleigh	10,000	college quad	Good
Walnut Creek Pavilion	Raleigh	20,000	outdoor spectacle venue	Excellent
Entertainment & Sports Arena	Raleigh	21,500	large sports arena	Excellent



- There is a gap in the regional facility inventory for a high-quality, mid-size hall. However, this conclusion depends on the idea that Raleigh/Cary is distinct from Chapel Hill/Durham for a set of users and audiences.

D. User Demand

Now demand for facilities on the part of users, namely local and regional artists, educators, producing organizations and presenters is considered.

Local Arts Groups

With more than ninety local arts groups and only a few appropriate facilities, a significant number of arts and cultural organizations have a need for new facilities in Cary. Below, the purpose and facility needs of a number of performing arts, visual arts and cultural organizations have been identified. Additional organizations are identified and listed in the Activity Profile included near the end of this chapter.

Performing Arts Organizations

Applause! Currently in residence at Old Cary Elementary School, Applause! is a Town of Cary successful and growing youth theatre program. Program registration has increased from 482 participants in FY2004 to an estimated 600 in FY 2006; audiences have increased from 2,293 to 3,390 in the same period. Applause! is currently constrained by the size and quality of facilities, and has a severe need for scene shop and dance studios. It could also utilize twice as much classroom space as its current location provides.

Cary Community Choir is a community organization made up of 100 to 130 singers from three local church choirs. The organization

Conclusions

- The facility inventory in Cary is limited in size and function, and is unable to effectively serve the community's large roster of arts and cultural organizations.
- Overall, the facility quality is low. Existing facilities are not acoustically and technically adequate for the performing arts, and serve a large number of non-traditional uses and users.

has grown to establish its own 501(c)3 status in recent years but has limited programming and struggles to find appropriate and affordable rehearsal and performance space in Cary.

Concert Singers of Cary, in its fifteenth season, organizes rehearsals and approximately seven annual performances for its various professional choral groups including a symphonic choir, chamber choir, jazz and show tune groups and a children's choir. The organization is challenged by a lack of acoustically appropriate facilities for its large and small groups.

Cary Town Band This thirty-piece community band performs the majority of its concerts outdoors, but would like to also perform in an indoor space that includes a rehearsal area. The organization also has a need for permanent storage.

Cary Ballet has a facility connected to a dance studio that they use for rehearsal and rent to other groups and organizations. They are in need of a regular performance space.

Cary Players is a community theatre organization presenting three performances a year. The organization experiences challenges in finding rehearsal, performance and support space. Recent performances have been presented at Green Hope High School, Sertoma Amphitheatre, Page-Walker Arts & History Center and Old Cary Elementary; organizational meetings are held in the Senior Center. The group would like dedicated use of a facility that provides administrative, box office, storage, audition, rehearsal and performance space with 300 to 1000 seats.

Triangle Wind Ensemble is a fifty-member instrumental wind group. The organization would use a 300-seat and a 500- to 1,000-seat performance space, in addition to audition space, an acoustically-adequate rehearsal space, instrument storage and music library.

Triangle Philharmonic, Inc. operates four youth-oriented instrumental

ensembles. They are in need of audition space, rehearsal space (including four large rehearsal rooms and up to seven small rehearsal rooms for sectional rehearsals) and performance space.

Cultural Organizations

Hum Sub promotes Indian arts and culture in Cary and the surrounding region through performance and cultural events. The organization hosts about three annual events that attract members of local and Indian communities. The organization would use a 500- to 700-seat auditorium for two of these events.

Diamente is an all volunteer organization offering an array of ethnic programming that supports Cary's growing Hispanic community. Their offerings include an annual outdoor festival, a Hispanic family fair, state-wide awards, etc. The organization needs space to present regional performing groups and to host an annual awards ceremony for up to 500 attendees.

MLK Task Force is a local cultural organization that organizes and presents a large number of multi-cultural events each year. They would use a performance space that could accommodate audiences of 50 to 300.

Visual Arts Organizations

Cary Clay Cooperative is a private organization supporting local ceramic artists. The organization currently uses Jordan Hall Arts Center but would like a regular meeting space that is equipped for ceramics demonstrations and seminars. They have a need for new facilities that include new kilns and space suitable for large-scale ceramic equipment and supplies.

Fine Arts League of Cary is a group of approximately 200 artists and advocates. The League encourages the growth of visual artists and brings the arts to the Cary community through enrichment programs, public exhibits, and forums. Regular meetings and exhibitions are currently held in Jordan Hall; other exhibitions are held in retirement homes, local galleries and more. The group needs a permanent home for exhibition, office and meeting space.

The mission of *Cary Visual Art* is to promote, inspire, encourage, and support visual art in the Cary Community. Working with partners like the Town Administration and local businesses, the group improves and promotes public access to visual art through public art installations and educational programs. CVA has a need for space to house educational programs and artist residences.

Town of Cary Visual Arts Programs: The Town of Cary manages a number of facilities and programs whose visual arts needs are detailed below.

Administrators of the Jordan Hall Arts Center, detailed in the previous chapter, have identified a need for larger gallery spaces to expand exhibition opportunities and programs.

Page-Walker Arts and History Center sees a great deal of demand for rehearsal, exhibition, performing and event space, as the facility cannot meet the needs of user and rental groups. The main gallery space is the Town's most formal and dedicated exhibition space but because the facility is used for a variety of programs it does not allow for exhibition of three dimensional work and has other limitations as well. Currently, the Center can only accommodate 99 people events.

The Town Exhibition Program annually facilitates more than 50 visual arts exhibitions in 5 different venues including Jordan Hall, Page-Walker Arts and History Center, the Senior Center and Herb

Young Community Center. The program recently begun to display at the new Town Hall as well. In order to better accommodate the existing program and to facilitate growth, the Program needs formal gallery space with appropriate storage, lighting systems and climate-controlled environments.

Other Organizations have needs for visual arts space as well. Local independent artists expressed a need for public studio space with open hours, storage capabilities and educational space. Other community residents, arts groups and officials need affordable, large event space with kitchen facilities that can accommodate up to 500 people.

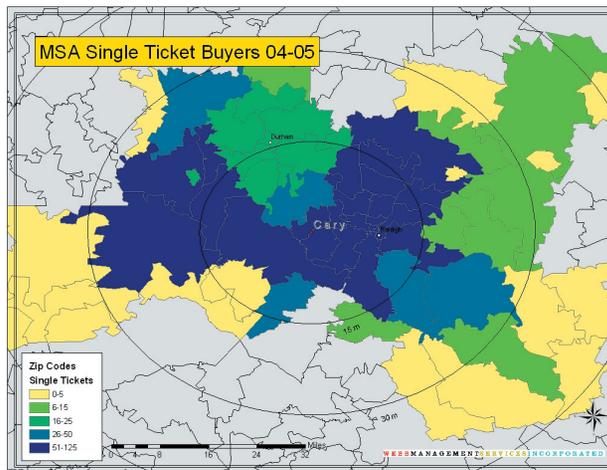
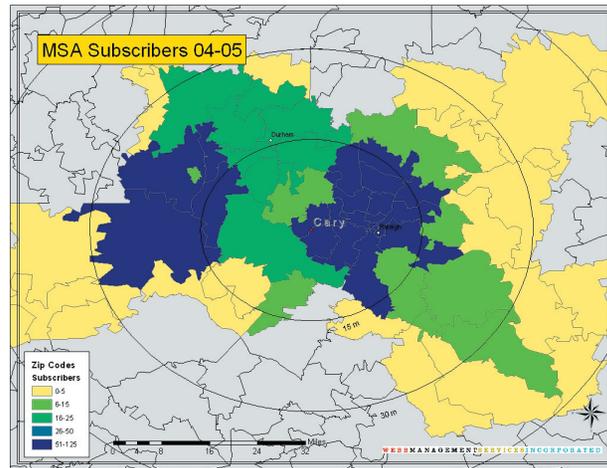
Cary, Regional Visual Arts Groups

As a growing, affluent community with a propensity to support the arts, Cary is an attractive location to a number of regional arts groups. Two groups in particular are interested in relocating to Cary.

Carolina Ballet

The Carolina Ballet, currently based in Raleigh, expressed the strongest interest in moving to new facilities in Cary. The organization currently has a need for a mid-size, high-quality venue, and would also bring teaching and support functions to Cary, providing new community programming and resources for other arts and cultural groups.

The following maps illustrate the locations of the Carolina Ballet's subscriber base and single ticket buyers:



These maps indicate that the majority of Carolina Ballet’s subscribers and single ticket buyers come from Cary and immediately surrounding areas.

Playspace

Playspace, a small Raleigh-based children’s museum, is currently housed in a temporary space due to financial and operational challenges caused by space rental issues. The organization would likely grow in size and scope, to become *the* regional children’s museum—and they believe that this can be accomplished in Cary. The Town is already home to 30% of Playspace’s membership; the remainder is located in Raleigh and other areas. The organization ultimately wishes to own and operate a 30,000 square foot space, although it is currently looking for a permanent geographical location with a large, temporary facility that will allow the organization to establish roots and structure required to raise capital funds.

Presenters

The *Town of Cary Parks, Recreation and Cultural Resources* currently presents the *Marvelous Music Series* in the *Herb Young Community Center* and also presents a number of events, including family-oriented performances, at the *Sertoma Amphitheatre*. *Herb Young Community Center* is not acoustically adequate for the *Marvelous Music Series*, as the performances are held in an open gymnasium. In addition, many of these events have met or exceeded capacity within the venue. The Town would increase its presenting functions within new and/or expanded facilities.

Six String Café and Music Hall presents live Americana bluegrass and acoustic music. The business presented 250 events a year in its own restaurant/performance venue until it recently closed. They would present approximately four times per year (at minimum) within a new public facility.

Activity Profile

Based on interviews and surveys of the individual groups within each of the above categories, the following activity profile summarizes specific demand and amount of desired use for performing arts programs.

The Activity Chart shows demand for different sized venues from 50- to 1,700-seats, with up to 550 use days in support of these venues as compared to 121 use days within current venues.

Potential Users	Discipline	Desired Theater Capacity	Perf Days	Prep Days	Total	Current Event Days
MLK Task Force	Multi-Cultural Hispanic	50-300	35+	0	35	35
Diamante	Programming	50-500	3	3	6	3
Cary Children's Concert Choir	Children's Vocal Music	"several hundred"	4	6	10	4
Sixstring Café and Music Hall	Music	200+	4+	0	0	0
Cary Players	Theater	300-1000	21-35	100-175	up to 210	21
Long Leaf Opera	Opera	500-1000	14	20	34	14
Cary Town Band	Music	500	12	50	62	12
Cary Community Choir	Vocal Music	600	1	3	4	1
Hum Sub	Indian Dance	700-1000	2	4	6	2
Concert Singers of Cary	Vocal Music	1000-1200	9	40	49	12
Opera of North Carolina	Opera	1500-1700	6	45	51	6
Cary Cultural Arts	Variety	n/a	n/a	n/a	n/a	n/a
Philharmonic Association	Youth Music	n/a	2	80	82	7
Cary Ballet	Dance	n/a	n/a	0	n/a	n/a
Ujima Group	Variety	n/a	4	0	0	4
					549	121

While exhibiting the need for additional arts facilities, the activity profile also shows that new facilities will allow performing arts programs to significantly expand and grow.

Conclusions

- Surveys and interviews with local arts and cultural organizations identified a need for new and/or expanded cultural facilities that include small (50- to 500- seats) and large (800- to 1200-seats) performance venues. Potential users for these venues include local and regional performing arts and cultural organizations as well as presenters.
- Arts organizations, individual artists and community members also expressed need for spaces to accommodate administrative, storage, and rehearsal, teaching, meeting and event functions. These potential users are also concerned with parking and traffic problems in Downtown Cary.
- Organizational and program growth is currently being stifled by the space and technical limitations within existing community facilities, and by the rental costs associated with those of school facilities. In turn, this is also limiting the quality of cultural offerings available to the community.

E. Benefits and Impacts

Finally, the possible benefits and impacts of new facilities and a district on the Town of Cary and the surrounding region are considered.

First, it is important to understand the Town’s goals. The following goals were drawn from the Town’s Comprehensive Plan, addressing a strategy for planned growth and economic development:

- To provide multi-modal, efficient, attractive and accessible transportation options, including a light rail system set to debut in 2007.
- To responsibly manage the Town’s growth and development in terms of fiscal, environmental, social, visual and historical practices and aesthetics, while supporting economic development.
- To continue to help improve schools that serve Cary residents.
- To ensure that all citizens are involved in Cary’s planning and development process.

In addition, the Cultural Arts, Parks and Recreation portion of this plan makes the following goals and recommendations concerning the cultural arts:

- Strengthen existing class programs and offerings for adults and mid-level to advanced practitioners.
- Provide greater schedule coordination of existing Town spaces for arts and cultural users.
- To increase presenting functions as new facilities become available.
- To consider centralizing all facility management functions within Town administration, bringing the contracted management at the Koka Booth Amphitheatre at Regency Park in-house, as other cultural arts facilities come on line.
- Incorporate public art into cultural facilities and other Town buildings.
- Establish an appropriate mix of cultural arts facilities in Cary’s downtown.

In making a case for new cultural facilities, the plan addresses the economic development that could result from increased arts and cultural activity. The plan iterates that it is important to develop a

cultural center in downtown Cary, citing a recent economic analysis conducted by The Chesapeake Group, Inc. which estimates the minimum accrued revenues for a non-Town Center location to be \$193,000 annually, compared to between \$459,900 and \$509,080 for a Town Center location.

Along these lines, Americans for the Arts released a study in 2002, *Arts & Economic Impacts: The Economic Impact of Nonprofit Arts Organizations and Their Audiences*. The study found that the average out-of-town arts attendee spends \$38.05 above the cost of admission on transportation, lodging, meals, souvenirs and other items; and a local arts attendee spends \$21.75 above the cost of admission. The overall average spending of arts attendees above and beyond the ticket price is \$22.85.

The indirect economic impacts of the arts are also significant. A vibrant “arts town” attracts young professionals who want to live and work near cultural programs and activities, enhancing the workforce and productivity of existing businesses and industries. The arts provide opportunities for new and expanding businesses near cultural activities, enhancing retail and commercial activity and improving attractiveness to other new businesses and industries.

The arts have other benefits to a community as well. For example, community pride, social enrichment for citizens and quality of life are all real effects of the arts.

In addition, the educational benefits that the arts provide to adults and children alike can be significant. The quality of primary education is important to attract prospective residents as well as businesses and workers. The arts can provide educational benefits through partnerships with local educational institutions, individual participation or exposure to new ideas and cultures.

Finally, the arts are a draw for tourists. The presence of high quality arts activities is an important part of an area’s appeal to cultural

F. Conclusions/Recommendations

This analysis leads to the following conclusions about the need for new facilities and a district:

1. There is propensity and capacity in the market for additional arts and cultural activity.
2. Local facilities are lacking in terms of size, quality and availability for a range of programs.
3. There is un-met demand on the part of local artists, smaller community arts organizations and larger regional organizations for space and time in facilities.
4. There is significant demand for teaching space to support the further growth and development of Town of Cary cultural programs.
5. There is some capacity in the market to support additional touring programs.
6. There is thus a call for a range of new facilities serving different constituents, including youth, residents and visitors.
7. Competing for audiences, programs and funding will depend on having a strong case for these new facilities, giving them unique attributes and by suggesting that the

Recommendations

These ambitious and varied conclusions lead to a set of recommendations on new facilities and a district.

Recommendation #1: Community Arts Facilities

Firstly, more and better community arts facilities to serve local artists, organizations and Town of Cary programs are recommended. They should include spaces both for the performing and visual arts, focused on teaching and the creation of the work. There is also the need and opportunity to develop office and support spaces for local nonprofit organizations. Examples of the types of spaces envisioned are described in Appendix B.

Recommendation #2: Old Cary Elementary as a Community Arts Facility

A second and related recommendation is that Old Cary Elementary should be renovated and redeveloped to accommodate demand for additional community arts facilities. It is an existing and well-loved building that is ideally suited for this purpose in terms of its size, configuration, condition, ownership, level of investment required, recent history and national precedents, some of which are described in Appendix C. In addition, the original auditorium might be restored as a 300 to 400 seat performance space to serve local arts organizations and Town programs.

Other options for Old Cary Elementary were evaluated, and include:

- Children’s center: This might be a good use of the building, and there is a potential need, but this is seen as being better approached as an entrepreneurial venture.
- Housing: Higher level of risk and investment required to achieve a financial gain without community benefits.
- Commercial development: Similarly higher cost and impacts without potential for community gain.

Most importantly, Old Cary Elementary is the right place for a community arts center because it is likely to be able to accommodate that demand in an effective way at a reasonable level of financial investment.

Recommendation #3: New Cary Center for the Arts

The most ambitious recommendation is that the Town of Cary should develop a new visual and performing arts center. It should be a high-quality regional facility for an array of cultural and entertainment activity, ranging from symphonic presentations to dance. The capacity range should be from 1,200 to 1,400 seats. The venue should support un-amplified symphonic music with concert hall acoustics, but also have a full fly tower. It should accommodate local, large-ensemble producing organizations in a quality facility with capacity to support growing audiences. The venue should also allow space for significant expansion of both adult and youth oriented entertainment concerts.

This venue could also be a potential home for a series of regional arts organizations such as the Carolina Ballet. Examples of similar buildings and how they are used are in Appendix D.

Recommendation #4: Sculpture Gardens

A fourth recommendation is the inclusion of a sculpture garden or park within the proposed park component of the district, presenting an opportunity for the concentration of local, regional and national sculpture in a park setting and/or distributed in a district. This is low impact development that supports open-space retention and cultural investment. It provides a means to pursue the public arts goals of the Town. It is consistent with the implementation of the *Town Center Park Plan*, and is consistent with the character goals of *Town Center Area Plan*. It would also be distinctive in the region, as are similar sculpture gardens in Denver (by the Arvada Center for the Arts), Dallas (the new Nasher Sculpture Center) and Minneapolis (by the Walker Arts Center).

Recommendation #5: Digital Media Arts Center

An additional recommendation is for the development of a community media center (focused on electronic media), which in many ways represents the next generation of community arts center. It can potentially be connected to other existing or proposed facilities, or a new stand-alone facility. The possibility of a partnership with the branch library on Academy Street is intriguing.

Per the examples described in Appendix E, a new media center can be started with minimal space and resource requirements and grow over time. Most important is that this facility is an incredible opportunity to attract and engage local and regional youth in the cultural life of the community. There is also a high probability of corporate support, given proximity to Research Triangle companies and their desire for community engagement.

Recommendation #6: Re-purposing of Existing Facilities

It is also important that existing facilities be re-focused on key activities, as follows:

- Page-Walker Arts & History Center should return to its original focus as an exhibit space, archive, and history center, with continuing programs such as walking tours.
- Jordan Hall Arts Center should continue as a visual arts program space, perhaps with greater focus on a specific area: such as a home for specific programs such as ceramics, electronic media or photography.
- Herbert C. Young Community Center should be used for rehearsal and performance for only as long as necessary.

Recommendation #7: The Cultural District

Finally, all of these components should be linked together into a downtown cultural district. This combination of facilities, which includes opportunities for new construction and renovation, provides the critical mass of activity to activate a district. This is confirmed by

a review of comparable districts in Appendix A.

One of the key issues is how a cultural district spurs commercial development. Research of comparable districts found a key common element, namely that there is an intangible feeling that adding arts organizations to a district creates great value (or excitement or energy) that serves to attract both people and businesses. As a general approach, the following should serve as a framework for moving forward:

- Start with what you have, namely a set of existing and proposed facilities and open space along a spine already known as the Lazy Daze site.
- Add streetscape, signage and identity programs to retain village character.
- Build programming, promotion and festival opportunities to solidify the identity of the district.
- Ensure formal relations and representation for business owners.
- Then, pursue businesses and related development that benefits from proximity and association with cultural activity and audiences.

These and related issues will be further explored in the development of the business plan for the district and recommended facilities.

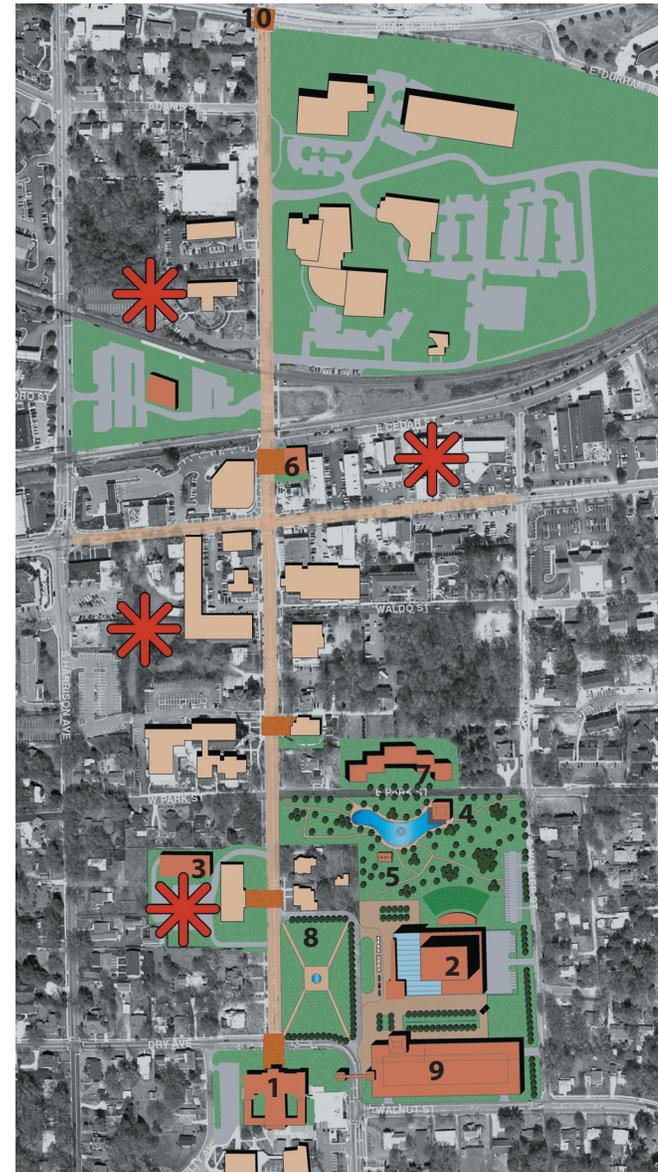
Creating a Cultural District

The vision for downtown Cary is one that creates a vibrant, village-like environment where residents and visitors alike, come often to partake in a wide variety of cultural programs and activities, fine dining, shopping, art galleries or just a quiet afternoon in the park. Evenings are as active as week-ends and week-days, as downtown Cary becomes a place to “see and be seen”. Businesses flourish, historic properties come alive with new uses, traffic flows freely and pedestrians enjoy a leisurely stroll along Academy Street.

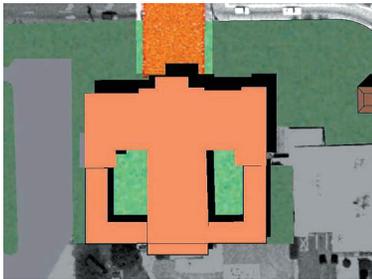
The newly created cultural district blends new and renovated arts facilities with the adaptive reuse of historic properties; a new sculpture park with programs and activities for people of all ages; streetscape enhancements that feature new street trees, street furniture, paving and public art; transportation improvements that allow for improved vehicular traffic flow; and the sensitive integration of parking structures with ground floor retail and gallery space making parking readily accessible to all.

Elements of the District include:

1. The transformation of **Old Cary Elementary School into the Cary Community Arts Center** providing spaces for theater and music rehearsal, costume and scene shops, practice rooms, visual arts classrooms, jewelry and metal lab, photo studio and group offices. A 350 seat theater will provide the community with a professional quality performance venue at a scale appropriate for many local arts groups.
2. The **Cary Center for the Arts** - a new performing and visual arts facility featuring a 1200 seat multi-purpose auditorium acoustically designed to accommodate theater, music and dance; a generously sized lobby



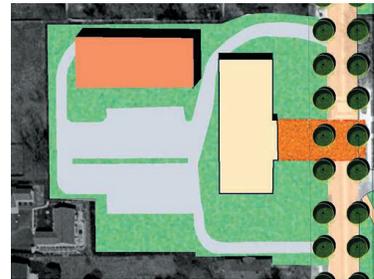
OVERALL VISION PLAN



(1) CARY COMMUNITY ARTS CENTER



(2) NEW CARY CENTER FOR THE ARTS



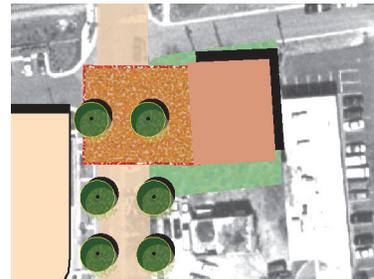
(3) DIGITAL MEDIA ARTS CENTER



(4) SCULPTURE PARK



(5) WALDO ROOD HOUSE- RELOCATED/



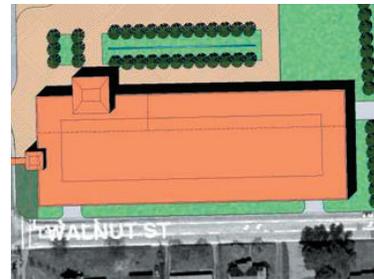
(6) ARTS INCUBATOR



(7) MIXED USE DEVELOPMENT



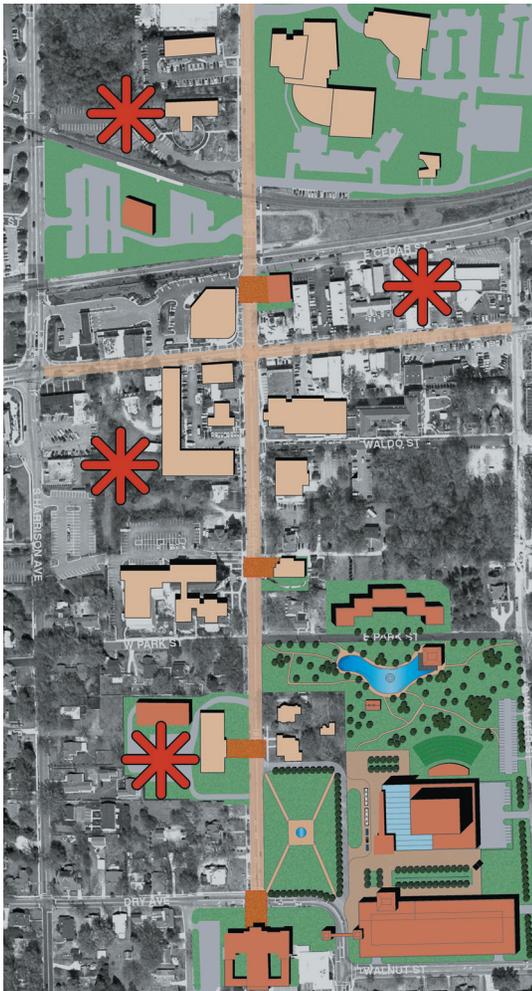
(8) NEW TOWN SQUARE



(9) PARKING STRUCTURE

that not only serves as a space for pre- and post-performance functions but also as a community facility for banquets and special events; a professional level art/exhibition gallery and well appointed performer and stage support space.

