Art Center Case Studies
A Comparative Report on 5 Art Center Spaces and Design Decisions

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Conducted on behalf of Stevens Square Center for the Arts
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ART CENTER CASE STUDIES

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This report was conducted on behalf of the Stevens Square Center for the Arts.
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This project is supported through student research assistance provided by Neighborhood Planning for Community Revitalization, a program of the University of Minnesota’s Center for Urban and Regional Affairs (CURA)
Summary

This report was commissioned by the Center for Urban and Regional Affairs at the University of Minnesota on behalf of the Stevens Square Center for the Arts. SSCA is located in the Stevens Square-Loring Heights neighborhood, just south of downtown Minneapolis. Currently the organization is home to 30 members, 14 artists work studios and a gallery. The purpose of this report is to document examples of other art centers that have undergone a move or redesign in order to better serve their membership and in many cases the public. Information to create these case studies was gathered through personal interviews, literature and internet reviews. These case studies will be used by SSCA to evaluate their present space and to address current and future space needs. SSCA is young art center potentially facing dramatic changes as their landlord is considering developing a new building on the site where they are currently located. The examples were chosen because many of their elements were comparable and/or valuable to SSCA: size, mission, community connections and accessibility. The report format isolates each art center as a case study, including SSCA, and summarizes the important findings from each case. There is an overall conclusion to the report that synthesizes all the findings and pulls out the biggest lessons from the case studies.

Cases

**Juxtaposition Arts.** Juxta is a non-profit arts center focused on providing quality arts experiences to the youth of North Minneapolis. It is a visual arts education studio, gallery space and event center. Juxta functions out of a renovated three story home near the corner of Emerson Ave and West Broadway Avenue that is 2500 square feet. It is run by a three talented artists and community activists and has been a very successful part of North Minneapolis for 10 years. During their existence they have been in three different spaces. (Juxta website, Personal Interview)

**Northern Clay Center.** NCC is a hub for the ceramic arts locally and nationally. The single-story building is a 16,975 square feet former factory that houses two exhibition galleries, a sales gallery, private studios, a common-space studio, teaching studios, an office and a library. NCC has been in their current space since 1997, and were formerly located on Raymond and University Avenues in St. Paul. (Personal Interview)

**CELLspace.** CELL is a collaborative non-profit art center, which is an art gallery and education space with strong connections to the community. (CELLspace website) The organization is housed in a 10,000 square foot warehouse in the Mission District of San Francisco. The building consists of a gallery, a main flex space, a craft-art mezzanine, a kitchen, 13 studios, a woodshop, metal shop and an office. The building was formerly a steel factory and was leased by local artists in 1996 who built the gallery, and collectively run the space today.

**Midway Studios.** The Midway Studios complex houses artists-friendly commercial space and 89 artist live/work units in Boston, Massachusetts. It comprises approximately 200,000 square feet in three contiguous warehouse buildings, and of the 89 studios, 36 are income-restricted by the Boston Redevelopment Authority. This project came about through a collaboration of community organizations, local artists and a Keen Development Corporation, a Boston developer. (Fort Point Development Collaboration website)
Buffalo Arts Studio. BAS shares elements with the other case studies: it is located in a renovated factory and resides in a rough neighborhood. In 2000, they expanded their 15,000 sq. ft. to 23,000 sq. ft. and currently have two galleries, shared and private office spaces, community space w/ kitchen, a printmaking room, a darkroom, a ceramics classroom, a kiln area, and semiprivate and private studios for 40 artists. BAS was incorporated in 1991 when they began renting space to artists. (Personal Interview) *This case study will not be in the first release of this report but will be in an addendum presented at a later date.*

<table>
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<tr>
<th>CASE</th>
<th>Square Feet</th>
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<th>Classes</th>
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*Merger between non-profit and development corporation
The Stevens Square Center for the Arts is a non-profit arts center that provides a creative outlet for the Stevens Square-Loring Heights community. The organization provides affordable work and exhibit space for local artists and is the driving force behind a number of other cultural events in the neighborhood: the Zine Fair, Red Hot Arts Festival, and a community mural project to name a few. SSCA is entirely volunteer run and is driven by motivated artists, and while its programming centers around art, it places a strong emphasis on its role in the community. As a part of its mission, SSCA strives:

“...to provide resources and support to artists at all levels of development who are living and working in the vicinity of Stevens Square – Loring Heights neighborhood of Minneapolis, attract artists to Stevens Square, develop the reputation as a place where art is created, and to serve as a resource in providing for the continued education, development and improvement of the Stevens Square – Loring Heights neighborhood...”

–Excerpt from SSCA’s Statement of Purpose

The center occupies the entire 2nd floor of the building located on the corner of 19th Street and 3rd Ave South for a total of 5400 square feet. (City of Minneapolis Property Info) This moderately sized commercial space is home to a gallery, 14 private work studios, a small community computer center, an office, storage, and workspace for education programs.

SSCA is run in a cooperative manner and this management style is a main component of the unique character of SSCA. The cooperative nature allows unencumbered creativity, and independent control over exhibitions and event planning.
Access
The Stevens neighborhood is in close proximity to downtown and uptown Minneapolis and draws creative residents and visitors to the nearby Minneapolis Institute of Arts, Walker Art Center, Intermedia Arts and other independent art galleries. It is located near major bus lines along Franklin Avenue, and is bounded by I94 and I 35 on the north and the east. (City of Minneapolis, Neighborhood Profiles)

Community
The Stevens neighborhood is a very dense, inner city neighborhood in close proximity to downtown Minneapolis. It has some of the most affordable housing in the city and draws a large population of artists, immigrants and families of low-economic means. This area consists primarily of turn of the century architecture and has many beautiful three story, brick apartment buildings built in 1912. (Minneapolis, Neighborhood Profiles). There is some new construction in the neighborhood: these upscale residential buildings are interspersed throughout the existing architectural matrix, altering the character of the neighborhood. (Pers. Int.)

The Stevens population. There has been a decrease in population since 1990 within all age groups, except two. The number of young people from age 18 to 24 rose by 9 percent, and the age group 45 to 64 also increased. (Minneapolis Census Data, 2000). As in most Minneapolis neighborhoods, the white population has steadily dropped since 1980. In 2000 this group made up about a third of the total population. During that 20-year period, the black population increased substantially, adding almost 2,200 to the 250 in 1980. The number of American Indian residents also expanded, from 156 to more than 670 people, and the Asian and Hispanic populations decreased from 1990 numbers. (Minneapolis Census Data, 2000)
**Median Income.** The income level in Stevens Square-Loring Heights is much lower than Minneapolis median income of $53,315. According to the 2000 Census, the median income in Stevens Square-Loring Heights was about $24,000. According to the Stevens Square Community Organization (SSCO, the neighborhood organization), the median rental income of Stevens Square was $20,661 and median homeowner income was $51,111. (Minneapolis Census Data, 2000 and CNN online)

**Housing.** Most of the housing in Stevens Square-Loring Heights are rentals, but percentage of rentals in overall housing of the neighborhood has been steadily dropping: from 91% to 85% between 1980 to 2005. In 2005 399 units were owner-occupied, this has increased from 133 in 1980. (SSCO). This decrease in rental housing and increase in owner occupied units is explained in large part by the conversions of apartments into condominiums: 105 in since 2003. It is also important to note that in Stevens Square neighborhood, 50% of the renters don’t have a car and in Loring Heights, 38% don’t have a car (SSCO).

**Housing value.** The 399 owner-occupied units in Stevens have higher median value than the median housing value citywide: $297,600 versus $221,672. (CNN online) The rental costs are another story: median gross rent in the neighborhood is below city rents, but has closely followed citywide trend lines since 1980. In 2000 Stevens Square median gross rent went down to $502 from $559, while the city went up to $575 from $479. (Minneapolis Census Data, 2000)

**Program**

The mission of SSCA is to provide resources and support to artists at all levels of development who are living and working in the neighborhood (SSCA Articles of Incorporation). They accomplish this mission in four main programs.

**Studio rental.** SSCA is able to provide 14 private rooms at a low rental rate to artists through a first-come, first-serve process. These spaces are leased to artists and a distinction is made between members and non-members: while there is a waiting list for studio space, members get priority. Membership is required of those that rent space, although there is no application process for either the membership or studio rental. Currently all the studios are rented out and they rarely have occupancies for more than a month. (Pers. Int.)

**Gallery Exhibitions.** SSCA hosts exhibitions of local artists about 6-8 times a year, and each show is selected by the exhibition committee. Exhibiting artists don’t have to be members of the SSCA cooperative or residents of the neighborhood, but residents are encouraged to apply for exhibition. They
are very supportive of various kinds of art, and encourage Minneapolis artists from all mediums to apply for an exhibition. SSCA is a new gallery in the art scene of the Twin Cities and they are trying to build their reputation as a place for new artists as well as a place to experience quality art. (Pers. Int.)

Community Outreach and Education. SSCA has launched a number of events and educational programs to intermingle their strengths in art and creation with the diverse community of the Stevens neighborhood. In 2004, began partnering with SSCO (the neighborhood organization) to plan the Red Hot Arts festival, an annual outdoor art fair one weekend in the summer. They have also done workshops with the youth and the community, hosted at SSCA often led by professional artists in mural making, dancing and painting. (SSCA website)

Event Rental. SSCA has a well-lit, open gallery that is flexible enough to host various kinds of events. This function is open to nearly anyone who has an agreeable purpose for an hourly rate: $40 and hour for non-members, $20 and hour for members.

Design History
After a community initiative in the late 90s to clean up the Stevens neighborhood, crime dropped by more than 80% and the police substation that had been located above a corner market on 19th and 3rd Avenue moved to a new location in 2003. The Stevens Square Community Organization saw an opportunity, provided a loan, and organized a meeting of local artists in the vacant space. These artists formed SSCA as an organization to lease the space from the landlord, make improvements in the building, and developed a plan to convert the offices within the building into artist work studios, which in turn, they sublease to local artists. The property owner provides affordable rent to SSCA an in turn the art center can offer affordable studio rates to the artists. The affordable studio rental space is the key component to the SSCA mission. (Pers. Int.)

