

# City of Emeryville Arts and Cultural Center

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## *BENCHMARK STUDY*

*Submitted by*  
*MUSEUM MANAGEMENT CONSULTANTS, INC.*  
*San Francisco, California*

*November 18, 2008*

# INTRODUCTION

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The following report was completed by Museum Management Consultants, Inc. (MMC) as part of the planning process conducted for the City of Emeryville’s proposed Arts and Cultural Center. By looking at “best practices” in art centers around the United States, MMC seeks to provide programmatic and operational information that will inform future decisionmaking on the Emeryville project.

The four organizations (see Figure 1 below) presented in this report are: the Armory Center for the Arts, Hyde Park Art Center, Richmond Art Center, and Salt Lake Art Center. Knowing that Emeryville resides in a metropolitan area and the proposed art center facility is 30,000 square feet in size, each comparable art center detailed in this report was selected by MMC because of its location in a similarly sized urban community and a similarly sized facility. All four organizations operate as community-based art centers with a focus on providing access to and education about the arts to the members of the communities in which they are based. Each organization may vary slightly in programs offered, audience served, or budget size, but at heart, they all seek to provide their communities with quality programming in the visual arts. MMC collected the information contained in this report from organization websites, financial audits, and interviews with each organization’s Executive Director. The following pages provide an overview of each art center with regard to mission, history, facility, programs, visitation and membership, governance and personnel, and finances.

**Figure 1**  
**Overview of Comparable Organizations**

| Museum Name                                                                    | MSA Population Estimates* | Operating Budget | Facility Size (in square feet) | Annual Attendance |
|--------------------------------------------------------------------------------|---------------------------|------------------|--------------------------------|-------------------|
| <b>Armory Center for the Arts</b><br><i>Pasadena, California</i>               | 12,875,587                | \$2.2 million    | 26,000                         | 100,000           |
| <b>Hyde Park Art Center</b><br><i>Chicago, Illinois</i>                        | 9,524,673                 | \$1.8 million    | 32,000                         | 52,000            |
| <b>Richmond Art Center</b><br><i>Richmond, California</i>                      | 4,203,898                 | \$481,000        | 25,000                         | 50,000            |
| <b>Salt Lake Art Center</b><br><i>Salt Lake City, Utah</i>                     | 1,099,973                 | \$966,000        | 30,000                         | 18,000            |
| <b>Emeryville Center for Arts and Culture</b><br><i>Emeryville, California</i> | 4,203,898                 | N/A              | 30,000                         | N/A               |

\* Source: Metropolitan Statistical Areas as defined by the federal Office of Management and Budget. Population data accessed through the U.S. Census Bureau, 2007 Population Estimates, at <http://www.census.gov>.

# **ARMORY CENTER FOR THE ARTS Pasadena, California**

*Founded 1947*

[www.armoryarts.org](http://www.armoryarts.org)



## **Mission Statement**

The Armory Center for the Arts enriches individual lives and the whole community through teaching, creating, and presenting the visual, performing, and media arts.

## **Overview/History**

The Armory, a private non-profit organization, was founded in 1947 as the Education Department of the Pasadena Art Museum, providing classes to accompany the museum’s exhibitions. When the museum closed in 1974, the education program became the Pasadena Art Workshops. This new program partnered with schools, libraries, parks, neighborhood groups, community centers, and City agencies to develop arts programs taught by professional artists that promoted alternative forms of learning.

In 1989, the Pasadena Art Workshops changed its name to the Armory Center for the Arts and moved into the renovated National Guard Armory in Old Pasadena. The new facility provided space for studio art workshops and a gallery, thereby allowing the Armory to provide contemporary art exhibitions and performances. The building was renovated again in 2002 to include new studio spaces for drawing and painting, digital arts, and photography.

Since its founding, the Armory has grown in size and scope, but “maintains its commitment to providing an accessible public space for the exhibition of contemporary art and experiences in art making.”<sup>1</sup>

## **Facility**

The National Guard Armory building, in which the Armory resides, is 26,000 square feet. Of that space, the Executive Director estimates that approximately 45% is used for studios, 20% for offices,

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<sup>1</sup> The Armory Center for the Arts, “Armory History,” accessed at <http://armoryarts.org/org/history.html>.

and 35% for exhibition space. When the Armory moved into the building in 1989, the renovated space was 20,000 square feet, and was divided evenly between studio art workshops and a gallery. “The unique floor plan encourages ideas to flow freely between exhibitions, classes, artists, teachers and students.”<sup>2</sup> The renovation in 2002 increased the studio space by 6,800 square feet. According to the Armory’s Executive Director, the second renovation cost \$2.5 million and required the organization to move out of the building for a year. Although this major renovation took place only seven years ago, he said, “The building is already too small; it was clear all along that it would be too small.” As a result, he recommends that any new art center “gear toward as large a building as possible” in order to avoid the need for additional renovations.

Due to space constraints at the main site, the Armory uses satellite facilities to show exhibitions. For example, the Armory exhibits in a local mall. In addition to allowing the organization more space, these off-site programs further the Armory’s mission of community outreach.

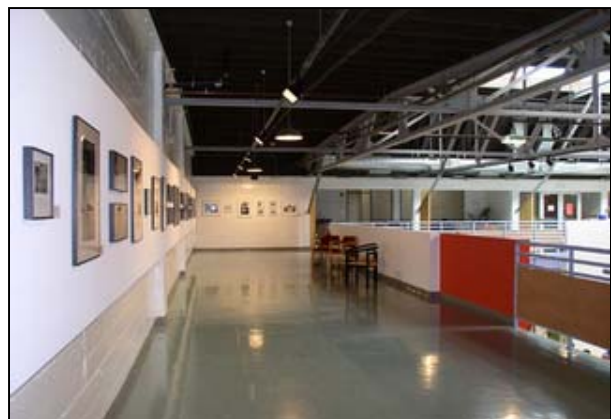
The main Armory building is owned by the City of Pasadena. In exchange for the use of the building rent free, the organization agrees to provide a certain level of programming in the community. The Executive Director notes that providing community programming is fundamental to the organization’s mission, so they go above and beyond the amount agreed upon with the City. The facility is maintained by the Armory, not the City, since staff feels it is more efficient to handle maintenance in-house.