3. A **Digital Media Arts Center** – a place for people of all ages, but particularly for the youth of Cary to learn and participate in multi-media arts, music recording and computer technology.
4. Over eight acres of open space, providing Cary with a new **Sculpture Park** featuring the work of local, regional and national artists, water amenities, a café, a small informal amphitheatre and botanical landscape plantings.
5. The **Waldo Rood House** – relocated and restored to become an information and interpretive center providing information on “what’s happening in Cary”.
6. **An Arts Incubator** – fostering the growth of arts organizations. By transforming the existing Fire Administration building into space for the arts, artists and local arts groups will have an opportunity to enhance their organizations through business training, the use of collaborative office space and meeting rooms, as well as additional rehearsal and gallery space.
7. **Mixed use development** – encouraging private developers to invest in the downtown, offering residents an alternative lifestyle that combines three and four story residential buildings with ground floor retail, cafes, restaurants, etc; in many cases offering residents a pleasing view of the nearby sculpture park



(9) PARKING STRUCTURES- POTENTIAL LOCATIONS



(10) STREETScape IMPROVEMENTS

or the newly landscaped Academy Street.

- 8. **Town Square Park** – easing traffic flow in the downtown by creating a one way couplet at the southern end of Academy Street, while at the same time, creating a new public open space in the downtown. The placement of the new Cary Center for the Arts adjacent to the Town Square creates an appropriate setback for the Center, diminishing its visual impact on the street while also allowing for a generous vehicular drop-off.
- 9. **Parking structures** – providing convenient parking throughout the downtown, located within easy walking distance of businesses and cultural facilities. The ground floor of these structures will feature retail shops, galleries and services, enhancing the pedestrian environment. A pedestrian bridge will connect the southern most parking structure with the Cary Community Arts Center, providing a safe crossing at Dry Avenue/Walnut Street.
- 10. **Streetscape improvements** – that include new street trees, street furniture, special paving, crosswalks, lighting and opportunities for public art.

In addition, the Page-Walker Arts & History Center, Jordan Hall Arts Center and the Herb C. Young Community Center will continue to prosper. Providing new facilities will allow these existing spaces to refocus, returning to their original purpose.

New and Renovated Cultural Facilities

The key to the success of the cultural district is both a public and private investment in new and renovated cultural facilities that will provide residents, visitors, artists and arts organizations with a wide range of venues to participate in the arts. Each facility will be tailored to the specific needs of the programs and activities it will house.

A. Cary Community Arts Center

Old Cary Elementary School will be transformed to become the new Cary Community Arts Center, providing rehearsal, performance and practice spaces for theatre and music, as well as classrooms and studios for visual arts. The existing building, built in 1938, is ideally suited for these types of activities. Its cast in place concrete frame with masonry infill and brick veneer serves not only as an important historical terminus to Academy Street but also offers a structurally sound facility that can be economically adapted for the arts. Its wide corridors, high ceilings and generous windows are ideal for arts activities that typically require large open spaces with natural light. However, in order to make the building fully operational, its mechanical and electrical systems will need to be replaced, bathrooms will require renovation and enlargement, and a new elevator inserted, sized appropriately to accommodate not only passengers, but also the transfer of props and materials from one floor to the other. The building will also likely require asbestos abatement and will need to be brought up to all current codes. The front entrance of the building will need to be made fully accessible. Should finances allow, future phases may include a new stage tower and additional backstage support as well as an addition to the building, providing two large rehearsal rooms - one for theater, the other for dance.

The preliminary program for the Cary Community Arts Center suggests approximately 11,575 square feet of usable space for performing arts and 7,385 square feet for visual arts, for a total of



EXTERIOR OF OLD CARY ELEMENTARY



CLASSROOM



FOYER



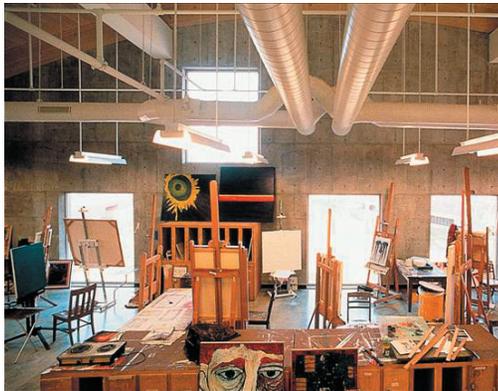
PERFORMANCE SPACE



HALLWAY



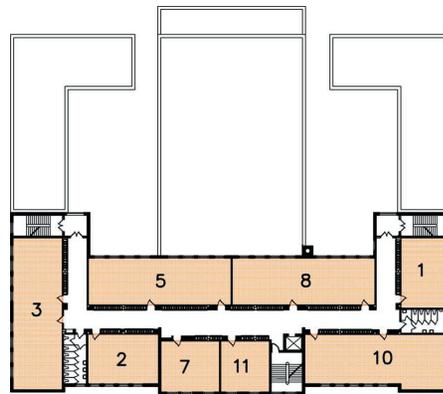
CLASSROOM



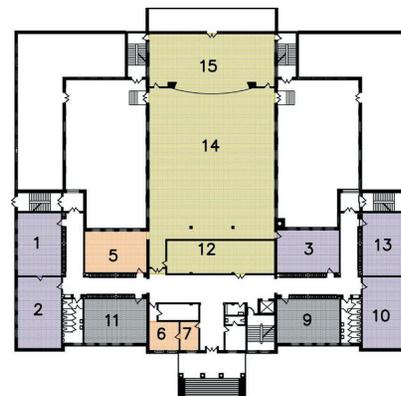
ART CLASSROOM EXAMPLE



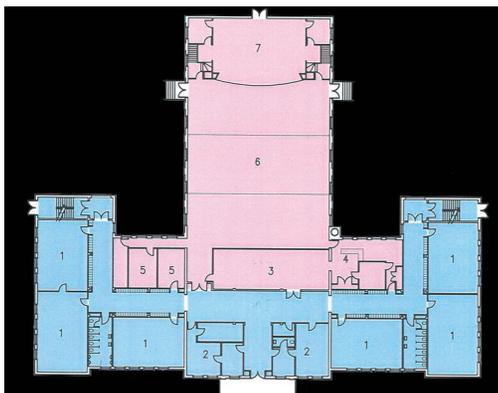
MUSIC ROOM EXAMPLE



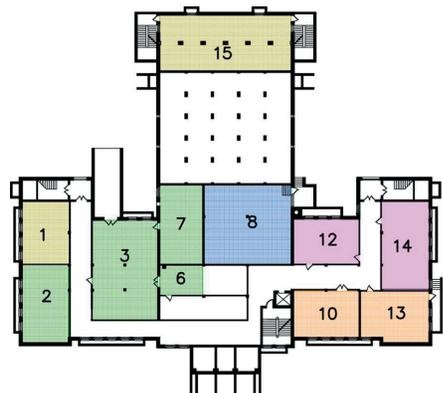
PROPOSED SECOND LEVEL



PROPOSED FIRST LEVEL



EXISTING FLOOR PLAN



PROPOSED BASEMENT LEVEL

26,850 square feet. A new stage and back-of-house, should it be constructed, will provide an additional 4,860 square feet with an annex building/addition providing 3,000 square feet of rehearsal space.

Guiding principles for the renovation of Old Cary Elementary include:

- Allocate program by discipline vertically throughout the building
- Match program and activities to existing room configurations
- Use existing building core but acknowledge need to upgrade and expand:
 - Bathrooms
 - New elevator for both public and freight
 - Building systems

Performing Arts	Provided NSF
Small Rehearsal Room - Theatre	615
Small Rehearsal Room - Dance	865
Scene Shop	1,355
Scene Shop Office	265
Scene Shop Storage	705
Costume Shop and Storage	615
Changing Rooms - Dance	610
Dressing Rooms and Wardrobe	1,532
Ceramics Studio 1	710
Ceramics Studio 2	620
Subtotal	7,892
Auditorium (existing)	4,335
Stage (existing)	1,520
Control Booth	820
Music Rehearsal 1	720
Music Rehearsal 2	720
Practice Rooms (2 small/2 medium)	630
Practice Rooms (2 ensemble)	630
General Use Classroom	610
Conference Room	630
Medium Office	200
Small Office	125
Group Offices	635
Subtotal	11,575

Visual Arts	
Jewelry and Metal Lab	630
Photo Studio	635
Art Classroom #1	1,360
Art Classroom #2	1,210
Art Classroom #3	1,210
Art Classroom #4	1,350
Library	540
Media Lab	450
Subtotal	7,385
TOTAL BUILDING PROGRAM	26,852

New Stage and Back-of House	NSF
Stage	1,800
Backstage Support	600
8-Person Changing Rooms	1,020
Make-Up Room	400
Performer Lounge	400
Backstage Storage	400
Restroom - Men's	120
Restroom - Women's	120
Subtotal	4,860

New Annex Building/Addition	NSF
Large Rehearsal Room - Theater	1,500
Large Rehearsal Room - Dance	1,500
Subtotal	3,000

TOTAL BUILDING PROGRAM - NSF	7,860
Net to Gross Ratio	1.25
TOTAL BUILDING PROGRAM - GSF	9,825

B. Cary Center for the Arts

A tremendous addition, both to the arts in Cary as well as to the economic development of downtown is the creation of a new Cary Center for the Arts. Located at the terminus of Academy Street, adjacent to the proposed sculpture park and across the street from the Cary Community Arts Center, the Center for the Arts will become a major destination for residents and visitors alike. Featuring a 1,200 seat multi-purpose auditorium, the Center will provide an ideal venue for theater, music and dance while its 2,000 square foot art gallery will be host to a wide variety of local, regional and even national exhibitions. A generous drop-off will provide ease of access for visitors as well as a convenient area for loading and unloading of school-aged children arriving by bus.

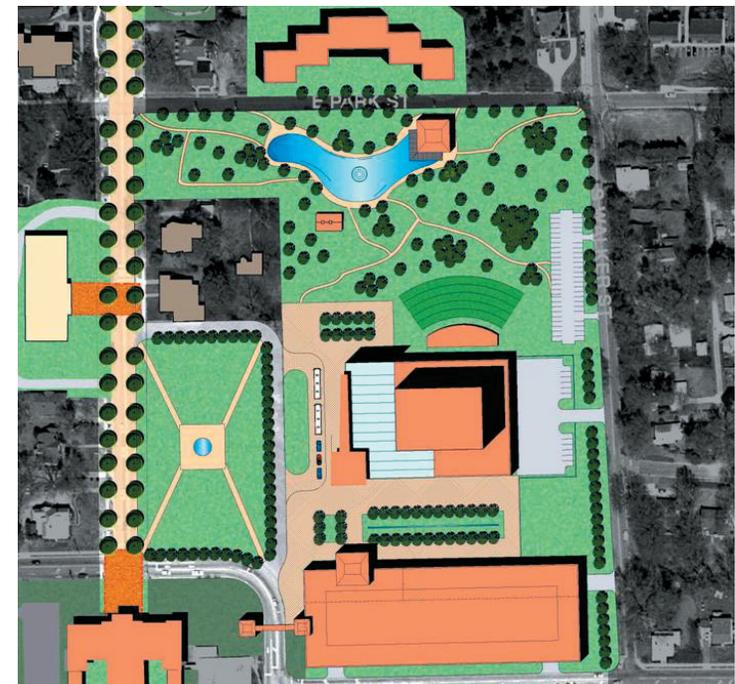
Service and loading to the Center will be off of Walker Street. An attractive decorative wall combined with a generous landscape setback will visually screen these activities from adjacent neighbors, while providing a secure environment for the Center.

Since the visitors' experience to an art event often begins with parking their car, the plan recommends the construction of a new parking structure along Walnut Street, within close proximity of the Center, easily accessible from Academy, Walnut and Walker Streets. This parking structure will provide over 650 parking spaces to serve both the needs of the new Center as well as the Community Arts Center. A portion of the ground floor of the parking structure will be dedicated to retail activities/and or additional exhibition space. A pedestrian plaza will provide an informal gathering space connecting the parking to the Center, a perfect setting for retail kiosks, small scale special events and outdoor exhibitions.

Finally, by providing a pedestrian bridge across Kildaire Farm Road, people will be able to move freely and safely between these two major cultural venues as well as to and from the sculpture park. If appropriately designed, the bridge can serve as a visual gateway

into the downtown as well as an arts project in itself.

The program for the Center suggests a building of approximately 100,000 gross square feet and approximately 61,000 net square feet. This includes approximately 21,170 square feet for public areas including lobby, exhibition space, concessions and box office; over 20,000 square feet for the auditorium itself; 870 square feet of stage support; 7,000 square feet of performer support including dressing rooms and a large rehearsal room; building services of approximately 1,200 square feet and 2,500 square feet of administrative space. A detailed space program follows.



SITE PLAN- CARY CENTER FOR THE ARTS



LOBBY - AT NIGHT

A100	PUBLIC SPACES	NSF	Notes
101	Public lobby	8,400	7 nsf/seat
102	Auditorium access circulation	4,800	4 nsf/seat
103	Audience chamber sound & light locks	-	in gross
104	Concessions	280	
105	Concessions storage	120	
106	House Manager / first aid	200	
107	Program storage	40	
108	Usher coatroom	200	
109	Box office - sales	150	3 sales stations
110	Box office - manager's office	120	
111	Public restrooms (male)	720	16 units @ 45 nsf
112	Public restrooms (female)	1,600	32 units @ 50 nsf
113	Public unisex / family restroom	80	1 @ 80 nsf
114	Front of house storage	180	
115	Coat check	180	
116	VIP room	800	
117	VIP catering	200	
118	VIP room storage	200	
119	VIP restroom - male	150	
120	VIP restroom - female	150	
121	Art/exhibition gallery	2,000	
122	Art gallery - office	200	
123	Art gallery - storage	400	
Subtotal		21,170	



ART GALLERY

A200	PERFORMANCE SPACES	NSF	Notes
201	Audience chamber	12,000	10 nsf/seat
202	Stage	5,000	50' x 120' w/50' proscenium width
203	FOH Catwalks	800	
204	Orchestra pit	800	40 musicians @ 20 nsf
205	Seat wagon storage	1,200	
206	Dimmer room	150	
207	Amplifier rack room	130	includes transformer
208	Lighting control booth	120	
209	Sound control booth	120	
210	Followspot booth	180	
211	House sound mix position	100	
Subtotal		20,600	

A300 STAGE SUPPORT			
301	Scene dock	800	
302	Orchestra shell storage	360	to be confirmed by acoustician
303	Piano storage	120	
304	Pit storage	200	risers, stands, chairs
305	Musicians' secured area with lockers	160	
306	Stage manager's office	140	
307	Technical directors office	140	
308	Visiting production office	140	
309	Visiting production office	140	
310	Backstage ADA restroom (male)	80	
311	Backstage ADA restroom (female)	80	
312	Lighting shop and storage	350	
313	Sound shop and storage	200	
314	Misc. backstage storage	200	
315	Stage gridiron	5,000	
316	Stage rigging galleries	600	
Subtotal		8,710	

A500 BUILDING SERVICES			
501	Building maintenance	200	
502	Housekeeping closets	120	3 @ 40 nsf
503	Backstage security / doorman	120	
504	Fire panel / telephone switch	80	
505	Catering support	300	
506	Truck dock / loading dock	400	dock for two semi-trailer trucks
507	Mechanical space	-	in gross
508	Electrical space	-	in gross
Subtotal		1,220	

A400 PERFORMER SUPPORT			
401	4-person dressing room	250	w/toilet, showers, sofa
402	4-person dressing room	250	w/toilet, showers, sofa
403	12-person dressing room	500	w/toilet, showers, sofa
404	12-person dressing room	500	w/toilet, showers, sofa
405	12-person dressing room	500	w/toilet, showers, sofa
406	12-person dressing room	500	w/toilet, showers, sofa
407	Musician changing room	350	w/toilet, showers, sofa
408	Musician changing room	350	w/toilet, showers, sofa
409	Rehearsal room	2,000	
410	Rehearsal room - office	120	
411	Rehearsal room - storage	200	
412	Make-up room	140	
413	Quick change and toilet	-	
414	Wardrobe	500	
415	Laundry	120	
416	Performer lounge	600	for 30 s/tables, chairs, sofas
417	Catering support	200	
Subtotal		7,080	

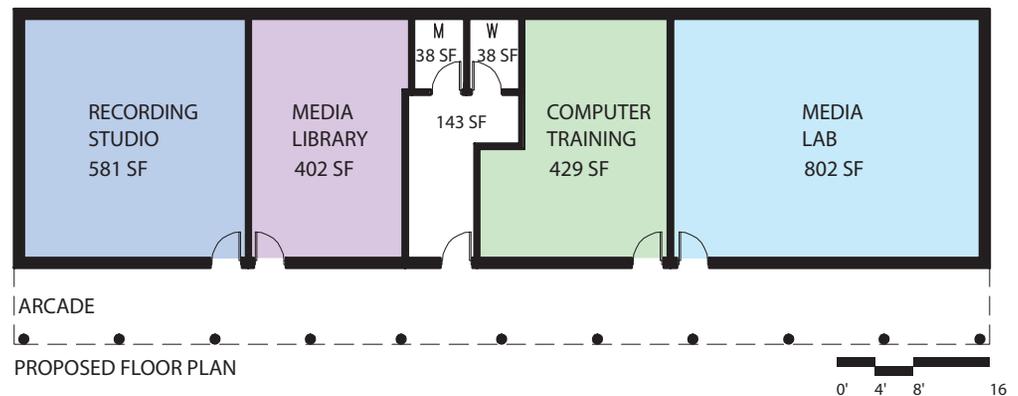
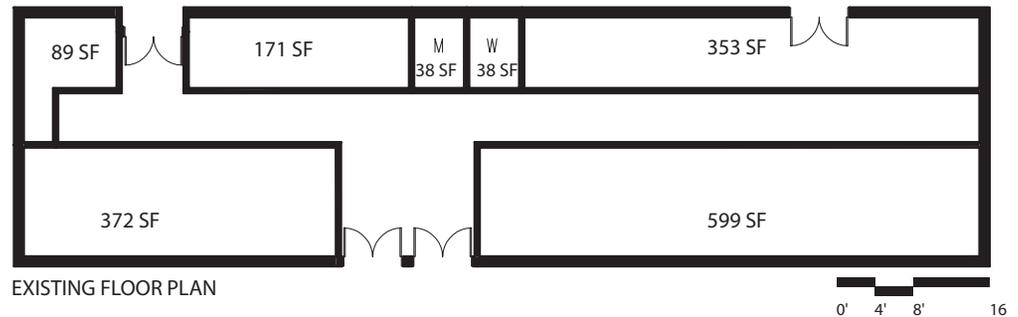
A600 ADMINISTRATION			
601	Office - executive director	180	
602	Office - marketing director	120	
603	Office - administrative assistant	200	
603	Reception	160	
603	Office supplies and equipment	160	
603	Office - staff	120	
603	Office - staff	120	
603	Office - staff	120	
603	Office - staff	120	
603	General office workspace	600	
603	Volunteer workroom	-	
603	Conference room	600	
Subtotal		2,500	

TOTAL NET SQUARE FEET	61,280
Net to Gross Ratio	1.65
TOTAL GROSS SQUARE FEET	101,112

C. Digital Media Arts Center

The nature of arts is changing as technology advances, making technology increasingly integral to the making, listening and viewing of art. Many universities across the country now offer programs and degrees in digital media, while communities as diverse as Grand Rapids, Michigan to Towanda, Pennsylvania have established centers and programs geared toward increasing “media literacy” – with computers becoming not only a source for research but also a tool for artistic expression. These types of activities and programs are extremely popular with youth, providing them an opportunity to experiment with digital film, computer projections, synthetic music and computer graphics.

As such, an important addition to the downtown Cary Cultural District is the creation of a new Digital Media Arts Center. In its initial stages, the existing Human Resources Building located immediately behind the library on Academy Street, can be adapted for this use. As its popularity grows and expands, a larger facility elsewhere in the district may be warranted.



	Provided NSF
DIGITAL MEDIA ARTS CENTER	
Media Spaces	
Media Lab	800
Computer Training Classroom	430
Recording Studio	580
Media Library	400
Subtotal	2,210
Support Spaces	
Lobby	145
Restrooms	75
Subtotal	220
TOTAL NSF	2,430

The center as currently proposed would offer a media lab, a computer training classroom, a recording studio, a media library and a small lobby, totaling approximately 2,430 square feet.

The above diagram illustrates how the Human Resources building could be reconfigured to provide these types of spaces.

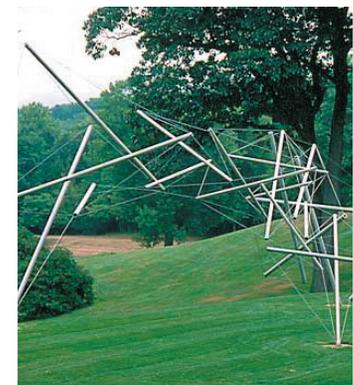
D. Sculpture Park

As the Town of Cary has envisioned its future downtown, public open space has played a key role. The Town Center Plan proposes open space as a potential central feature in its recommendations. The importance of this is evident through the City's initial efforts to acquire property along Academy and Walnut Streets for this use. Building on the interest in public space and the arts, and on the interest expressed by a large number of citizens during the community outreach process, the potential vision for the cultural district features a large, eight acre sculpture park at its heart. The potential park will highlight works by local, regional and national artists, integrated into a park-like setting with paths, benches and nighttime lighting. At its center will be a water feature, providing an ideal setting for a café with outdoor dining. Fountains and special lighting will offer visual interest both day and night.

Centrally located within the park will potentially be the Waldo Rood house, offering visitors a glimpse into the history of Cary. Fully renovated and restored, the house will serve as an information center, providing material on "what's happening in Cary" including current art offerings. An exhibition area can also provide information on the sculpture found throughout the park as well as background on the artists.

Another potential feature of the sculpture park could be an informal amphitheatre, potentially with tiered grass seating and a small performance platform, a perfect venue for small music, dance and theatrical performances of both a formal and informal nature. With the walls of the Center serving as a backdrop, the amphitheatre can also be a venue for "Movies in the Park", a popular summertime feature for families.

Other proposed potential park improvements include botanical landscape plantings, pedestrian paths, benches and lighting, making the park a popular public destination day-time or evening.

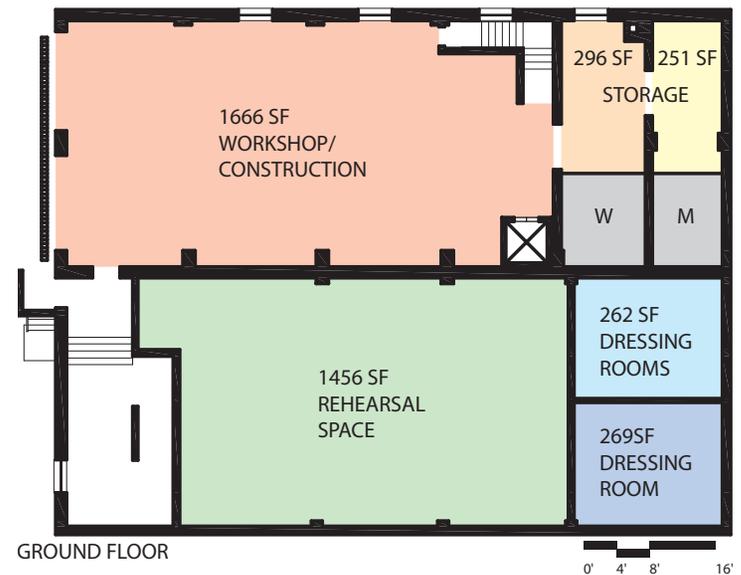
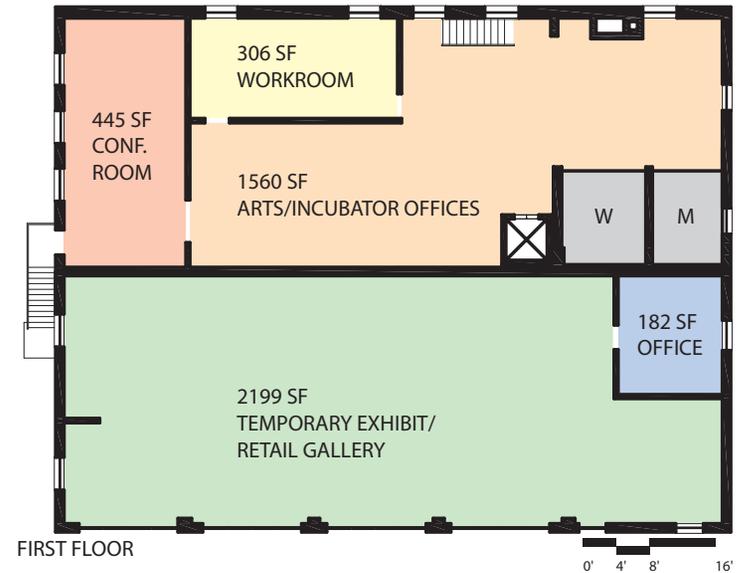


E. Arts Incubator

Artists and arts groups not only need space for rehearsals, performances, exhibitions and the making of art, but also for organizational activities that require office space, meeting rooms and support facilities. In addition, many artists benefit from close proximity to other artists, learning from one another, sharing ideas and collaborating on projects. The Fire Administration building provides an excellent opportunity to create such space. Located along Academy Street, within close proximity of Chatham Street, the building is easily accessible, and with a large exterior entrance from parking, would also be able to accommodate loading and unloading of art materials and supplies.