According to the volunteers and artists that work at SSCA, the configuration and space have met their needs thus far, with the exception of some programmatic issues and lack of storage. (Pers. Int.)

Space
The space is flexible and allows a number of activities to occur in a small commercial building. To access the space, one must enter in a non-descript door set back into the façade along 3rd Avenue and walk up a dark and unwelcoming flight of stairs where all the center’s
activities occur. The artists working at SSCA use a variety of mediums from photography, painting, fabric art and sculpture and all contribute to the upkeep of the space as a part of their lease. (Pers. Int.) Update: the SSCA members recently repainted the hallway a brighter, more welcoming color to address the aforementioned issue.

The office was previously used for a business and all the offices have now been refurbished for artists’ studios. The SSCA office has been in a number of locations within their space as is the case with other elements in their organization: the zine library, the sales desk and the office have all moved around depending on event, exhibition and education needs. Currently the office is in an enclosed room with a window into the space and is quite visible from the main gallery. This office also serves as the sales desk. (Pers. Int.)

Classrooms. There are no formal classrooms at SSCA and in order to accommodate classes they typically turn the gallery space into a work space. They don’t have a regular class schedule that demands consistent and dedicated space and although the flex space isn’t ideal, it has been functional.

Gallery. The gallery is the main room at the front of the space, lined with windows on the west facing side, overlooking 3rd Avenue. The ceilings are approximately 10 feet high, have overhead lighting and have been retrofitted with track lighting, one of several improvements the organization has made to the space. The space is very open allowing for a variety of activities and exhibits from dance to large-scale installations. There is also a member’s gallery that is displayed down the hallways to the private studios. This gallery is one of the benefits of being a resident artist and member of the center. (Pers. Int.)
Studios. The SSCA studio rentals are entirely private rooms and range in size from 68 square feet to 301 square feet. Not all of the rooms have windows, but they all have locking doors and some storage in the room. (Pers. Int.)

General. The floor has a bathroom that is used as a utility room for clean up but the room has a character, designed at painted by members of SSCA. There is also a storage room near the entrance that is well used and the space under-sized for the center’s needs. (Pers. Int.)

Costs
Rental of studios ranges from $35 for the 68 square foot room to $150 for the largest space. Events are by the hour (as mentioned above), and the classes have little to no cost because of support from grants. (Pers. Int.)

Events
In addition to renting out the gallery area for events outside of SSCA programming, the art center regularly hosts openings for new exhibitions at their gallery. These events occur approximately 6-8 times a year and feature food, drink and live music. (Pers. Int.)

Lessons
Programmatic. The cooperative management style of SSCA allows for unencumbered creativity, and independent control over exhibitions and event planning: suggestions brought up at weekly membership meetings are almost always attempted and supported by the members. The cooperative style and the affordable studio rental are key components of the SSCA organization: these elements contribute to their niche as a community space. SSCA is well used since they are one of the only spaces where the public can gather and experience art in the neighborhood. The art component of their organization (versus the community outreach and education) is very popular with members and they have successful exhibitions, but some members feel that they have not developed a niche in the art community yet. (Pers. Int.)

The center is stressed by a lack of consistent funding outside of artists studio rent: there is no established patronage or foundation support. While the educational components are innovative and community-minded, the demand is tenuous because the community is fairly transient and frequently fails provide a critical mass of attendees for classes. Another concern is the large amount of work required
of volunteers. The volunteers are dedicated but overworked, often taking many evenings of their week to plan events, set up exhibitions, write grants and organize meetings. Right now there is a good amount of enthusiasm, however it is likely that volunteers could lose momentum and motivation if the workload persists.

The crucial components to the organization are affordable studio rental, exhibiting a diversity of mediums and arts to engage the community, and a grassroots infrastructure. It will be important to identify ways to draw a larger audience to SSCA: in membership, to events and participating in classes. This can be accomplished physically-by updating their space and making their spatial elements more welcoming and usable for larger groups. It can also be achieved programmatically- it will benefit SSCA to have a paid staff position and a marketing/outreach plan to establish dedicated support and stable financial backing.
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Stevens Square Center for the Arts Articles of Incorporation, 2005.

Stevens Square Center for the Arts Website: http://www.stevensarts.org/
Juxtaposition Arts is a non-profit arts center focused on providing quality arts experiences to the youth of North Minneapolis. It is a fully functional visual arts studio, gallery space and event center. Juxta functions out of a three story home that they have recently renovated near the corner of Emerson Ave and West Broadway Avenue. (Juxtaposition Arts website, Personal Interview)

“Juxtaposition Arts exists to nurture and channel creativity by providing community outlets for young people to create and show fine art.” – Mission Statement

Juxta began in 1996 with $1,500 grant from the Minneapolis Arts Commission, which funded their first independent project: a drawing, painting, and collage studio arts workshop. They did not have their own space so the pilot project took place at a North Minneapolis art gallery, The House of Daskarone, and included a well-rounded arts education in creating, exhibiting and marketing art. The resulting exhibition was a success, and from this they established a unique niche in the youth arts movement and still maintain today this model of team teaching in small classes.

Juxta was started by Roger Cummings and Peyton: Roger is currently serve as the Artistic Director and DeAnna Cummings is the Executive Director. Roger determines the organization’s artistic direction and teaches in all Juxta programs. DeAnna is responsible for the management and administration of all Juxta operations. The seven member Board of Directors governs all the activities of the organization. (Juxtaposition Arts website)

Access
Juxtaposition Arts is immediately off of West Broadway, a major corridor through North Minneapolis. It is near I94 and at the eastern most boundary of Jordan neighborhood. (Hennepin County website)
Community
The Jordan neighborhood, in north Minneapolis, is bound on the north by Lowry Avenue North, on the east by Emerson Avenue North, and on the south and west by West Broadway Avenue. Jordan is mainly a residential neighborhood. The community is lively and occupied by many families and children under the age of 18. (2000 Census data) The residents of Jordan are known to be active and social: people stroll down sidewalks, talk to each other in their front yards, and children run and play throughout the neighborhood. While it is an active and friendly neighborhood, Jordan deals with a high crime rate and the unfriendly traffic corridor of West Broadway. (Minnesota Public Radio online)

The Jordan population. From 1990 to 2000 Jordan’s population grew a dramatic 18 percent, while Stevens lost some of its residents. (2000 census data) There has been a specific increase in the Jordan population in children age 5-17 which nearly doubled between 1990 and 2000. Both the White and Native American populations have decreased while the Asian and African American populations have increased. The distribution of Jordan’s race and ethnic populations are 24% White, 49% African American, 2% Native America, 17% Asian, and 3% Hispanic. (Minneapolis 2000 Census data). This is compared to the city of Minneapolis that has a distribution of 65% White, 18% African American, 2% Native American, 6% Asian and 8% Hispanic.

Median Income. The median income of Jordan is $31,318 according to the 2000 census. This is compared to $24,060 in the Stevens neighborhood and Minneapolis overall $53,315. (2000 Census data, CNN online)

Housing. The number of owner-occupied units in Jordan decreased between 1990 to 2000 from 1561 to 1481. Rentals also decreased from 1,120 to 969 units. The decrease in both areas is consistent with the overall decrease in housing units and could possibly be explained by demolition of condemned houses.

Housing value. The house values in the neighborhood followed the trend of the city overall by increasing between 1990 and 2000. Median house values increased from $67,621 to $72,500 and even though median rent went up as well, it did not increase by much: $634 to $639. (2000 Census data)
Program

Juxtaposition doesn’t spend a lot of time on marketing and has mainly attracted students to their workshops and classes through word-of-mouth. All of their programs are free in order to reach the community they are trying to serve, mainly youth of the community from low-income families. They have a high return rate and occasionally their students will become instructors after a number of years. (Pers. Int.) Their programs fall generally into two categories: introverted and extroverted. These two categories correlate to the various spatial configurations they’ve had over time, from their beginnings in a large rental space to their current situation in a moderately sized house they own.

Introverted

Studio Arts Program. The students explore drawing, painting, sculpting, printmaking and collage and each session culminates in an art exhibition. Sessions are conducted twice annually. (Juxta website)

Re-Mix. This workshop engages youth in the study of their neighborhood looking at the demographics, history, and politics of West Broadway and how youth arts can revitalize for the neighborhood. This program encourages kids to get out on the street and involves them in the community, however it hosts the participants at the Juxta building. (Juxta website)

Extroverted

Community Murals. This is an advanced program that enrolls students for a summer long term to design and render large-scale, public artworks. Juxta students and artists have created thirteen community murals throughout inner city Minneapolis. (Juxta website)

Community Arts Partnership. This is an artists-in-residence program. Juxta helps schools to develop partnership programs that integrate arts in history, social studies and other non-arts classrooms. (Juxta website and Pers. Int.)

The programs are intended to provide quality art instruction and entrepreneurial experience. There is a strong emphasis on community outreach in addition to a quality arts experience in Juxta’s mission: this tie to the community influenced many of Juxta’s decisions about location and building design. In order to provide quality education to the youth of the community, it is essential that they are accessible and have a welcoming space. Their current space is in the heart of North Minneapolis, and by renovating a smaller building they were able to maintain an intimate, comfortable environment that can handle small to moderate class sizes.
Design History

Following the success from their first independent workshops in 1996, Juxta subleased space at 2500 North Washington Avenue. They were able to use the entire 2nd floor, 7500 square feet, which allowed them to do many different activities there:

- Well attended gallery openings and other events;
- Brought visual arts experts in to teach;
- Successful team teaching and small class sizes.

In 1997 they lost that lease and had to move into a smaller space. Juxta wanted to remain in North Minneapolis and the only place that met their financial situation at the time was a 500 square foot commercial property on Glenwood and Morgan. They didn’t have space to do what they had been doing before so they looked outward and created more extroverted programs:

- Murals/Aerosol Arts;
- Residency program through schools;
- Collaborative workshops with other art centers: Intermedia Arts, Walker. (Pers. Int.)