## **Programs**

Programs at the Armory include exhibitions, community outreach, school programs, studio classes, professional development, and youth mentoring. Brief descriptions of these programs follow.

### Exhibitions

Armory exhibitions focus on contemporary art and performances by professional artists, with complementary educational programming.



Mezzanine Gallery

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<sup>2</sup> Ibid.

Exhibitions take place at the Armory, which has four exhibition spaces, and other sites around Pasadena. Exhibitions are regionally and nationally significant and tend to focus on mid-career artists. An exception is the community gallery, which shows work from Armory programs in the community, such as the current high school show and next month's exhibition on homeless work the Armory has conducted in the community. On-site gallery hours are Tuesday through Sunday 12 – 5 p.m.; admission is free.

### Community Outreach

According to the Executive Director, programs in the community are essential to the Armory's mission, as well as its educational philosophy of "artist as teacher." Pasadena is an ethnically and economically diverse area, and the Armory focuses most of its programming on outreach to its various communities. The Executive Director noted, "We teach. That's the majority of what we do. We teach in parks, community centers, and schools all over the Los Angeles region. We get a lot done for a dollar!"

Outreach programs include Walk to Art, a program offered in partnership with the City of Pasadena Human Services Recreation and Neighborhoods Department and other partners. Walk to Art provides free, year-round after-school art classes taught by professional artists at community sites around Pasadena. This program also results in public art projects created by participants and put on display around Pasadena.

The Armory's Programs for Schools integrates the visual arts into school curriculum for children and teachers who have little or no arts education in their schools. In these programs, professional artists teach, bring children on field trips to contemporary art exhibitions, and serve as full-time artists-in-residence.

### Classes

Studio art classes for all ages are offered at the Armory. Classes are offered in a wide variety of disciplines, but some adult classes include drawing, painting, printmaking, ceramics, and knitting. All classes are taught by professional artists.

### Professional Development

The Professional Development program is a unique offering, and an area in which the Armory is a leader and national model. The program provides training in arts education for classroom teachers, artists, and arts administrators. Participants gain experience through training seminars, one-on-one mentoring, peer observations, and guest artist lectures. For example, the program for teachers trains them how to integrate the arts into their teaching. Through a partnership with Cal State Los Angeles and Dominguez Hills, the Armory offers two courses: Visual Literacy in the Arts and Art and Music Methods. The newest offering is the Development Training Program, which trains administrators of visual and performing arts organizations throughout the county to understand how their programs can support California State Content Standards.

### Youth Mentoring

Art High at the Armory provides instruction by Armory artists-in-residence in visual and media arts for youth (ages 12 – 18). Classes include photography, video, design, letterpress, portfolio development, drawing, ceramics, and more. Classes are held at the Armory's main location, satellite locations, and community partner sites. Art High classes are tuition free, with a \$30 registration fee.

### **Visitation and Membership**

Annual visitation to the Armory is approximately 100,000, although the Executive Director notes that this number includes numerous repeat visits. Excluding repeat visits, he estimates that attendance may be closer to 25,000.

The Armory has a small membership of about 300. There are seven categories of membership, ranging from a \$25 Artist/Student membership to a \$5,000 Connoisseur's Circle membership. All members receive free admission to Friday Nights at the Armory and a subscription to the Armory quarterly calendar. Discounts for classes and publications, as well as invitations to members-only events kick in at the Individual (\$60) member level. According to the Executive Director, "Membership hasn't been a good fit for us" because so much of the Armory's offerings are free of charge. As a result, he says, "The only people who become members are doing it to get a discount on fee-for-service items after doing the math."

## **Governance and Personnel**

The Armory operates as a private non-profit organization governed by a 35-member Board of Directors, which can expand to 40, based on its by-laws. According to the Executive Director, the Board focuses on broad policy work, fundraising, and outreach, among other things. He said, “There is a healthy delineation between Board and staff.” Current personnel include 15 full-time and 10 part-time staff (22 FTE), and a small group of volunteers. Staff positions include those focused on each program area described above, development, communications, and registration. In addition to this administrative staff, the Armory employs approximately 50 people as teachers, assistants, and the like. Altogether, there are 75 people on the payroll.

## **Finances**

Based on audited financial statements, the Armory’s income was over \$2 million and expenses were \$2.2 million in FY2007<sup>3</sup>. The Armory has a \$2 million endowment. The City of Pasadena not only provides the Armory building in exchange for programs, but also provides grant money to the organization. The majority of City funding is imbedded within fees for educational services. The Executive Director says, “There is a very healthy in-kind relationship. I speak honestly about the City as our best partner.” A detailed breakdown of Armory income and expenses follows.

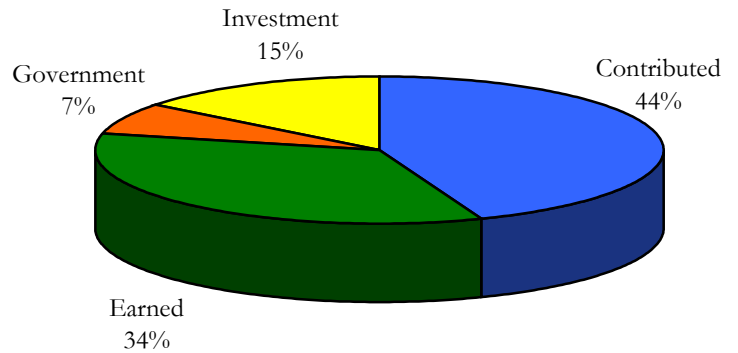
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<sup>3</sup> Although the Armory’s FY2008 financial audit was made available to MMC, this report uses FY2007 financials to be consistent with those of other organizations. The Armory’s financial performance changed in FY2008 with an increase in contributed income and an investment loss.