With only a modest level of renovation, the building would be able to provide approximately 8,585 square feet of space for the arts, including a workshop/construction area, rehearsal space and dressing rooms, offices, a conference room and an exhibition/retail gallery.

	Provided NSF
Ground Floor	
Workshop/Construction	1,665
Rehearsal Space	1,455
Dressing Rooms	530
Storage	550
Subtotal	4,200
First Floor	
Arts Incubator Offices	1,560
Conference Room	445
Exhibit/Retail Gallery	2,200
Arts Office	180
Subtotal	4,385
TOTAL NSF	8,585



Implementation

A. A Phased Approach

The creation of the proposed cultural district in downtown Cary, and with it the establishment of new and renovated cultural facilities, will be implemented over time as both public and private financial resources become available. Each phase, regardless of its timing, will build on the success of the prior phase while setting the stage for future phases. Outlined below is a recommended order of improvements.

Phase One

Phase One begins with a series of public infrastructure enhancements that provides a foundation for future improvements and demonstrates a commitment both to the arts as well as the quality of downtown Cary. Initial priorities include:

- A. Streetscape Improvements
- B. Traffic Improvements and the Town Square
- C. Cary Community Arts Center
- D. Surface Parking to serve the Cary Community Arts Center on an interim basis until a parking structure is constructed

Phase Two

Phase Two includes the transformation of the Human Resources building into the new Digital Media Arts Center as well as the construction of a parking structure in the downtown. The location of the structure as well as the number of parking spaces offered will be based on further analysis on the part of the Town of Cary.

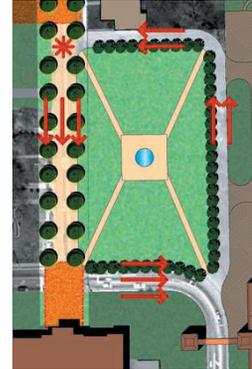
Phase Three

Phase Three will consist of the creation of the Sculpture Park and the acquisition of land necessary to accomplish it.

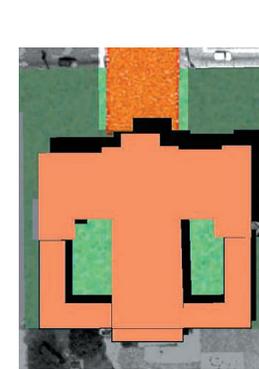
PHASE 1



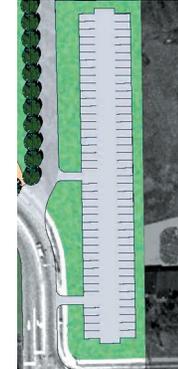
STREETSCAPE



TRAFFIC IMPROVEMENTS

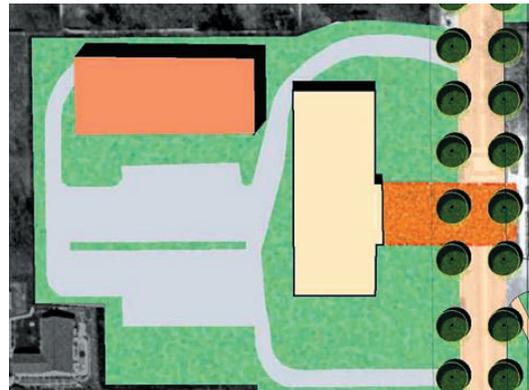


CARY COMMUNITY ARTS CENTER

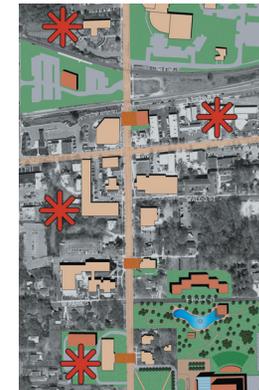


INTERIM PARKING

PHASE 2



DIGITAL MEDIA ARTS CENTER



POTENTIAL PARKING STRUCTURE LOCATIONS

PHASE 3



SCULPTURE PARK

Phase Four

While designated as a Phase Four improvement, private mixed-use development will likely occur throughout the life of the project and beyond. However, development will be a more attractive investment once other investments such as streetscape enhancements, traffic improvements, parking and the sculpture park have been made in the downtown.

Phase Five

Prior to the construction of the new Cary Center for the Arts, a parking structure will need to be constructed to serve the center. As such, Phase Five envisions the construction of a new 650 space parking structure with ground floor retail. This phase also includes a new pedestrian bridge connecting the structure to the Cary Community Arts Center.

Phase Six

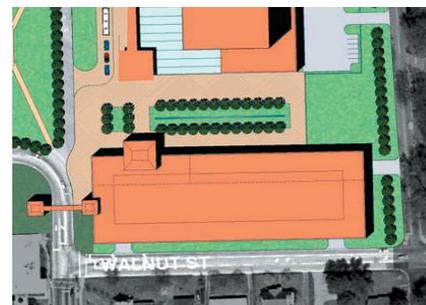
The sixth phase in the establishment of a cultural district for downtown Cary will be the new Cary Center for the Arts and its associated Arts Plaza.

Phase Seven

The final phase of improvements will be the transformation of the Fire Administration building into Arts Incubator Space.



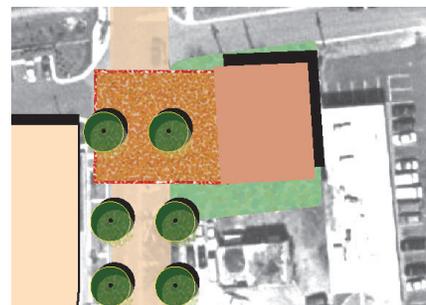
PHASE 4 - MIXED USE DEVELOPMENT



PHASE 5 - PARKING STRUCTURE



PHASE 6 - CARY CENTER FOR THE ARTS



PHASE 7 - ARTS INCUBATOR SPACE

B. Total Project Costs

The construction of arts facilities is an expensive undertaking but one that can result in tremendous benefits, both culturally as well as financially, having a significant positive economic impact on a region. In identifying the financial resources necessary to implement such facilities, not only must construction and renovation costs be considered, but so too must soft costs including fixtures, furniture and equipment; architectural and engineering fees; permits; and construction contingencies. In addition, it is recommended that a 15% overall contingency be applied for unforeseen conditions as well as refinement in program needs.

The following matrix outlines the costs associated with each of the recommended improvements, with the exception of streetscape and traffic improvements, which are separate, ongoing efforts on the part of the Town. It should be noted that because the timing of improvements is not known, all costs are expressed in today's dollars and therefore must be escalated to the mid-point of construction. Escalation rates typically range from 4.5% to as high as 9% per annum.

Phase/Facility	GSF	Costs/GSF	Total Costs Construction	Soft Cost Ratio	Est. of Soft Costs (1)	Total Project Costs	Suggested 15% Cont.	Total w/ Contingency
PHASE ONE								
A. Streetscape Improvements						Not Included		
B. Traffic Improvements and Town Square								
C. Cary Community Arts Center	41,565	\$ 175	\$ 7,273,875	1.3	\$ 2,182,163	\$ 9,456,038	\$ 1,418,406	\$ 10,874,443
Stage Extension	6,075	\$ 300	\$ 1,822,500	1.3	\$ 546,750	\$ 2,369,250	\$ 355,388	\$ 2,724,638
Building Addition	3,750	\$ 300	\$ 1,125,000	1.3	\$ 337,500	\$ 1,462,500	\$ 219,375	\$ 1,681,875
D. Surface Parking (80 spaces)	80	\$ 1,000	\$ 80,000	1.15	\$ 12,000	\$ 92,000	\$ 13,800	\$ 105,800
TOTAL PHASE ONE (w/o stage extension or addition)						\$ 9,548,038	\$ 1,432,206	\$ 10,980,243
TOTAL PHASE ONE (w/ stage extension and addition)						\$ 13,379,788	\$ 2,006,968	\$ 15,386,756
PHASE TWO								
A. Digital Media Arts Center	2,755	\$ 185	\$ 509,675	1.3	\$ 152,903	\$ 662,578	\$ 99,387	\$ 761,964
B. Parking Structure	450 spaces	\$ 14,000	\$ 6,300,000	1.15	\$ 945,000	\$ 7,245,000	\$ 1,086,750	\$ 8,331,750
Land Acquisition for Parking	1.3	400,000/ac	520,000	0	520,000	520,000	\$ 78,000	\$ 598,000
TOTAL PHASE TWO						\$ 8,427,578	\$ 1,264,137	\$ 9,691,714
PHASE THREE								
Sculpture Park	352,000	\$ 8.5	\$ 2,992,000	1.15	\$ 448,800	\$ 3,440,800	\$ 516,120	\$ 3,956,920
Surface Parking (47 spaces)	47	\$ 1,000	\$ 47,000	1.15	\$ 7,050	\$ 54,050	\$ 8,108	\$ 62,158
Land Acquisition for Park	5.8 acres	400,000/ac	\$ 2,320,000	0		\$ 2,320,000	\$ 348,000	\$ 2,668,000
TOTAL PHASE THREE						\$ 5,814,850	\$ 872,228	\$ 6,687,078
PHASE FOUR								
Private Development								
PHASE FIVE								
A. Parking Structure	650 spaces	\$ 14,000	\$ 9,100,000	1.15	\$ 1,365,000	\$ 10,465,000	\$ 1,569,750	\$ 12,034,750
Land Acquisition for Parking	2.3	400,000/ac	920,000	0	920,000	920,000	\$ 138,000	\$ 1,058,000
B. Pedestrian Bridge			\$ 500,000	1.15	\$ 75,000	\$ 575,000	\$ 86,250	\$ 661,250
TOTAL PHASE FIVE						\$ 11,960,000	\$ 1,794,000	\$ 13,754,000
PHASE SIX								
A. Cary Center for the Arts	112,000	\$ 375	\$ 42,000,000	1.3	\$ 12,600,000	\$ 54,600,000	\$ 8,190,000	\$ 62,790,000
B. Arts Plaza	100,000	\$ 25	\$ 500,000	1.15	\$ 75,000	\$ 575,000	\$ 86,250	\$ 661,250
Land Acquisition for Arts Center	3.9	400,000/ac	1,560,000	0	1,560,000	1,560,000	\$ 234,000	\$ 1,794,000
TOTAL PHASE SIX						\$ 56,735,000	\$ 12,098,250	\$ 68,833,250
PHASE SEVEN								
Arts Incubator Space	10,400	\$ 150	\$ 1,560,000	1.25	\$ 390,000	\$ 1,950,000	\$ 292,500	\$ 2,242,500

Business Plan

The business plan and the pro-forma operating budget should be considered a tool to help the Town of Cary move forward with the development of new facilities in a district, knowing that these plans can be adjusted based on changing circumstances and assumptions.



A. Old Cary Elementary as a Community Arts Center

The Concept

The recommendation put forward in the Needs Assessment was that Old Cary Elementary should be renovated and upgraded as a community arts center able to support a wide range of teaching programs, rehearsals, performances and other elements of the creative process with the following spaces:

- A professional-quality, 350-seat performance space with a full fly tower, great acoustics and sufficient flexibility to accommodate theatre, music, dance, opera, film, speakers and other events.
- Rehearsal rooms suitable for music, theater and dance.
- Classrooms and practice rooms suitable for both the visual and performing arts.
- Informal visual arts exhibit space.
- Other support and storage space.

Operating Goals

The following operating goals are proposed for Old Cary Elementary as a Community Arts Center:

- Provide accessible and affordable performance, exhibition, rehearsal, education and work spaces to support the growth of local and regional arts organizations and cultural groups, as well as Town-sponsored programs.
- Provide a broad spectrum of activity that will encourage community participation as well as stimulate increased activity and interest in Downtown.
- Encourage education programs, partnerships and activities for regional school children..
- Operate on a sound financial basis to ensure a sustainable annual funding requirement.

The Operation of Comparable Projects

Before examining the issue of how Old Cary Elementary should be operated, here is a brief summary of what was learned about the operation of comparable community arts centers. Complete descriptions of which are attached as Appendix B.

- There is not one single way to operate a community arts center. There are different and successful models for the operation of community arts centers by local government, local arts agencies and private non-profit groups.
- The scale of organizations, and thus the budget and earned revenue streams, also vary greatly. It's not that some buildings are more expensive to operate, but that the nature and mix of programs, rental activity and presenting leads to different sizes and types of organizations.
- Community arts centers are usually professionally staffed,

but receive crucial administrative support from community volunteers. These volunteers often serve as docents, ushers, and committee members helping with mailings, front desk reception, event coordination and more.

- Many community arts centers serve as an important resource for local arts organizations by recognizing ‘resident organizations,’ and providing them with reduced rental rates, office or administrative space, and professional development opportunities to local artists in the form of grant-writing workshops or networking events.

Ownership

The question of who should own the project is fairly straightforward: the Town already does. Note that this is separate from the question of who should operate the community arts center.

Selecting an Operator

There are many types of facility operators for community arts centers, per the review of comparable facilities. Again, here the choice is self-evident. The Town of Cary already operates Old Cary Elementary, as well as a series of other local cultural facilities. Thus the augmentation of additional staff and skills to run the renovated Old Cary Elementary is a logical next step for the town’s Department of Parks, Recreation and Culture.

Elements of Operating Policy

Utilization and Access: The key to success for Old Cary Elementary as a Community Arts Center is to make it as busy as possible with a range of programs and activities that serve the community. The following types of activity are important:

1. *Space rental by local arts and cultural organizations:* There are a number of groups seeking access to the recommended performance, rehearsal and support space that should be

accommodated by the building.

2. *Town of Cary cultural programs:* the Town has a large and growing set of programs that will come together and potentially flourish at Old Cary Elementary.
3. *Other community rentals:* Old Cary Elementary has a number of spaces that will be appropriate for other types of community meetings and gatherings, adding to its role as community center and bringing additional income to the facility.

The greatest challenge for the building will be balancing these different types of demand and managing the needs and expectations of so many different users and use types. Thus the following is stressed:

- All three of the types of activity listed above must be recognized as important for the building. The facility management team must do their best to balance access and demand among these groups.
- Explicit policies must be in place on how facilities are booked, including booking horizons, rental rates, scheduling priority, cancellation fees and other charges.
- Rental rates should be scaled to favor some combination of local groups and non-profit arts organizations.
- For the theater, user fees should be charged for the use of box office, technical labor and the rent of equipment.
- User fees should be separated from the base rent of the building and provisions made for emerging organizations to incur only essential additional charges.

Resident Organizations: It is recommended that a series of community based organizations from the visual and performing arts have the opportunity to seek classification as a resident organization, particularly for the renovated theater in Old Cary Elementary. Resident groups gain preferred status for booking and rental rates in exchange for bringing a certain amount of activity and benefit to the venue. These groups can:

- Guarantee a relatively consistent level of daytime and nighttime activity to attract participants, audiences and

tourists.

- Ensure greater stability in facility operations, including earned revenue potential and levels of necessary contributed support.
- Build an image of the facility through ongoing use, supporting ongoing marketing and fundraising efforts.

Generally a process where organizations qualify as residents through an open application process is favored. In such a process, the criteria by which these organizations qualify should be published, and might include some of the following:

- *Level of programming:* the organization agrees to bring a significant portion of their annual (or seasonal) activity to the facility.
- *Mission:* the organizational mission is worthy and consistent with the goals of Cary Elementary as a cultural center.
- *Location:* the organization is located in or near Cary.
- *Quality:* the organization creates work of quality (however that is defined) that would enhance the image and reputation of the facility.

Ticketing: It is recommended that a community box office based out of Old Cary Elementary be developed to benefit residents and visitors. This would be a clearing house for all arts and cultural activities in Cary, and could expand to include all activities in Town-owned, operated or sponsored venues. The Center should take advantage of the new technologies in ticketing, including online services, in order to better serve users and audiences, and in order to better collect data with which to market. The building could develop its own website and support the research and data collection efforts of facility users.

Food Service: Old Cary Elementary should have expanded food service capabilities, including:

- Concessions in conjunction with performances in the theater.
- Vending to provide basic food and drinks for those in various classes and programs.
- Catering capabilities to support meetings and special events in the building.

Staffing: Old Cary Elementary will require professional staff trained in the management of community arts centers. Key is the Executive Director position, a person able to animate the building through diverse programming, balance all of the various demands on spaces, run a staff with many different skills and financially sustain the facility on an ongoing basis.

Volunteer Opportunities: As with comparable facilities, community arts centers are often supported by the efforts of local volunteers. Staff should identify opportunities in such areas as ushers for performances and tours of the facility and recruit local support. This particular task should be closely coordinated and perhaps integrated with volunteer operations at the New Cary Center for the Arts.

Cultural Arts Committee Role: It is recommended that the Cultural Arts Committee now active on behalf of the Town be engaged to play a critical role in the redevelopment and operation of the Cary Community Arts Center. The Cultural Arts Committee is a group of eleven appointed for staggered three-year terms. All but one are appointed by the Parks and Recreation Cultural Resources Advisory Board; the final member is a designated representative of the Friends of Page Walker. They can act as voice and advocate for citizens and the arts community through the planning, design and construction effort, and then act as ongoing advisors to the town on the operation of the Center - to help ratify policy, resolve disputes, and provide a community voice into operations.

Pro-forma Operating Budget

Appendix G is a pro-forma operating budget for Old Cary Elementary as a Community Arts Center. Following is a description of the format and structure of the pro-forma, and then a detailed review of assumptions and results. The pro-forma projects financial performance for the renovated school based on the second year of full operation, which would be considered the first stable operating year. All of the estimates in the pro-forma are in 2006 dollars.

Format and Structure

Operating projections are presented on ten spreadsheets, as follows:

1. Summary Charts and Graphs
2. Earned Revenues
3. Operating Expenses and Results
4. Visual Arts Programs
5. Theatre Programs
6. Music and Other Programs
7. Room Utilization by Programs
8. Rental Activity
9. Staffing Requirements
10. Funding Scenarios

The second and third pages are key, as they total earned revenues and operating expenses, which then allows one to estimate annual funding requirements.

Programs

The most complicated part of the exercise has been the forecasting of program demand for spaces in the renovated school. Here the consultant team has worked closely with Town of Cary staff to estimate demand based on current and future programs. The three

program spreadsheets (one each for the visual arts, theater and music/dance/other programs) show every current program offered by the Town in terms of activity, attendance, revenue and direct costs. Then a conservative growth factor based on review and discussion with Town staff has been applied. These are critical assumptions and make clear what has been observed as significant pent-up demand for new programs. It has also been assumed that given new and better facilities, the Town will develop some new programs, mostly in the under-developed areas of music and dance.

Room Utilization

This spreadsheet takes all of the program demand noted above and assigns it to various spaces in Old Cary Elementary. This is done to ensure that there is space available to support all of these programs and also to leave space and time for community use of the building.

Rental Activity

This spreadsheet estimates rental activity in Old Cary Elementary, starting with the 350-seat theater and then multi-purpose spaces and/or classrooms. These forecasts of activity are based first on the work that was done in the Needs Assessment with various local and regional groups. The Scheduling Charrette then provided an additional opportunity to update demand forecasts for specific organizations.

Also included on this page are rental rates for key spaces. These were developed in consultation with the Town and local groups, scaling them to favor both local and non-profit organizations. It is thus possible to project rental income associated with each of these spaces, as well as the box office income to be earned by those renters.

Presenting income is also projected on this page. There are four lines in the Theater section which show the presentation of various events, including the Marvelous Music Festival, live, family and film programs. Ticket sales from these events are revenues for the facility. There is no rental income, as the presumption is that the facility itself is the presenter.

Earned Income

This key page summarizes all sources of earned income to sustain operations. Program revenue totals are taken from the three-spreadsheet analysis of programs and their growth. Rental and presenting income come directly from the rental activity schedule referenced above. Modest sponsorship revenues are projected for presented events based on a per-performance charge.

Hospitality income includes some catered receptions, performance-based concessions income and a modest level of vending income. All are presented as a net income estimate.

User fees are those necessary charges to facility renters for use of key services such as box office and security. Rates are set at a reasonable level, with all labor charges based on a pass-through rate: the charge is paid directly to contract staff with no mark-up by the facility. Frequency percentages are used here to suggest how often these charges would apply.

Finally, there is a 3% ticket surcharge applied to 50% of gross income, an effective user tax paid by ticket buyers to help sustain operations.

Operating Expenses

Expense budgets are broken down by Programs, Presenting, Administration, Ticket Office, Theater Operations, and Building Services.

Presenting expenses are based on estimated profit margins for each type of presented event, meaning that direct expenses are a percentage of direct revenues from presenting. These estimates have been made very conservatively with these margins, which range from -10% to +20%.

Each department budget includes the salary and benefits of full- and part-time staff. These positions are summarized on spreadsheet nine of the pro-forma. Projected staff includes eleven full-time employees

plus part-time and contract staff. Benefit levels are set at 10% for part-time staff and 25% for full-time staff. Compensation, staffing and benefit levels have been reviewed with Town staff.

Administrative Services expenses include personnel, professional services, insurance, travel and entertainment, telephone, and other supplies and services. This category also includes staff training and institutional promotion.

Ticket Office expenses will cover full-time and part-time staff as well as a series of hard costs, from ticket printing to maintenance of the ticket office computer system. This assumes the involvement of an outside ticketing service.

Facility Operations expenses cover full-time operating and technical staff, as well as stage hands, house staff and cleaners. Building Services includes site and building maintenance, security, and utilities, estimated on a cost per square foot basis given occupancy costs of other facilities in the region.

Operations Funding

The last component of the pro-forma is a review of possible funding sources to sustain operations of the Community Arts Center, shown on spreadsheet ten. In the first scenario, the size of endowment required to cover the entire funding requirement of \$350,000; at a pay-out rate of 5%, it is suggested that the endowment required be \$7 million. In the second scenario, it is suggested that the total annual funding required if the \$350,000 is to be raised solely through an ongoing annual campaign; assuming that it costs \$0.15 to raise a dollar, the \$350,000 requirement translates into a \$415,000 annual campaign. In the third and most likely scenario, the annual funding requirement is covered with a variety of sources including an endowment, grants from local and regional government, the direct provision of services by the Town and a small annual campaign in the private sector.

The Cary Elementary Community Arts Center is projected to be a busy and productive operation whose annual funding requirement

is in line with other Town facilities and is reasonable given the level of activity supported in the building.



B. Cary Center for the Arts

The Concept

The second key recommendation in the Needs Assessment was that the community should develop a new Cary Center for the Arts that would serve local artists, some of the larger local arts groups, regional arts organizations and touring programs. The following spaces were recommended:

- A professional quality, 1,200-seat performance space with a full fly tower, great acoustics and sufficient flexibility to accommodate theatre, music, dance, opera, film, speakers and other events.
- A secure, climate-controlled exhibit space for the exhibition of visual arts.
- A multi-purpose room that can accommodate small, informal performances for up to 100 people, rehearsals and special events.

Operating Goals

We would propose the following operating goals for the Cary Center for the Arts:

- Provide access to a combination of local, regional and touring performing arts groups that attract local and regional audiences to downtown Cary.
- Support the work of local and regional visual artists through the active programming of dedicated exhibition space.
- Support the educational programs of both visual and performing arts users, as well as the arts programs of local schools.
- Operate on a sound financial basis to ensure a sustainable annual funding requirement.

The Operation of Comparable Projects

A significant amount of research has been conducted on the operation of comparable visual and performing arts facilities around the country, presented as Appendix C. Following are some observations about the operation of these facilities as it relates to the choices faced in Cary.

- There is great variability in how performing arts centers are owned and operated. The owner of a building and the operator of the building do not have to be the same. Generally, the ownership of the building is a function of funding and how the project was developed. Often, cities or municipalities serve as the owner and enter into a long-term lease agreement with a non-profit to operate the building. Other times, the cities themselves will operate the building.
- The budgets of performing arts centers also vary greatly. This variability is usually due to choices in programming: a building with a large presenting series has a substantially

- The funding of buildings is rarely from one single source, (although it can be, such as the Hemmens Performing Arts Center in Appendix C). More often than not, the earned income (ticket sales and user fees) is subsidized by a combination of government funding, grants, investment income (endowments) and private and corporate giving.
- All of these buildings are operated by professional and skilled staff. The success of a building often depends on the Executive Director and his or her ability to lead the organization and the community. Staffs are generally large for these buildings, and volunteers are crucial.
- Some sort of presenting – done by the operator or an outside organization – is good for developing an image and is often the “bread and butter” of performing arts center.
- Visual arts compliment the performing arts very well, serving to draw in patrons and to give local and regional artists the ability to showcase. The operation of visual arts galleries within performing arts center can be separated, but is usually given to a staff person who specializes in visual arts.

Ownership

Ownership of the Cary Center for the Arts is a complicated question. A recommendation would be that the means by which the project is funded should drive how it is owned. For example:

- If significant State funding is possible and if that funding is contingent upon State ownership, then so be it.
- If the Town is the principal founder of the building, its interests are best protected if it takes the title on the project.
- If the private sector is to play a significant role in funding some combination of the development and operation of the Center, it may be easier to fundraise if ownership is placed

with a separate 501c3 tax-exempt organization.

Note also that ownership of the land may be different than that of the building, and that these decisions should be based on how the site is assembled.

Selecting an Operator

There are also many types of facility operators for visual and performing arts centers. There are several key options for the Cary Center for the Arts, including:

- The Town is in a relatively strong position to extend their facility management skills and portfolio to a new, larger facility. The Town has significant skills in the areas of facility management and booking, and there would certainly be some operating efficiencies with the Town managing a set of facilities. The downsides of this option are about politics (the problems public reactions and political interference with programming) and fundraising (the perception that a Town-operated facility) needs no private-sector support).
- A new non-profit organization could be established to operate the facility. From a fundraising perspective, this is a good option; it allows the community to build a transparent organization that represents key constituencies and is mission-driven. The downside is the challenge of building a new organization from scratch in a community that might not have a deep pool of volunteer leadership and the prospect of this new organization competing for funding with user groups.
- Finally, a commercial organization might be contracted to operate the facility on behalf of the Town. There is already the precedent with SMG at Regency Park; companies such as this are skilled at booking and presenting touring shows, and these arrangements can stabilize, or fix, the community

support of operations. But this is still a building that requires significant financial support, and often local non-profit arts groups are not well served by a commercial operator.

