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Trinity Restoration Inc.: Southside Cultural Center Economic Impact Study

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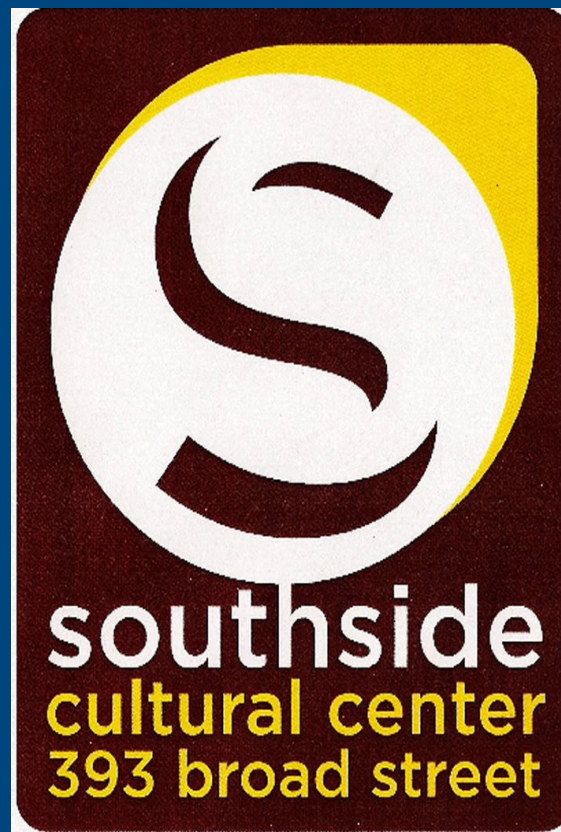
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Economic Impact Study and Business Plan



Community Partner: *Southside Cultural Center - Providence, RI*

Academic Partner: *Mario J. Gabelli School of Business and the Small Business Institute*

Fall 2013 & Spring 2014



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The Roger Williams University (RWU) Community Partnerships Center (CPC) provides project based assistance to non-profit organizations, government agencies and low- and moderate-income communities in Rhode Island and Southeastern Massachusetts. Our mission is to undertake and complete projects that will benefit the local community while providing RWU students with experience in real-world projects that deepen their academic experiences.

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- Environmental Science and Sustainability
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SOUTHSIDE CULTURAL CENTER ECONOMIC IMPACT STUDY

TRINITY RESTORATION INCORPORATED

RWU Small Business Institute 2013

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Economic Impact Study

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I Executive Summary

Based on a number of documents by various notable associations, we find that there is an abundance of evidence indicating the arts impact in generating cultural benefits for a community. With acknowledgment to the emerging trend of recognizing the art and culture industry as a major driver of local and statewide economies it is important to realize the sustainability that can be produced by a community center and theater.

This Economic Impact Analysis sets out to prove that the art and cultural industry serves as an economic driver in developing a community. We have compiled literature from various notable associations, which indicate the reality of the arts industry propelling economic growth. The newly studied trend of recognizing the art and culture industries as a major driver of local and statewide economies indicates the sustainability that can be produced by growth of non-profit art and culture centers.

Creative businesses add to the livability of an area. Creative place making is the idea of developing areas where people already live through integration of art programs and community projects. The arts significantly affect growth in many other industries such as transportation and hospitality.

As national data cannot accurately capture specific local conditions, our study begins broadly on the context of the national level, becoming increasingly more specific. We indicate the statewide economy's health and then more specifically the economy of the Greater South Providence community. Our team has set out to demonstrate how the Southside Cultural Center will serve as a catalyst to propel economic and cultural growth in the Greater South Providence area by providing substantial examples of demographically similar areas growth over the past year due to the arts and cultural sector.

After noting the economic considerations, we delve more specifically into the creation and development of the Southside Cultural Center through the process of benchmarking. This study serves to prove the Southside Cultural Center's significance in the development of the Greater South Providence Area.

II. The Arts as an Economic Engine

“Art has the power to bring people together, art has the power to change perceptions.”

Creative place making is the stimulation of community development by establishment of art and cultural facilities which results in an increase in civic engagement and economic growth. By working to involve the individual's in the community, the art industries create opportunities

for additional artistic development. Inspiring artists in the community will serve to generate a deeper meaning in social engagement activities resulting in engaging youth in entertainment and education.

In the recent years, propelled by the technological revolution, it is apparent that the American economy has moved from a goods-based economy towards a knowledge-based economy. There has been an increase in awareness of how arts and culture serve as an economic engine and the interrelationship of creative cultural outlets and the development of a community. The emergence of the “**creative class**” has brought to the forefront the significance of culture in the overall development of a community. The emergence of this new socio demographic category indicates the recent recognition of the significance of arts in propelling individual development. These individuals will in turn seek to positively affect their community which will cause an increase in entrepreneurial and community building activities.