**ARMORY CENTER FOR THE ARTS  
Income and Expenses FY2007**

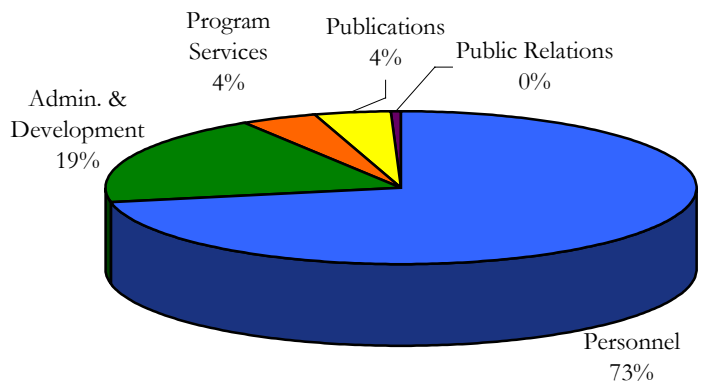
|                              |                    |
|------------------------------|--------------------|
| <b>INCOME</b>                | <b>\$2,012,091</b> |
| <b>Contributed</b>           | <b>\$891,351</b>   |
| Donations and Special Events |                    |
| <b>Earned</b>                | <b>\$692,963</b>   |
| Program Service Revenue      |                    |
| Merchandise Sales            |                    |
| Rental Income                |                    |
| Other                        |                    |
| <b>Government</b>            | <b>\$134,720</b>   |
| Government Grants            |                    |
| Donated Rent                 |                    |
| <b>Investment</b>            | <b>\$293,057</b>   |
|                              |                    |

**Armory Center for the Arts  
Income by Source FY2007**



|                                       |                    |
|---------------------------------------|--------------------|
| <b>EXPENSES</b>                       | <b>\$2,201,433</b> |
| <b>Personnel</b>                      | <b>\$1,585,982</b> |
| Salaries, Payroll Taxes, and Benefits |                    |
| <b>Administration and Development</b> | <b>\$418,625</b>   |
| Administration                        |                    |
| Building Operations and Rent          |                    |
| Development Expenses                  |                    |
| <b>Program Services</b>               | <b>\$93,803</b>    |
| Program Supplies                      |                    |
| Other                                 |                    |
| <b>Publications</b>                   | <b>\$92,669</b>    |
|                                       |                    |
| <b>Public Relations</b>               | <b>\$10,354</b>    |
|                                       |                    |

**Armory Center for the Arts  
Expenses by Source FY2007**





## **HYDE PARK ART CENTER**

### **Chicago, Illinois**

*Founded in 1939*

[www.hydeparkart.org](http://www.hydeparkart.org)

### **Mission Statement**

To stimulate and sustain the visual arts in Chicago.



### **Overview/History**

The Fifth Ward Art Guild was founded in 1939 by a group of local artists and volunteers with the goal to “stimulate community interest in art.”<sup>4</sup> The organization, which changed its name to the Hyde Park Art Center (HPAC) in 1940, was championed by a committee of enthusiastic sponsors whose “idea was to have a democratic community meeting place for professional and amateur artists where they might exhibit, sell, and work.”<sup>5</sup> Since its inception, the HPAC has been an experimental space for emerging Chicago artists; the organization is known most notably for launching the careers of the Chicago Imagists in the 1960s and 1970s.

The HPAC moved into a new facility in 2006, its tenth relocation since 1939 and its first move to a freestanding building. The new facility opened with a 36-hour celebration, *Creative Move*, which has become an annual celebration of hands-on art-making and performances that is free of charge to the public. Today, the HPAC has vibrant exhibition and education programs and “sees its other key role as a facilitator for interaction, whether among artists or between artists and their various publics....the goal is to remain flexible and to foster experimentation while allowing for occasional failures.”<sup>6</sup>

### **Facility**

Until HPAC opened its new facility in April 2006, the organization never had a permanent home. For the previous 18 years, the HPAC resided in 7,000 square feet of space in a former hotel lobby

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<sup>4</sup> Shaw, Goldene, ed., *History of the Hyde Park Art Center 1939-1976*, (Chicago: Hyde Park Art Center, 1976), 6.

<sup>5</sup> Ibid.

<sup>6</sup> Snodgrass, Susan, “Window of Opportunity,” *Art in America*, January 2007.

described as, “A tiny maze of rooms.”<sup>7</sup> The current 32,000 square foot facility is a two-story old Army warehouse owned by the University of Chicago, who gave the HPAC a long-term lease on the building for \$1 per year. Although the University of Chicago owns the building, the HPAC pays for all maintenance and upkeep. Chicago architect Doug Garofalo gutted the building’s interior, but retained the original shape of the facility. The Executive Director estimates that the space is 30% studios (used for classes and workshops), 30% artist studios, 30% galleries (one large exhibition hall, one small gallery, and three wide hallways used as gallery space), 5% meeting space (“4833 rph,” described below), and 5% administrative offices.