Each of these options might work, but the choice of how to proceed should depend on the following:

- A sense of the political will within the Town to take on the operation of the project.
- Some determination of the private sector's interest in providing the leadership necessary to build a new non-profit operator.
- An articulation of the Town's goals for the project and priorities for the building which would affect the kind of operator chosen. Specifically, a relative interest in attracting touring product might suggest the value of a commercial operator, whereas a strong interest in supporting the advancement of local and regional culture would favor the Town or a new non-profit as operator.

Given the above and considerable thought, the recommendation is that the Town operated the building. The Town has the skills and experience already in place and a tremendous opportunity to create operating economies and efficiencies with multiple facilities.

Section 3.7 explains the pro-forma operating budget created for the building as a stand-alone facility by an independent non-profit, and then attempts to express the efficiencies possible with the Town as Operator.

Elements of Operating Policy

Utilization and Access: Once again, the key to success is a building that is as busy as possible with a range of programs and activities that serve artists, organizations, audiences, local businesses and the broad goals of the Town. The following types of activity are important:

- Space rental by local arts and cultural organizations: There are a

number of groups seeking access to a mid-size performance space, rehearsal space and exhibit space.

- Touring programs (both visual and performing arts) that attract regional audiences to the facility.
- Other community rentals for corporate events, community events and private events (e.g. weddings) that bring pride to the community and earned income to the facility.

As with Old Cary Elementary, the balancing of these activities will require explicit policies and the expression of a building mission that speaks to the importance of programming. Rental rates should be scaled in a manner consistent with building goals. User fees should also be kept separate for the use of box office, technical labor and the rent of equipment.

Resident Organizations: A series of regional and community based organizations from the visual and performing arts should have the opportunity to seek classification as a resident organization for the theater. The process whereby organizations qualify as residents should be through an open application process with explicit criteria agreed by the facility owner and operator.

Ticketing: A professional ticketing system and facility will be critical for this building to benefit users and audiences. This should employ state-of-the-art technologies and relate closely to other ticketing initiatives in the Town.

Food Service: Professional food service capabilities will also be very important to the successful operation of the facility, including concessions related to performances, vending for backstage and catering capabilities for meetings and special events. The system should be one whereby local and regional caterers are qualified to work in the building, providing a high level of service but also some flexibility for users.

Staffing: The new Center most certainly requires professional staff trained in the management of visual and performing arts centers. The Executive Director, the Development Director, the Marketing Director and Programming Director are all critical positions that will

require a national search.

Community Voice in Operations: Depending on the choice of operating structure, there should be some way for the community to have an ongoing voice in the operation of facilities. If the Town is the Operator, that might be the Cultural Arts Committee. Other options should also lead to ways in which artists, organizations and audiences can have their interests represented.

Pro-forma Operating Budget

Appendix H is a pro-forma operating budget for the new Cary Center for the Arts. Following is a description of the format and structure of the pro-forma, and then a detailed review of assumptions that form the basis of this operating plan.

Format and Structure

Operating projections for proposed facilities are presented on six spreadsheets. The first summarizes activity and financial results with a series of charts and graphs. The second shows key assumptions about rental activity and presenting in the two performance spaces. The third identifies earned income. The fourth details operating expenses and results. The fifth page details staffing requirements. And the sixth reviews funding scenarios.

Activity

Rental rates for the theater, 100-seat multi-purpose room and gallery have been established for resident groups, other non-profits and commercial users. Preparation day rents are 50% of the event day fee.

Types and levels of use of recommended facilities are based on previous discussions with users and surveys of needs. The level of use represented by non-specific users is conservative. Presenting activity has been projected, here an important part of the facility's calendar. As with the Old Cary Elementary pro-forma, it is projected

that 67% of available seats will be occupied at all events. Projected ticket prices are based on current pricing levels for the identified users with slight escalations in some cases to account for the jump in facility size. The gross revenue figure is used to compute other income categories, such as a proposed ticket surcharge. Attendance at convention, corporate, and private events contributes concession and facility rental revenues only.

Earned Income

Revenues for each project component start with gross presenting revenues that are based on presenting activity estimates on page one. Sponsorship income is projected on a per performance basis. Fees are scaled according to the room and type of performance. Rental income from the performance spaces is again taken directly from the activity summary.

Hospitality income in the facility could be significant, including both performance-based concessions and additional catered events. The question of who will actually operate concessions is still to be determined. By using a net per capita calculation, we can account for different options.

A series of assumptions about the establishment of educational programs in the new building have been made. The hall is to present performances for K-12 audiences, host after-school and summer programs, facilitate teacher-training, and develop a program that sends artists into schools. There is some earned income generated by program fees. There is also fundraising for education programs that is minimally competitive with overall fundraising for the facility. These income sources are grouped together on spreadsheet three of the pro-forma. There are also direct expenses associated with the programs, including staff and program costs grouped together on spreadsheet four. This grouping makes clear the fact that these programs operate on a near break-even basis, with staff and program costs matched by program fees and fundraising.

Overall, these programs will play an important role in helping the facilities fulfill the educational component of their mission, introduce

the arts to the audiences of tomorrow, and impact the quality of life for all who live in and around Cary. They will bring people to the new facilities that might not otherwise come, and support the broader fundraising efforts of the facility by providing value and positive impacts in the community.

Ticket office operations are critical for the operation of all new facilities. Our key assumption is that there is a professional box office staff at the theater, probably connected to the one at Old Cary Elementary. A per-ticket charge to users for box office operations is based on charges at comparable facilities. User fees are also applied for the use of stagehands, the rent of technical equipment, custodial services, security services and front of house services. Rates have been set at reasonable levels to ensure that local groups are not priced out of the building. As with Old Cary Elementary, labor charges are pass-through, not marked up by the facility.

A 3% ticket surcharge is again proposed to offset operating expenses, in effect on 90% of ticketed events.

Operating Expenses

Expense budgets are broken down by Presenting, Education Programs, Administration, Ticket Office, Facility Operations, and Building Services. Presenting expenses are based on small estimated profit margins (gross revenues less direct cost) for each type of event.

Projected staff includes twelve full-time employees at the new hall, plus part-time and contract staff. Benefit levels are again set at 10% for part-time staff and 25% for full-time staff. Compensation, staffing and benefit levels have been reviewed with town staff.

Administrative expenses include the same set of basic overheads seen in performing and visual arts centers, at a higher level than Old Cary Elementary. Ticket Office expenses will cover full-time and part-time staff as well as a series of hard costs, from ticket printing to maintenance of the ticket office computer system. This assumes the involvement of an outside ticketing service.

Facility Operations costs cover full-time and contract staff and basic occupancy costs estimated on a cost per square foot basis given occupancy costs at regional and comparable facilities. A rental allowance fund has also been added that would allow the operator to subsidize the rent of groups who do not charge for attendance at their events or others for whom the rent is a significant burden.

Funding Requirements

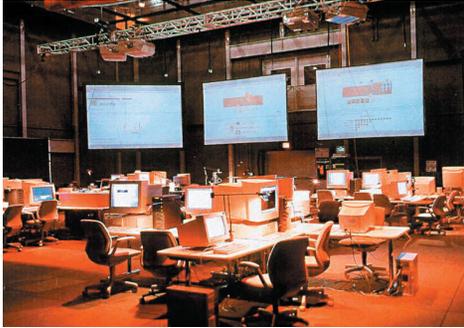
The last portion of the budget is a series of funding scenarios, starting with the size of endowment required to cover the entire funding requirement, the annual funding requirement if fundraising is the sole source, and then the most likely scenario, a combination of sources including endowment income, government services, grants and an annual campaign in the private sector.

Potential Operating Efficiencies

As mentioned earlier, the pro-forma for the new Cary Center for the Arts is based on the assumption that the building is operated by a separate non-profit as a stand-alone organization. Thus, if the Town were to take on the responsibility for the operation of this new hall in conjunction with its other facilities, would be projected as a series of operating economies and efficiencies that would reduce the annual funding requirement of this building and other facilities. Such improvements should occur in the following areas:

- The ability to share full-time staff and other resources across multiple resources.
- The increased profile of the Town as a facility operator allowing for cost reductions through bulk purchasing and negotiations covering multiple sites.
- Joint promotion and advertising for multiple venues and events.

In total, it is projected that these improvements would reduce the annual funding requirement for the new visual and performing arts center and other facilities in the base year of operations by some \$200,000 to \$300,000.



C. *The Digital Media Arts Center*

The third key recommendation in the Needs Assessment was that the community should develop a new Digital Media Arts Center that would serve the community-at-large. Digital Media Arts Centers are a relatively new type of building and operation in the arts world. The centers are generally education-driven, and seek to train and equip the community with technology skills. Some key issues with the development of Digital Media Arts Centers:

- The most important component of a Digital Media Arts Center is developing programming and having the proper staff to undertake that programming.
- Partnering with a public radio or television station is often the start to a community media center and offers creative funding streams.
- Partnering with high-tech companies for financial or technological support can also be key.
- There are many, many artists who are exploring the world of technology and art. These artists are often the best source for teachers and staff.

There are also specific physical requirements for media art centers. The Cary Digital Media Arts Center should include all or some of the following:

- Computer lab(s) that have specialized equipment for animation, graphic design, and film and sound editing.
- Film and/or sound recording studios.
- The proper equipment for radio and/or film broadcast.
- A screening room seating no more than 100 people that can house multi-media programs, exhibitions, theater and showcases.
- A few classrooms that are wired with the latest technology for information transmission and display.

Attached as Appendix D are three comparable Digital Media Arts Centers. Here is a summary of key elements to the success and operation of those facilities:

- Digital Media Arts Centers are vibrant, creative and unusual organizations that do not have a “standardized” approach to operations.
- Digital Media Arts Center can find creative ways to fund operations, attracting funds from donors and winning grants that might not be available to more traditional arts centers.
- The staffing of a Digital Media Arts Center is complex, requiring very skilled and highly trained individuals who are also dedicated to the arts.
- The physical requirements of Digital Media Arts Centers are also complex and expensive, especially because technology is constantly changing. However, finding creative ways to get new equipment is also possible.
- Digital Media Arts Centers do a very good job of engaging a broad cross section of a community. Some believe Digital Media Arts Centers are not “stigmatized” by the perceived elitism that some traditional arts centers are. In addition, Digital Media Arts Centers attract younger audiences and users without much effort.

The prospects for developing a Digital Media Arts Center as a part of this project are encouraging. It may be a good fit in the Human Resources building. It represents an excellent opportunity to respond to younger people in the community. It can easily be operated by the Town in conjunction with other cultural facilities. And it should attract significant funding and support from the corporate sector, such that the Town's investment would be quite reasonable. For the purpose of this exercise, is suggested an annual allowance of \$75,000 to \$150,000 of Town funding is suggested to support the venture.



E. The Arts Incubator

Finally, it is recommended that additional facilities (i.e. the Fire Administration Building) might be used as a home for local arts organizations and serve as an arts incubator. An arts incubator is a particular kind of facility that provides support for a set of emerging artists and organizations at a particular point in their evolution, then sends them on their way once they reach a level of size and financial stability. The hard part, of course, is sending groups on their way; many so-called incubators end up as permanent homes for small arts organizations.

Whether or not the facility is a true incubator, the concept of a

facility that provides inexpensive space and services to local arts organizations is a strong one. A facility has been proposed that includes rehearsal space, a studio/gallery, office space for individual arts groups, shop space and storage facilities.

The challenge of such a facility will be deciding who gets to participate and then setting the terms for that participation. These decisions should be addressed in terms of the willingness of the Town to financially support local arts groups. The Town should determine what resources are available to redevelop and sustain the facility. If resources are unlimited, the Town has the luxury of supporting artists and groups with limited means. If Town resources are limited, the Town is obliged to approach the project and potential tenants in terms of cost recovery goals, which will certainly influence physical choices in the space, as well as decisions about who gets to be a tenant.

Attached as Appendix E are three comparable Arts Incubators. A summary of key elements to the success and operation of those facilities includes:

- Arts Incubators are organic both in operation and often, in physical structure.
- Arts Incubators do not have to have large budgets, but do usually serve a wide variety of arts and artists.
- The artists themselves often can help staff Arts Incubators in a “co-op” form.
- Arts Incubators rarely make-up a large percentage of their budget from earned income, but memberships are one good revenue generator.

F. Cultural District Operations

District Goals

The final recommendation concerns the overall operation of a cultural arts district. Within the Needs Assessment portion of the study, the creation of a district was proposed to oversee the development and operation of the recommended facilities and activate attention, collaboration, and growth. Cultural arts districts have provided positive benefit to the arts and to communities as a whole because they have the ability to:

- Streamline the operations of current arts programs and facilities and oversee the incremental development of new programs and facilities.
- Provide a means for artists and local arts organizations to communicate and collaborate.
- Earn government and foundation funding and recognition in support of economic development and civic planning.
- Position and market themselves in a cohesive and attractive way to entice commercial development.

The Operation of Comparable Districts

Further research has led to the following conclusions about cultural arts districts that are comparable to the proposed Cary Arts District. Full profiles of six cultural arts districts exhibiting similarities to the potential Cary district are attached in Appendix F. Elements that affect the success and operation of these districts are summarized below:

- A detailed strategic plan and timeline for the development of the Cultural Arts District can ensure its economic growth and development. The plan should include all facets of the

District and its ancillary effects, such as the development of both existing and new business, signage and beautification efforts, and more.

- Successful initiatives involve City or County entities that often collaborate with local arts groups, civic organizations, and local businesses to form a Cultural Arts Commission or Arts Board. This group usually oversees the creation and implementation of the District's overall strategic plan.
- Revenues to support cultural districts come from a variety of sources which include but are not limited to government funding, sales tax revenue, and foundation grants.
- Many cultural arts districts and commissions often create financial incentives to draw local and corporate businesses, artists and residents to the developing district. Tax incentives can also be made available to landlords to inspire the development of facilities in support of a district plan. These projects often include adaptive re-use of existing buildings.

Recommendations for Cultural Arts District Operations

It is the study's conclusion that the development of a Cultural Arts District will succeed in the Town of Cary, and provide the following operational recommendations in support of the District:

Governance: The District could potentially operate in a number of ways, but it is most likely that the Town of Cary has the best ability to operate the new Cultural Arts District. The Town already has the skills necessary to provide the District's successful operation, as they currently manage several local facilities. The Town also has a committed interest in the development of its arts and cultural environment. It is also possible that the funding of the District and included projects might eventually lead to the development of some kind of authority with fiscal responsibility for the collection and disbursement of funds. This makes great sense if the district is pursued as a TIF (Tax Increment Financing) district of related areas with special taxing authority. If such an authority is suggested by the

funding plan, then consideration of this group as the operator for the District is recommended.

Staffing: It is recommended that a new position at the Division Manager level be added to activate the District. One of the primary functions of this staff position would be to involve the District in greater community planning and economic development efforts. This position also requires the skills necessary to oversee the marketing and promotion of the District to commercial developers, residents and visitors. The position would play a critical project manager role in the development of the District itself. Additional support will be required as the District evolves.

Operating Allowance: It is recommended that the Town (or the related authority) set aside funds to support the operation of the District on an annual basis. There is certainly some discretion as to the amount of funding, and some opportunity to generate earned income with sponsorship and special events. An allowance of between \$100,000 and \$150,000 for the first several years is recommended, increasing building to an annual budget of between \$200,000 and \$300,000.

Development Impact and Strategies

A. Economic Impacts

The following is an analysis of the potential economic impact of new and improved cultural facilities making up a new cultural district in downtown Cary.

The key to comprehending fiscal and economic impact work is first understanding the definitions of terms used in the analysis. Here are the definitions to use herein:

Economic Impacts: There are two types of impacts: economic and fiscal. Economic impact means that something has happened to increase economic activity, which includes new sales, new earnings, and new jobs in the local economy. These are divided between the impacts of construction (which are counted as one-time impacts) and the impacts of operation (which are counted as an annual impact). Then the impacts of the operation are divided again. First, there are the impacts of the operating organization, a new entity making expenditures in the local economy. Then there are the impacts of all those new audiences, spending money in association with their attendance at events.

Direct Impacts: All economic impacts are also split between direct and indirect impacts. In 2002, Americans for the Arts authored a seminal report entitled *Arts and Economic Prosperity*, which has been a great resource to all in the field. That report defines direct impacts as the measure of the economic effect of the initial expenditure within a community. The three types of direct impacts are **construction**, **operation** and **ancillary spending**.

Construction: Here the costs of construction are estimated and then impacts over the term of construction are also estimated.

Operation: The expenditures made by the organization running new facilities is estimated, as is the impact of those expenditures on an annual basis (typically the estimate is

for the base year of activity). A “bill of goods” approach is often used, which means that an organization spends within a series of defined industry groups is estimated in order to project new sales, earnings and jobs created within those industries.

Ancillary Spending: The trickiest and often most important element of economic impact is the spending of audiences when they attend events. *Arts and Economic Prosperity* establishes how much people spend when going to an event on food, drinks, shopping, transportation and so on. These inputs and outputs are then able to be calculated based on projected attendance. The tricky part is that only attenders that come from outside the market area who were not attending the arts before the Center opens can be counted. Current attenders and people inside the City and County would simply be shifting expenditures from one place to another, so it is not a new impact. People love to debate this point, but from a purely economic perspective, the only activity that counts is new attendance that comes from outside the market area under consideration.

Indirect Impacts: Each time a dollar changes hands, there is a measurable economic impact. When people and businesses receive money, they re-spend much of that money locally. Indirect impact measures the effect of this re-spending on jobs, household income, and revenue to local and state government. It is often referred to as secondary spending or the dollars “rippling” through a community. When funds are eventually spent non-locally, they are considered to have “leaked out” of the community and therefore cease to have a local economic impact. Indirect impact is the sum of the impact of all rounds of local spending. Sometimes there are references to “induced impacts,” but these are closely associated with, if not the same as, indirect impacts.

Multipliers and the Input/Output Model: The way one gets from

direct impacts to indirect impacts is to employ multipliers that are developed by the Bureau of Economic Analysis in Washington, DC. These translate an input (say a dollar spent on food) into an output (the total impact of the spending and re-spending of that dollar on the local food industry in terms of new sales, new earnings for people associated with that industry and new jobs created in that industry). The challenge is figuring out all of the various inputs, finding the right multipliers and then adding up the outputs. Multipliers are purchased for a defined market area, with counties as the smallest geographic area for which distinct multipliers are available. For this analysis, the multipliers are for Wake County.

Ninety-three million dollars spent on construction will yield, over the course of the construction projects, new economic activity (i.e. sales) of \$180 million and new earnings for County workers totaling \$46.2 million, as well as 1,492 person-years of new employment in the market area

Now each of these types of impacts can be analyzed.

Construction

The following chart shows the sum of construction expenditures (a very preliminary estimate) and resulting impacts.

One-time Impacts of Construction on Wake County		
		Costs
Cary Elementary CAC		18,000,000
VPAC		55,000,000
Community Media Center		700,000
Digital Media Center		2,000,000
Parking		10,000,000
Park Improvements		6,000,000
Other District Costs		1,000,000
Total Construction Cost		92,700,000
Impact	Final Demand Multipliers	Project Outputs
Output	1.9417	179,995,590
Employment Earnings	0.4982	46,183,140
(Person/Year)	16.1099	1,493

Operations

The following chart shows how operating outputs are calculated based on a series of estimated expenditures by the organizations running the Cary Community Arts Center and the new Cary Center for the Arts. The difference between the sum of these expenditures and the total operating budgets for the two facilities is that wages, nor funds spent outside the County on touring programs are accounted for.

Operating Impacts of the District on Wake County							
Bill of Goods Approach	Multipliers			Inputs	Outputs		
Category	Output (dollars)	Earnings (dollars)	Empl't (jobs)	Pro-forma Purchases	New Sales (\$000's)	New Earnings (\$000's)	New Empl't (jobs)
Utilities (aggregate)	1.4593	0.2627	5.6392	\$ 260,000	\$ 379,418	\$ 68,302	1.5
Retail Trade	1.9194	0.5062	20.4356	\$ 115,000	\$ 220,731	\$ 58,213	2.4
Transit & passenger transportation	1.8863	0.5004	24.5692	\$ 25,000	\$ 47,158	\$ 12,510	0.6
Postal Service	1.6686	0.5635	13.8102	\$ 15,000	\$ 25,029	\$ 8,453	0.2
Couriers and Messengers	1.7113	0.4395	16.6272	\$ 2,500	\$ 4,278	\$ 1,099	0.0
Sound recording industries	1.5768	0.2640	7.3995	\$ 15,000	\$ 23,652	\$ 3,960	0.1
Telecommunications	1.8321	0.3694	9.2200	\$ 15,000	\$ 27,482	\$ 5,541	0.1
Data processing services (box office)	1.9136	0.6257	14.0661	\$ 25,000	\$ 47,840	\$ 15,643	0.4
Insurance Agencies/Brokerage	1.6592	0.4278	12.0091	\$ 40,000	\$ 66,368	\$ 17,112	0.5
Funds, trusts, other financial services	1.9722	0.4068	10.4701	\$ 7,500	\$ 14,792	\$ 3,051	0.1
Equipment Rental	1.5626	0.2808	8.0329	\$ 25,000	\$ 39,065	\$ 7,020	0.2
Legal Services	1.9725	0.6915	15.6462	\$ 20,000	\$ 39,450	\$ 13,830	0.3
Accounting & Bookkeeping Services	1.9352	0.6901	24.4812	\$ 20,000	\$ 38,704	\$ 13,802	0.5
Computer related services	1.8447	0.4548	10.8912	\$ 15,000	\$ 27,671	\$ 6,822	0.2
Management consulting services	1.9609	0.7013	21.6471	\$ 10,000	\$ 19,609	\$ 7,013	0.2
Advertising & related services	1.8461	0.5468	16.5597	\$ 225,000	\$ 415,373	\$ 123,030	3.7
Travel arrangements & reservations	2.0594	0.5761	22.5699	\$ 10,000	\$ 20,594	\$ 5,761	0.2
Office administrative services	1.8685	0.5894	16.8695	\$ 35,000	\$ 65,398	\$ 20,629	0.6
Business support services	1.7589	0.4654	18.6440	\$ 45,000	\$ 79,151	\$ 20,943	0.8
Security services	1.7883	0.6256	32.8625	\$ 25,000	\$ 44,708	\$ 15,640	0.8
Services to building	1.9139	0.5202	27.3669	\$ 75,000	\$ 143,543	\$ 39,015	2.1
Waste management	1.7822	0.4217	14.0783	\$ 15,000	\$ 26,733	\$ 6,326	0.2
Performing arts companies	1.9089	0.5937	34.6660	\$ 60,000	\$ 114,534	\$ 35,622	2.1
Promoters of performing arts	1.7704	0.5063	34.4143	\$ 25,000	\$ 44,260	\$ 12,658	0.9
Hotels & motels	1.7443	0.4742	22.0846	\$ 25,000	\$ 43,608	\$ 11,855	0.6
Food services	1.8508	0.5240	34.1906	\$ 35,000	\$ 64,778	\$ 18,340	1.2
				\$ 1,185,000	\$ 2,083,922	\$ 552,188	20.4

Using the Wake County multipliers, the three types of impacts are added together to indicate that new annual expenditures in the base year of \$1.2 million will annually yield new economic output of \$2.1 million, new annual earnings of \$1 million and 20 new jobs in Wake County.

Ancillary Spending

Finally, new audiences for the two major recommended facilities are projected:

Ancillary Spending Impacts								
CECAC Base Year Attendance			VPAC Base Year Attendance					
	38,000			120,000				
Less Relocated Attendance	24,000			50,000				
Net New Audience	14,000			70,000				Totals
Wake County	80%	11,200		Wake County	70%	49,000		60,200
Regional (non-County) Attendance	15%	2,100		Regional (non-County) Attendance	20%	14,000		16,100
Visiting Attendance	5%	700		Visiting Attendance	10%	7,000		7,700
	Per Capita Expenditure Estimate	Total Direct Expenditures	Output Multiplier	Total New Outputs (Sales)	Earnings Multiplier	Total New Earnings	Job Creation Multiplier	Total New Jobs
Wake County Attendance								
Food Services and Drinking Places	\$9.99	\$601,398	1.6381	\$985,150	0.5051	\$303,766	35.0381	21.07
Retail Trade	\$1.15	\$69,332	1.6963	\$117,608	0.4588	\$31,810	19.2534	1.33
Ground Passenger Transportation	\$2.39	\$143,878	1.6057	\$231,025	0.4104	\$59,048	21.1839	3.05
Hotels and Motels	\$2.13	\$128,226	1.5560	\$199,520	0.4393	\$56,330	21.2878	2.73
<i>Sub-total</i>		\$942,834		\$1,533,303		\$450,953		28.18
Regional (Non County) Attendance								
Food Services and Drinking Places	\$9.99	\$160,839	1.6381	\$263,470	0.5051	\$81,240	35.0381	5.64
Retail Trade	\$1.15	\$18,515	1.6963	\$31,407	0.4588	\$8,495	19.2534	0.36
Ground Passenger Transportation	\$2.39	\$38,479	1.6057	\$61,786	0.4104	\$15,792	21.1839	0.82
Hotels and Motels	\$2.13	\$34,293	1.5560	\$53,360	0.4393	\$15,065	21.2878	0.73
<i>Sub-total</i>		\$252,126		\$410,023		\$120,591		7.54
Visitors								
Food Services and Drinking Places	\$15.12	\$116,424	1.6381	\$190,714	0.5051	\$58,806	35.0381	4.08
Retail Trade	\$1.32	\$10,189	1.6963	\$17,284	0.4588	\$4,675	19.2534	0.20
Ground Passenger Transportation	\$5.74	\$44,198	1.6057	\$70,969	0.4104	\$18,139	21.1839	0.94
Hotels and Motels	\$7.80	\$60,060	1.5560	\$93,453	0.4393	\$26,384	21.2878	1.28
<i>Sub-total</i>		\$230,871		\$372,421		\$108,004		6.49
Total Impact of Ancillary Spendin								
	Total	\$1,425,832		\$2,315,747		\$679,548		42.21
	Excluding the County	\$482,997		\$782,444		\$228,595		14.03

The analysis has taken the total projected annual audience for both the Cary Community Arts Center and the new Cary Center for the Arts, estimated how much of that audience is new (as opposed to re-located from another Wake County facility) and then broken down the balance as coming from inside the County, from the region surrounding the County, and then from further away; that latter difference is defined as people who come to the area to stay overnight at least partly because of the opportunity to attend a performance.