Despite their extroverted learning situation, the Juxta model of team teaching and small class sizes were still successful. This space was considered temporary by the organization but it was still important that they provided a space that was local to the neighborhood; a place that could be a second home to students. (Pers. Int)

When they started looking for a more permanent home they sought out larger rental space but instead, found an opportunity to purchase 3 buildings on West Broadway. After meetings with the Juxta Board of Directors and reviewing their financial situation, they decided to purchase the buildings and enter into a long-term investment for their organization. (Pers. Int.) The funding for this investment required a capital campaign, loans and some pro-bono consulting on the building renovation.

Space

The building is a total of 2500 square feet and includes a gallery at the front of the building, a workshop classroom space on the second floor, and an office/reception area on the third floor. (Hennepin County) The entire building is used as flex space by Juxta: the workshop and office are often used as event overflow when they have gallery openings and other events, and the gallery will often be used as work space when they have classes and workshops.
Offices. Juxta’s offices are housed in the loft-like third floor. This is a very open space open to the floors below and not enclosed by walls or a door. It is approximately 500 square feet and consists of desks for Deanna and Roger, a small lounge/reception area, and a small kitchenette area. The ceilings are low but the area is well lit from the large windows and exposure to the floors below.

Classrooms. The work area is a large open space and occupies the second floor, along with a utility sink, two bathrooms, and a small storage room. This floor is approximately 6 feet higher than the first floor where the gallery is located, is approximately 650 square feet and also has no way of closing off from either the gallery or the office above: a very open feel. The walls separating the work area from the gallery are waist high. Both the first and second floors are handicapped accessible: the entry to the building is a ground level and there is an elevator that allows access from the first to the second floor.

Gallery. The gallery is at the sidewalk level and is very well lit by walls of windows facing east—Emerson Avenue. The ceilings are approximately 12 feet high and have both track and overhead lighting and ceiling fans. The space is approximately 750 square feet and is equipped to exhibit paintings, sculpture and other visual arts. The gallery is also an area to display Juxta pamphlets and class information and doubles as the sales area, which consists as a small desk near the stairs leading to the second floor.

Costs
The building cost $175,000 when it was purchased by Juxtaposition in 2001. With an initial bid of $200,000 for the renovation, the remodel of their primary building began in 2001, and finished in 2004 (Hennepin County). The re-design was a large process that included extensive demolition, new walls, windows, lighting and an elevator. When it was all finished the total cost came to approximately $600,000. DeAnna manages the three buildings and remarks that the responsibility and
costs of owning property are many. (Pers. Int.)
Classes are provided at no cost to the students.

Events
Most Juxta programs culminate in a community exhibit and sale of the students work. Students title and price their work and receive eighty percent of the proceeds from sales, with the remaining twenty percent going to Juxta. These shows are taken very seriously and typically produce an outstanding community art exhibition. Juxta also exhibits at other locations to engage a wider audience: restaurants, malls, office buildings, the Minnesota State Fair and the state’s official Martin Luther King Holiday Celebration. (Juxta website)

The gallery also hosts non-program related events as well. North Minneapolis has limited event space and Juxta has become a regular space used for community related events. (Pers. Int.)

Lessons
Financial and Program. Juxta raised money through grants to fund strategic planning with consultants early on in their organizational development. This paid off tremendously, because not only did it focus their programs, marketing, and long-term organizational goals it ultimately helped them to form a financial plan that focused on the development of their permanent space. The capital campaign that funded the leap into property ownership was greatly aided by the expertise of Deanna Cummings, who came on as the Executive Director in 2001. Her extensive experience with community organizing and grant writing helped with the strategy and actual fundraising for the campaign. (Pers. Int.)

Space. The flex space is necessary because of the small building, however it necessitates extra work from the staff at times. Depending on the upcoming activities, it may be necessary to undertake frequent cleaning and rearranging of the layout. It is a community art center and the gallery style reflects this program: often the gallery is used as overflow workspace for students. While the gallery sports quality lighting and tall ceilings it would have been inappropriate to have designed a formal gallery space.

The size of the building has created both a constraint and an opportunity. It is much easier to manage a building with designated-use spaces; the management is less demanding and both the public and the clients of the facility feel more comfortable in the separation. The strength of their current layout is the transparency that is allowed when the private and public spaces are mingled. The public can
understand and enjoy the nature of the center’s education and work, while the students feel that their work has a significance as it is being observed and appreciated daily.

The intimacy and comfort Juxta’s building could have been accomplished with a larger space that had smaller, designated spaces for classes and general workspace.

This being said, the functional gallery and lived-in feel of the building is most likely what underlies the success of Juxtaposition Arts. It is a comfortable place for students and the community to gather, learn, work and celebrate.
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Juxtaposition Arts Website:  www.juxtaposition.org

Minneapolis Neighborhood Profiles and Census Data Online:  http://www.ci.minneapolis.mn.us/neighborhoods/jordan_profile_home.asp#TopOfPage

Case: Northern Clay Center

2424 Franklin Avenue E
Minneapolis MN 55406

Established: 1990

Years in New Building: 8

Square Feet: 16,975

Spatial Elements:
two exhibition galleries, a
sales gallery, private studios,
teaching studios, an office
and a library.

17 Staff

22 Board Members

Gallery hours:
9-5:30 Monday-Friday

Non-Profit

The Northern Clay Center is a hub for the ceramic arts locally, nationally and internationally. The single-story building is 16,975 square feet and houses two exhibition galleries, a sales gallery, private studios, a common-space studio, teaching studios, an office and a library.

NCC exists to promote quality work of clay artists, to provide educational opportunities for artists and the community, and raise public awareness and interest in all forms of the ceramic arts. (NCC website) It is based in Minneapolis with the intention of sending Minnesota artists into the national ceramics community and bringing national and international artists in through residencies and fellowships. (Pers. Int.)

The first Northern Clay Center opened in 1990 in their first location at 2375 University Avenue. In this building, it was the short term that took precedence—local artists saw a need for gallery and studio space and felt it was important to respond quickly to this need. The new building opened in April of 1997 at 2424 East Franklin Avenue. It was a bold move that responded to growing demands on their studios, work spaces and educational facilities. (NCC 10 years report)

Currently, their educational program enrolls over 1,200 adults and children and an additional 2,500 participants for workshops, lectures, tours, clay events, residencies. (NCC website) The gallery hosts 10 to 13 exhibitions each year, and there are 43 private and common work spaces for rent by jury and simple application.
The Northern Clay Center is a non-profit and while it is not officially a collective, it considers itself successful if all the resident artists, staff, board and other involved individuals feel “collective ownership of the Center’s success”. (NCC 10 years Report)

Access
The Center is on several bus lines and has a bus stop immediately in front of its main entrance. It is also close to major highways, the Mississippi river and St. Paul.

Community
The Seward neighborhood is an ethnically diverse, urban community and when NCC was in the process of looking for new space, this building was considered a financial risk due to its location. Franklin Avenue has since be the recipient of several capital projects including renovation and development of new retail operations, restaurants and other art centers. NCC has over 50,000 visitors per year. (NCC website)

The Seward population. From 1990 to 2000 Seward’s population grew 2% to 7174, while Stevens population dropped by 11%. (2000 census data)

This neighborhood has a current racial and ethnic distribution of 64% White, 20% African American, 2% Native American, 4% Asian, and 3% Hispanic. Compare this to the city that has a distribution of 65% White, 18% African American, 2% Native American, 6% Asian and 8% Hispanic. (City of Minneapolis 2000 Census data)

Median Income. The median income of Seward has increased from $23,887 to $30,209 according to the 2000 census. This is compared to $24,060 in the Stevens neighborhood and Minneapolis overall $53,315. (Minneapolis 2000 Census data)
Housing. The number of owner-occupied units and rental units stayed relatively stable between 1990 to 2000. In 2000 the spread was 2431 owned and 1290 rented. (Minneapolis 2000 Census Data.)

Housing value. The house values in the neighborhood followed the trend of the city overall by increasing between 1990 and 2000. In 2000, Seward neighborhood’s median housing cost was $112,000 and median rent was $508. (Minneapolis Census Data 2000) Minneapolis overall has a median housing cost of $221,672 and a rental cost of $575. (CNN online)

The NCC library contains hundreds of books, periodicals, and videotapes relating to the ceramic arts. Current NCC members, students, instructors, studio artists, and staff are allowed to check out materials from the library.

Program
The Center has become a model for other organizations seeking to combine service to artists, education of both children and adults, and exposure to the best possible work in a particular art form.

They rent out private and common-space studios: juried and simple application process. These are licenses with a term limit of 10 years over a lifetime and the studio spaces vary in size and configuration. (Pers. Int.) This situation allows different levels of artists to interact and cohabitate; and specifically, it gives young artists an opportunity to investigate the lifestyle of a ceramics artist. Teaching studios are separate from private studios, which is less distracting for the students, and it also provides more order and security for the resident artists. (Pers. Int)

There is a strong education and outreach component to the center. By having national artists in and sending local artists out to exhibit they are creating a higher profile for Minnesota art and raising public interest in ceramics. They host exhibitions, classes, workshops and other events to give their work public exposure. They also have outreach programs with other arts and education organizations, including the Minneapolis public schools; the program features a ClayMobile that works as a traveling art center. (Pers. Int. and NCC website).
NCC has always worked with the Seward neighborhood: initially to negotiate and design a space that it shared with the Seward Neighborhood Group and most recently when underwriting SNG’s move to a new location. (Pers. Int. Fall 2004 Newsletter) When they moved into neighborhood, it was considered “edgier” with the potential for undermining NCC’s financial success. Today, this area of Seward along Franklin is dotted with mixed use development and successful commercial destinations.

Space

Offices. The original layout of the building included offices at the west end for the Seward Neighborhood Group. In 2002 NCC bought them out of their lease and expanded their own offices into the newly vacant space. This allowed NCC to open another gallery where their offices had formerly been. They also experienced increasing demands for classroom space and used the former SNG spaces for a new, enclosed classroom. (Pers. Int, NCC 10 years)

The new NCC office and gallery were originally a part of the 1970 addition onto the building. This space has tall ceilings made of metal and steel beams. The new office also includes long corrugated metal walls and several cubicles, with only one room with 4 full walls designated for small meetings.