The first floor contains three gallery spaces (the main gallery is approximately 2,400 square feet), 8,000 square feet of teaching space and a 1,600 square foot resource and community center called 4833 rph, which features a library, café, and conference room. The building’s “most dramatic feature is a set of five coiling doors that can transform the large gallery facing Cornell Avenue into an indoor-outdoor space for community festivals.”<sup>8</sup> On the second floor of the building are administrative offices, galleries and classrooms, and artist studio space. “The building’s signature space is an 80 foot long, 10 foot wide glass and steel façade and catwalk on the second floor. With front and back roll-down screens, it becomes a digital projection façade visible from both the street and the gallery...the wall can host digital media or, with the screens rolled up, live performance pieces on the catwalk.”<sup>9</sup>



Projection Façade at night

As the leader of an organization that recently went through a planning process to re-envision its facility, programs, and presence in the community, HPAC’s Executive Director points to successes in their process that might benefit the City of Emeryville. He said that one of their greatest accomplishments in developing the building was “getting curators, artists, and community leaders to

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<sup>7</sup> Mullaney, Thomas, “Creative Visions, but for Many Millions Less,” *The New York Times*, 12 March 2008.

<sup>8</sup> LISC Chicago, “Project Profile: Hyde Park Art Center,” accessed at [http://www.lisc-chicago.org/content/11/documents/project\\_profile\\_-\\_hyde\\_park.pdf](http://www.lisc-chicago.org/content/11/documents/project_profile_-_hyde_park.pdf).

<sup>9</sup> Ibid.

sit around and discuss what we could bring to the community.” Through informal gatherings and discussions, the HPAC learned about the needs of its constituents and created buy-in. By the time the HPAC opened, there was tremendous buzz in the community. According to the Executive Director, the HPAC is the only organization in town focused on Chicago artists, so “a lot of emphasis was put on building an experimental place for artists. No precious materials were used. We installed the L.E.D. as a projection façade. We want to push contemporary art in new directions and give artists a space to try things out.” This focus on experimentation draws return visits from mid-careers artists who have made careers for themselves, yet come back to the HPAC because “they like to experiment here in a way you can’t elsewhere.” In building the new facility, diversity and inclusion were key themes, as “that is the environment that fosters creativity. We were building a new type of center focused on making a community in a space that fosters creativity. It’s not just a place that holds classes.”

One unique space that resulted from the planning process is 4833 rph, a gathering place, resource archive, and program space named for the home address of HPAC Board member Ruth P. Horwich. It is a multi-purpose space containing a resource archive and library, flexible exhibition space, café, meeting room, and a conference/lecture space that can accommodate groups of 30 people. 4833 rph is used to diversify audiences by inviting outside groups to have their meetings at the HPAC. Approximately 40 organizations use the space each year; 4833 rph is provided free-of-charge to non-profit organizations during regular operating hours. The space is adjacent to HPAC’s main exhibition hall and once meeting attendees are done with their meeting, the Executive Director says, “They realize they’re in the middle of an art museum and it isn’t scary.” He says that a number of arts and community organizations don’t have their own meeting space, so 4833 rph has filled a defined need in the community.

## **Programs**

HPAC provides exhibitions and education programs aimed at children and adults in the immediate neighborhood and South Side communities. Programs developed to fulfill its mission seek to foster “a collective spirit among artists, teachers and students, children and families, collectors, and the general public.”<sup>10</sup> With the opening of the new facility, the HPAC had high visibility in the community. As the Executive Director explains, “Once we got the buzz for the new building, we

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<sup>10</sup> Hyde Park Art Center, “Who We Are,” accessed at <http://www.hydeparkart.org/about/about-the-art-center/>.

wanted to have a lot for people to do inside.” His advice to Emeryville is to put the organization’s programs in the lead, “If you’re going to have a big kick off, make sure you can sustain it and make sure people come back. We’ve succeeded in doing that and now we can take it to the next level” with a capital campaign to invest in programming. Key program areas at the HPAC are described below.

### Exhibitions

The HPAC exhibition program features contemporary art from emerging artists primarily from the Chicago area. HPAC is the oldest alternative contemporary art venue in Chicago. The exhibitions present “innovative and challenging approaches to the visual arts...Our exhibitions, installations, artist/curator talks, discussions and events invite visitors to experience the unexpected and explore untraditional topics in a stimulating and fun environment.”<sup>11</sup> Complementary programs, such as music performances and poetry readings are developed to educate the audience about the topics and ideas exhibited. The galleries are open Monday through Thursday 9 a.m. – 8 p.m., Friday and Saturday 9 a.m. – 5 p.m., and Sunday 12 – 5 p.m. Admission is free of charge.



Ceramics Studio

### Classes and Artist Studios

The Oakman Clinton School, which opened in 1940, offers studio classes, workshops (both one-day and weekend workshops), and summer camps. These programs serve all ages and skill levels. Classes include ceramics, sculpture, painting, drawing, photography, stained glass, and other visual arts; all classes are taught by professional artists. Creativity Camps provide activities for children in the visual arts, theater

arts, and outdoor play. Beyond the studios used for classes and workshops, the HPAC has seven artist studios that are used for its residency program or can be rented by artists.

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<sup>11</sup> Hyde Park Art Center, “Experience the New and Unexpected,” accessed at <http://www.hydeparkart.org/exhibitions/>.

### Community Outreach

Since 1984, HPAC has hosted a number of community and school-based outreach programs. The HPAC currently offers three community outreach programs. The first is Visual Learners: Curriculum-Based Art in the Schools, which serves teachers and students in the surrounding area. The second is Partners in Art: Artists Mentoring Teens, Teens Mentoring Youth, an after-school leadership program for teens and children. The third is General Community Outreach, in which the HPAC partners with over 25 agencies, schools, and organizations to develop custom art programs that provide hands-on visual art experiences led by professional artists. Together, these outreach programs serve approximately 4,000 people each year.

### **Visitation and Membership**

Annual visitation to the HPAC is 52,000. The organization serves the Hyde Park-Kenwood community and surrounding neighborhoods, as well as the metropolitan Chicago area.