These estimates then allow expenditures to be projected by new outside audiences (estimated at \$1.4 million in the base year) that

lead to new outputs of \$800,000, another \$228,000 in new earnings and 14 jobs created.

The last chart is then a summary of the construction impacts and the sum of the two types of operating impacts.

Summary of Economic Impacts		
One-time Impacts		
Construction	Output (Sales)	\$165,044,500
	Earnings	\$42,347,000
	Jobs Created	1,369
Ongoing (Annual) Impacts		
Operation	Output (Sales)	\$2,083,922
	Earnings	\$552,188
	Jobs Created	20
Ancillary Spending	Output (Sales)	\$782,444
	Earnings	\$228,595
	Jobs Created	14
Total Operating Impacts	Output (Sales)	\$2,866,366
	Earnings	\$780,783
	Jobs Created	34

B. Economic Development Strategies

Finally, observations and a general approach on the matter of economic development strategies for the District are offered. Since the beginning of this study, the Town has stressed the importance of integrating the studies recommendations with broader efforts to craft an economic development strategy for Cary. On that basis the work done by **The Sanford Holhouser Business Development Group** was reviewed and the team met with their staff in January.

Economic Development Potential: in their article *Cultural Districts and Urban Development* (International Journal of Arts Management

- Winter, 2001), AC Brooks and RJ Kushner state the following:

Success (with respect to increased cultural activity, urban revitalization and economic growth) depends on leadership. Effective leadership comes from:

- *Political and civic figures: provide—both directly and indirectly—moral persuasion and access to policymaking tools*
- *Philanthropic and not-for-profit figures: provide administrative expertise and marshal private resources for development*
- *Business leaders position the district as a top priority for firms either through donation, participation or verbal support.*

Leadership in the form of pure investment financing by private business is also key. This form of financing ranges from large-scale infrastructure investment to more small-scale investments made by entrepreneurs in businesses within a cultural district.

Economic Development Goals: Given this potential, the consultant team agreed with the Town and the economic development consultants that the development of a Downtown Cultural District should be pursued with two goals in mind:

1. The economic development of downtown Cary as an active and vital area supporting residential, commercial and public uses.
2. The broader economic development of Cary itself as a community offering destinations, amenities and a quality of life to support the recruitment of attractive industries and their workers.

The Challenge of Developing Downtown Cary: The great challenge of developing downtown Cary is that it is so unlike other downtowns

in a redevelopment mode. Cary does not have a large inventory of empty structures in an urban environment that might catalyze redevelopment. What it does have is a series of businesses and property owners who already imagine great value in their properties. Thus, the Town must approach district development carefully, working with existing property owners and businesses as partners to pursue a plan that supports cultural and commercial development at a cost (and over a period) that is reasonable.

A Pro-active Approach: Previous planning efforts for downtown Cary have been fairly slow-moving. Recently, Town staff invited developers to come forward with ideas for projects, which led to a series of discussions but not much else. It is now clear that the Town, or a group acting on behalf of the Town, must take a more pro-active approach to commercial development, finding partners and funding with which to move the project forward.

Mixed-use Development: As already mentioned, mixed-use development is both desired and preferred. The cultural development recommended in this study should be flexible enough to incorporate and support residential, retail, and office projects. Specifically, market rate housing is a critical addition to the project, and therefore the cultural components and their challenges (e.g.: pre-performance traffic and a monolithic stage-tower) must not deter housing developers.

Parking: Parking is an absolutely critical element to these plans. If approached correctly, parking might serve as a catalyst for the development of the district. In the short term, the Town must work with current groups in the area to come to terms with short-term parking needs and how those might be resolved in such a way that long term goals are supported.

A General Approach: Here then are the next several steps as the Town moves from the development of plans to their execution:

1. **The Leadership Group:** The Town should soon organize a group to take leadership of the development of downtown, including the Cultural District. This group might come out of an existing department, or be created as an outside group. In either case, the group must be given responsibility for the project and be accountable for its progress, especially limiting obstacles for developers that offer plans worthy of support.
2. **Funding:** The leadership should quickly focus on the pursuit of funding sources to support the development of the downtown and the Cultural District. This might mean the creation of a quasi-government authority able to create a tax increment financing district or similar funding vehicle.
3. **Community Input:** The study has made clear that there are many people in the community who have strong ideas and opinions about the future of downtown. Thus the new leadership team should stay in touch with the public and channel their ideas and energy in such a way that the project is made stronger and is widely supported.

C. Commercial Development Strategy

Of particular interest to the Town is the encouragement and fostering of commercial development within the proposed cultural district. And so, in addition to the general strategy for economic development in the previous chapter, more specific comments and recommendations relating to commercial development should be added.

Lessons from Comparable Projects: Following are quick notes from a series of successful cultural districts on commercial development impacts.

Avenue of the Arts, Philadelphia

The districts' construction has spawned development in initiatives in adjacent neighborhoods. The University Community Homes, Inc., offers home and business ownership initiatives for African-Americans in the area. A developer purchased 20 properties to adapt for retail use. Fourteen other buildings were purchased by another developer to create a pedestrian district similar to New York's SoHo, with boutiques, restaurants and loft-style apartments.

Pittsburgh Cultural Trust, Pittsburgh

Formed by concerned commercial developers, investors and owners to support existing commercial development initiatives and to inspire increased developments. The Trust now promotes spaces within the district to developers and businesses. Commercial facilities within the cultural district now include CNG Tower (office building), Lazarus Department Store, Roosevelt Building, Fulton Building, the David L. Lawrence Convention Center, 5th Avenue Place, Joseph Horn Company Department Store, Vista International Hotel, Federated Investors Office Tower and residential buildings.

Fort Worth Cultural District, Fort Worth

The district is inspiring adaptive re-use of spaces for residential areas at district's edges to define a "frame" to the district. The district now includes 20 commercial office buildings and over 250,000 square feet of office space; 45 separate retail spaces and over 293,000 square feet of retail space; and 118 residential units.

Chattanooga, TN

Independent of central planning, the Bluff View district was created by entrepreneurs who perceived a market demand and made private investments to fill it. These entrepreneurs own and operate the majority of the district's businesses and buildings.

Worcester, MA

The City's Cultural Development Officer believes that once you identify yourself as an arts and culture district, this designation makes for a self-selecting group of retailers. Real estate prices in Worcester rose almost as soon as the district was declared an arts and culture district, affecting the type of retail the district is able to attract.

Lowell, MA

Seven years ago, none of Lowell's mill space was occupied. Now, over 75% of the mill space is either renovated or under construction. There are even new housing units planned for the downtown, including high-priced loft spaces.

Peekskill, NY

As Peekskill was beginning efforts to revitalize the downtown area, rising real estate prices in New York City were driving artists to move further away from even the outer boroughs. Peekskill took an active role in pursuing displaced artists by taking out advertisements in SoHo art magazines and offering low interest rates. This helped artists buy buildings and convert them into useful spaces. In addition to occupying once-vacant spaces in the downtown, artists have brought businesses into the area. Several restaurants, coffee shops and boutiques have opened up downtown since the arrival of the new artist tenants. Landlords in Peekskill are offered tax incentives, grants, facade improvements, and loans to renovate buildings that can be used as live-work spaces by artists.

Syracuse, NY

Downtown residences are now 100% occupied, which has not been the case in the past. New residences have also been built. New local businesses are opening downtown. And, Syracuse has been able to maintain its existing businesses, including its corporate 'giants.'

Bloomington, IL

Together, 2002 and 2003 saw significant developments in residential and commercial developments in the downtown area. Civic leaders see this as a turning point. A sign of that is the new businesses that have joined the downtown in 2003, including two wine shops, a jewelry shop and a massage studio. Downtown churches have also been credited for their commitment to their current location.

The previous discussion about the potential of commercial development within larger cultural districts, together with this anecdotal review of results in similar communities, makes it clear that the Town of Cary Cultural District could well become a catalyst for the type of mixed-used development of office, retail and residential uses that the Town desires. The question then is whether to follow the Worcester approach of letting commercial developers “self-select” based on the designation of a cultural district, or to follow the Pittsburgh model of building a strong leadership group and organization that plays a more pro-active role in directing development.

The study takes the position that the Pittsburgh model is more appropriate, on the basis of the following:

- Previous attempts to simply invite and inform developers of opportunities in Cary have not been particularly successful.
- With other downtown redevelopment efforts underway in the region (i.e. Durham), Cary must approach the opportunity from a competitive perspective, having something to sell and a target audience in mind.

The Chesapeake Downtown Assessment: To come back to the issue of what commercial development should be encouraged in downtown Cary, the 2001 Chesapeake Downtown Assessment was

referenced, which included a comparative assessment leading to the identification of gaps and opportunities in the regional marketplace.

Following are the types of commercial outlets under-represented in Cary that might be found in traditional downtown areas: Clothing, furniture, carpet, draperies, house-wares, electronic equipment and supplies, eating and drinking establishments, insurance agents, real estate offices, hotels, cleaners, photographers, beauty salons, barbers, shoe repair, wedding consultants, advertising agencies, commercial artists, computer services, decorators, business brokers, embroidery, health/legal/educational services, and accounting & tax services.

After then defining the size and attractiveness of primary, secondary and tertiary market areas, the report then proposes a direction for downtown retail development that includes the following ideas:

- Downtown Cary will ultimately be limited by land mass and access issues, but aided by its character and charm. Nevertheless, an additional level of activity is required to develop greater synergism in the commercial core.
- Not all retail is desirable from a character perspective, including automotive services.

It then suggests additional retail that could be supported at the present time (2001):

Gourmet Food	9,500 (square feet)
Eating and Drinking	75,000
Women's Apparel	15,000
Miscellaneous	<u>25,000</u>
Total	124,500

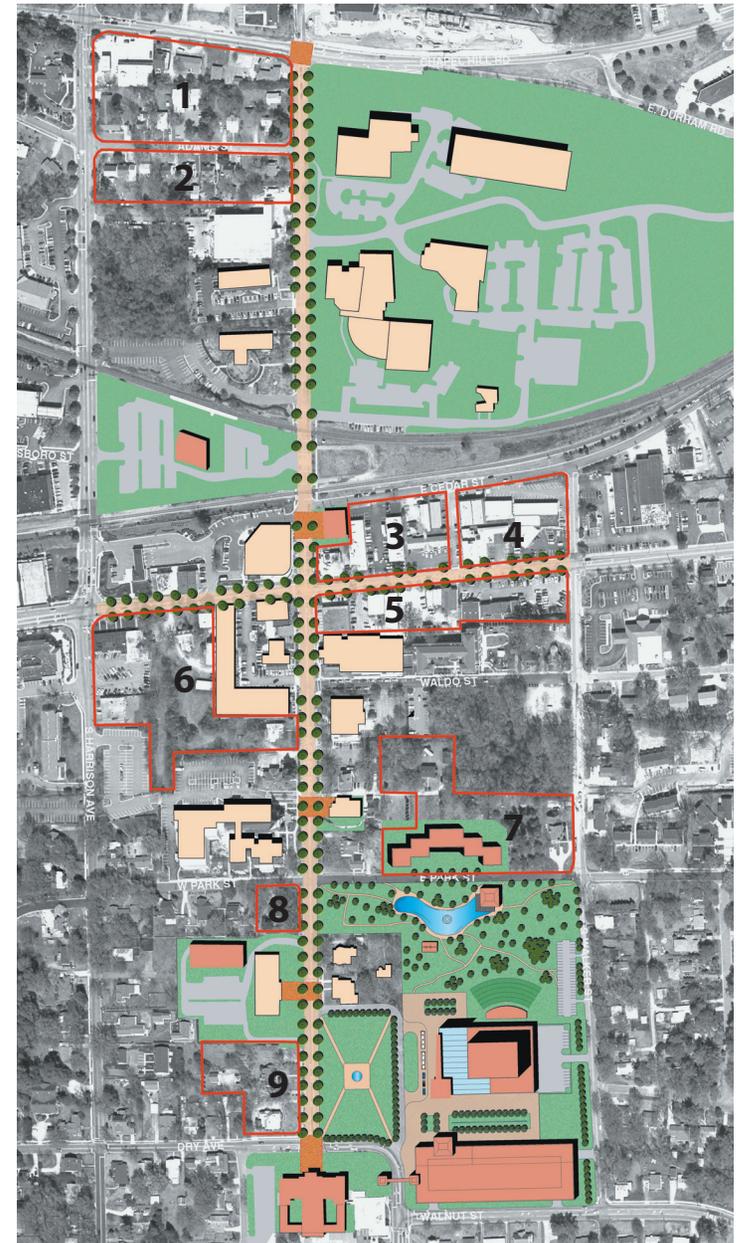
On the office development side, the Chesapeake report suggests that the Cary Market could support an additional 2.5 million to 2.9 million square feet of space over the next ten years, with much of that marketable at present (2001). It then suggests that the central core area could capture as much as 500,000 square feet of that space, but noted that a minimum capture of 100,000 square feet is required as critical mass to foster redevelopment.

Opportunity Sites: The proposed cultural plan, in keeping with Cary's Town Center Plan, identifies nine Opportunity sites where mixed use development can and should occur.

	Total	Residential	Office/Retail	Retail
Opportunity Site #1	267,000	267,000		
Opportunity Site #2	147,000	147,000		
Opportunity Site #3	117,000		117,000	
Opportunity Site #4	120,000		120,000	
Opportunity Site #5	153,000		153,000	
Opportunity Site #6	271,000		271,000	
Opportunity Site #7	275,000	275,000		
Opportunity Site #8	29,000			29,000
Opportunity Site #9	109,000			109,000
Total	1,488,000	689,000	661,000	138,000

In reviewing the overall plan, along the size, configuration and location of the various opportunity sites, it is clear that some sites will best be candidates for residential development, some for mixed use with retail and residential development, some for pure retail some for a combination of office and retail. Assumptions have been made about each of these sites in order to compare potential demand against order-of-magnitude supply of space. This analysis allows that the commercial development components of the opportunity zones should be well-supported by the market in 2006, given:

- Demand levels in 2001 did not reflect plans for a train station in downtown Cary.
- The types of retail enterprises recommended in 2001 are



in sync with the kinds of development that usually emerge around new cultural facilities and districts.

and pro-actively to drive the development of the district in a direction that best serves the long-term goals of the community should be stressed.

Development Tools: Finally, in support of these development activities the importance of three tools should be stressed:

1. Promotion of the Plan: The overall plan itself represents a powerful tool with which to recruit commercial development and residential developers to downtown Cary. Included information on projected week-end and nighttime activity, attendance estimates and ancillary spending potential is credible and compelling.
2. Parking: Probably the single most important element of the plan likely to drive commercial development is an effective response on the Town's part to the challenge of parking. Developers and business operators will see parking plans as real, meaningful efforts to attract and support new customers and workers in the downtown area.
3. Improvements to the public realm. By installing new streetscape, making needed traffic/circulation improvements, and creating a new park in the heart of downtown, developers will recognize the ongoing commitment the town has to this area, and will thereby be encouraged to make similar private investments. The first step in the realization of the Dallas West-End project (now a booming success with converted warehouses into lofts and office space, multiple entertainment venues, dining establishments, etc.) was the City's commitment of \$5 million in streetscape and traffic improvements.
4. Partner with existing projects and initiatives, most importantly the proposed Economic Development Organization, to provide the staffing and infra-structure that helps advance these ideas.
5. Tax Incentives: Finally, there are the traditional tax incentives and zoning provisions available to the Town to attract new commercial activity. Here again the importance of using these tools selectively

Appendix A: Comparable Cultural Arts Districts

Chattanooga, TN Bluff View Arts District

- Population 153,154
- Private endeavor: Husband and wife turned historic building into museum, bought other surrounding properties
- Two museums, Art gallery, sculpture garden, glass studio
- Restaurants, B&Bs, restored historic houses

Operated as independent venture; two entrepreneurs own and manage 80% of the district.

Chattanooga, population 153,154, sits along the bluffs of the Tennessee River. Its Bluff View Arts District is a combination of restaurants, galleries, and bed & breakfasts, all within close proximity to many of Chattanooga's cultural institutions.

In 1991 Mary and Charles Portera purchased a turn-of-the-century home adjacent to the Hunter Museum of American Art and the Houston Museum of Decorative Arts. They decided to turn it into an art gallery to compliment the existing activities at the Hunter and Houston Museums. In an effort to attract people's attention to the area, the Porteras then bought several other historic homes in the neighborhood and turned them into restaurants, and inn and a meeting center. The district now has an additional two galleries, a sculpture garden, a glass blowing studio, three restaurants and another inn. The Porteras still own and operate about 80% of the buildings in the district.

The Bluff View Arts District has been a huge success, for the Porteras, for the City and for the existing institutions. The Portera's development has brought visitors to the museums that may not have otherwise come, and the City as a whole has benefited from the increase of activity.

Peekskill, NY

- Population 22,441
- Arts district plan began in early '90s
- Artists' studios, galleries integral part of Mayor's plan
- Captured interest of artists fleeing NYC rents
- Arrival of artists filled empty downtown spaces; coffee shops, restaurants and boutiques followed
- Paramount Center for the Arts
 - Renovated movie theater
 - Films, concerts and a visual art gallery
 - City's arts "center"

The City of Peekskill Department of Planning and Development currently manages the developmental process to maintain and grow live-work spaces for artists on the second floors of commercial buildings. The Department partners with the Peekskill Arts Council, the City's Artist Certification Committee, the Peekskill Chamber of Commerce and Peekskill Business Improvement District to manage these efforts.

Peekskill is a town of 22,441 in Westchester County, New York. It is about 50 miles north of New York City. In the early 90s, the population was dwindling and the downtown area was becoming more vacant. The Mayor decided to make artist studios and galleries an important part of the City's revitalization strategy.

The town wanted to turn its unused downtown warehouse spaces into something useful. Similar to Lowell, MA's strategy, in order to have a vibrant downtown area one must have a population living there, so that the activity does not only happen from nine to five. In creating spaces where artists both live and work, the Town created a situation in which there would always be people downtown, 24 hours a day.

At the same time the Mayor wanted to get people into downtown Peekskill, rising real estate prices in New York City were driving artists to move further away from even the outer boroughs. Peekskill took an active role in pursuing displaced artists by taking out advertisements in SoHo art magazines and offering them low interest rates. This helped artists buy buildings and convert them into useful spaces. Once a few artists had moved to Peekskill, a buzz was created and more artists made the move north.

As an economic development incentive, landlords are offered tax incentives, grants, facade improvements, and loans to renovate buildings that can be used as live-work spaces by artists. To obtain one of these artist lofts for living and working, the Peekskill Arts Council or the City's Artist Certification Committee must certify an individual as an artist.

In addition to occupying once-vacant spaces in the downtown, artists have brought businesses into the area. Several restaurants, coffee shops and boutiques have opened up downtown since the arrival of the new artist tenants. Mark and Livia Strauss, two well-known collectors from New York City, have moved to Peekskill and are opening a museum called the Hudson Valley Center for Contemporary Art. The Paramount movie theater has been renovated to become the Paramount Center for the Arts, presenting films, concerts and a visual arts gallery. It is a place where artists can gather to form a community and share ideas.

The City of Peekskill Department of Planning and Development currently manages the developmental process to maintain and grow live-work spaces for artists on the second floors of commercial buildings. The Department partners with the Peekskill Arts Council, the City's Artist Certification Committee, the Peekskill Chamber of Commerce and Peekskill Business Improvement District to manage these efforts.

Syracuse, NY

- Population 160,000
- Leaders and activists spearheaded effort to revitalize downtown area and connect local arts organizations
- Strategic plan still in progress, but success is beginning to show:
 - Downtown residences 100% occupied
 - new residences planned
 - local businesses opening up in downtown area
 - large businesses staying in area

A Cultural Commission appointed by the Mayor and the County Executive, administers programs to cultivate collaboration among cultural groups, market the cultural attractions downtown as a single entity and raise funds to support the arts. The Downtown Committee of Syracuse, Inc. assists the Cultural District Commission in the performance of its duties including the provision of office space and support staff. Other partners include FOCUS, the Cultural District Working Group, the Cultural Resources Council, major cultural institutions, City Economic Development and Community Development departments, County Office of Management and Budget, businesses and citizen groups.

Syracuse is a town of 160,000 in upstate New York. Like many upstate towns, the trend of decreasing population had the people of Syracuse worried. FOCUS, Forging Our Community's United Strength, is a non-profit group that was formed to supplement (and in many cases provide an impetus for) what the government was already doing in Syracuse. FOCUS' goal is to make Syracuse

a sustainable community, and a “good place to live and work.” In 1998, this group along with other citizens groups completed a “visioning project” and came up with 87 goals for the City of Syracuse. Among the five most important goals were a) to bring the arts organizations closer together so they can collaborate, and b) to revitalize the downtown area.

There were already eleven arts organizations located in the downtown area, so connecting these two goals seemed appropriate. The next step was to begin to develop a relationship between the businesses and the arts organizations. FOCUS decided that in order to truly establish the downtown area as a cultural district, they would need to establish a city ordinance. The group got approval to propose a piece of legislation establishing the downtown as an “official” arts and culture district. City officials decided that if there were to be an official district, there would need to be a commission that was responsible for the district. The commission is composed of three city officials, three county officials and one chairperson chosen by the mayor. FOCUS then interlaced this commission with the already existing Downtown Committee, creating the driving force behind the economic redevelopment in the downtown area. FOCUS understands the importance of arts and culture in both the economic success of a downtown (and city as a whole) and also culture’s importance to the quality of life for citizens.

At the beginning of the process, FOCUS brought together a variety of stakeholders to brainstorm about ways to creatively reach the goal of a revitalized downtown and a vibrant arts scene. These sessions included arts organizations, local businesses, developers and government officials. The groups, with the help of a facilitator, developed a strategic plan. The plan has been “slow going,” according to FOCUS executive director Chuckie Holstein. As always, working with the government is a slow process, but they felt it was important for the government to give validation to the arts district by officially designating it as such.

There are many projects still in the works. The historic Landmark Theater is in the process of being restored. There are efforts underway to put signage up in the downtown and to develop parking facilities. Local businesses are a part of these plans, as they affect businesses as much (if not more) than arts organizations.

Despite the slow-moving nature of this project, signs of success are already beginning to show. The downtown is definitely showing signs of revitalization, both quantitative and qualitative. Downtown residences are now 100% occupied, which has not been the case in the past. Not only are existing residences occupied, but there have also been new residences built. New local businesses are opening up in the downtown. And, perhaps more importantly, Syracuse has been able to maintain its existing businesses, including its corporate businesses. The exit of one of its corporate businesses would have been a near death-sentence for Syracuse, so that is no small feat. And, the establishment of a government ordained commission is something that FOCUS is proud of.

Lowell, MA

- Population 105,000
- Former mill town
- Plan centered around individual artists; converted old mills into live/work space
- Marketed aggressively to artists being priced-out of Boston
- Successful partnerships between government, businesses and arts organizations

The plan for the Arts District is managed by the City’s Division of Planning and Development with support from the city’s arts advocacy organization, the Cultural Organization of Lowell.

Lowell is a former mill town of about 105,000 in northern Massachusetts. With over 5 million square feet of mill space (most

of it vacant), in 1978 Lowell created the first Urban National Park in some of its mill space, turning it into a living history of an industrial mill town. Unfortunately, in the recession of the 80s, the computer giant Wang left Lowell, leaving the downtown nearly deserted. By the mid to late-90s, efforts were underway to try to revitalize the downtown area.

The arts were to be a large part of the renewal effort. In 1998, Mayor Eileen Donoghue proposed a plan for an arts district in Lowell. While city officials were initially skeptical, Donoghue was persistent. Using the successes of other arts-driven revitalization plans in cities like Providence as examples, she eventually garnered government support.

Lowell's plan relies heavily on the involvement of individual artists. Warehouses and vacant mill spaces would be converted in to artist loft spaces, and then artists would contribute to the creative renaissance of the city. Lowell went so far as to take out ads in Boston-area arts magazines promoting the artist loft spaces. The Revolving Museum relocated from Boston to Lowell. At the time, artists were being priced out of the Boston area, and Lowell took a very active role in pursuing these artists.

Although it could appear as though Lowell was using artists merely as a tool for economic redevelopment, officials will tell you this is far from the truth. Instead of the "Soho effect," where escalating rents eventually priced-out the artists who had made the neighborhood desirable in the first place, Lowell seeks to make artists permanent residents, and contributing members of the community. Artists buy the lofts, instead of renting them. In addition to just having a place to live and work, there are now new galleries and museums where their work can be showcased. The city eliminated its old arts council and formed the Cultural Organization of Lowell (COOL). City planners would like Lowell to become one of the top five arts communities in the country in the next 5-10 years.

Developed in 2001, COOL is the city's arts advocacy organization, designed to provide general support to the many cultural activities of the community. With so many cultural activities happening on a daily basis, it had become absolutely essential to create a central organization for the coordination of these events.¹ COOL advocates for artists, arts organizations and the community, and acts as a liaison between arts groups and businesses.

Other contributing factors of success in Lowell were partnerships—public-private partnerships in particular. There is a partnership between the award-winning Merrimack Repertory Theater and the city-owned Lowell Memorial Auditorium. Merrimack Rep uses the Liberty Hall (which is part of Memorial Auditorium) free of charge. A finance agency offered special mortgage packages to artists purchasing homes in the city. A private developer donated 3,000 square feet of space in a newly restored building to the nearby Revolving Museum. The donation was made as a means for the museum to generate more income, which it needed at the time. The museum turned it into rental studios and gallery space.