Studios. The shared studio space is a large room with a few worktables, 72 square feet of vertical storage space, and the use of common worktables and wheels. Artists can apply for a one-year license that can be renewed for one year and is available on a first come first serve, application. (Pers. Int)

The private studios are enclosed spaces surrounded by four 7’ high partition walls, accessed by a door. These doors serve as a visual barrier rather than a sound barrier. The private studio walls facing the hallways are deep shelving units that have built in display areas, which are typically used as a small gallery for the resident artists. These same walls double as storage space inside the studio space. The private studios range in size from 100 to 300 square feet, the larger ones are usually shared by two artists. (Pers. Int) These studios can be leased on a one-year license that is renewable for two or up to nine years. These studios are licensed through a competitive, juried basis. (NCC website)
All resident artists have 24 hour access to their studios and equipment rooms including kilns (gas, soda, electric, raku, wood), glaze-mixing room, wheel classrooms with 44 wheels, and handbuilding classroom with slab roller. (NCC website)

Classrooms. In addition to their active outreach and resident program in Twin Cities schools, the on-site teaching studios have to accommodate a large number of students. There is one private classroom studio with four full walls and a door. This is often where they have children’s classes and seminars to keep sound enclosed. (Pers. Int) The other teaching studios are large open rooms separated into smaller spaces by storage walls. There are 2 wheel classrooms with 44 wheels, and a handbuilding classroom with slab roller and other equipment. (NCC website)

Gallery. The gallery hosts exhibitions throughout the year and is comprised of two rooms (one formerly occupied by the NCC offices). For the holiday season these rooms are used for additional sale areas. Both rooms have the original concrete floors treated with polyurethane and use movable walls to create small spaces within the larger rooms. Both rooms have exposed ceilings and gallery lighting: the larger of the two has concrete beams and the smaller has steel beams. (Pers. Int.)

The gallery walls are concrete block painted white over which is hung a thick drywall that’s suspended and does not meet the floor. This wall can be repainted easily and provides a crisp backdrop for the art. (Pers. Int.)

Sales Area. The retail area is a long, bright room filled with windows and is located at the front of the building. It includes the main entrance, a sales desk that splits the room in two, magazine rack, access to the retail stockroom, and an entrance to the private and teaching studios. The ceilings in this part of the building are also exposed but are constructed of the original wood beams. The floor is again the original concrete; however the room is not broken up by movable walls, and the displays are either on pedestals or in the perforated
metal/plywood shelves mentioned earlier. The walls are unpainted concrete block and have the hung sheetrock walls, but they have been finished at the bottom with a large strip of floor molding.

“The facilities are designed to allow artists to work in an environment that encourages individual expression and artistic growth. NCC strives to include a mix of artists, spanning different stages of experience and specific expressions in clay. The aim is for a lively working environment, where artists feel free to develop and exchange ideas with their peers.” (NCC website)

Design Experiences

The NCC’s first building was too large for their needs and the intermingled layout of the space was not a manageable system for their program. The new building was designed to address the lessons learned from the first building; designated areas for education, private studio work space, and the gallery. The area of the previous building was only slightly less than what NCC currently occupies. (Ramsey County) At the time however, it was more than they needed, and it was financially very risky costing them 1/2 to 1/3 of their operating budget. (Pers. Int.)

For the new building they launched a capital campaign to raise funds for the purchase of new commercial space. They hired Meyer, Scherer and Rockcastle, Ltd., Architects (MS&R) whose more recent work includes the Mill City Museum. (Pers. Int., Ramsey County Records) The financial negotiations were successful and partly aided by the Seward Neighborhood Group who funded some of the renovation in turn for the use of part of the building. The design process mostly fell into place: Emily Galusha, NCC’s executive director, had worked with MS&R Architects in the past and knew how to move the process forward. NCC kept their ultimate goal in focus throughout the design process-- by having a very clear program for their organization, they more easily selected an appropriate configuration of space and did not get tempted by unnecessary ideas and alterations along the way. (Pers. Int.)
Despite a successful capital campaign for the building purchase in 1997, the Northern Clay Center decided on a restricted budget for interior furnishings. The results of a conservative interior design budget led to innovative and beautiful furniture elements throughout the building. A frugal studio manager and creative carpenter worked together to produce functional workspaces from the use of second-hand furniture and economic materials. These tasteful pieces are still used as their display and storage furniture today, many of them created from inexpensive perforated metal and veneer plywood.

The biggest costs in renovating the new building were the demolition and gutting of the building. The building was built in 1915 originally as Wendell’s Stamp Factory and had at least two additions built on to it, one in the 1950s, and the other in the 1970s. Each of these three spaces used different types of structural material, giving each addition its own unique industrial feel. However, over the years drop ceilings had been added and the floor covered in asbestos tile. These materials were removed in an expensive process in order to reveal and restore the original materials and detailing to recreate and update the warehouse character of the stamp factory. (Pers. Int.)

Costs
The costs of studios depend on the square feet with shared-space studio space at $114/month and private spaces from $173 to $367. Both include storage space and access to all the equipment. (Pers. Int.)

According to their annual report, their 2004 audited operating expenses totaled $1,264,946 a 13% increase from 2003. Their net income was $27,983 with total income at $1,292,928 a 12% increase from 2003: $749,081 came from earned income and $543,867 from funders and individual donors. (Fall 2004 NCC).

Events
NCC does not rent their space out to non-NCC events, but they host many events of their own. They have biennial exhibitions of the resident artists and teachers called the Artist of the Month program. They also have events for professional exhibition openings, and receptions for sales and featured artists. They consider their workshops, informal seminars and lectures as events and host these frequently and feature them in their newsletters.
Lessons

Financial. Emily Galusha warns against being too liberal with the budget, e.g. projecting high profit margins based solely on optimism and the desire to build and redesign. She and the board had many close calls at the former space and now regularly practice financial conservatism: assume the worst case scenario and add 50%. It is also important to test the operating costs under the worst scenarios in order to make sure that the business is accurately representing income. (Pers. Int.)

Program. The NCC had a clear program when they went looking for property: this drove the selection and renovation of their new building. However, their decisions were too conservative in some areas: they underestimated the use of the kiln and will have to build out in the near future. Also, the shared space with the Seward Neighborhood Group didn’t work, again because of an underestimation of their space needs. (Pers. Int.)

The rental studios are a crucial aspect of the programming of the Northern Clay Center space. These studios are always occupied and while they are more costly to rent than the Stevens arrangement, NCC provides the kiln equipment, ample storage space for individuals and an opportunity to sell and exhibit their work. This arrangement provides a connection between the artists working in the non-public area of the building to the public front of the business. NCC has an established reputation of supporting and displaying notable national and international artists, but at the same time, these studios help to anchor its work to the Twin Cities ceramics community.

Space. Keeping the teaching and private spaces separate was a priority for NCC and they found it essential to a successful business. It kept the two different programs (education and private artists studios) separate, and gave participants of each program confidence in the organization and security. This situation is ideal but not feasible for every organization: NCC has a full, paid staff that undertook the extensive fundraising, and represents a large, national and international audience requiring more specialized spaces and elaborate display and work areas. They were able to be more economical in other areas, however, and these moves are successful in their space. Their use of materials is innovative and frugal: they use affordable, industrial materials that aren’t often associated with gallery design, but in this situation, plywood and perforated metal are attractive and will be long-lasting.

All of the rooms have high ceilings 10’-12’, and this adds to the positive interior experience. The first NNC building was large and a warehouse as well, but it did not offer smaller, intimate spaces to encourage human-scale activity. The current space does this very well.
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Case: CELLspace

2050 Bryant Street
San Francisco, CA

Established: 1996
Years in New Building: 10
Square Feet: 10,000

Spatial Elements: exhibition gallery, studios, workshops, kitchen, large flex space, mezzanine, and an office

1 Paid Staff

Gallery hours: 10am -10pm Daily

Non-Profit

CELL stands for Collectively Explorative Learning Labs. CELLspace is a collaborative non-profit art center that houses a gallery and education space with strong connections to the community. CELLspace builds connections with the community by enabling local artists to work and exhibit at an affordable and accessible space. (CELLspace website)

The organization is housed in a 10,000 square foot warehouse in the Mission District of San Francisco. The organization began in this space and has a long-term lease through 2015. The building consists of a gallery, a large flex space, a craft-art mezzanine, a kitchen, 13 private work studios, a woodshop, metal shop and an office. (CELLspace website)

CELLspace is collectively run and has been since its inception. It grassroots beginnings were driven by passionate artists with a core belief in community and providing an affordable and collaborative environment. This kernel of an idea blossomed into an infrastructure that supports the ongoing mission of creating:

a safe and supportive public environment for the exploration of art, education, performance and community building. Through cooperative relationships and multi-disciplinary programs, [they] encourage the celebration of intergenerational and cross-cultural collaborations.” -CELLspace website

For the first three years of its existence, CELLspace was driven, built and maintained by volunteers. Even now, people can work off unpaid parking tickets by volunteering at CELLspace. After three years of an exclusively volunteer-run business, CELLspace raised some money to pay for an office manager position in 1999 and since then has grown into a team of seven regular managers that officially help with all the administrative duties; however, there remains only one paid position. (North Gate News Online) CELL depends heavily on volunteer support to this day.
Access
CELLspace is easily accessible by transit as it is located on Bryant Ave, a route of one of the many MUNI bus lines in San Francisco. It is also in close proximity to the Bay Area Rapid Transit (BART) and Highway 101. (San Francisco Municipal Railway)

Community
The Mission District is San Francisco’s oldest neighborhood. In the early twentieth century, the area was home to a high concentration of movie theaters and an active commercial district along Mission Street, which earned the name the “Mission Miracle Mile.” When many residents moved out to the suburbs after WWII, the neighborhood became more affordable. This provided an opportunity for South and Central American immigrants to settle in the U.S. These settlers have given the Mission District its distinctive Latin character. (Mission Economic Development Association)

The Mission population. In 2000 the Mission neighborhood had a population of 4,676 (2000 census data) The racial distribution according to the census numbers was 53% Hispanic, 45% white, 8% Asian, 2% African American and 1% Native American (City of San Francisco Census 2000 Data). This is compared to the city of San Francisco that has a total population of 776,733 and a distribution of 49% White, 8% African American, .5% Native American, 30% Asian, 14% Hispanic and 11% Other. (San Francisco Census 2000 Data)

Median Income. The median income of the Mission is $61,391 according to the 2000 census. This is compared to $55,221 median income over the entire city. (SF 2000 Census data)

Housing. In 2000 the number of owner-occupied units and rental units in the Mission were 389 and 926, respectively.