The HPAC has approximately 600 members. There are eight membership levels, ranging from a \$30 Student/Senior/Artist membership to a \$5,000 Creative Leader membership. All members receive discounts on class tuition and camp sessions, invitations to exhibition previews and special events, and discounts at local vendors. Similar to other organizations in this report, the HPAC has a relatively small membership due to the galleries and many programs being open to the public without charge. Members receive discounts on classes, which is an incentive for many members. The Executive Director says HPAC has a solid donorbase, but the average gift is approximately \$100 – \$200, so the organization is developing special programming to attract higher-level donors and members. For example, significant benefits kick in at the \$1,000 level (Ruth's Circle), including access to special programming, collection tours, artist studio visits, and special events.

### **Governance and Personnel**

The HPAC is a private non-profit organization governed by a 21-member Board of Directors, which can expand to 30 members, according to its by-laws. The Executive Director notes that the Board has transformed itself into a policy and fundraising body within the last ten years. During that time, the organization's budget has more than quadrupled. According to the Executive Director, the Board has not been reconfigured to be a high capacity giving Board, which will be

required to address the HPAC's expanded operations, but he describes the Board as highly participatory and "incredibly engaged."

Current personnel includes 11 full-time and one part-time staff, 15 – 20 interns, and approximately 200 volunteers. The Executive Director explained that the HPAC produces a number of big events, which are staffed entirely by volunteers.

## **Finances**

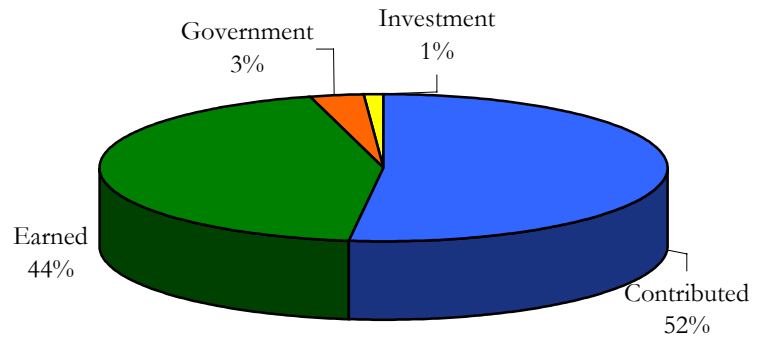
Based on audited financial statements, the HPAC had revenues of \$1.3 million and expenditures of almost \$1.8 million in FY2007. The HPAC receives annual operating funds from the City of Chicago, which distributes grants on a sliding scale depending on the size of the institution and the score it receives from a peer panel. This year, the HPAC received \$7,000 from the City.

Prior to opening the new facility, the organization grew at an annual rate of 15% and put away money in a reserve fund to provide a financial safety net for the HPAC after the move was complete. According to the Executive Director, "By the time we moved in, we were at a budget of \$850,000 and had \$500,000 in reserves." The organization has a three-year plan to break even after opening, after which point they will rebuild the reserve fund. The deficit that shows in the HPAC's financials is due to the move and utilizing the reserve fund, but the organization is on track to break even and build another reserve fund to insulate itself from economic turmoil. A detailed breakdown of HPAC income and expenses follows.

**HYDE PARK ART CENTER  
Income and Expenses FY2007**

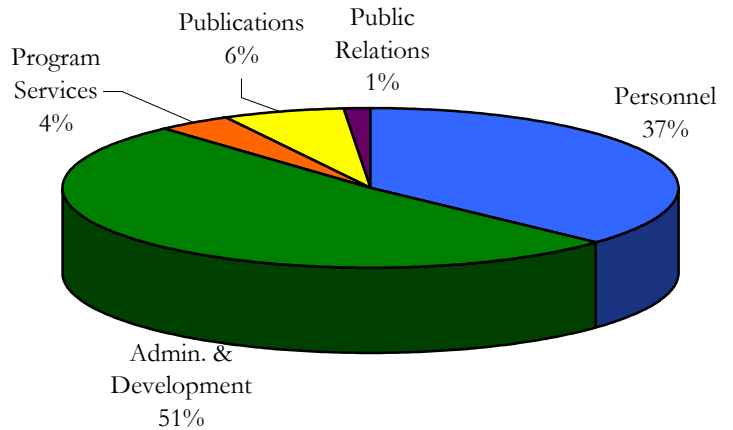
|                              |                    |
|------------------------------|--------------------|
| <b>INCOME</b>                | <b>\$1,302,306</b> |
| <b>Contributed</b>           | <b>\$677,249</b>   |
| Donations and Special Events |                    |
| <b>Earned</b>                | <b>\$570,893</b>   |
| Program Service Revenue      |                    |
| Art Sales                    |                    |
| Outreach Fees                |                    |
| Other                        |                    |
| <b>Government</b>            | <b>\$38,000</b>    |
| Government Grants            |                    |
| <b>Investment</b>            | <b>\$16,164</b>    |
|                              |                    |

**Hyde Park Art Center  
Income by Source FY2007**



|                                       |                    |
|---------------------------------------|--------------------|
| <b>EXPENSES</b>                       | <b>\$1,784,901</b> |
| <b>Personnel</b>                      | <b>\$658,782</b>   |
| Salaries, Payroll Taxes, and Benefits |                    |
| <b>Administration and Development</b> | <b>\$916,220</b>   |
| Administration                        |                    |
| Building Operations                   |                    |
| Development Expenses                  |                    |
| <b>Program Services</b>               | <b>\$72,334</b>    |
| Program Supplies                      |                    |
| <b>Publications</b>                   | <b>\$112,861</b>   |
|                                       |                    |
| <b>Public Relations</b>               | <b>\$24,704</b>    |
|                                       |                    |

**Hyde Park Art Center  
Expenses by Source FY2007**



## **RICHMOND ART CENTER** **Richmond, California**

*Founded in 1936*

[www.therichmondartcenter.org](http://www.therichmondartcenter.org)

### **Mission Statement**

Richmond Art Center inspires active engagement in the visual arts through exhibitions, education, and in-school programs as the San Francisco Bay Area's longest established art center. Artists involve children and youth in the creative process through residencies in public schools, and instruct individuals of all ages through studio classes, workshops, and tours. Exhibitions introducing contemporary Bay Area artists and community-based projects reflect the richness and diversity of the region.