Another theme throughout Lowell's cultural district plan is preservation. Lowell has made an effort to preserve all of the mill spaces within the downtown area. This was important both to provide history and a sense of context to the town, and also because the mills, when restored, can actually be quite beautiful. There are now nine museums in the downtown area. Not all of these are art museums; some celebrate the history of Lowell as a textile mill town, and there is a streetcar museum and a quilt museum.

By all accounts, Lowell's efforts have been a success. Over 75% of Lowell's mill space is either renovated or under construction. Given the fact that as of 7 years ago none of the mills were occupied, this is no small accomplishment for the city. There are even new housing units planned for the downtown, including high-priced loft spaces.

Above all, one now gets the sense that Lowell is a good place to live, something that is of utmost importance to those who have dedicated so much time to this project.

Appendix B: Comparable Community Arts Facilities

Arvada Center for Arts and Humanities, Arvada, CO

- Population 102,562; outside of Denver
- Began as community center for Arvada in 1976, now serves broader Denver area
- 700-seat theater, 2 galleries, 11 studio/classrooms, 3 dance studios, banquet and meeting facilities
- Produces theater, education classes, gallery exhibits
- Success of Center evident in plans to expand—wants to add 19,000 sf for \$6 million

The Arvada Center for the Arts and Humanities was founded in 1976, and has grown to be the tenth largest cultural attraction in the Denver area. The 52,000 square foot Center offers a wide variety of concerts, gallery exhibitions, more than 600 classes each year in the arts and humanities, hosts a historical museum, a banquet hall and has a unique playground that is accessible to children with disabilities. As one of the only nonprofit, professional theatres in the state of Colorado, the Arvada Center produces nine theater productions annually for children and adults.

In 1981 the Arvada City Council established a non-profit board to help manage the affairs of the business, the Arvada Council for the Arts and Humanities. The mission of this board is three-fold. First, it advises and consults the Arvada City Council, the Arvada City Manager and the Arvada Center's Executive Director on issues of the arts, culture, education, history, humanities and science within the City, especially at the Arvada Center. Second, it promotes public awareness, input and philanthropy. Third, it represents the public's interest as it relates to the arts and the humanities.

The Center won the 2001 VSA arts / MetLife Cultural Access Award for Arvada Center Accessibility Programming.

The Arvada Center has an annual operating budget of over \$6 million, annual revenues of \$4.5 million, 34% of which comes from ticket sales, and 44% from state, local and private donations

and memberships. The expenditure deficit is compensated with transferred funds from the City of Arvada General Fund and other sources. The center listed total assets of \$2.85 million at the end of 2000.

There are over 60 full-time staff in several departments including administration, marketing, development and specialized fields such as visual arts, theatre and education.

The Arvada Center's facilities are booked up almost constantly throughout the year. Because of the diversity of programming and the sheer volume of events that take place in its facilities, the Center has difficulty in maintaining a distinct, consistent image in the community. It is not a theatre company per se, but it produces equity-level theatre in its spaces. It is not an art gallery, but it presents art exhibits, contemporary and classical. Their marketing staff has come to the conclusion that it is less important for the community to see the Arvada Center as a unified entity as it is to market individual events. People want to know about specific events; hence, marketing efforts focus on individual events as they come, with a consistent logo, etc. to maintain the Center's identity as much as possible.

Richmond Arts Center, Richmond, CA

- Population 102,318; outside Bay Area
- Built as part of City bond initiative in the 1930s
- 5 galleries, 5 classrooms, children's studio
- No theater
- Creative programming
 - Exhibitions of local artists
 - Adult and youth classes
 - Classes appeal to diverse surrounding community ("music gig posters," "octopus cape making," "crochet wire jewelry")

The Richmond Art Center is approaching its 70th anniversary of

presenting the visual arts to the city of Richmond, along with the greater Bay Area. The 25,000 square foot facility was built as a part of a bond initiative 70 years ago. The building is city owned, and the Richmond Art Center pays no rent to use the building.

Richmond Art Center presents classes and exhibitions of visual art. There is 6,000 square feet of gallery space, including 5 different galleries. The remaining 19,000 square feet are comprised of 5 classrooms, a children's studio and a courtyard. The five classrooms are dedicated as follows: ceramics, drawing/painting, textiles, screen-printing and jewelry/metal arts. There are no performing arts spaces or rehearsal spaces, nor are there electronic media facilities.

Classes are offered for both children and adults, and make up the bulk of the Center's programming. Classes range from the traditional ("Basic Drawing") to the innovative ("Music Gig Posters"). There are classes in business for artists, framing and presenting artwork, octopus cape-making and crochet wire jewelry. Their children's classes are truly unique, with many that blend academics and art. There is an art and creative writing class, a class called "Imathination," a class that lets kids create their own superheroes and villains, and a class kids can take with their parents. Fees for children's classes are \$95 with a \$10 discount for members. Adult classes cost \$165, \$150 for members. Classes run for 8 weeks.

The Center's annual budget is \$620,000. About 40% of that is earned income, most of which comes from classes. There is a membership program, which generates about \$25,000 of the contributed income. The rest of the contributed income comes mainly from foundation grants and private donors. The center receives barely any money from the government, besides their rent-free facility. The City of Richmond is currently bankrupt, and the State of California has cut its arts funding dramatically. The center has, in the past, received NEA grants.

The Center reaches out to different size markets, depending on the programming. For exhibitions it draws people from the entire Bay Area, as work by Bay Area artists is often shown. For the classes and smaller events, the Center serves mainly the community of Richmond.

The Center has an artist in the schools program, where an artist will be in residence at a public school for 12 weeks. It also has artist-led tours and special artist membership rates, making the art center truly feel like a community of artists.

Sangre de Cristo Arts & Conference Center, Pueblo, CO

- Population 103,621
- Built in 1972
- 500-seat and 50-seat theaters, 6 galleries, classrooms, dance school, conference spaces
- Presents both local "resident" companies and touring groups
- Extensive education program
 - Over 100 classes offered per quarter
 - Resident School of Dance
 - Both art classes and lifestyle classes

The mission of the Sangre de Cristo Arts & Conference Center is to make the arts an active part of everyone's lives by leading in managing, promoting and providing quality facilities, arts programs and services which educate, challenge and meet the needs of the people of Pueblo and southern Colorado.²

Pueblo is a town of 103,621 about 45 miles south of Colorado Springs. The Sangre de Cristo Arts & Conference Center opened in 1972, born out of a matching grant between the federal Economic Development Agency and Pueblo County.

The Center is home to a 500-seat theater, a 50-seat black box theater, 6 galleries ranging in size from 300-600 square feet, a 6800 square foot conference facility, 12,000 square foot children's museum, a dance studio, sculpture garden and classroom spaces.

Over \$1 million of the Center's \$1,889,000 budget is earned revenue. Performing arts programs and facility rentals make up a substantial portion of this earned revenue. The Center has an endowment of \$2.5 million, which was started in 1997.

The Center presents 4 different performance series each year. The Center Stage Performing Arts Series presents 5 different touring groups of varying genres (this year's season included a production of Macbeth, Ailey II and an Irish Dance group). The Children's Playhouse Series presents 5 different shows for children. The Sangre de Cristo Ballet Theater presents at least one performance annually, and the Broadway Theatre League presents 3 touring Broadway Musicals.

The outdoor Jackson Sculpture Garden sits adjacent to the Buell Children's Museum. Both were part of the Center's most recent expansion. The garden is home to Festival Fridays, an outdoor summer concert series. The Children's Museum has been acknowledged by Child Magazine as the #2 ranked children's museum in the nation. It includes hands-on theater, visual art and craft activities focusing on the areas of art, science and history.

The Center was recently (August 2005) awarded accreditation by the American Association of Museums. Its six galleries house both a permanent collection and rotating exhibits. The focus is on both American and International art, with much attention given to artists from southern Colorado, northern New Mexico, and the West in general.

The Center's education program offers over 100 classes per quarter. The visual art program includes drawing, painting, sculpture,

ceramics, jewelry, and woodworking. There is a dance school with classes in ballet, tap and jazz (this also includes the pre-professional companies of the Sangre de Cristo Ballet Theater and the Sangre de Cristo Dancerz). There are theater classes, language arts classes, cooking classes, parenting classes, classes on how to play mah jong. Of course, there are children's classes in every area. Members receive discounts on classes.

Roseville Arts! Roseville, CA

- Population 103,609
- In the process of building a new 5500 square foot facility (former facility 2000 sf)
- Gallery space with moveable walls, flexible classroom/studio/exhibit space
- Adjacent to local theater
- Given ground floor of new parking facility adjacent to theater as part of \$6 million development deal—cost to Roseville Arts! is \$500,000 in tenant improvement fees
- Hopes to have touring exhibits in new space
- Free after-school programs for area students

Roseville Arts Center, established in 1966, serves the community of Roseville in the visual arts. Its mission is to encourage and support the enjoyment, appreciation and growth of the arts in our communities. The population of Roseville is 103,609, but RAC's market size is around 120,000 including surrounding areas.

Until last year, Roseville Arts Center was located in a city-owned building for almost 40 years. The Center rented building from city for \$1 per year. The building was 2,000 square feet, and the Center was outgrowing the space. It was decided that RAC would be a part of a new commercial development in Roseville's downtown area. As part of a deal made with the city, developers would give them the bottom floor of a new parking lot complex. The new building will be 5,500 square feet, and will be done within the year. The

new building is adjacent to the Tower Theater, one of two theaters on the street, both of which are owned by the Magic Circle Theater Company in Roseville.

The plan for the new building is to have 2,000 square feet of gallery space with moveable walls to allow for flexibility for different exhibits. The new arts center is next door to a local theater (run by a different organization), so there is no need for a performance space. The rest of the space is a flexible workshop/classroom/gallery space. This second gallery space will be used for an emerging artists' gallery and a children's gallery. The Center has not had any electronic media yet, but would like to eventually. It does plan on having computer with local artists' portfolios on CD.

When RAC moves into its new building, the goal is to have one prominent touring exhibition every month, in addition to the exhibition of local work. This would entail different specifications as far as climate control and security for the building, so it is something they are working on.

Instead of having in-house classes, the Center focuses on workshops and lecture-demonstrations. There used to be classes held at the Center, but eventually it got too expensive to hire the teachers and pay their workers compensation. RAC now leaves the classes to the Community Center that is not far away. That center is run by the city, and they are able to pay the teachers a better wage. Once in the new building, the Center wants to focus on after school programs. RAC currently works with local schools, a different school each month. RAC is located in revitalization district on the edge of an underserved neighborhood in Roseville, and this is one of the ways they reach out to the surrounding community. The Center does have a large base of volunteer artists to teach classes, so classes taught to local students are usually taught by these volunteer artists.

At present, RAC has very little "earned" income—only about 12% from gallery sales. The remaining 88% consists of memberships, donations, grants, fundraising events, and investment income. Once the building opens their budget will be about \$200,000 per year. At present, since they are operating in other spaces, the budget is about \$120,000. When the new facility opens, RAC needs to increase its "earned" income percentage in order to meet the high costs of operations...plans are to incorporate a gift shop, rental of space for events, hold lectures and demonstrations and small art classes. Thus far RAC hopes to avoid charging admission.

RAC is currently in the "quiet phase" of a capital campaign to raise at minimum \$500,000 to meet tenant improvement costs. Any funds raised over and above will be applied to the endowment funds expected to be in the neighborhood of \$1 million by FY 2007/2008. Interest from the endowment will be applied to operations in the new building as well.

Appendix C: Comparable Community Arts Center/ School Conversion

Maryland Hall for the Creative Arts, Annapolis, MD

- Founded in 1979 by local arts groups without homes
- 850-seat theater, 8 multidisciplinary studio spaces, 3 galleries, outdoor sculpture garden
- Four main tenant organizations (Annapolis Chorale, Annapolis Opera, Annapolis Symphony Orchestra and the Ballet Theatre of Maryland.)
- Also present other programs (touring groups, community groups)
- Extensive class offerings for children and adults
- \$2.5 million budget, only \$500,000 from contributions

2003-2004 Budget:

Contributed Income:	\$1.1 million
Earned Revenue:	\$1.5 million
Operating Expenses:	\$2.6 million

Maryland Hall for the Creative Arts is a multidisciplinary community art center and performance venue. Its mission is to “inspire, nurture and engage interest in the arts by offering superior arts education, diverse cultural programs and stimulating artistic experiences in all arts disciplines.”³

Maryland Hall was founded in 1979. The building itself was a school that had been built in the 1930s. Since a new school had been built, the building was unused and on the verge of being torn down. Several community arts groups had been trying to persuade the government to build a new community arts center, but to no avail. Since many of these groups were without a home, this school looked like the least expensive, most suitable option for a new home. The visual arts could use the classroom spaces, and there was an auditorium for the performing groups.

MHCA is home to the Annapolis Chorale, Annapolis Opera, Annapolis Symphony Orchestra and the Ballet Theatre of Maryland. In addition to these core groups, MHCA also presents a number of concert

series. There is a world music series that is free to the public, an independent film series and an emerging artists series featuring concerts like Brazilian guitar or jazz flute. The performance hall’s schedule is rounded out by touring groups like the Shangri-La Chinese Acrobats and the Three Irish Tenors.

The Hall includes an 850-seat performance venue, six to eight multidisciplinary studio spaces, several galleries including the Chaney, AIR, Balcony and Hallway galleries, and an outdoor sculpture venue. There are classrooms that are used for MHCA’s extensive education programs, used by resident artists, and rented out to other community groups. The four main tenant organizations have offices in the building and hold rehearsals there as well.

Classes at MHCA are offered to both children and adults. Some of the offerings include ballet, ballroom, tap and jazz dance, photography, yoga, ceramics, drawing, video and film production and poetry. An especially successful class has been their Kindermusik and Artstart programs, which are classes that children ages 7 and under take with a parent. Within the Kindermusik/Artstart program alone there are 24 different class times and offerings. Each year 5,000 people enroll in MHCA’s classes, and an estimated 100,000 people visit the facility altogether.

MHCA has also established an artist in residence program. One local artist per year is chosen to receive studio space, stipend and the opportunity for their work to be displayed in MHCA’s galleries. Artists from the regional area (New York, New Jersey, and Pennsylvania) are invited to apply for a three-month residency.

Artworks, a five-day cultural celebration featuring over 100 sites for visual and performing art, is now in its second year. The festival, which is a joint effort between Maryland Hall and the Annapolis Arts Alliance, is meant to bring art and culture to the people and businesses of Annapolis, highlighting art’s role in economic development. It includes dance, visual art, poetry readings and a

free outdoor concert as a grand finale. Gallery and craft exhibits are timed in accordance with the event, as well as a special multi-media exhibit at City Hall.

The building itself is owned by the Board of Education. MHCA does not pay rent; instead, 20% of the classes it offers are free to public school children. The majority of MHCA's \$2.5 million budget is earned through the rental and usage of their facility. Only \$500,000 of the budget comes from contributions. MHCA receives very little money from the state, other than the arrangement of free rental of the building. On average, it receives only \$130,000 from the Maryland State Arts Council. There are over 4,000 members of MHCA.

In 2005, MHCA is entering into a cross-marketing endeavor with its tenant organizations for the first time. For Mozart's 250th birthday, the chorale, symphony, ballet and opera are all presenting a Mozart piece this season. This effort has allowed them to combine mailing lists, for a total of 14,000 names. MHCA's own list is about 9,000 names. According to MHCA director Linnell Bowen, the birthing process has been difficult, as this is the first time they have attempted to coordinate amongst the tenants. They are hoping that this will be successful, and possibly spur on more joint efforts.

MHCA is a very busy place, with the theater's schedule booked every weekend and many weekdays. Bowen noted that if an arts center really wants to be in the public eye and matter to the government, it should really be a community center. Let politicians have their debates there, and let community groups like the parks and recreation department use the space for performances. MHCA keeps their rental fees affordable to all types of groups who want to use their space. It is estimated that 100,000 people per year are served by the MHCA. The population of Annapolis proper is around 35,000, so the efforts of MHCA are multi-county in nature.

Sierra 2, Sacramento, CA

- Old School renovated by neighborhood association
- 300-seat theater houses resident theater company; also rents to other users
- 20 classrooms rented out to local artists to teach classes, other community groups
- Building owned by school district, rented to neighborhood association for \$1 per year
- Room tenants incur costs of renovations/improvements
- Center is open to all, but is operated by the Neighborhood Association

Operating Budget: N/A

Sierra 2 is a community arts center housed in a renovated school built in the 1920s. During the 1970s, the school had to be shut down because the building could not be seismically retrofitted. The building fell into disrepair, and in the 1980s the neighborhood association from the surrounding community decided to renovate the building and turn it into a community arts center.

The building was owned by the City of Sacramento, which decided to retain ownership of the building and rent it to the neighborhood association for \$1 per year. All of the revenue earned by the center is either put back into the building or used for staff salaries. There are 9 paid staff members.

There are a few large-scale changes that were made to convert the school into an arts center, but much of the building remains the same. The former gymnasium has been turned into a 300-seat auditorium with a raked house. The auditorium is home to the resident theater company, which performs there for six months out of the year. The rest of the year it is rented out to what they call day users for things like an African drumming concert or a dance performance.

There are three dance studios in the “dance wing” that have been outfitted with barres and marley floors. Much of the classroom space has stayed the same. There are 20 classrooms in the two-story building. Most are rented out to local artists and other groups. Some renters are not arts related at all. The renters are treated like tenants—they rent the space and can do whatever renovations to the room that they choose. There are some tenants that have been using the center for 10-15 years. Some are artists that teach lessons, while there is also a therapist, a day care, a group that transcribes Braille and a senior center.

Executive Director Julie Gerth notes that the Center is not always as “artsy” as she and the board would like. Originally, the goal for the Center was simply to keep the building up and running. While their vision was to have an arts center, they were willing to rent rooms to people who were not arts-related. They are, however, making an effort to move the Center in the purely-arts direction. They are looking to start offering their own classes at the Center, something that they currently do not do. They also offer room rentals at a discounted non-profit rate. One of the new functions of the neighborhood association is to fundraise and promote the arts. The new funds they raise are meant to provide free and low-cost arts classes to the community.

The board consists of people who live in the neighborhood surrounding the Center. There is an effort made to have a well-rounded board of people with varying expertise. There is currently an excellent fundraiser on the board, which has no doubt helped the center be financially stable.

Sierra 2’s fundraising strategy basically consists of special event fundraisers and a membership program. There are two signature events per year: a wine tasting and silent auction and an open house tour of the neighborhood’s historic houses. There are also a few performances throughout the year that are turned into fundraising shows, which have been very successful for them in the

past. This year they plan on doing an art festival, where artists will donate their visual art pieces for purchase, with proceeds going to the center. Sierra 2 has received grant money this year for some work that was being done on the auditorium seating, but generally speaking fundraising shows and an end of the year membership appeal is the basis of their strategy.

While Sierra 2 is operated by a neighborhood association, the Center does not only cater to its own neighborhood. It is estimated that people come to the Center from within a 20-mile radius. There are no other arts centers in the surrounding area, so Sierra 2 feels like it must truly cater to the community at large. Sierra 2 has been an extremely successful endeavor for both the neighborhood association and the City of Sacramento.

Julie Gerth feels that it is especially helpful if the Executive Director has experience in both property management and non-profit management. As difficult as it is to find someone with experience in both areas, it has been an asset to their organization. The previous Executive Director had no experience in property management, and found the necessary aspects of the job, such as building maintenance, very difficult.

Chesapeake Art Center, Brooklyn Park, MD

- Opened in 2001; renovated high school
- \$35 million to renovate/adapt
- Building also houses middle school and senior center; organizations have no affiliation and separate entrances
- 900-seat and 120-seat theater, dance studio, classrooms
- Both produce and present performances
- Classes in Dance, Theater, Music, Literary Arts

2003-2004 Operating Budget:

Contributed Income	\$185,000
Earned Revenue	\$350,000
Operating Expenses	\$535,000

After undergoing restoration and transformation, an old high school reopened in 2001 as a home to three different tenants: a middle school, a senior center and the Chesapeake Arts Center. Although housed under the same roof, the three organizations are not attached or affiliated in any way, physically or otherwise. There are three separate entrances in the building. There are about 40,000 visitors a year at the Center, coming from Brooklyn Park and the surrounding areas.

There are two theater spaces in the building—one 900-seat theater and one 120-seat theater. These theaters are programmed both by the Chesapeake Arts Center and also rented out to local groups and touring organizations. Sometimes the Center also enters into a “gate split” arrangement in which the Center provides the facility, lighting, sound and staff, the renter brings in the performance, and the money at the door is split 50/50 or 40/60, depending on the nature of the performance.

The range of programming in the theater is vast. Some performances in the upcoming months include an interactive murder mystery, Ballet

Theater of Maryland, A Christmas Carol, several musicals and plays and a performance by the youth symphony. The theater’s schedule is very busy, and is already booked over a year in advance.

The Center has a variety of education classes for which they subcontract teachers. Classes are offered for both adults and children in the areas of Literary Arts, Visual Arts, Dance, Theatre and Music. Need-based scholarships are offered to local children. Classes range in price from \$75 to \$220 for 12 weeks of instruction.

Executive Director David Jones has only been at the Center for less than a year, and is currently doing some reorganization of the management structure. The Center was not doing well financially, and efforts are underway to rectify this. In addition to the existing membership campaign, there will also be an annual giving campaign implemented this year. Jones notes that the membership program and an annual giving campaign are two totally separate things, and the Center was not doing enough fundraising to remain viable. One buys a membership to the Center to receive discounts and benefits, and to be a part of an arts community. But an annual gift is a) a substantially larger donation and b) not about getting anything in return. As the Center launches this type of fundraising program this year, they are focusing on how to tap into these two sometimes separate groups.

About 50% of the Center’s \$609,000 budget is revenue earned from ticket sales, classes and rentals. 10% comes from the membership program, and the remaining 40% is a combination of foundation and government grants. With the inception of an annual giving campaign, the hope is to increase the total amount of contributed income. The building is owned by the Board of Education, and the Center rents its space from them.

Appendix D: Comparable New Mid-sized Halls

Christopher Cohan Center at Cal Poly, San Luis Obispo, CA

- 91,500 sf performing arts center, seats 1,302
- Used by local performing arts groups (music, dance, opera, theater) and touring groups
- \$30 million to build, opened in 1997
 - Funding partnership between the University, City and Foundation for the Performing Arts Center

California Polytechnic State University, the City of San Luis Obispo, and the Foundation for the Performing Arts Center forged a unique partnership to build a performing arts center on the Cal Poly campus to serve San Luis Obispo County.

The 91,500 square foot performing arts center, which opened in 1997, cost \$30 million to build. Developed under a joint agreement among the three entities, the performing arts center is owned and operated by California Polytechnic State University, with two-thirds of the capital funding from the University; one-sixth of the capital funding from the City of San Luis Obispo; and one-sixth from private funds raised by the Foundation for the Performing Arts Center. The University also raised private money for the project.

During the programming, design and construction of the performing arts center, a steering committee was formed comprised of University, City, and FPAC representatives utilizing the partnership percentage. The steering committee's role was to ensure that the program requirements were clearly adhered to buy the design team and contractor during the construction phase.

The acoustical performance requirements were the priority that set the design parameters for the hall. The acoustics of the hall have been designed to maximize the potential for a large pipe organ, symphonic and choral music.

The Main Performance Hall seats 1,282 on three levels to allow for variable audience capacity and to optimize sightlines. The proscenium has an adjustable width, hydraulically operated forestage to create an orchestra pit, and capability to accommodate an orchestra shell.

Additional features include a second performance/rehearsal room that can accommodate 250-300 seats and a 170-seat classroom that can be adapted into a recital hall. The building also houses a green room, offices and storage area.

The day-to-day operation of the Center is the responsibility of 4 senior managers, who are hired by and report to the President of the University. In addition, there are 4 FTE who are contracted independently by the Center. While most, if not all, performances in the Center will benefit the University and the community, the community is guaranteed a minimum of one-third use of the facility for community organizations such as the San Luis Obispo Symphony, Mozart Festival, and The Civic Ballet of San Luis Obispo, etc. To ensure that the agreed-upon balance between the University and community is achieved and that the Center is operated in an efficient and equitable manner, a commission was formed to advise and work with the Manager on operating policies, scheduling and the operating budget of the Center. The students and university have first pick of dates, and the remaining dates are opened to the community. There is an on-campus presenter who books the center for students.

The 1999 budget for the Center was \$1.5 million. Expenses include staff, maintenance and utilities. The three partners fund operations with annual contributions of \$260,000 from the University and \$130,000 each from the City and Foundation. The Center operates under a cost-recovery formula. All utilities, cleaning and security fall under the University umbrella. In return, no student or campus group pays rent other than front-of-house costs and labor. The minimum for a non-profit weekend rental (Friday and Saturday) is \$1,125; for private or commercial use, the same costs a minimum of \$2,125.

In its first year, the Center hosted 152 performances and 131 events. In 1999, 155 performances were scheduled as well as 153 other events. The University sponsors about 60-65% of events and performances. Annual attendance in the inaugural year was 109,882 with ticket revenue of \$2.3 million. In its second year, the Center welcomed 107,289 patrons with ticket sales totaling \$2.5 million. Now in its fifth year, the center is doing quite well with over 115,000 patron tickets sold.

Originally, an endowment was envisioned to fund Center operations. When construction went over budget, the \$1 million endowment was used for the deficit. Now the organization has targeted an endowment goal of \$8-10 million. This is management’s main criticism with the planning for the building.

Walton Arts Center, Fayetteville, AR

- Facilities include a 1,201-seat Baum Walker Hall, 220-seat thrust stage theater, and 100-seat studio
- \$16 million to build, opened in 1992
- 3 halls used for over 700 events per year
 - classes
 - performances by both local and touring groups: music, Broadway, dance, comedy shows

2003-2004 Operating Budget:

Contributed Income	\$2.4 million
Earned Revenue	\$3.3 million
Operating Expenses	\$5.7 million

The 85,000 square foot Walton Arts Center in Fayetteville, Arkansas opened in 1992. The Center consists of three facilities: the Walton Arts Center, with the 1,201-seat Baum Walker Hall and 220-seat black box theater; the Nadine Baum Studios, with studios, galleries and a small theater; and Just Off Center, with administrative offices for the Center.