Housing value. The house values in the neighborhood averaged $340,300 compared to the city of San Francisco that had a median house value of $396,400.

Program
CELLspace’s organizational structure correlates to it’s spatial configuration: it is organized into autonomous “clusters” that each focus on a different aspect of CELLspace, and many of these clusters rent a studio space or are housed permanently at one of the warehouse workshops. These clusters
meet regularly and each has a representative that is part of the managing body of CELL. (CELLspace website)

Its programs highlight San Francisco’s emerging arts community and contribute to the Mission District’s cultural life. In addition to hosting performances and organizing exhibitions, CELLspace is home to a variety of arts classes serving at-risk youth, sponsors artist residency projects in schools and in community settings, and undertakes projects with other Mission District non-profit arts organizations, social service agencies and community groups. (CELLspace website)

CELLspace provides a “safe and supportive public environment”: the mission of the Crucible Steel Gallery is to represent the emerging and diverse artistic community in San Francisco. It does not consider itself “high-art”, but has a juried process and a savvy operation that consistently brings in talent and hosts well attended shows. (San Francisco Arts online)

The events at CELLspace range from concerts showcasing local talent, craft shows, zine fests, and roller skating birthday parties. (San Francisco Zinefest 2004) In addition to offering space for events, exhibitions and meetings, CELLspace also provides hands-on arts education accessible to people of all ages and backgrounds. The education curriculum is decided by the Education and Outreach cluster and attempts to respond to the needs of the community and the available resources at the space. The classes range in intensity and cost from a B-girls/B-boys break dancing “skillshare” open practice for a $1 donation to a silkscreen poster making class for $80. (CELLspace website)

The building has evolved over the years to accommodate their programs and their programs have become imbedded in the space. However, the long-term goals of CELLspace include renovating the building they currently lease, and to provide a permanent location for affordable workspace, rehearsal space, and performance space to emerging San Francisco artists. (CELLspace website)

Space

Gallery. Crucible Steel Gallery is the site of monthly exhibitions that provide emerging visual artists the opportunity to present their work to the public. In the first year, the Crucible Steel Gallery was managed and curated by an illustrator who also operated a blossoming business out of the Studios.
In the summer of 1997, the gallery became collectively run, in line with the mission of CELLspace. The office of CELLspace was moved, expanding the gallery. It is now located in the front of the space. (CELLspace website)

Main performance/flex area. This is a large area that takes up the majority of the first floor. Many programs happen in this space, from dance classes to art workshops and it is also available for event rental. This space is 2 steps lower than the entrance and gallery, and is accessible through the back of the Crucible Steel gallery. (CELLspace website)

Kitchen. The kitchen hosts a variety of events from CELLspace events to the greater Mission community. They also hope to utilize it in an educational capacity through a non-profit adult education program, educating developmental adults on nutrition and food preparation. (CELLspace website)

The capacity of the kitchen is small, which is limiting to large classes but it is right in between the main space and the office, a very convenient location for events.

Studios. The studios provide thirty percent of CELLspace rent and are leased at below market rates to working artists. These spaces are both private and collective; managed by the Studio Arts Cluster there are thirteen studios in total, eight of which are currently rented to individual artists, and the remaining five to groups like the Sound Lab, the Puppet Cluster, the DV Studio, the YEA Cluster, and the Events Cluster. They are sandwiched between the wood and metal shops at the rear of the building and the large, flex space in the main part of the building. They are on two floors, 6 on the first and seven on the second. (CELLspace website)

Workshops. The Metal shop is the oldest existing cluster at CELLspace: it works to advance the status of the metal artist. They coordinate exhibits and offer classes in the Metal Arts, they also of-
fer their shop to the public. The shop is a large space at the back of the building with tall ceilings equal to two stories. (CELLspace website)

The wood shop is next to the metal shop at the back of the building and similarly airy with tall ceilings. It is capable of handling any sized project, from giant puppets and floats to beautiful musical instruments. Square feet. (CELLspace website)

Office. The Administrative Cluster co-coordinates facilities scheduling with the specialized clusters, writes grants, manages the finances and bookkeeping, and acts as the central communication center for the decentralized clusters. It is housed in the office that is located right next to the gallery near the front of the building. (CELLspace website)

Mezzanine. The Craft Art Lab is located in the mezzanine of the second floor of the building. It is a well-organized workspace with donated supplies, tools, knowledge and assistance for the making in teaching of craft and art. (CELLspace website)

The Craft Art Lab’s main function is to support the events in the main space by building props and other sets for performances. Occasionally they receive donations from small businesses and individuals to facilitate their craft projects. (CELLspace website)

Design Experiences
The 10,000 square feet has been designed, built and maintained by the emerging artists that work and play there. In spite of rising rental costs in the Mission District, the long-term lease on the building guarantees a performance, exhibition and workspace until the year 2015. (CELLspace website)
Each of the spaces within CELLspace was uniquely designed over the years as artists inhabited the space. Most of the design and layout was done on a volunteer basis by the resident artists and through generous donations from friends of the space. The craft space in the mezzanine started as the puppet and prop workshop, and as more people utilized CELLspace, the use of the space was expanded and organized and built out. It evolved into a large workshop for all kinds of crafts and eventually included a reference library. (CELLspace website)

The kitchen started out as purely functional and now has a beautiful mosaic countertop created by a local artist and supplies food for many of the CELLspace events as well as for the community in general. (CELLspace website)

In July of 2005, the infamous, money-making events at CELLspace ceased when the San Francisco Police informed them that they needed a Place of Entertainment (POE) permit to continue to host events at CELLspace. This shut down their main source of income and stunted one of their most successful community initiatives.

As a result of their efforts to work in a cooperative manner with the police officers of the Mission Station, they were granted a conditional POE and can host certain types of smaller events in contrast to
their larger, crowded live music nights and hip hop events. They have launched a number of fundraisers in order to renovate the space up to code in order to obtain a permanent POE permit. (CELLspace website)

Costs
Emerging arts groups and individual artists heavily utilize CELLspace for performances, workshops and meetings because rental fees are very low. The rental fees collected from artists and arts organizations using the space as an arts-making facility have sustained the venue’s operation. 50% of the CELLspace revenue is generated by events and 30% from studio rental. (CELLspace website)

A donated fee is required for the use of the craft art space, but people have the option to pay through a monthly fee.

The costs involved in their mandatory upgrades for the POE permit are large. CELLspace has an annual operating budget of $280,000, and as spent about $150,000 on construction upgrades including building firewalls, getting the building permit extended, paying an architect, buying materials and fireproofing the facility. This number is only part of the upgrades and since their fundraising efforts are on a moderate level, they do not know if they will reach their goal in the renovation efforts and ultimately are concerned about the financial stability of their organization. (CELLspace website)

Events
CELLspace has had over 500 art, performance, community and educational events. While the events are known to be lively and true to their mission of supporting local artists, many have commented that the venue is too small for some of the louder music events and there aren’t enough bathroom facilities. These comments were documented in the months leading up to the trouble with the POE permits and are most likely issues that will be addressed in the renovations. One participant had this to say about their experience at CELLspace:

“A facade of murals hides an interior of more than 10,000 square feet, a mixed-use space that is home to a variety of classes in media arts, arts and crafts, metalwork, cinema, healthy cooking, dance, music, theater, creative writing, cultural studies, and more. The Crucible Steel Gallery allows emerging Bay Area artists to exhibit their work, and frequently there are new plays and overly loud concerts showcasing local talent. An Amazonian atmosphere makes things just uncomfortable enough to lose it a star.” -San Francisco Yelp Online

They typically book events that give back to the community and they welcome “cultural and community events that you cannot find in a bar”. They invite events that encourage a diversity of ages, cultures and have an artistic purpose. The maximum capacity is 299 and they don’t offer alcohol but the rates are affordable. (CELLspace website)
Lessons

The studios artists and groups that rent space from CELLspace have created and maintained the energy and space. Many of the artists who have used CELLspace studios have contributed time, inspiration and skill to development of the CELLspace space. “The presence of the Studios has helped CELLspace keep its vision as an art space.” (CELLspace website) The clusters have a unique niche in the organization: the representative from each cluster advocates for their particular art interest in the organization and the community. In many cases, these clusters have permanent space in the building and in this way create a sense of home for local artists: they always have a place to go to or a person to get in touch with if they have questions.

The events component of CELLspace is the most crucial factor in their success. It provides a gathering space for a creative community and has the ability to reach a representative cross-section of the neighborhood. They have a large, interesting room that is separate from the gallery but in order to access the gathering space one must walk through the gallery, tying the event to the core of their mission: accessible arts. And it appears as if the public has access to the gallery during events held in the main flex space. However, a pitfall of their vibrant grassroots culture is the oversight of the permitting process, and now they are now financially struggling to survive. During this period they have had to learn how to work with the police while working to keep the community interest in their programs intact.
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The Midway Studios complex houses artists-friendly commercial space and 89 artist live/work units. It comprises approximately 200,000 square feet in three contiguous warehouse buildings located at 15 Channel Center Street in the Fort Point neighborhood of South Boston. (Fort Point Development Collaborative website).

The 89 live/work studios are located on floors two through six of the buildings. Of the 89 studios, 36 are income-restricted by the Boston Redevelopment Authority: a description of the BRA guidelines is found in the appendices (FPDC website). The live/work studios range in size from 914 square feet to 2,325 square feet, with an average size of 1,350 square feet (Keen Development website). The first floor houses future spaces for a two story theater, a café and office/retail spaces for cultural organizations and arts-related businesses.