The National Endowment of the Arts is currently generating a creative place making database that will be released in June 2014 called eStorybook.¹⁴ This database will include case studies and lessons learned in the art of creative place making in order to help strategically link communities. Measuring economic impact is only newly emerging in regards to economic strategy. Currently there is no standard way of measuring the impact, other than compiling and analyzing projects from a program-centric approach. This document that our team has generated includes existing literature indicating the national acknowledgment of economic revitalization of the economic engine that can be attributed to the arts and culture industry.

i. The National Art Index:

The National Art Index report, issued in 2010, recognizes the role of the arts in the development of a community from an economic standpoint. The study highlights how a healthy art industry is essential to the development of a healthy economic community. Creative industries are recession resilient. They provide outlets for intellectual growth and promote individuals to be creative and develop their environment. Art and Cultural activities brings people together providing social capital and further develops the community’s culture in itself. According to the research of 77 metropolitan areas that account for about 62% of the national population the audience base for the arts varies between 75 and 90 million. Specifically *non-profit theater attendance* has “**ranged from 30 million to 34 million**” since the initial issuing of this report.

The National Art Index offers insight into the numerically indicated value of creative outlets for students as it indicates that those *SAT test takers* who have experienced four or more years of music training have a test results boasting an increased margin of 9% in scores due to the influence of the arts. This serves as a statistical representative of the benefits of arts and culture in education.

ii. National Governors Association:

The National Governors Association center for Best Practices published the report named *Arts and the Economy: Using Arts to Stimulate State Economic Development*. This annual

report indicates how the arts impact society and individuals as well as the amount of funding and sources of funding for arts organizations. In this report factors are brought to the forefront that indicate the relationship between a community's economic health and competitiveness influenced by the creative industries. The creative industries are growing rapidly across the nation and are becoming increasingly prominent in regards to economic and social roles. Entrepreneurs and new businesses now recognize the profitability associated with employee well-being and prefer areas where their employees will be able to get from the community an enhanced quality of life. Arts and Culture increases the quality of life, thus sustaining an improved workforce in the community as well as a community that attracts young workers.

iii. The American Planning Association:

The American Planning Association is a professional organization representing the field of city and regional planning in the United States. The American Planning Association has integrated into its planning processes an acknowledgement of the arts and cultural foundation of flourishing towns and cities. The APA indicates that art, culture, and creativity functions to improve a community as a whole, by allowing it a more competitive edge, and the individuals of that community as it “**create(s) a foundation for defining a sense of place**”.¹⁵ The community will be more attractive for tourist activity and thus attracts new populations into the area, thus directly bringing money into the community. Arts and cultural centers directly influence individuals in the community to aspire to create in those areas, effectively ensuring continuity in the areas development.

According to APA's research of the arts and culture service a community's development in a number of ways: the following key points listed below is extracted from their article “How the Arts and Culture Sector Catalyzes Economic Vitality”¹⁵

- Economic development is enhanced by concentrating creativity through both physical density and human capital. By locating firms, artists, and cultural facilities together, a multiplier effect can result.
- The recognition of a community's arts and culture assets (and the marketing of them) is an important element of economic development. Creatively acknowledging and marketing community assets can attract a strong workforce and successful firms, as well as help sustain a positive quality of life.
- Arts and cultural activities can draw crowds from within and around the community. Increasing the number of visitors as well as enhancing resident participation helps build economic and social capital.
- Planners can make deliberate connections between the arts and culture sector and other sectors, such as tourism and manufacturing, to improve economic outcomes by capitalizing on local assets.

iv. Economic Benefits of Restoration:

In the study Economic Benefits of Restoration written by one of the most famous preservation planners Donovan Rypkema he notably observes that: “I do not know of a single sustained success story in downtown revitalization anywhere in the US where restoration (preservation) was not a key component of the effort. That doesn't mean it isn't theoretically

possible to have downtown revitalization but no restoration, but I don't know about it, I haven't read about it, I haven't seen it." Rypkema notes the role of continuous creation by renovation being a foundation for a community's development. He offers that the sustainability of an area demands the renovation of historical sites and the stimulation of creative resources.