The Center was a joint initiative of the University of Arkansas and the City of Fayetteville. In the mid 1980’s the University was considering building a performing arts center after receipt of a \$4.5 million gift from the Walton Family, which was restricted to building an auditorium large enough to accommodate major touring shows. At that time, the City was considering building a multi-use community arts facility to serve local cultural groups like the newly established North Arkansas Symphony that had been performing in the Baptist Church and gymnasium facilities.

The City and University entered into an inter-local agreement to plan for the construction of the new Center. In 1986, the University and City established the Walton Arts Center Council as an independent non-profit corporation to construct, manage, operate and maintain the Walton Arts Center. The Center itself is owned by the City and the University as tenants in common. The WACC consists of 5 representatives of the University and 5 representatives appointed by the City Council of Fayetteville, along with up to 10 members-at-large. The Council manages the facility on behalf of its joint owners and works cooperatively with the Walton Arts Center Foundation. The Foundation was created (also by an agreement between the City and the University) to establish and manage an endowment for the Center. The Center was built by this partnership for a total project cost of roughly \$16 million. The University applied its \$4.5 million gift to the project and the City also provided \$4.5 million from a hotel/motel/restaurant tax. In planning for long-term operations, it was determined that \$3 million of the combined contribution of the two project partners would be set aside for an operating endowment. The remaining \$10 million in project costs was raised by the Foundation in a capital campaign.

The Center runs a presenting program which receives priority schedule access to the facility ahead of University programs and local cultural arts organizations. University and non-profit access to facilities is provided at lower rates than commercial renters, but are otherwise unsubsidized. The black box venue was developed with local theatre organizations in mind and is primarily used as a rental facility.

The Center is run by 45 employees with an annual operating budget of approximately \$5.8 million. Earned revenue accounts for roughly 61% of its annual budget, with annual fundraising, endowment earnings and public sector support providing the balance. In order to provide significant annual support from its investments, the Center launched an endowment campaign drive, which added over \$8 million to the fund. In 2004, the Center launched a programming endowment drive with a target goal of \$20 million.

McCallum Theater, Palm Desert, CA

- 1,127 seats in an intimate, European opera house-style space
- \$22 million to build in 1988
- Project funded entirely by private money and a donation of land from the state
- Majority of events are McCallum-presented events; some local rentals to educational and local nonprofits

2003-2004 Operating Budget:

Contributed Income:	\$3.0 million
Earned Revenue:	\$6.2 million
Operating Expenses:	\$9.2 million

In 1973, a group of Coachella Valley business, education and cultural leaders organized as Friends of the Cultural Center, Inc., and committed to building a state-of-the-art performing arts center. Although it took almost 15 years, the McCallum Theatre finally opened in January 1988 to great acclaim.

The McCallum Theatre was built through a coalition of private interest. Construction of the 64,000 square foot facility was paid for entirely by private contributions on land belonging to a 2-year community college, College of the Desert, donated to the theatre through the state. The theatre organization pays no rent for the land and operates independently from the college. The total cost of the facility was \$22 million; with only 17% of its funding in the bank prior to groundbreaking, fundraising was done at a frenetic pace in the first years. The performance hall has a maximum capacity of 1,127 seats. Additional space includes a small rehearsal room and a grand founder's room.

The McCallum Theatre is a non-profit organization governed by a Board of Trustees, and has established a separate foundation Board that oversees a growing endowment that is almost \$11 million as of 2004. The annual operating budget is \$8.4 million, and about 60% of that is earned income. There are 35 FTE and about 400 volunteers.

Since they are located in the desert, during the first years, the season was quite short. The theatre would have programs from November until around Easter. In time, the success of the theater has created a longer season, now with approximately 250 events from September to May, and educational programming running through July. The McCallum aims to present every possible art form, from opera to dance to pop stars to ice shows to comedians to, of course, theater. The theater also rents its hall to outside users, which constitutes about 10% of total activity.

The management likes to boast that their average sold capacity is 80%, versus about 60% nationally. Around 150,000 people make up the audience each year, with many thousand more school children who benefit from free programming throughout the schools.

Living Arts Centre, Mississauga, ON

- 225,000 sf multi-use facility
 - 1,315-seat Hammerson Hall, 300-seat studio Theatre, 110-seat lab space
 - Classroom space and studio space
- Has 3 resident companies (local arts organizations), presents touring groups and offers classes
- US\$50 million to build, opened in 1997

2003-2004 Operating Budget:

Contributed Income:	\$1.07 million US
Earned Revenue:	\$4.15 million US
Operating Expenses:	\$5.22 million US

The Living Arts Center in Mississauga, which opened in November 1997, includes a 1,300 seat Concert Theater, a 1,200 seat lecture hall, a 400-seat multi-purpose room, artist studios, exhibition and teaching space, broadcast center, restaurant and gift shop. The total project cost was C\$68 million, which would be approximately US\$50

million at current exchange rates. Funding was split approximately as follows: 30% from the City, 25% from the Province, 20% from the Federal Government, 15% from individuals and 10% from corporations. Capital fundraising included a \$2 million endowment to support operations of the Center.

Mississauga is a city of 750,000 just west of Toronto. It is a rapidly growing and diverse community, with one third of its residents having been born on foreign soil.

A Master Plan by Mississauga Arts Council and Parks and Recreation Department in 1981 introduced the concept of a performing arts center for Mississauga. The Plan suggested that Mississauga require a town center built around cultural facilities, not another shopping mall. In 1989, the City commissioned a Needs Assessment. As a part of that investigation, a community survey identified strong demand for local facilities for the performing and visual arts. The Needs Assessment also spoke to the need for facilities for education and in support of the community's multi-cultural character.

The study recommended 1,200 to 1,500 concert theater, 400 seat studio theater, series of galleries, workshops, creative spaces, classrooms. The initial project budget was set at \$57,000,000 (in 1990\$). The study also projected a Year 2 operating budget totaling \$2,400,000 with 75% of that total supported by earned revenues. Further, the facility was projected to break even in 3 to 5 years.

This was probably the first building conceived as home for the performing, visual and digital arts. From the very beginning, there was a unique and understandable vision that was developed by artists, business people and other community leaders. That vision was for a building connected to the future, with new performance forms and media. Interestingly, a futurist was engaged as a part of the project team. Project leaders imagined a building where people could drop by at any time, and be likely to bump into an artist around every corner. There would be lots of unique money making opportunities, and the building would be open from 7Am to 11PM.

In fact, the final result has turned out remarkably close to the original concept. But along the way, the planning, design and construction of the project was difficult, and controversial. At one point the concert theater became a "Commons," an informal performance space. The capacity of spaces grew and shrunk a number of times, and programmatic components were added and dropped repeatedly. There was a continuing battle over local access versus first class presented events, and the City's bureaucratic approach to development. In fact, the project has gone through four C.E.O.'s in the last 3 ½ years, before the building had even opened!

According to those who worked on the project, what kept it close to its original vision was the continuing presence of those who had conceived the vision. Their sense was that the only way to get it done was to stick to the original plan, and they were terrified that any deviation from that plan would doom the project. So far, there are 156 performances booked in the main hall for the first year. As there were only 125 performances budgeted, management has been able to reduce community rental rates, which has quieted the debate on community access for the time being.

As a result of the project, there is significant development underway around Mississauga's new downtown area. The Square One mall is adding 650,000 square feet next year. The Sega Entertainment Center opened next door 8 months ago. And soon to come are restaurants, a book store, and 10-screen multiplex.

Eisemann Center, Richardson, TX

- 1,563-seat performance hall and 350-seat theater
- Used for performing arts and corporate presentations—facility is outfitted for broadcast
- Home to eight resident companies in addition to presenting touring groups
- \$50 million to build, opened in 2002

2004-2005 Operating Budget:

Contributed Income	\$0.9 million
Earned Revenue	\$1.1 million
Operating Expenses	\$2.0 million

The Eisemann Center is an 116,900 SF facility located in Galatyn Park, a mixed-use development envisioned to support the Telecom Corridor and related businesses in North Dallas. The project was planned by Dallas Area Rail Transit, the City of Richardson and private developers. The Center, part of the larger project, opened in 2002 at a cost of \$50 million. Land worth \$1.2 million was donated privately through family holdings in a locally based corporation. Capital costs were primarily funded from a City hotel/motel tax fund, with a \$5 million target set for naming opportunities from individuals, foundations and corporations. A \$1.25 million corporate gift in April 2005 brought the campaign to a close.

The Center features a 1,563-seat multipurpose theatre, a 450-seat adaptable theatre, and a 3,150 SF meeting and banquet hall. Owned and operated by the City of Richardson, the Center has created a Friends arm to solicit private sector funding. The Friends group, still in its infancy, raises about \$50,000 each year. Their support is anticipated to grow over time. The Center's 2004-2005 operating expenses are projected to be \$2 million. Earned revenues are anticipated to provide \$1.1 million. To meet the contributed income requirement, the City of Richardson will provide \$850,000 from the tax fund. The City has a target of providing \$500,000 of net annual support from that fund within the next 5 years.

The Eisemann Center was originally planned to be a traditional performing arts center. The project, however, attracted the attention of several area businesses and the concept was adapted to meet their meeting, conference and seminar needs. The planners were also looking for a facility that would not directly compete with other cultural facilities in its market area. Adjacent to the Center is the Renaissance Dallas-Richardson, a full service hotel with more than 30,000 SF of event space, including 15 meeting rooms.

Aside from business and convention activity, which makes up about 25% of the schedule, the facility is used by regional groups such as the Dallas Ballet and Plano Symphony, as well as by outside entertainment presenters who bring in such shows as Smokey Joe's Café and Aida. In addition, the Center runs two presenting series: the Hill Performance Hall Spotlight Series, presenting a variety of dance, musical and theatrical performances such as the Paul Taylor Dance Company, Garth Fagan and Cirque Éloize; and the Theatre Comedy Series presenting shows appropriate for its 450-seat venue, including Late Nite Catechism II, Forbidden Broadway Shoots for the Stars and The Male Intellect: an oxymoron?

The Center's presenting, however, is limited, accounting for only 28 performance events out of the 475 in the 2004-2005 season. This is driven by several factors. To begin, the presenting program is aimed to limit risk given the Center's dependence on public funding. Secondly, local cultural organizations are provided scheduling priority over the Center's presenting program. Of note, existing cultural organizations that migrated to the Center are also provided reduced access rates from other non-profits by 33%.

Appendix E: Comparable Community Media Centers

Community Media Center, Grand Rapids, Michigan

- Started as a public access television station in 1981 and became a role model for the transformation into to a multi-disciplinary Community Media Center
- Access to tools, training and transmission for individuals and groups
- Organized as a cooperative of public access and nonprofit media affiliates; each responsible for generating their own funding.
- Completion of \$1.2 million capital campaign in 1997, now housed in a creatively renovated 6,600 square foot space in a historic 1920's library
- Annual budget: \$1.2 million

Operating Budget: N/A

The Community Media Center (CMC) is more than a cooperative of public access, nonprofit media affiliates. Headquartered on the second floor of the Grand Rapids Public Library - Westside Branch, the CMC and its affiliates – GRTV, WYCE, GrandNet and the Grand Rapids Institute for Information Democracy (GRIID) – provide individuals and groups with access to the tools, training and transmission they need to join in the CMC mission: Building community through media.

The CMC is dedicated to building community through media: providing avenues for self-expression, uniting diverse points of view, promoting the principles of democracy and an informed electorate and nurturing artistic visions. In service to this mission, the executive director of the CMC participates in several community building initiatives, such as the Electronic Technology Infrastructure Planning (e-TIP) Commission, Delta Strategy, Community Archive and Research Center development, West Michigan Strategic Alliance and the Alliance for Communication Democracy. Because of the need to build community among and across diverse cultures,

colors and views, he consults throughout the world on media creation and its use in expressing the principles of democracy and equality.

The Center continues to expand in ways unforeseen when it started in 1981. A petition to increase its radio station to 8,000 watts is pending before the FCC. The Grand Rapids Institute for Information Democracy opens this fall. The concept for a National Archive for Community Media is taking form. A proposal is before the city commission to turn the little-used interactive Pulse '98 access channel into a live community programming channel utilizing the city's 25 B-line tap sites. And a new cable company will soon compete with TCI Cable, promising more tap sites and funding.

Having found the future it once only dreamed about, the board and Koning are already talking about phases two and three. The stage is set, Koning believes.

The progressive plan for this facility was a progressive approach to a networking infrastructure within Grand Rapids to have little tentacles reaching out into all parts of the community and having mini-media centers all hard-wired back to the central media center to accommodate switching, satellite uplink, downlink, routing capabilities for RF for Internet service and data.

Phase three will probably include some effort on the national level, partnering with the National Federation of Community Broadcasters, National Association of Telecommunications Officers and Administrators, National Alliance for Media Arts and Culture, the Alliance for Community Media, and CTCNet (Community Technology Centers). The eventual goal is to get one a technology industrialist like Bill Gates to step up to the plate like Andrew Carnegie to fund no less than 3,000 community media centers across the country in the first 25 years of the 21st century, as Carnegie did at the beginning of the 20th century, building libraries across America.

911 Media Arts Center, Seattle, Washington

- 20 year history in Seattle
- Washington State's premier Media Arts Center
- Nonprofit arts center offers low cost production equipment, workshops and a screening room for indie media.
- Various programs in partnership with the City of Seattle, arts centers and high schools.
- "Young Producers Project" dedicated to teaching young people critical viewing skills with a program budget of \$90,000.

2003 Operating Budget:

Contributed Income:	\$285,000
Earned Revenue:	\$180,000
Operating Expenses:	\$465,000

911 Media Arts Center has a twenty-year history in Seattle. Traditionally, 911 has offered classes to the general public and made its equipment and facilities available for rent. To get young people involved with the Center and expands its educational mission, the organization began a project 1 ½ years ago called "Young Producers." This program is dedicated to teaching young people critical viewing skills. A second project called "Tribes" was a three-partner project with a high school, an African-American Arts Center and 911. With this programming, 911 has serviced 263 students.

With a program budget of \$90,000, the "Young Producers Project" works with fifteen students per semester. There is one half-time staff member to oversee the program. She focuses on running the program and conducting outreach with program partners and participants. Six contractors, hired on an as-needed basis for instruction, are paid \$25-35/hour.

The media center has partnered with the City of Seattle, King County Arts Council, and the Seattle Arts Commission on various youth

programs. The key to managing these projects is oftentimes the schools themselves. 911's experience has been that the teens don't come to them—and staff outreach only goes so far. Transportation is likewise an issue, so if schools can be involved in making the project happen, they can usually help recommending students, arranging buses and coordinating other group logistics.

Difficulties of running a community-based media arts program abound. It is not easy to find qualified volunteers to work as mentors for teens, as well as to train people on new technologies. Because they deal with sensitive equipment, 911 prefers to work with older high school students, but they have served middle school groups as well. Funding for film projects is also hard to find. Fortunately, many organizations and individuals seem interested in paying for the center's equipment needs. Matching programs and grants are also great resources for donated equipment. For instance, the City of Seattle's neighborhood matching program put up \$50,000 towards all new digital equipment for one area high school.

Working with media offers 911's community work great flexibility. Content can change easily to adapt to new users and new subjects with limited stress on the organization.

Zeum at Yerba Buena Gardens, San Francisco, CA

- Founded in 1992 as part of SF's plan to develop a city block as an urban destination for youth
- Theater (120 seats), a carousel, galleries, rooftop terraces and several studios now located on the rooftop of the Moscone Convention Center
- Production studios include animation lab, video, digital imagery, sound and high tech class rooms for children for multimedia experimentation

- Operated and owned by a nonprofit
- Total revenue in 2003: \$1.8 million (\$1 million government grants)

2003-2004 Operating Budget:

Contributed Income	\$1.13 million
Earned Revenue	\$590,000
Operating Expenses	\$1.72 million

As part of San Francisco Redevelopment Agency's goal to develop an entire city block as an urban destination for youth, and more than a decade in planning, Zeum was founded as a not-for-profit organization in 1992. The organization began community programming in 1995 and broke ground on its permanent facility in 1996. The facility opened to the public on October 31, 1998. Now, Zeum, located on the rooftop of the Moscone Convention Center, includes a theater, a carousel, rooftop terraces and several studios. In addition, there is also an ice skating and bowling center, and a child development center located on the roof, collectively called Yerba Buena Gardens.

Zeum Theater has a capacity of 210 seats and is designed not only for performance but also has advanced technological abilities for a variety of presentations. The Main Gallery can hold up to 300, the rooftop terrace up to 200, and the Media Gallery up to 120. The studios fit between 20 and 60 people. The entire space is available for rent, as are each space individually. Zeum charges \$8,000 to rent the full facility, and \$2,000 for a half day in the theater. There are special arrangements for community and non-profit rentals, but those rates are on a case-by-case basis and not published.

Zeum's mission is to foster the creativity of all young people of all backgrounds by providing a participatory arts environment, integrating the arts into classroom curriculums, and creating opportunities for collaboration among the arts communities, educators, partner organizations, and the younger generations of San Francisco.

Recently, A.C.T. became the primary resident of Zeum and presents and produces its second stage student and professional performances at the Center. In addition to the performances, A.C.T. also puts on a set of performance workshops. Also, recently established with A.C.T. is a series of collaborative residencies, in which teens participate with professional artists in workshops such as the Digital Sound Studio and the Computer Arts and Crafts Studio.

The Center has new interactive technology that has been designed for younger groups. Studios include an animation lab and a more traditional space which has video cameras, digital imagery, and sound. Zeum presents two production lab shows, Dream On for field trip visitors, and Karaoke on the weekends. There is also a high tech classroom that contains 22 Macintosh computers and allows children to experiment with illustration, video editing, animation, 3D modeling, multimedia presentations, web page design, Internet exploration and project collaborations. From 1998-2001, Zeum raised over \$3 million worth of capital to support the facilities for these programs.

Zeum is operated and owned by a non-profit but heavily subsidized by the government because of its educational and youth programs. Total revenues in 2003 were \$1.8 million, with more than \$1 million coming from government grants and another \$120,000 raised from private sources. In 2003, earned revenues included: \$120,000 in admissions, \$175,000 in carousel tickets, \$50,000 in concessions, \$130,000 in rental income, and \$45,000 from other earned sources including membership fees.

Appalshop, Whitesburg, Kentucky

- Multipurpose media arts center including audio/radio equipment, a darkroom, film editing, 150-seat theater, exhibition gallery, screening room and class/meeting spaces
- Summer training program for high school students focusing

on teaching radio and video production skills for the past 12 years

- Programs managed with assistance of Appalshop's artists
- Program budget: \$95,000-\$110,000. Grants fund the core of the programs
- Operating budget: \$1.2 million

2003-2004 Operating Budget:

Contributed Income	\$1.60 million
Earned Revenue	\$530,000
Operating Expenses	\$2.13 million

Appalshop is a multipurpose media arts center located in the heart of the Appalachian coalfields. For more than twenty five years, artists working through Appalshop have been exploring the history, culture and social issues of the region in film, video, recorded music and drama, theater, photography, radio, and print. Appalshop has become a regional center for artistic and cultural expression.

Appalshop has run a summer training program for high school students for the past 12 years. The program focuses on teaching students radio and video production skills. The goals of the program are two-fold: to build leadership skills and provide media-proficient kids for the classrooms. The students are permitted access to Appalshop film and video which they can use to talk to their fellow students. The students also produce their own material.

Appalshop has recently expanded the program to work with eight schools. In some cases, equipment is loaned to the schools. If equipment is scarce, they use on-hand equipment, i.e. tape recorders. Some of the schools have computer editing equipment.

The education director manages the program with the assistance of Appalshop artists. They conduct residencies in the schools to complete the program. Last year, for instance, Appalshop arranged

for a film animator and a photographer to do residencies in the schools. Grants usually fund the core of the program. A fee of \$1,500 is collected from each participant, and this is paid back to the student while under training.

The program budget is \$95,000-\$110,000. Appalshop is trying to branch out and organize exchanges for new programs. They believe any new program should be simple. Appalshop has worked hard to prevent their programs from being perceived as summer camps. They believe the training is intense and of high utility, and is not meant to be recreational. The program director attempts to draw on lots of different people in the community to make programming powerful. For instance, Appalshop's volunteer-run radio station involves more than 40 different shows produced by different members of the adult community.

The Center's full operating budget is \$2.13 million. Appalshop has a staff of 35. The media center includes audio/radio equipment, a darkroom, 16mm film editing, video editing (1/2", 3/4", Beta). Its spaces include a 150-seat theater, exhibition gallery, screening room darkroom, and class/meeting spaces.

(Footnotes)

- ¹ <http://www.cultureischool.org/whatischool/mission.html>
- ² <http://www.sdc-arts.org/mission.html>
- ³ www.marylandhall.org/generalinfo/aboutus.html

Appendix F: Community Meeting Notes

Town Center Civic and Cultural Arts District Study Public Meeting
September 19, 2005

Downtown Vision

What is your vision for downtown Cary?

- A community built on family and having a real connection with their neighbors through the arts; when we open our doors unity can occur to preserve history, education, and good healthy relationships
- Parks, people friendly, retail
- Chatham and Academy= crossroads of culture- create 4 unique quadrants that represent the future, past, culture, and opportunity of Cary
- Pedestrian friendly, a mix of business and housing like a real neighborhood
- Excitement/passion, life going on
- The first place you would think of if you had to meet with a group, etc. is downtown Cary
- A place where you want to meet with your family and friends; an area for walking, an area for water, an area for a park; keep the peacefulness, don't bring more traffic
- A quaint downtown area- home, churches, business- not big and full of traffic, not huge parking lots
- Activities all day- diversity of businesses and public facilities; maintain an outward "small town" feel- but provide "behind the scenes" vibe
- Friendly, exciting, vibrant, people, arts, sculptures, cafes, bistros, galleries, greens, and flowers
- Downtown cultural arts district with major elements- Paige Walker, library, Cary Elementary (performing arts), Town Center, New Visual Arts Building, and Major Performing Arts Theater
- A place like Saratoga Springs, NY or Skaneateles, NY

- A place to be able to go out to dinner, walk around, have dessert, and see friends; need to draw businesses in to do it
- Lots of people walking in the district, a vibrant lively place

Arts Facility Needs

1. What are the most pressing needs that you as a resident have for arts facilities, including arts education spaces?

- Visual arts space
- Indoor space with great acoustics; visual arts classroom space that is well lit and larger; better storage for visual arts classes
- A bigger art center with more rooms- space for more studios for artists to meet and work together
- Performing arts spaces
- Space for classes, workshops to teach art for adults and kids
- We need a performing center
- A performing arts center with at least 2 venues, one larger (250 or more) and one smaller (100) so that various productions could take place in parallel
- A place that can have a lot of classes at the same time- lots of mothers ask to have a class while their child is in a class, but Jordan Hall doesn't have enough classrooms
- Performing arts
- Space for visiting artists to instruct
- Pottery classes, graduations
- We need a center that will incorporate the needs

- of all artists- painter, performer, pottery maker, etc.; a gallery area; a tracking area
- A studio/gallery for the visual arts
 - Studios for fine/visual arts
 - Recital hall up to 150 seats, meeting room up to 50 seats for monthly meetings (CAPTA)
 - Photography classes including film development
 - We do have the Jordan Art Center, but classes here at the old school would be great; people could take acting and singing could perform here, while painting and drawing could hang their work
 - Video game store, strawberry fields
 - Performing arts center
 - Permanent facility for live theater with artistic and technical trappings and amenities, like Raleigh Theater
 - Performing arts center for approximately 1000 people
 - Large visual arts center, more class space
 - We, visual artists, need more room to take lessons and to hang our work
 - Diversity of art education
 - Private and public performances (theater, dance, singing), studios, classes, galleries, children's museum
 - Studio space for visual artists (similar to Artspace in Raleigh) to encourage interaction with the public space
 - An art center- can have more tracking with the art program; Jordan Hall doesn't have enough classrooms
 - Space, never enough time and space, location- central to Cary
 - Ceramic arts needs to grow; check out Pullen Park in Raleigh, the art center NC State facilities
- We have children interested in theater- need the right spaces
 - Location for dance class and fitness classes
 - Even if a larger facility is in a long range plan, even a smaller "black box" theater could be put to good use by the community performing art groups, and double as visual arts facility when not being used for shows or rehearsals
 - Team with local artists to teach multimedia arts
 - An indoor performing arts space other than the Koka Booth Amphitheatre and Sertoma Amphitheatre in Bond Park (both outside); there is no facility in Cary for plays, concerts, etc.; there is probably a need for a smaller and larger venues
 - Small to medium equipped stage, 400-500 seats, with backstage support and rehearsal class spaces
 - Theatre for performing and teaching
 - Lack of facility, cost to rent Raleigh, etc. is too high for many groups
 - How about some vocational arts?
 - Larger ceramic arts studios with separate studio for classes
 - My wife is an artist and is looking for "art space" in downtown Cary
 - 900-1100 seat proscenium stage/recital hall; 400-600 seat thrust stage with full Flyworks; 150-200 seat black box theatre with costume storage and prop space, dressing rooms, and rehearsal space
 - Miniature dollhouse gallery – it will attract tourists
 - Expansion of Paige Walker Arts History Center

- We need more space for artists to have painting classes and shows
- Need for smaller venues for private music, dances, arts instructors to hold recitals/exhibitions for less than 50 students

2. What type of cultural activities and programs would you be most interested in attending in Cary?

- Studio space for visual artists, art education for all ages, exhibitions for local artists
- Need an indoor exhibition center that has sufficient/proper spot lighting for 3-D artworks and to small to large size sculptors
- Affordable and quality theatre for all ages
- Adult and family theater
- Visual arts, fine arts
- Multi-cultural- Hispanic, African-American, Asian, Indian, and other ethnic groups in Cary
- Live jazz, poetry readings
- Dramatic
- Arts involving those with physical and mental limitations or learning
- Visual, dramatic musical (choral) events
- Concerts, musicals, plays that we didn't have to go to Durham or Raleigh for
- Theater- large and small shows
- Plays, music concerts, arts and crafts
- Places to get together for meetings and projects
- Plays, performances, meeting place, recitals, etc.
- Ceramics
- Multi-discipline- dance, music, theater, etc.
- Big visual arts center located in a park
- Theater

- Performance arts- theater, dancers, kids; artist studios, classes
- Kid's programs- music theater
- Community Theater for all types of people, no age barriers
- Music, ballet, theater
- I would be interested in more African-American cultural activities
- Plays, concerts
- Ceramics with gas firing and wood firing, photography
- Music, lectures, plays
- Mini golf course
- Theater presentations similar to Raleigh Little Theater, art exhibits, art and theater education classes
- All kinds
- Studio tours and gallery open houses
- Plays
- Visual arts, performing arts, and classes for both of the above
- Give music venue for local bands
- Painting, drawing, and other art classes
- Community theater- children and adult, music programs, show independent films
- Plays, movie theaters
- Theaters, dance, musicals
- A "downtown" full service art orienting facility for visual and performing arts

3. How do you rate the importance of a major visual and performing arts center in downtown Cary?

High/Medium/Low

- High- 41

- Outside of downtown
- As long as it is available to local performing art groups
- Cary doesn't have a large auditorium for indoor performances (choirs, orchestra, and plays)
- Need follow through
- For all ages and backgrounds
- Need more people drawn to downtown
- For a community the size of Cary, we currently have a per capita smaller than the average amounts of facilities for the arts
- Up to now non-existent
- Long overdue
- For performing
- Need indoor performance space
- For performance
- Big visual arts center outside in a park
- Medium- 5
 - For visual
 - It would be a reason to stay in downtown
- Low- 6
 - In downtown
 - Have lots of great venues, nearly
 - Cary needs too many other things of greater importance
 - It would bring too much traffic- it might be better in some other place
- Would become the heart of the town
- Community would feel cultural experiences, for residents, money for the town, Cary would be a fun place to visit
- Easy to find, add to the central identity
- Bring community together, provide space for people to perform, keep people in town, and help D.T. Brisner
- Not much
- Keep the money in Cary
- Increased commercial activity
- Beautify downtown Cary- keep it a jewel in the crown
- Cary High School graduation could be held here so families don't have to go out of town for this
- Bring people into downtown Cary, attract businesses
- Provide a reason to have people downtown in the evenings- higher safety factor
- Bring Cary into the forefront of being a recognized "art hungry" town
- Not having to travel to Raleigh for everything, drama groups and music groups would perform here
- Bring people into downtown for love of business
- An image for Cary
- Local talent can be highlighted, drive people to downtown area
- Attract businesses and people to downtown, community image/pride
- A "catalyst" for the acceleration of Cary's appreciation and actions relative to all types of arts
- There would be something to do downtown- provided it doesn't close at 9pm

4. What would be the benefit of having a major visual arts and performing arts center in downtown Cary?

- Downtown nightlife, culture, quality of life; need to have the parking

- It would be an excellent venue in downtown Cary for the arts, plays, musicals, dance recitals
- It would bring people downtown, make it more interesting, and help businesses
- Plays don't have to go to Raleigh
- In addition to local arts groups, a venue could draw various performers in the winter months when outdoor venues cannot be used
Bringing a draw to downtown (for businesses) and starting to establish an ongoing reason to visit the downtown area
- Restaurants, retail, coffee shops, florists- all perfect when there is a cultural draw more families could participate
- Might help businesses
- Something whimsical to delight children and adults alike; a miniature dollhouse museum, such a center would help bring businesses to town and would enrich the lives of people in town

Park & Open Space Needs

How do you rate the importance of a park and/or greenspace in downtown Cary?