The Midway Studios are a result of a collaboration between the artists and non-profit businesses of the neighborhood and a for-profit Boston developer. In 1999 the Fort Point artists and non-profit organizations realized the economic threat to their affordable, creative district and formed the Fort Point Cultural Coalition (FPCC). The mission of FPCC was to maintain the neighborhood as a viable artists community. They worked with Keen Development Corporation to form the Fort Point Development Collaborative (FPDC) to ultimately create permanent, affordable artist live/work space and cultural facilities in Fort Point at Midway Studios.
Access

The Midway Studios are in South Boston, an area with many amenities including access to the Fort Point Channel and harbor walks, many transit options and downtown Boston. The lofts are a 15 minute walk from major public transit stops and accessible by car. The area will inevitably become a major mixed-use hub already home to the new convention center, design offices and the Institute of Contemporary Art. (Pers. Int.)

Community

The Fort Point Neighborhood is part of the South Boston census district. South Boston is a peninsula jutting into the Boston Harbor and was the home to heavy industry leading up to the Civil War: iron foundries, shipyards, machine shops and refineries. After the mid-1800s the waterfront grew up with a number of commercial piers and an army base. Today the entire area is being redeveloped into a combined residential-commercial-industrial-visitor area with Fort Point Neighborhood leading the way. 30 years ago, artists had begun to set up studios in Fort Point’s underutilized warehouses, eventually leading to an arts district-- a neighborhood of more than 500 visual artists, arts organizations and arts-related businesses. (Fort Point Development Collaborative website and Pers. Int.)

The South Boston population. According to the 2000 Census the Fort Point neighborhood belongs to a larger area called South Boston. These were the only Census numbers available for comparison and while they are not comparable sample areas it will help to draw a picture of the Midway Studios context. In 2000, South Boston had a population of 29,938 compared to City of Boston at 589,141. (City of Boston Census, 2000) This area in Boston is largely made of white residents (85%), with 8% of the population of Hispanic decent, 4% Asian and 3% African American. The city has a distribution 49% White, 24% African American, 0% Native American, 8% Asian and 14% Hispanic.

Median Income. The median income of South Boston is $40,311 compared to $39, 62 in the City of Boston. (Boston 2000 Census data)

Housing. Both the number of owner-occupied units and rental units increased in South Boston from
1990 to 2000, from 3,958 to 4,743 and 9,123 and 9,287 respectively. The increase in both categories can most likely be explained by the recent increase in development in the Fort Point and larger South Boston area.

**Housing value.** Median house values of South Boston are $206,433 and median rent is $668 compared to Boston’s median cost of $224,000 for housing and $802 for rent. (Boston 2000 Census Data)

**Development History**

Artists were living in this neighborhood quasi-legally, and with a new convention center and other waterfront plans, development threatened to displace the arts community. (Boston 2000 Census Data).

The FPCC saw an opportunity and need to offer permanent housing to artists in order to maintain the creative community at Fort Point. In 1999 the FPCC launched a campaign increase the visibility of the Fort Point community and over three years successfully generated political and economic interests in their venture. (Pers. Int.)

The Midway Studios building is part of a larger development in Fort Point called Channel Center, a four-block mixed-use complex that is being developed in phases by Beacon Capital Partners. (Wilson Butler website)

**Program**

After a $23 million renovation the Midway Studios were ready for rental in April 2005. The whole campaign was very public and took three years of advocacy and marketing until groundbreaking. (Pers. Int.) The Fort Point Development Collaborative intends to transition the building to a limited equity cooperative after five years (Pers Int.). This would allow resident artists to have the opportunity to purchase their studios. (Boston Globe Online)

“We wanted to make it possible for working artists to continue to still live and work around here,” says Cheryl Forte, of the FPDC. However, she also acknowledges that development of large blocks of luxury housing and upscale office space in the nearby Channel Center have further changed the economics of the neighborhood and forced out many artists once drawn to the neighborhood by low
rents and large, open warehouse spaces.  (Boston Globe Online)

Space
The three warehouses of Midway Studios are part of the Fort Point Channel Historic District. These buildings were originally constructed between 1910 and 1914 by the Boston Wharf Company as warehouses for the wool, sugar and lumber industry. (Keen Development website)

1st floor. A flexible two story space intended to be a theater, 6500 square feet referred to as Studio A is located on the south west side of the complex. Currently, Studio A does not have a permanent lessee but can be rented out for special events. There are two office spaces, intended for art-friendly business, 6500 square feet all along the northeastern end of the building with a smaller space of 2000 square feet accessible from the southeast. There are plans for a café/urban market along the north west side of the building that is also 2000 square feet. Neither the office space nor the café had been rented out as of December 2005. Parking is available in the basement as well as nearby at other locations in the neighborhood. (FPDC website)

Both office spaces are open configurations apparently with the flexibility to install cubicles and/or partitions to accommodate any number of arts-related businesses.

2nd through 6th floors. The live/work rental studio spaces all have build out options to increase the versatility of each unit. They range in size from 940 to 1700 square feet and can accommodate a variety of work uses. Artists using the spaces range in skills from glass blowing, dance, to other visual arts. To accommodate large equipment all the studios have two large double doors and the building has two freight elevators.

Each studio has sandblasted plank-and-beam ceilings, polished concrete floors, and tall industrial windows. (Boston Globe On-
The walls are of thick material that provides quiet for the artists working at their home studios. (Boston Globe Online) Some duplexes are left as one open room, a blending of live and work, others get built-out and utilize walls to separate space into studio, workshop, and living rooms. There are a few studios that are two-floor duplexes suitable for two to three artists to share: each floor can be a separate medium or divided by living on one floor and working on another. All spaces have good light and have been designed by the architects to maintain the original industrial detail and character. (Boston Globe Online)

The live/work studios opened for rental in May of 2005 and as of December 2005, 80 out of 89 units were rented. (Pers. Int.)

Costs
Most tenants pay close-to-market rents for their live/work spaces, while some lower-income artists (selected by lottery) receive subsidies. (Boston Globe Online). A visual artist living in non-income-restricted 1000 square feet studio pays $1425/month. (Boston Globe Online) BRA Income-Restricted Studios range from 940 square feet to 1700 square feet and $765 to $2261 per month, respectively.

According to Wilson Butler Lodge, the project designers, the entire cost of the project was $23,000,000. (Wilson Butler Lodge website)

Lessons
The intention of the project was to serve the people in the neighborhood but it wasn’t written into restrictions of the building. Fewer people moved into the studios from the neighborhood than expected; approximately 15% of the residents of Midway came from the existing artists neighborhood. (Pers. Int.). Some neighbors feared that the Midway Studio project would drive up rental rates, but it is more likely that the Channel Center complex is affecting property values and not the studio project specifically. (Pers. Int.)

The Fort Point District is the target of developers with high-end real estate goals. This will increase
the challenge to FPCC whose mission is to provide permanent, affordable housing: with expensive property being developed nearby, the cost of living will inevitably increase for the Midway Studios residents. This confounding situation is common to live/work scenarios. Most developers will not take the risk of investing in an affordable live/work space if the building doesn’t have potential real estate value, and most working artists cannot afford to live in an area of high real estate value. (Art Space Interview)

It is crucial to rent the first floor commercial spaces to guarantee financial stability for the FPDC venture. These are large, visible spaces intended for arts businesses and if this key element is not fulfilled it is not only a large loss financially but symbolically as well. Currently there is no venue for the resident artists to exhibit. There is the potential for a better connection to the community by providing this space: some of the commercial space or the public lobby in the building could be dedicated to this function.
REFERENCES


Boston Indicators Project Online: http://www.tbf.org/indicators2004/Geography/geography.asp?id=2839


Fort Point Development Collaborative Website: http://www.fortpointdc.com

Keen Development Corporation Website: http://www.keencorp.com/Midway.htm


Juxtaposition Arts Website: www.juxtaposition.org


Wilson Butler Lodge Website: http://www.wilsonbutlerlodge.com/sect1/Midway/
Conclusion

All of the organizations featured in these cases made sacrifices to bring their designs to fruition. The most successful instances started with large, ambitious ideas that helped them through the inevitable phases of scaling back and pragmatic decision making. By keeping the grand vision central in their decision making process, they were in a good position to get their main needs met despite budget restrictions and logistical cross-roads. This planning element should be assimilated into any process undertaken by Stevens Square and will provide a good framework for making design decisions regarding their space in the future. The following are specific lessons from the case studies that could be particularly beneficial to SSCA in the case that their landlord decides to redesign their building as part of a new development on the same site.

Elements

Flex Space. Managing flexible space takes more organizational time and commitment compared to a space with specialized rooms and areas. Volunteers or staff are required to anticipate upcoming events and classes in order to set up, tear down, rearrange and store furniture, equipment, lighting, etc. often several times in one week. Despite the work load, however, flex space has many benefits and seems particularly suited to SSCA.

In the case of Juxtaposition Arts, the entire space is flex space and by allowing their three floors to be accessible to the public and students during events and classes, the designed transparency of the operation builds credibility with the community. They conduct classes and workshops right in their small gallery, which allows kids to be immersed in aerosol art, hip-hop and sculpture while learning about it.

Flex space is also appropriate for a limited budget, and allows funds to be directed to the quality of the education and other programming rather than the maintenance of many rooms and utilities. Juxtaposition Arts has developed a reputation for teaching and exhibiting quality arts because they keep their class sizes small and have a small group of dedicated, professionally trained faculty. They can focus on their programs and events and accept the occasional nuisance of the after-hours preparation for an upcoming event.

The flex space at SSCA is successful but its size is a limiting factor. In the case of CELLSpace, their flexible space allows for a variety of activities, from dance classes to poetry readings, roller-skating to music shows. It has been a place for a multigenerational community to congregate at all times of the day and up until a few years ago was volunteer run. SSCA has the opportunity to be the cultural hub of the Stevens neighborhood, but right now it is not in a position to host such open hours nor the kind
of events that would draw in the cross-section of Stevens. Ideally SSCA would be home to a large, multi-use space that could be turned into several smaller spaces through movable furniture, lighting or color. This flex space could host public events, classes and continue to feature the main gallery space. These gestures are used successfully by the Northern Clay Center: both of their galleries feature movable walls that are rearranged and painted for each new exhibit and seasonal functions.