*"To be economically sustainable it's necessary to be economically competitive. But to be competitive in a globalized world a community must position itself to compete not just with other cities in the region but with other cities on the planet. And a large measure of that competitiveness will be based on the quality of life the local community provides, and the built heritage is a major component of the quality of life equation. **This is a lesson that is being recognized worldwide**"*³

--Donovan Rypkema

Community Economic Development Through the Arts

Donovan Rypekna indicates in his article *The Economic Benefits of Preservation* the job creation of downtown revitalization projects. The Providence Southside area facilitates a vastly diverse population which offers resources of culture available to attract heritage tourism: "Wherever heritage tourism has been evaluated, a basic tendency is observed: heritage visitors stay longer, spend more per day and, therefore, have a significantly greater per trip economic impact."³ The Southside Cultural Center already attracts a variety of heritage groups who perform including:

There is an obvious intrinsic wealth of culture that can be showcased at the Southside Cultural Theater venue, with a multiplicity of rooms with potential ranging from dance classes to language lessons to music practice, infinite possibilities await to be capitalized on for the advancement of the cultural community. The beautiful theater itself is intimate and decadent offering an engaging experience for both artists and audience alike.

Although installment of economically stimulating businesses can cause gentrification, the Greater South Providence area fits Rypekna's description of historical districts ability to cater to a variety of diversity "racially, ethnically, educationally, economically...in historical districts...there are rich and poor, Asian and Hispanic, college educated and high school dropout, live in immediate proximity."³ Rypekna indicates that this diversity ensures an aspect of sustainability as well as economic integration. The development of the music school itself will create jobs for local artisans and teachers further sustaining the community from a social perspective.

The value of life increases with art, cultural and historical institutions such as community centers and theaters and in turn there is an increase on the neighborhoods property values. According to Rypekna, a compilation of many varying studies on the topic have all expressed one prevailing notion consistently "Far and away the most common result is that properties within local historic districts appreciate at rates greater than the local market overall and faster than similar non-designated neighborhoods. Recent analysis indicates that historic districts are also less vulnerable to the volatility that often affects real estate during interest rate fluctuations and economic downturns."³

The upper South Providence area historically was influenced by increased industrial behavior. When highways I-95 and I-195 were built it generated a barrier between the Downtown area of Providence, where today there is a lively arts and entertainment sector that marginalized the South Providence area physically and in turn psychologically by the disregard for the community by the general population of Providence.³

v. Renovation and Revitalization

Economic development has shifted from location-oriented business models towards a more all-encompassing model that recognizes the advancement of human capital or intellectual property as continuously increasing in value. This microcosmic characteristic of development extends to aid in the growth of society as a whole. The Arts and Culture attract a demographic of inspired and motivated people to the area. It results in the development of the society surrounding art venues. The general population will always seek out entertainment, by installing a venue of artistic expression in South Providence that will motivate the community and propel development. This phenomena has been proven, as denoted through the historical evaluation of artistic venues across America that have generated economic growth in their respective communities.

The APA study offers an example of urban revitalization due to arts and creativity, which serves as an example of the potential of utilizing the annex of the Trinity Church in Providence.¹⁵ In Tampa, Florida a designer from the community utilized the Greek revival church in downtown Tampa as the location for the domestic nonprofit business, Sanctuary Lofts Condominium Association Inc. In 2002 the church's rooms were employed to be apartments and creative studio rentals.⁴ It attracted myriads of artistically inclined individuals and served to facilitate communication between creative organizations and the public. The history of the building was essential for affecting its economic impact. At the latter half of the 1980's the neighborhood began declining until the restoration that resulted in the Sanctuary Lofts Corporation. The building is located beside the highway 275 which decreases the attractiveness of the area which probably played a role in the devaluation of the area.⁴

Another example in North Philadelphia is the Crane Building which was renovated for the purpose of providing a location for creativity to thrive. The building is over a century old and now is the home of Crane Arts which offers artist studios and suits as well as providing spaces for community cultural programs projects.²⁶ This business provides an artistic outlet that facilitated in the growth of the immediate community.

vi. Macro-Environment Analysis

The environment of the arts industry provides favorable variables that will prompt the development of the Southside Cultural Center. The National Art Index report, which annually gauges the health of art sectors, recognizes the significance of the art community within the national community. Art is fundamental to a healthy society as it effectively aids development within the individual to the national level. The art community flourishes even during difficult social and economic times.

Cultural Nonprofits establish themselves in marginalized communities for the economic advantages it lends, however, the artists and entrepreneurs involvement in the community catalyzes an innovation and transformation towards higher living standards.

Consumption of the arts does not decrease if the economy is doing poorly; instead it encourages more to partake in art and cultural activities. The non-profit industry has been increasing in establishments and revenue significantly since the establishment of the National Art Index report in 1998. There has been a lot of growth in the industry which means there is the opportunity to establish another art and cultural center but also indicates there is a lot of competition.