### **Overview/History**

The Richmond Art Center (RAC) was founded by Hazel Salmi in 1936. It began as an arts and crafts school serving the Richmond area, and until the passage of Proposition 13 in 1979, was a division of the City's Recreation and Parks Department. In the aftermath of Proposition 13, the RAC reinvented itself as a private non-profit organization reporting to its Board of Directors. Over the years, the RAC has gained a national reputation for its exhibitions of emerging artists, as well as education and outreach programs. The RAC, and the Civic Center in which the RAC resides, is in the midst of a major renovation, but remains open during construction.

### **Facility**

The RAC inhabits a 25,000 square foot building, with additional space in a courtyard. The building has four exhibition galleries and six studios used for classes and workshops. The largest gallery is 6,000 square feet in size. The studios take up approximately half of the overall facility space, with the remainder used for exhibitions and a small amount of office space. The courtyard is used for events and outdoor exhibitions.



## Programs

The RAC's community-based programming focuses on exhibitions and education; brief descriptions of their main program areas follow.

### Exhibitions

The robust exhibition schedule includes approximately 16 exhibitions and community projects each year (four galleries with exhibitions that rotate four times per year). The exhibition program



Main Gallery

showcases challenging work by emerging and mid-career Bay Area artists. Studio and gallery tours, workshops, gallery talks, and events are developed to complement the exhibitions and help the public explore and learn about artists and the process of art making. The Community Gallery exhibits original work by local artists, students, faculty, and community groups. Staff feels that they are providing significant breadth and depth in their exhibitions, but staff is stretched thin by the current exhibition

schedule. They are always striving to do more and provide more programs for the community. Gallery hours are Tuesday through Saturday 12 – 5 p.m.; admission is free to the public.

### Classes

Education programs offered on-site include classes in ceramics, drawing, painting, weaving, and jewelry for children, youth, and adults of all ages. According to RAC staff, classes do not net a profit; in most years, the classes break even or incur a loss. Even so, the classes are immensely popular and speak to the mission of the organization.

### Community Outreach

Other education programs include RAC's outreach program, ArtReach, which places professional artists at school sites throughout Richmond to conduct long-term hands-on workshops reaching over 3,500 students in the West Contra Costa Unified School District each year. The RAC offers artist-led exhibition tours for schools and community groups, including a hands-on workshop for participants, and other community projects as they arise.

## Public Art

The RAC is in the second year of the Neighborhood Public Art Project, a collaboration with the City of Richmond and the Richmond Arts and Culture Commission. During its first year, the program partnered professional artists with five neighborhoods struggling with violence in Richmond to produce a temporary or permanent public artwork. The second year will expand the program to include participation by community non-profit organizations.

## **Visitation and Membership**

According to *The Official Museum Directory*, RAC attendance is 50,000; the organization serves its local community and beyond. Since building renovations began about a year ago, attendance has dropped about 30%. Until construction is complete, “Fewer classes are being offered, and fewer exhibitions are curated.”<sup>12</sup>

The RAC has almost 500 members in two membership categories. The first category is general membership, which includes seven levels, ranging from a \$35 Senior membership to a \$1,000 Major Benefactor membership. All members receive discounts on classes, workshops, and special events. The second category of membership is for artists, at \$50. Artist members receive all of the general membership benefits plus the opportunity to participate in Members Only, the RAC’s annual exhibition focused on artwork by RAC artist members, and a discount on juried fees.

## **Governance and Personnel**

The RAC operates as a private non-profit organization governed by a Board of Directors. In 2008, the Board consists of 12 members, but is authorized for up to 20. The RAC was built in 1936 through funding approved by a bond measure. In those early years, the RAC was City funded and staffed. With the passage of Proposition 13 in California in 1978, the City of Richmond ceased its support for the organization. As a result, the RAC reorganized itself as a non-profit organization with an advisory Board. After a significant amount of time during which the City did not support the RAC, funding for the organization has returned to the City budget. In addition, the City provides the RAC facility and some operating funds, but does not provide funds for capital projects.

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<sup>12</sup> Tam, Katherine, “Richmond’s Unique Art Center Struggles to Stay in Public Eye During Renovation,” *Oakland Tribune*, 1 September 2008.

The RAC has three full-time and five part-time staff. Full-time staff includes the Executive Director, an administrative assistant, and a staff member dedicated to education programs. The RAC expects to hire a staff member to oversee exhibitions in the near future.

## **Finances**

According to the RAC's Form 990<sup>13</sup>, revenues totaled \$534,878 and expenses \$480,882 in FY2007. As noted previously, the City of Richmond has played a significant role in the RAC's founding and development. In recent years, the City's support has increased; this is the second year in which the City has included the RAC in its budget. In addition, the Redevelopment Agency is working with the RAC to "mitigate the renovation impact."<sup>14</sup> A detailed breakdown of RAC income and expenses follows.

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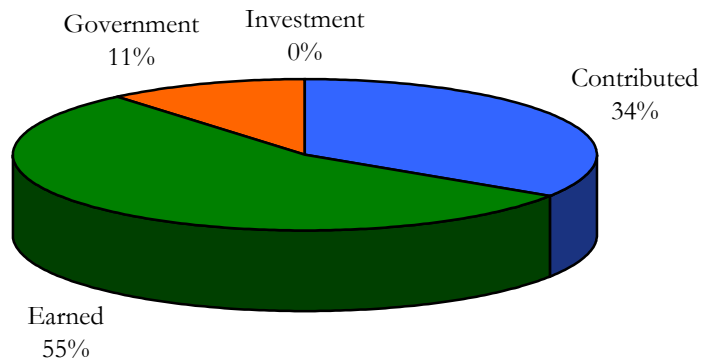
<sup>13</sup> Financial information for the RAC was derived from the organization's Form 990 because MMC was not able to obtain a copy of the most recent audited financial statements. As a result, certain income and expenses may be categorized differently in the following tables than for other organizations.