Gallery. The gallery is a necessary component in each of the cases, with the exception of the live-work scenario in Boston. All of the other cases exhibit community work in their galleries, and while there are varying levels of community involvement, they have well-established reputations within their communities. The gallery functions to draw an audience from outside of the immediate neighborhood--art enthusiasts visit different neighborhoods from their own, and are enticed to return. By providing a space for art to be viewed in addition to art work space, SSCA appeals to the public en masse, and generates word of mouth interest within the art community and the larger, arts friendly Metropolitan area. Word of mouth marketing is Juxta’s main mode of community outreach and has served them well. They are known as a legitimate resource in their neighborhood and the youth arts community.

The function of the gallery can compliment community service efforts, and in the case of SSCA, the gallery and the community inform one another. SSCA and CELLspace have similar layouts: the gallery is at the entrance of the center and is the most public interior space. It can be a strong pull for a broad audience and provides a public gathering space. As people move through the space, they realize there are other amenities: a hallway with more work, a zine library, a large open space with computers, an available studio space, or a dance class in session. This second journey becomes allegorical to how people from outside the community get introduced and ultimately involved with SSCA: they enjoy the gallery and then move beyond into the other facets of the operation.
Public versus Private. While flexible space is a good solution for a grass-roots art center, it is still important to separate the private studios from the area open to the public. This is already accomplished at SSCA, but this separation could be applied within the flexible space so that members who aren’t involved with an event, workshop or class can enjoy their private work space. This model is applied at the Buffalo Arts Studio (BAS), an art center that has a lot of flexible space, all of which is hierarchically ordered. All of the public events and classes are held in a few rooms: the events room, ceramics room, printmaking room and painting room. Member artists can use these same rooms and their respective equipment, but they also have their own studios and can avoid those public rooms when classes are using them. However, all of these rooms are separate from the gallery, which is the most public of the BAS spaces. (This case study will be added to this report at a later date)

Equipment rooms. These are present at all the large warehouse art centers: CELLspace, Northern Clay Center and Buffalo Arts Studio. These operations serve a range of artists and attract members by providing access to non-household, commercial equipment like kilns, welding equipment, power tools and printing materials and equipment. Providing these amenities to artists brings on legal, logistical, and financial issues. Conversely, it can also provide an incredible service to the community and help SSCA continue to develop their niche. An organization providing this type of facility would have to provide training and require release forms from their members, and would need to hire legal counsel to author the appropriate organizational policies and documentation.

All of these tools and equipment require unique utilities and large amounts of space. It would be to acquire the appropriate permits for zoning and it would entail a additional funds and most likely a committed fundraising campaign to purchase and maintain the facilities.

Logistically, this is a complicated and the most time-consuming endeavor of all the elements proposed in the analysis. However, this ambitious element would make an appropriate goal in a later stage of a long-term, multi-phase plan for redesign and development. The welding and woodworking facilities have worked well for CELLspace because of their size and space, the dedication of their volunteers, and the demand in the neighborhood for their amenities. These services could be offered to interested students, which could increase participation and interest from a larger audience. If it is a long-term goal is to draw a larger audience and further define SSCA’s niche, the large-equipment facilities would be an exciting addition to the art center down the road.
<table>
<thead>
<tr>
<th>Page</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>50</td>
<td>Boston Redevelopment Authority Artist Certification Guidelines</td>
</tr>
<tr>
<td>51</td>
<td>CELLspace Event Application</td>
</tr>
<tr>
<td>52</td>
<td>CELLspace Space Rental Application</td>
</tr>
<tr>
<td>53</td>
<td>CELLspace Gallery Exhibition Application</td>
</tr>
<tr>
<td>54</td>
<td>Census Numbers Worksheet</td>
</tr>
</tbody>
</table>
WHAT IS AN ARTIST CERTIFICATE?
An Artist Certificate is a letter from the BRA to an artist that confirms that the artist has been reviewed by a committee of peers and is “certified” as a working artist. An Artist Certificate qualifies an artist for a period of five years as eligible for artist spaces. Upon expiration, an artist will need to seek new certification.

WHO IS ELIGIBLE FOR AN ARTIST CERTIFICATE?
Any artist who can demonstrate to a committee of peers that they have a recent body of work as an artist, and who requires loft-style space to support that work, is eligible.

WHY DO I NEED AN ARTIST CERTIFICATE?
The BRA has launched a special initiative designed to retain and expand space for artists in Boston. A central element in this new initiative is the creation of new space permanently dedicated to artists through deed restrictions or other legally binding covenants. Space is designed to meet artists’ special needs (i.e. special ventilation or soundproofing). An individual who seeks to rent or purchase one of these artist spaces will be required to submit a current Artist Certificate as proof of eligibility.

WHO REVIEWS THE APPLICATION AND MAKES DECISIONS REGARDING CERTIFICATION?
Each application and related attachments is presented to a peer review committee. The committee is comprised from a pool of Boston artists and arts professionals who have been nominated to serve in this capacity. To make a nomination contact Heidi Burbidge at (617) 918-4306. The peer review committee certifies whether each applicant is able to demonstrate that s/he is a working artist. The decision of the peer review committee will be final. If an applicant is not certified during this round, s/he can reapply in a future round with further evidence that the applicant is a serious, working artist. Please note: only submit letters of recommendation if you cannot present evidence of recent body of work, evidence of formal training and/or evidence that you have presented your work publicly.

HOW DO I GET AN ARTIST CERTIFICATE?
To obtain an Artist Certificate, an artist must submit a simple application form. Please see below for the guidelines and the attached application document.

APPLICATION REQUIREMENTS
Each application must consist of any combination of the following materials:

- Evidence of a recent body of work, created in the past 3 years, as documented in support materials such as slides, video, audiotapes and/or CDs; production photographs; scripts, works of fiction, non-fiction or poetry. Support materials need to be labeled (i.e. artist’s name, date of work)—do not submit original artwork;
- Evidence that the artist has formal training in the arts, as documented in a resume that summarizes that training;
- Evidence that the artist has presented his/her work in exhibition, performance, readings or comparable public programming, as documented in a resume, sample programs/invitations, catalogs, press clips, etc;
- Up to 3 letters of recommendation from artists and/or arts professionals (i.e., curators, producers, teachers, etc.) who are recognized within the arts community and who will attest that the applicant is a serious, working artist. Please note: only submit letters of recommendation if you cannot present evidence of recent body of work, evidence of formal training and/or evidence that you have presented your work publicly.

Application and supporting materials must be delivered to Artist Certification, New Atlantic Development, 59 Temple Place, Suite 1000, Boston, MA 02111 by 5 PM on June 1, 2005. If you enclose a self-addressed stamped envelope, your materials will be returned to you by the end of July 2005.

The decision of the Peer Review Panel will be final. Please be sure to submit a complete application.

AUTOMATIC CERTIFICATION
Automatic certification is granted to artists who have received recent fellowships from the Mayor's Office of Culture Affairs or Massachusetts Cultural Council. Any artist who has received a fellowship from the Mayor's Office of Cultural Affairs for the City of Boston, or been named a fellow or finalist through the Artist Grant Program of the Massachusetts Cultural Council in the past three calendar years is automatically eligible to receive an Artist Certificate. We cannot automatically certify artists who have received grants from their local arts lottery and/or the MCC's Professional Development Grant Program, as they do not use a similar review process.

If you are such an artist, you must submit a basic application. If you do qualify under this guideline and want to obtain an Artist Certificate, please fill out the attached application form only (no attachments) and send the application along with a copy of your award letter from the Office of Cultural Affairs or the Massachusetts Cultural Council. Pending confirmation from the OCA or the MCC, your Artist Certificate will be issued.

*Please remember that filling out your personal information for the BRA’s artist database does not certify you as an artist. You must complete the following application and be approved by the Peer Review Committee.
For meetings, rehearsals, photo shoots, art making, etc. (Sunday – Saturday Daytimes; Monday - Wednesday Evenings)

Today’s Date:  Group Name:
Contact Name:  Phone:  E-mail:
Address:

Briefly describe your group:

How will you be using the space?

<table>
<thead>
<tr>
<th>Area</th>
<th>Rate</th>
<th>Items available for use</th>
<th>Dimensions</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.  Connectivity (per Computer)</td>
<td>$5/day</td>
<td>Internet, Adobe PhotoShop, Quark… each computer is different.. ask..</td>
<td></td>
</tr>
<tr>
<td>2.  Green room</td>
<td>$10/hr</td>
<td>Somewhat private, carpet, chairs &amp; a blackboard</td>
<td>16’ X 18’</td>
</tr>
<tr>
<td>3.  Kitchen</td>
<td>$10/hr</td>
<td>Microwave, burners, large platters, coffee maker, center table + reg. kitchen stuff – ask ..</td>
<td>14’ X 10’</td>
</tr>
<tr>
<td>4.  Parachute Loft</td>
<td>$10/hr</td>
<td>Chairs &amp; couches</td>
<td>40’ X 16’</td>
</tr>
<tr>
<td>5.  Main Space</td>
<td>$15/hr</td>
<td>Boombox, privacy curtains, couches, wall mirrors, dance floor</td>
<td>32’ X 52’</td>
</tr>
<tr>
<td>6.  Woodshop</td>
<td>$10/hr</td>
<td>Benches, open areas.. Equipment use must be cleared with Woodshop Cluster..</td>
<td>40’ X 20’</td>
</tr>
</tbody>
</table>

Info for you: Winter months are cold and summers are hot! Dress accordingly. You are responsible for clearing & arranging the space to meet your needs – DIY!

Dates and times you are interested in:

<table>
<thead>
<tr>
<th>Date</th>
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<tbody>
<tr>
<td>1</td>
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<td>2</td>
<td></td>
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<tr>
<td>3</td>
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</tbody>
</table>

Use other side for additional days...

Please check with Office Coordinator for availability:

Is this ongoing?  If so, for how long?