High/Medium/Low

- High- 21
 - Keep it mostly open
 - As long as it is done right
 - Definitely parks with space for a bandstand in downtown Cary
 - The quality of open space
 - Done with good design, not like a parking deck or town hall campus
 - Urban park/plaza, not a regular park- low arts focus, no playground

- Medium- 7
 - But not at homeowner's expense
 - There are nice places not far from downtown area, but a small botanical garden downtown would be good
 - If designed well
- Medium to Low- 2
 - Don't need open playfields
- Low- 2
 - Small only
 - Too much traffic

2. What type of amenities do you envision in a downtown park?

- Rose garden, botanical garden, greenways
- Furnished park similar to "Kids Together" or MacDonald Park on Scabrock
- Jogger or walker friendly (long trails), pond with wildlife (ducks); park benches, walking trails; botanical garden; move bandstand and have concerts regularly (community type)
- Water park (it's hot here); all kinds of art- abstract too; place for teens
- Concerned about walking access to the park given the current traffic volume on Academy Street
- Art to reflect "heart" of Cary themes- not abstract
- Flower garden walks, acting spot, water
- Similar park to "Kids Together" to draw mothers and children; Frisbee/golf to draw teenagers and young adults- this would be a big draw to the area
- Sculptures, cultural arts center
- Center of Walnut and South Walker needs to be

- addressed in the park; low income housing and high crime area
- Gardens, art visual
 - Fayette Arkansas; keep farmer's market and park
 - Would act as a magnet to draw people downtown and create appreciation for Cary- past and present
 - A small park with water, art- not a children's park with playground equipment; an extension of the cultural arts center
 - Model after the park in downtown Blowing Rock with monthly "art in the park"; music
 - Walking trails, flower beds/gardens
 - Botanical garden
 - Gardens, sculpture
 - A nice park with water feature with big shade trees; a reasonable size public pool for the local nearby residents to use
 - Sculpture that doubles as playground equipment
 - A small scale park, maybe a pedestrian plaza; a large park would make the downtown seem vacant, empty, unsafe
 - A few tables and benches for people at lunch time
 - A park with everything- meeting place, kid's playground, library- art center all within walking distance; drive one time to see it all
 - Monkey bars
 - Outdoor yoga classes
 - Flowers, benches, water fountain, beauty
 - Natural, green grass where people can hang out or have a picnic; not cluttered because there are enough kid's parks
 - Historical interpretation, sculpture, natural

- features
- Dog friendly green space to walk to
 - Storm water system impact- storm water analysis needed
 - We need more facilities for the younger children
 - Visual art center in the park
 - Diverse "age" areas for the park to attract all residents
 - Would love a nice water feature, park for weddings, some kid's stuff too, nature/education area (i.e. trails, small resource building)
 - Police substation and appropriate lighting

Commercial Sector- Development Opportunities

1. What is missing in terms of retail and commercial offerings in downtown Cary?

- Need more housing, need more retail
- Variety of restaurants, have a cultural arts center that also shows movies- more independent and local films
- Atmosphere- embrace the history of how downtown Cary developed from traffic flowing through to a stopping point with highway 51
- Family oriented business
- Reasonably priced clothing shops, shop geared for teens, small grocer/convenience store, and bookstore
- Grocery, specialty food
- Just about everything, mostly people
- Better parking
- Grocery, kid friendly restaurant, gas station

- Cultural and art center
- Restaurants open at night that allow dogs
- Grocery stores, more retail
- Need more small shops
- Shopping, restaurants, housing
- Quality restaurants, unique and interesting shops
- Evening entertainment, gathering spots, less traffic
- Grocery store and housing
- Grocery store- wholefoods
- Bookstore & Coffee shop that stays open past 6pm, comic book store or newsstand
- Restaurants, evening entertainment, grocery store
- Restaurants, grocery store, completed sidewalks, outdoor art venues
- More pedestrian friendly/family oriented restaurant

2. If you are a business owner, what would attract you to relocating your business downtown? If you're currently downtown, what brought you here and what do you think would bring others like you into downtown?

- People
- Activity- people living in the area
- Need more parking, need more events
- Higher density of downtown parking, vertical mix of uses- condos over shops/offices
- Excitement in downtown renovation, clean up area, theme related town
- Pedestrian traffic- greater density and frequency than currently, appropriate public relations and news to stimulate interest in downtown area
- Destination centers and events downtown
- More traffic or flow of people

- Nothing
- Low rent and high amounts of traffic
- A need for parking, some restaurants and store brought people downtown
- Reasonably priced studio space for a visual artist (with windows letting in natural light)
- Portrait artist- downtown would be a great place to work from- interaction with other artists as well as potential clients and a place to meet
- Real financial support- low interest loans, delayed payments, reduced fees; parking- availability, relaxed rules; lighting and signage improvements

3. What are the current obstacles for locating or operating a business in downtown Cary?

- Traffic, parking
- No walk-in traffic or opportunities to get new clients
- Lack of interesting vital businesses, parking
- Not enough interesting business and restaurants, parking, need a destination
- Traffic, parking
- Parking and signage- keep it low cost or free
- Nice downtown park for children, shops and restaurants that support the people who come to the park
- Town council doesn't support the downtown with money for improvement
- Access- not people friendly
- Walkers
- I hate driving through Cary so I don't do much business
- Visibility, signage
- Traffic

- Parking; the “scariness” of this area of Cary is an obstacle to change and color
- Parking
- Parking
- Parking, appearance (dirty), bad sidewalks, marketing for current and future businesses, street lights
- Parking, too many silly rules put in place to hinder the success of a business; this town seems to be anti-business
- Traffic, parking, not enough shops/restaurants near each other
- Parking- lack there of; creation of “atmosphere” (Apex embracing street and supporting businesses)

- 3 times
- 4 times- 2
- 4-8 times
- 5 times
 - There is nothing that draws us here
- 6 times
- 8 times-2
 - Dining
- 8-10 times or more
 - Their parts of our walk/jog trail, use library, walk through shops
- 8-12 times
- 10 times
 - We live here
- 20 times- 2
- 20-30 times
- 25-30 times

Kids and Family Opportunities

1. On average, how often do you and your family go into downtown Cary on a monthly basis?

- Everyday- 7
 - I work and live in downtown
 - I live here and love it, and want to support it (moved closer on purpose)
 - Live blocks from downtown- its home and we try to support all that’s here
 - Live within walking distance, but only find the library of interest
 - Walk in the district everyday
 - I live and work in downtown
- 1 per month- 3
- 1-2 times
- 2 times
- 2-3 times

2. What activities and facilities currently draw you and your family into downtown Cary?

- Applause Theatre Christmas programs
- Page Walker, library, restaurants, “old town feel”- Ashworth’s
- Jordan Art Center activities, classes, and exhibits
- Town hall, Ashworth Drugs, Cindy’s Café, Blue Moon, Ciao

- Lazy Daze, business after hours through chamber
- Post office, library
- The Paige Center, the once a year African-American History activities
- Parades, special events, the library
- Cary Band Day, restaurants
- Library, shopping, chamber of commerce, events at Paige Walker
- Town hall, post office, Cary player's events at O.C.E.
- Restaurants, food
- Serendipities, doctor, library
- Paige Walker programs, restaurants
- Restaurants, Paige Walker plays
- Library, post office, Lazy Daze
- Spring days, Lazy Daze, shops, restaurants, library
- Dining, shopping
- Library, Lazy Daze, applause classes- Cary Elementary, Town hall, Cindy's Café
- Library, shops, walking
- Parades, Ashworth's, creative images, LazyDaze, old time winter festival
- Special events, Cindy's Café/restaurant
- Plays at Paige Walker, old Cary Elementary School
- Christmas parade, Lazy Daze
- Christmas parade
- Library, pharmacy, post office
- Food, festivals, shops, galleries, meetings, DMV
- Special events, meetings
- Library, post office, art gallery, Ashworth's, elementary school, antique store, food, parades
- Library, post office, bank plaza, creative image, Lazy Daze

- Post office, library, restaurants shops

3. What additional activities and facilities would draw you and your family into downtown Cary on a regular basis?

- Live theater would be great- for children and adults
- Regular live theater- musicals, plays, reviews
- Open space park to take your dog
- Live theater- 150-200 seat black box, 400-600 seat thrust stage
- Live music venues, cultural events, specific art events- not on a grand scale (such as Lazy Daze- too much of a hassle)
- Live music, park for kids, more shops
- A children's museum/activity center
- A kid's play space
- Fine arts events (visual and performing) of a professional quality
- Live concerts, theatricals, more visual arts and classes
- Pottery classes, entertainment (concerts, etc.)
- More opportunities for shopping and dining
- Live contemporary music for local amateur bands
- Family oriented festivals: fall- scarecrow, pumpkin; winter- expand on Christmas parade; spring and summer- already have
- More special events
- Lots of art and performances; great upscale center
- Cultural art center- classes for kids, music lessons, galleries to look through, shows, musicals
- A visual arts center- a place to see more choral, dramatic performances

- Sushi
- Art galleries- upscale, high end
- Concerts, art galleries, restaurants
- More children’s art classes
- Evening events, bike races
- Concerts, restaurants
- Arts and theatre for children play space plan, advocate arts/theatre for those with disabilities
- Not sure- this is a low key place
- Community theater with small black box and bigger thrust stage (like Chapel Hill’s)
- Art (visual and performing) programs
- The arts, fun community activities, cultural festivals

- variety of shops
- Parking at special events
- Closes early, parking, not much variety
- Need more restaurants open for dinner
- Not much of anything interesting
- Occasionally parking space is an issue
- Closes at 6pm
- Nothing to do after 6pm
- Parking- the lack of
- Nothing to do
- Mosquito control
- Parking is too hard
- Not much to do
- All the number of grocery stores and huge drug stores have robbed Cary of character

4. What obstacles keep you and your family from visiting downtown Cary?

- There is nothing for kids to do but eat with friends and shop and go to my doctor; the library we all go
- Not many good shops
- Parking-access
- Nothing prevents us, except maybe sometimes a late notice
- There isn’t anything interesting here, except breakfast and lunch at Cindy’s Café
- Lighting- security issues, no fun events in the downtown area
- No grocery store within walking distance, only a bigger flea/farmer’s market everyday
- Parking, lack of entertainment venues
- Shops down at dusk
- Nothing to do
- Half the stores are vacant; wish there was a larger

Old Cary Elementary Future

Old Cary Elementary School represents both a sense of history for the town and an important physical resource.

What ideas do you have for its future use?

- Museum- Cary history, etc.
- Rent to community school programs at Wake Tech or Durham Tech for continuing education
- Classes, lectures, music, exhibits
- Culture, arts until new facility is built
- Museum, continuing education, literary events, arts organizers offices,
- Theatre, rehearsal hall
- The first phase for a cultural arts center
- Cultural/visual arts center and art classrooms
- It has to be mixed use; don’t think this building can just support the arts; having private business space or condo space with arts/educational space makes a lot of sense

- Library, office space
- A library
- Expanded library- it's too small and louder now
- Performing arts center or new library
- Cultural, visual arts center
- Performance- piano recitals, etc. in this space
- Wake Tech Community College extension or NCSU extension classes
- A new ball field and playground
- Use as part of a magnet arts focus elementary school, team up with Cary Elementary
- This room is perfect to solve the problems of CAPTA; add a good piano
- Restore it to its original grand and beautiful state and use it for concerts and plays
- Local performing art center available for rental; its an education facility, keep it true to its roots
- Community education center; day and evening classes
- Miniature Dollhouse Museum- a new cultural art form in Cary; it will house loving treasures of skilled artisans to delight children and adults alike
- Restore it where it can be used for plays, movies, etc.
- Use Old Cary Elementary for public use- do not sell our history!
- Embrace the history with this being a high relocation area; give residents a place to go to respect the history that exists here
- As a landmark- its location is an anchor of Academy Street; it could become a vital piece of a cultural district if properly renovated
- Education- adult after school; rental- for recitals, private use; cultural arts
- Facility, like in Annapolis, Maryland- old elementary school used by artists; they rent classrooms for studio- classes
- A cultural arts center with smaller venues off campus
- A section devoted to the buildings history, visual arts center, and traditional exterior with modern and functional interior
- Larger public library, continuing education center, office space for non-profit organizations (or combine their resources to share space, storage and secretarial help), performing arts- small theater, classrooms (drama, voice, instruments, dance), rehearsal space, storage, set design workshop, office space for non-profit theater groups
- Convert to housing as was done in Garner
- Small 400-500 seat theater with support facilities and rehearsal spaces
- Classrooms for acting/directing/art classes, scene shop in basement
- Cultural arts center- classes, learning center, studio classes, art classes, performances
- Restore this room to an auditorium as it used to be
- Performing arts with thrust stage (200-300 people) and small black box theater and all other facilities needed for community theater- offices, backstage, etc.
- Small venue tied to Community Player & Applause Theater
- Life long learning center
- Art gallery in main lobby and performing arts center- use it for multiple needs
- Cultural art center, mainly performing arts

- Fine Arts Facility for both education and entertainment of high quality “professional” type here in our hometown rather than going to Raleigh, Durham, Chapel Hill, etc.
- Need “Old” added to sign in front
- Adult learning center, arts center, Cary history center, dinner theater
- All types of arts- performing arts, photograph shows, dance, and musicals
- Old Cary Elementary needs to meet town standards again; faculty parking lot screening is all but gone; plants added several years ago died and were never replaced
- Ceramic center, art center
- Civic center- for adult classes (English, GED, etc.), parenting, offices for civic organizations, extension of Page Walker
- Learning center with studios, maybe even studio space for resident artists; this should remain a learning space for the visual and performing arts
- Museum- Cary history, education in North Carolina, book club or readings
- Meeting space for NIP organization
- Performing, visual space- both create and show
- Workshop space
- Art classrooms
- Cary Elementary- performing art, classrooms, cultural groups

Appendix G: Community Meeting Notes

Town Center Civic and Cultural Arts District Study Public Meeting
November 29, 2005

Public Input

1. If you could only implement one of the recommendations that have been made this evening, which one would it be and why?

- Old Cary Elementary renovation
- To renovate Old Cary Elementary and ease demand on other tour facilities
- Community arts center—something for everyone
- Old Cary Elementary—this first and then the new building
- Develop Old Cary Elementary site
- CAL at Old Cary Elementary—2
- Community Arts Center
- Old Cary Elementary—7
- Best bang for your buck
- Convert the Elementary School for the immediate use
- Cary Park for old and young, outdoors (few things to be seen outdoors), low or no cost to visitors
- New arts center; Old Cary Elementary end at Academy
- Arts Park
- Old Cary Elementary as a Performing Arts Space
- The new arts center addresses many needs
- Old Cary Elementary more immediately doable
- Community Arts Center/Old Cary Elementary—already there—historical—less money to improve
- I like the square idea
- Arts Park—most cost effective
- Renovate Old Cary Elementary—best use of our limited funds
- Old Cary Elementary—it's the most financially feasible and the space would be well utilized
- Old Cary Elementary—we don't want it converted to a senior center if not used for the arts center
- Old Cary Elementary—its cost effective, puts arts under one roof, consider some industrial arts in the basement (i.e. metal/wood art shop)
- Old Cary Elementary as Community Arts Center—best and most fast benefit for cost
- As a member of a performing arts group, I'd like to see the new center for the arts... for the bang for your buck, shorter time frame, the community arts center is a good idea
- Old Cary Elementary—would make a larger arts presence in downtown
- Old Cary Elementary Renovation—most for the money
- Park—cost effective and can be completed most efficiently
- Old Cary Elementary #1, Park #2, leads to new center #3
- Old Cary Elementary
- Speed of implementation
- Economic ease
- Economic revenue gains post implementation

2. Are there concepts, recommendations, suggestions that you had hoped to hear this evening and did not?

- Embrace existing neighborhoods—how do they enter into the “vision”
- Has Cary considered a Downtown Development Organization to cultivate and promote the downtown
- I strongly recommend a museum for the cultural arts. A miniature dollhouse museum would certainly be a new art in the area
- Get rid of undesirable businesses/structures—pure gold, buildings/homes not kept up

- Make downtown more Walker friendly
- More nightlife
- Cultural Preservation—how is Cary’s diverse population to be preserved?
- Let’s not piss off the current residents of locations to be “taken over”—we’ve already done enough damage
- Don’t lose the recognition and function of Page-Walker as an Arts and History Center
- Getting rid of the negatives: Auto Repairs, Pure Gold
- Consider space similar to arts space (working studios), Raleigh, in area possibly with Fire Administration Building
- Everything was right on target
- I’d want bike tracks dotting the target area—ease parking demand and to encourage a town feel; sidewalks, bike paths would also further this
- Recommendations from downtown businesses?
- Would like lobby of Old Elementary to be open enough to show visual arts exhibitions to tie in that visual arts is upstairs and to share with the performing arts crowd

3. Two distinct locations for a new arts center were proposed. Which location do you prefer and why?

- Set back off Academy giving altered traffic pattern to ease congestion on Walnut & Academy during Performing Arts Center use
- Keep it together by Cary Elementary Building—prefer energy starting on one end
- Option 1—could be used by school, i.e. museum is a magnet in Raleigh
- Option 1—doesn’t make sense to separate with railroad tracks

- Option 1—in the park next to Old Cary Elementary School
- Option 1—don’t dispense the energy
- Option 1—south end
- Near Cary Elementary—16
 - synergy, efficiency
 - better buffer and more convenient to “work space”
 - Arts District can grow from this node
 - I feel the synergy would benefit both
 - Incorporate building to site and surrounding area
 - Within walking distance
 - Existing parking
 - Hopefully the architect will do a better job than the “new” Town Campus site
 - Site parking deck to share with Cary Elementary Arts Facility
 - Now near elementary school, but if it takes 10 years to get done, the second location may be more appropriate by then.
- Next to Old Cary Elementary—5
- The Old Cary Elementary School option because of structural, sound, and environmental stance
- South Academy area
- Locate parking deck for large performing arts center on Walker at the current Westbrook Property—that area is low, allowing a natural added level and has become a low income area in need of cleaning up (x5)

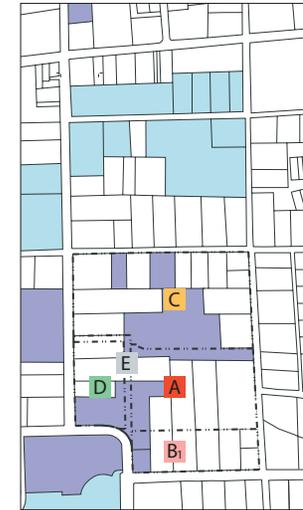
- Keep Walnut Street open for complimentary community
 - Locate Performing Arts Center set back from Academy—giving it more room and making it more accessible to Walker Street parking
 - Run pedestrian promenade through Walnut and Performing Arts up to Kildaire
 - Reducing then the open space of the park, providing a more defined, efficient, quaint area
 - Purchase corner of Walker & Walnut and relocate Waldo Rood House as your corner gateway welcoming center, as you have reduced now the open space of the park
 - As a bookend option, the rest will fill in on its own
 - Locating the new Performing Arts Center across from Old Cary Elementary School, especially if the Old Cary Elementary School is to be used for scene construction and costume development
 - Initially leaning towards the “polar points” idea, to leverage existing parking on this end and art school. Also, don’t imagine that the walk would be an issue; people probably wouldn’t traverse from one to the other site in a given outing.
- Only if the sculpture has true character and beauty—not if it is all contemporary and abstract
 - Like the idea personally, but fear that it will not be a venue that continues to draw a “regular” crowd to the downtown area
 - More broad usage for everybody not only sculptures
 - Devote some of the wonderful space in this park to kid’s play space/playground. When commuter rail comes to town, young families will return to the Town Center.
 - Yes—24
 - We need a cool open space near high density downtown
 - Make it very distinctive and architecturally significant with lots of room to sit and enjoy or walk/run
 - Encourage businesses to open on to the “green”
 - Uses should be diverse
 - This is not New York, so don’t buy funky expensive stuff that no one likes
 - Similar to Raleigh’s Fletcher Park activities
 - An adjacent dos park would be a nice feature
 - Especially with the art center concept
 - Include outdoor stage and water
 - Precedent—Walker Art Center in Minneapolis, MN
 - Cost effective
 - Perfect use for it

4. The concept of a Town Center Park/Structure Park was presented as a recommendation for Cary’s downtown park site. Do you think this is a desirable type of green space to have in our Town? If not, how would you prefer the parkland to be used?

5. Are there any additional comments...?

- Work at acquiring Walker Street apartments for parking deck and corner of Walnut & Walker for relocation of Waldo Rood House
 - Embrace the history and respect the idea of how Cary has developed
 - Waldo Rood House relocated to corner of Walker and Walnut
 - Excellent presentation! Bringing in new art forms will certainly enhance the cultural scene
 - Make sure the structures are “gorgeous”—parking decks, sidewalks, etc. They can be art in themselves and really add to the whole experience.
 - Please do a better job in identifying an architect for the different arts, facilities. Make these facilities an art statement.
 - How to fund projects? Times, financially, are not good—bond issue would not work
 - This is all good, but for this to work there has to be more business establishments in the area.
 - Consider expansion of Jordan Hall
 - Parking—must plan quickly
 - SRLOPS/ Selling Space for Artist/Restaurants or Eating establishments—all on Park Street for park visitors
 - What legacy is being created in this endeavor?
 - Park Street be place for artist shop/marketing /restaurants and special foods
 - Park deck on Walker
 - Make sure area on Walnut doesn't get to be N.Y. City
 - Excellent job
 - Like the Arts Incubator of local group office space
- idea for the “fire office building”
 - Don't disrupt affordable housing units along Walker Street
 - All interactions need walk signals
 - Although most people will drive, many of us walk into downtown or will walk through downtown once there—please consider walk ability issues, particularly around Cary Elementary which has some hazardous crossing areas (due to fast traffic)
 - Let's stop talking about this and start building something. Start with renovating Old Cary Elementary and show the community that something is actually happening. Hopefully some commercial development will follow as well as some high end housing downtown. More people downtown means more business, more tax revenues, and more funding for the arts.
 - Presuming that the commuter rail is implemented:
 - much of the focus of the presentation is on arts/culture nodes to attract external users
 - this focus misses the tremendous potential for pedestrian based local traffic, i.e. people who actually might live downtown
 - rather than siting the Arts Center parking deck at the edge of the district and focusing inward on facilities , provide connection with existing and expecting residential areas

Appendix H: Property Ownership Map



- Town Owned Property
- Tax Exempt Property
- A** Performing Arts Center
5.2 AC
- B** Parking Garage Alternatives
1- 2.8 AC
- C** Park
8.4 AC
- D** Town Square
2.2 AC
- E** Public Roadway
0.5 AC