<sup>14</sup> Richmond Art Center, "Organizational Updates," accessed at <http://www.therichmondartcenter.org/html/updates.html>.

**RICHMOND ART CENTER**  
**Income and Expenses FY2007**

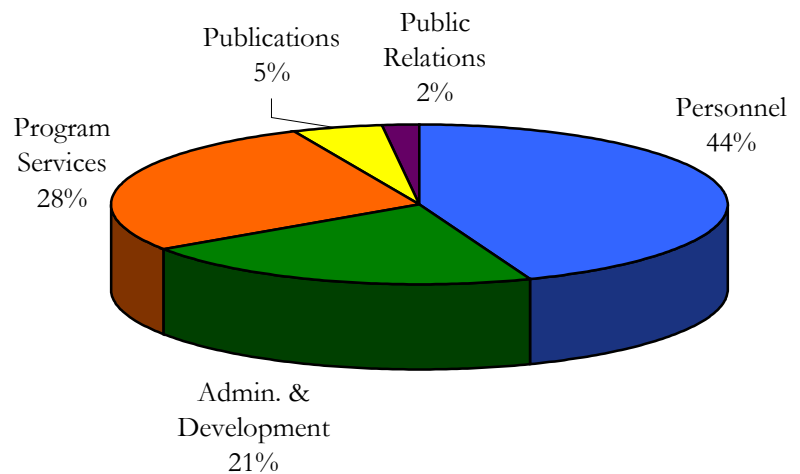
|                          |                  |
|--------------------------|------------------|
| <b>INCOME</b>            | <b>\$534,878</b> |
| <b>Contributed</b>       | <b>\$182,428</b> |
| Donations and Membership |                  |
| <b>Earned</b>            | <b>\$292,283</b> |
| Program Service Revenue  |                  |
| Other                    |                  |
| <b>Government</b>        | <b>\$60,000</b>  |
| Government Grants        |                  |
| <b>Investment</b>        | <b>\$167</b>     |
|                          |                  |

**Richmond Art Center**  
**Income by Source FY2007**



|                                       |                  |
|---------------------------------------|------------------|
| <b>EXPENSES</b>                       | <b>\$480,882</b> |
| <b>Personnel</b>                      | <b>\$211,825</b> |
| Salaries, Payroll Taxes, and Benefits |                  |
| <b>Administration and Development</b> | <b>\$103,346</b> |
| Administration                        |                  |
| Building Operations                   |                  |
| Development Expenses                  |                  |
| <b>Program Services</b>               | <b>\$133,679</b> |
| Program Supplies                      |                  |
| <b>Publications</b>                   | <b>\$22,232</b>  |
|                                       |                  |
| <b>Public Relations</b>               | <b>\$9,800</b>   |
| Marketing and Advertising             |                  |
| Graphic Design                        |                  |

**Richmond Art Center**  
**Expenses by Source FY2007**



## **SALT LAKE ART CENTER** **Salt Lake City, Utah**

*Founded in 1931*

[www.slartcenter.org](http://www.slartcenter.org)



### **Mission Statement**

The purpose of the Salt Lake Art Center is to encourage contemporary visual artists and art which challenge and educate public perceptions of civil, social, and aesthetic issues affecting society.

### **Overview/History**

The Art Barn Association was co-founded as a private non-profit contemporary art center in 1931 by local activist Alta Rawlins Jensen. From its inception, the Art Barn sought to introduce the community to artists and art from outside Utah by exhibiting avant garde works from Utah, the western region, and beyond. The Art Barn changed its name to Salt Lake Art Center (SLAC) in 1958, and in the years that followed, transitioned from an all-volunteer organization to a professional organization with a full-time director. In 1979, the SLAC moved from its home (the Art Barn) to its current downtown location in the Bicentennial Arts Complex. The facility was built as part of a 1975 bond referendum. A major outdoor renovation took place in 1994, adding new doors, a ramp, and glass pyramid to the exterior of the building.

Today, the SLAC is a professional organization that is highly regarded for its challenging exhibitions and “unique mission statement that embraces civil, social, and aesthetic issues in contemporary art.”<sup>15</sup>

### **Facility**

The SLAC’s 30,000 square foot facility, which the organization has inhabited for almost 30 years, was a dramatic increase in space from the 8,000 square foot Art Barn. The building is owned by Salt Lake County, which is involved with major renovations and ongoing maintenance. As the Executive

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<sup>15</sup> Salt Lake Art Center, “History: the Salt Lake Art Center is Celebrating its 75 Year as Utah’s Premeir [stet] Art Center,” accessed at <http://www.slartcenter.org/pageview.aspx?menu=3739&id=13121>

Director notes, the space is “fairly big, and we didn’t inhabit all of it at first.” The composition of the facility has changed with time; a film center once on-site went defunct and a separate school housed downstairs is now part of the SLAC. The facility houses classrooms, an education gallery for youth programs, a resource library, small auditorium, bookstore, and three galleries: the Main Gallery (5,000 square feet), the Projects Gallery (a small video gallery), and the Street Level Gallery (1,700 square feet). The Executive Director estimates that the 30,000 square feet of space is 50% galleries, 20% classrooms and education spaces, and 30% offices and storage.

## **Programs**

SLAC programs include exhibitions, classes, and education programs for children and the community at large. All SLAC programs, with the exception of classes, are free of charge, because as the Executive Director said, “You have to be that way to get people involved.”