Note: CELLspace is never completely silent! In fact, it can get pretty noisy at times. Please let us know if you need to make special arrangements for rare and unusual “Quiet Time”.

What are your noise requirements?  Will your sound levels affect others in the space? How?

Any additional info may be attached

Please return this form to the Office Coordinator

We look forward to working with you

<table>
<thead>
<tr>
<th>Contract</th>
</tr>
</thead>
<tbody>
<tr>
<td>OFFICE USE ONLY</td>
</tr>
<tr>
<td>VALID WITH OFFICE COORDINATORS SIGNATURE Only!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Space rented:</th>
<th># hours</th>
<th>$ Rate - hr</th>
<th>Member?</th>
<th>Technician Required:</th>
<th>Total fee (see invoice):</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deposit paid?</td>
<td>Yes No</td>
<td>Cash</td>
<td>Check</td>
<td>Balance Due:</td>
<td></td>
</tr>
<tr>
<td>#</td>
<td>$</td>
<td></td>
<td></td>
<td>Ongoing: (Postdated checks)</td>
<td></td>
</tr>
</tbody>
</table>

The renter is responsible for any broken or damaged items used during their space rental/rehearsal. The renter assumes all risks of injury to their person and/or property that may be sustained in CELLspace.

I have read the information provided and agree to this contract and all my needs are stated here

X  

CELLspace Representative  

Thank you!
EVENT PROPOSAL FORM (For Events Thurs-Sun)

PLEASE FAX OR RETURN THIS FORM TO THE CELL EVENTS DROP BOX

This is a: ____________________________

Today’s Date: ______________ Event

Title: ____________________________________________________________________________

Group: ___________________________________________________________________________

Non-Profit?  □  □

# ___________________

Address: ___________________________________________________________________________

Website: ___________________________________________________________________________

Contact Name: _____________________________________________________________________

Phone #: Day (  ) ____________________ Evening (  ) __________________________  E-mail __________________________

DESCRIPTION OF THE EVENT

(please attach additional info for CELLspace promotional use)

Number of people expected __________ (299 MAX)  Admission Price $ __________

CHOICE # 1) ____________ 2) ____________ 3) ____________ 4) ____________

Total Hours of space rental __________

When does your event start __________ and end __________

* Please Refer to the rental info sheet for CELLspace hourly space rentals

Main Space      Loft      Gallery*      Kitchen      Smoking Room

* Gallery is available only if approved by the Gallery Custer

Do you need: STAGE (12’ by 16’ ) CHAIRS (100) #_____ COUCHES (6) #_____ TABLES (5) #___

* If yes, Please fill out the enclosed event tech rider (2 pages).
Crucible Steel Gallery (at Cellspace)
2050 Bryant St.
San Francisco, CA  94110
www.cellspace.org,  gallery@cellspace.org

Crucible Steel Gallery Contract and Waiver

Crucible Steel Gallery is a unique art gallery housed within a 10,000 square foot collective art space known as CELL. Because we are 100% volunteer run, we have specific criteria to which all artists exhibiting within the gallery space must adhere. They are as follows:

1. Crucible Steel Gallery and CELL are not responsible for any loss or damage of artwork while in the gallery or anywhere on the premises of the CELL collective. The gallery highly respects the value of the artist's work and every effort is made to insure its safety.

2. An exhibit is viewed as an installation, therefore artwork should remain on display for the duration of the show. All artwork which is sold may be picked upon close of the show.

3. The artist is responsible for pricing and publicity for their show and their artwork. A price list should be clearly posted and all sales will go through the curator of Crucible Steel Gallery. Crucible Steel Gallery requests 30% of any sales made in the space during the run of a show.

4. The artist is responsible for the set-up and CLEAN-UP of the gallery on opening night of their show.

5. Crucible Steel Gallery requires $30.00 fee plus a $20.00 security deposit from all artists exhibiting in the space. This amount is paid upon signing this contract which then holds the artist's place in our calendar. The security deposit is returned after the strike of the show pending the restoration of the space. If the artist cancels two months prior to their show, the $20.00 deposit will be kept. Crucible Steel Gallery recognizes financial hardships of many artists therefore work/trade proposals to reduce the fee may be considered.

6. The artist is responsible for hanging and exhibiting their own work safely and out of the pathways of traffic. The artist is also responsible for the strike of their artwork and for restoring the space to its original form within two days of striking the show. Paint and spackle will be provided for small jobs but not for large scale restoration projects. If the space is not returned to its original condition the $20.00 deposit will be kept.

7. In keeping with our mission statement, artists exhibiting in the gallery are required to do one of the following:
   a. Lead a scheduled discussion about their work.
   b. Give a workshop.
   c. Volunteer to work for 5 hours at CELLspace, (this could include gallery sitting during large events).

8. On rare and unusual circumstances, Crucible Steel Gallery reserves the right to reschedule an exhibit, giving the artists at least three months notice.

Artists Signature/Date:______________________ Social Security #:_______________________________

Printed Name/Phone:______________________________________________ _______________________

Curator Signature/Date:______________________  Printed Name/Phone:___________________________

Deposit Received: $__________________________________
## Census Comparison

All of this data is from the U.S. Census Bureau, acquired on City websites unless otherwise noted.

<table>
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</tr>
</thead>
<tbody>
<tr>
<td>White</td>
<td>249,186</td>
<td>65%</td>
<td>3,269</td>
<td>2,000</td>
<td>35%</td>
<td>25,397</td>
<td>35%</td>
<td>5,000</td>
<td>2,152</td>
<td>24%</td>
<td>385,728</td>
<td>49.66%</td>
<td>2125</td>
</tr>
<tr>
<td>Black</td>
<td>68,818</td>
<td>18%</td>
<td>739</td>
<td>2,425</td>
<td>42%</td>
<td>622</td>
<td>3%</td>
<td>462</td>
<td>1,430</td>
<td>20%</td>
<td>2,017</td>
<td>4,526</td>
<td>49%</td>
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<tr>
<td>Native American</td>
<td>8,378</td>
<td>2%</td>
<td>175</td>
<td>673</td>
<td>12%</td>
<td>91</td>
<td>0%</td>
<td>140</td>
<td>149</td>
<td>2%</td>
<td>414</td>
<td>167</td>
<td>2%</td>
</tr>
<tr>
<td>Asian</td>
<td>23,744</td>
<td>6%</td>
<td>124</td>
<td>72</td>
<td>1%</td>
<td>1,192</td>
<td>4%</td>
<td>193</td>
<td>305</td>
<td>4%</td>
<td>208</td>
<td>1,585</td>
<td>17%</td>
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<tr>
<td>Hispanic</td>
<td>9,175</td>
<td>8%</td>
<td>126</td>
<td>115</td>
<td>2%</td>
<td>2,262</td>
<td>8%</td>
<td>185</td>
<td>213</td>
<td>3%</td>
<td>226</td>
<td>366</td>
<td>4%</td>
</tr>
<tr>
<td>Other</td>
<td>15,798</td>
<td>4%</td>
<td>117</td>
<td>115</td>
<td>2%</td>
<td>1,291</td>
<td>4%</td>
<td>12</td>
<td>490</td>
<td>7%</td>
<td>98</td>
<td>720</td>
<td>8%</td>
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<tr>
<td>Median Income:</td>
<td>$33,097</td>
<td>$31,315</td>
<td>$19,298</td>
<td>$24,060</td>
<td>$40,311</td>
<td>$23,887</td>
<td>$30,209</td>
<td>$29,346</td>
<td>$31,318</td>
<td>$55,221</td>
<td>$61,391</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rental v. Owned</td>
<td>2,743</td>
<td>2,623</td>
<td>13,080</td>
<td>15,022</td>
<td>3,605</td>
<td>3,805</td>
<td>2,681</td>
<td>2,449</td>
<td>346,527</td>
<td>1,315</td>
<td></td>
<td></td>
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<tr>
<td>Owned</td>
<td>2,572</td>
<td>2,433</td>
<td>3,958</td>
<td>4,743</td>
<td>32%</td>
<td>2,470</td>
<td>2,431</td>
<td>1,561</td>
<td>1,481</td>
<td>60%</td>
<td>115,391</td>
<td>389</td>
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<tr>
<td>Rental</td>
<td>171</td>
<td>190</td>
<td>7%</td>
<td>9,123</td>
<td>9,287</td>
<td>62%</td>
<td>1,194</td>
<td>1,290</td>
<td>1,120</td>
<td>968</td>
<td>40%</td>
<td>214,309</td>
<td>926</td>
</tr>
<tr>
<td>Vacancy Rate</td>
<td>11.5%</td>
<td>6.60%</td>
<td>5.5%</td>
<td>1.6%</td>
<td>0.30%</td>
<td>0.50%</td>
<td>4.40%</td>
<td>2.00%</td>
<td></td>
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</tr>
<tr>
<td>Owned</td>
<td>1.90%</td>
<td>0.70%</td>
<td>5.5%</td>
<td>1.6%</td>
<td>0.30%</td>
<td>0.50%</td>
<td>4.40%</td>
<td>2.00%</td>
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</tr>
<tr>
<td>Rental</td>
<td>8.10%</td>
<td>2.80%</td>
<td>8.4%</td>
<td>2.7%</td>
<td>4.80%</td>
<td>1.30%</td>
<td>10.90%</td>
<td>6.50%</td>
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</tr>
<tr>
<td>Median House Values</td>
<td>$93,852</td>
<td>$221,672</td>
<td>$179,500</td>
<td>$267,900</td>
<td>$206,433</td>
<td>$92,665</td>
<td>$112,000</td>
<td>$67,621</td>
<td>$72,500</td>
<td>$396,400</td>
<td>$340,300</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Median Rent</td>
<td>$559</td>
<td>$575</td>
<td>$668</td>
<td>$531</td>
<td>$508</td>
<td>$634</td>
<td>$649</td>
<td>$928</td>
<td>$859</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>% Rent of Median Income</td>
<td>22.0%</td>
<td>25.0%</td>
<td>less than 20%</td>
<td>26%</td>
<td>25%</td>
<td></td>
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</tbody>
</table>