### Exhibitions

The exhibition program includes three galleries (Main, Projects, and Street Level Galleries) that are used to educate the public and exhibit contemporary art. Education programs for all ages supplement exhibitions. One example is Art Talks, which offers informal discussions about SLAC exhibitions with curators, historians, artists, and others. Each one-hour session (of which there are



Main Gallery

approximately 35 per year) includes a presentation and question and answer session. Gallery hours are Tuesday through Thursday 11 a.m. - 6 p.m., Friday 11 a.m. - 9 p.m., and Saturday 11 a.m. - 6 p.m. Gallery admission is free of charge.

### Classes

The SLAC adult education program offers classes for all skill levels in photography, digital imaging, and ceramics. A number of courses are available for college credit. The Executive Director notes that classes are an opportunity for the organization to partner with local universities to attract teachers and audiences.

## Community Outreach

Programs for youth include guided tours for school groups and hands-on programs that help children learn to make and appreciate art. All programs are intended to supplement the Utah public



SLAC Youth Program

education system's offerings. One such program is KidsmART, an after school program for children (K – 6<sup>th</sup> grade). Students in the program visit the SLAC to tour the exhibitions, then make artwork inspired by what they saw. The resulting work is shown as an exhibit in the education hallway gallery at the SLAC. Another program, ArtWORKS, is aimed at high school students.

Other outreach programs include Art & Creative Expression (A.C.E.), in which the SLAC works with the Salt Lake County Sheriff's Office to provide educational programs at the Metro Jail. The program, which lasts for three weeks, results in original artwork that is then displayed at the SLAC.

## **Visitation and Membership**

The SLAC has an annual visitation of 18,000 and approximately 425 members. There are nine membership categories, ranging from a \$35 Individual membership to a \$1,000 Director's Circle membership. All members receive a bookstore discount, invitations to special events, and discounts at select area merchants. According to the Executive Director, the SLAC membership program "was almost nonexistent, but we have revived it in the last two years. It's growing, but it's not very active yet." She notes a similar problem to the one expressed by other directors, in that the SLAC "doesn't have a lot to offer members because we're free and open. With this type of model, members join in order to endorse the organization and philosophically supporting the organization" because the benefits do not create a compelling incentive.

## **Governance and Personnel**

The SLAC is a private non-profit organization governed by a 17-member Board of Trustees. The Executive Director, who is new to the SLAC, hopes to introduce advisory committees for

exhibitions, facility, education programs, etc. She has utilized these committees in her previous position with the Salina Art Center to involve community members in brainstorming ideas and providing feedback to inform decisionmaking. She says this structure is “what makes the Salina Art Center successful and tied so closely to its community,” and she hopes to use advisory committees to equal effect at the SLAC.

The organization employs 10 full-time and four part-time staff, and approximately 15 – 20 volunteers. The Executive Director feels that the SLAC has one too many staff and not enough volunteers. She feels the small volunteer corps is partially due to the transition period between directors.

## **Finances**

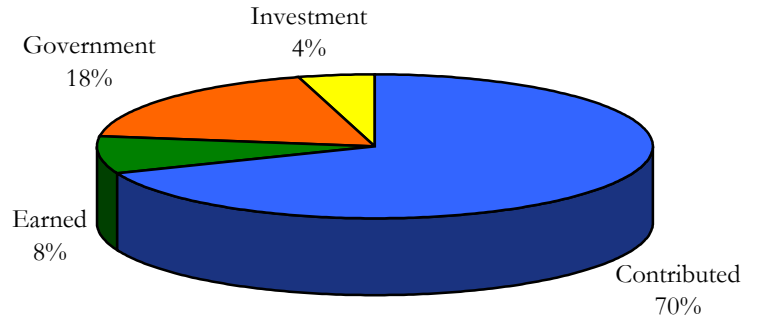
According to audited financial statements, the SLAC had revenues of over \$1.1 million and expenditures of \$966,000 in FY2007. As noted previously, the County plays a significant role in SLAC operations and finances, paying for maintenance and renovations, as well as an indirect subsidy through the Zoo, Arts, and Parks program (ZAP). Since 1997, the ZAP program has collected one penny on every \$10 spent within Salt Lake County and distributed the funds to local cultural, artistic, zoological, botanical, and recreational organizations and projects through an application process. According to the Executive Director, the ZAP funds granted to the SLAC (about \$142,000 per year) are fundamental to their operations since they do not have an endowment or a solid individual donor base yet. A detailed breakdown of SLAC income and expenses follows.



**SALT LAKE ART CENTER  
Income and Expenses FY2007**

|                              |                    |
|------------------------------|--------------------|
| <b>INCOME</b>                | <b>\$1,147,688</b> |
| <b>Contributed</b>           | <b>\$790,829</b>   |
| Donations and Special Events |                    |
| <b>Earned</b>                | <b>\$95,473</b>    |
| Program Service Revenue      |                    |
| Rental Income                |                    |
| Other                        |                    |
| <b>Government</b>            | <b>\$211,773</b>   |
| Government Grants            |                    |
| ZAP Tax Revenues             |                    |
| <b>Investment</b>            | <b>\$49,613</b>    |
|                              |                    |

**Salt Lake Art Center  
Income by Source FY2007**



|                                       |                  |
|---------------------------------------|------------------|
| <b>EXPENSES</b>                       | <b>\$966,008</b> |
| <b>Personnel</b>                      | <b>\$483,412</b> |
| Salaries, Payroll Taxes, and Benefits |                  |
| <b>Administration and Development</b> | <b>\$178,306</b> |
| Administration                        |                  |
| Building Operations                   |                  |
| Development Expenses                  |                  |
| <b>Program Services</b>               | <b>\$274,290</b> |
| Program Service Revenue               |                  |
| Parking                               |                  |
| Other                                 |                  |
| <b>Publications</b>                   | <b>\$9,111</b>   |
|                                       |                  |
| <b>Public Relations</b>               | <b>\$20,889</b>  |
| Advertising                           |                  |
| Newsletter                            |                  |

**Salt Lake Art Center  
Expenses by Source FY2007**