There has been a steady growth of independent artisans, between 2000 and 2009 which grew from 509,000 to 688,000 according to the National Art Index, 97% of these independent artists are sole-proprietors.²⁹ This is a positive indicator for the Trinity Southside Cultural Center as these independent artists can be employed as staff or performers for the theater. There is obviously not a lacking in entertainers and artistically inclined teachers. The arts have contributed to student's success; SAT results have demonstrated a 9% marginal difference favoring those students who have had the experience of practice for at least four years of art or music.²⁹ This demonstrates the obvious ability of the arts to improve the student's ability to learn, which will benefit the growth of the community surrounding Southside Cultural Center. It additionally explicates a value of involvement in arts and culture for current students in universities. There are eight colleges and universities that have campuses in the Providence/Warwick area that may lend volunteer staffing, performance troupes or even a need to rent space for university-based arts programs.

Technology today is rapidly improving, contributing conveniences to society as well as the arts. Primarily the need for heating and cooling systems must be installed in the Southside Cultural Center, which will be a continuous cost to account for. Technologies fast growth also has propelled schools to transition through technologies, this means older technology is cast-off, the Southside Cultural Center could seek out the older education technologies from near-by schools to furnish the Center with more advanced educational technologies. From the brand perspective, trademarks and logos must be established and patented by the government, and brand awareness must be obtained by utilization of social media forums. A Consumer Relationship Management system can be employed to catalogue all consumers, effectively gaining information of buying behaviors which will then allow further growth for the community center once better understanding of the consumers is attained.

III. Location

i. Rhode Island and the Arts

In the *Arts and the Economy* report published by National Governors Association Center for Best Practices the variable benefits of the creative industries are depicted. These include job creation, enticement of investors, increased tax revenue yield, and give the community a competitive distinction to which tourists will increase money circulation within the South

Providence area. The establishment of the Southside Cultural Center will allow the art-driven nonprofit to aid increased “Tourism (in the South Providence area) centered on arts and culture (in order to) contribute to state and local economic growth by providing a diversified and sustainable means for creating jobs and attracting revenue.”

A multistate initiative named the New England Foundation of the Arts (NEFA) including Rhode Island, Connecticut, Maine, Massachusetts, New Hampshire, and Vermont have co-aligned their efforts to record data of the cultural nonprofit industry NEFA aggregates the statistics in order to ensure production of policies that capitalize on the cultural resources of the region.

**Conference Data: Data Fest 2013 The Art of Placemaking:
Rhode Island State Council of the Arts**

RHODE ISLANDS RICH ART CULTURE

RI Art Participation Population Statistics:

- 2,397,259 Rhode Islanders attend free exhibits and performances
- 4,043,350 total attendances
- 1,645,894 paid for entertainment
- Population: 1,050,292

ART TOURIST ACTIVITY

<i>Tourist Activity</i>	<i>RI Avg.</i>	<i>National Avg.</i>
<i>Spend more on average</i>	<i>\$623</i>	<i>\$457</i>
<i>Use hotels, motels</i>	<i>62%</i>	<i>55%</i>
<i>Likely to spend >1,000</i>	<i>19%</i>	<i>12%</i>
<i>Travel longer</i>	<i>5.2 nights</i>	<i>3.4 nights</i>

Participation in Arts Education:

- 420,872 Children attend arts and cultural events
- About 120,000 participated in programs.

RI Nonprofit Sector:

- Creating jobs: >2,000 employed artists (in the past year)
- Creative industry report: RI >13,000 art-related jobs
- Music festivals: generate a lot of revenue
- Engage arts for economic development strategy
- Creative businesses help contribute to the state's economic success (tax and community revenue)
- Examples of service industries who will benefit from the Southside Cultural Center: Parking lots, Taxis, Transportation (bus), Hotels, Motels

ii. Favorable Location: Providence

An article from 2008 in Providence Business News named, *Tracking the arts' impact on the Region's Economy*, lends insight into the nonprofit art industry of Providence. The article indicates that there are 131 art-centered cultural nonprofit businesses and professionals who managed to ascertain \$154 million in revenue (2003), spending \$166 million, with \$444 million in assets.⁸

In Rhode Island there are about 1750 cultural nonprofits(2008) which pay out more than \$350 million annually to their employees.⁸ The nonprofit organizations role in contributing to not only the social wellbeing of a community but also contribute to the entire state's economic health: These cultural nonprofits contribute to the state's economy more than \$750 million annually.⁸ Further indicating the economic driving power of art nonprofits, \$809,564 was paid towards "professional fees and independent contractors."⁸

For instance, in Fall River in 2003, cultural organizations spent almost \$5 million, generating \$8.5 million in related spending, supporting more than 132 jobs and adding \$29,519 – 21.14 percent – to the average house value. In Bellingham, a suburban community located directly north of the Rhode Island border, cultural organizations in the same year spent \$610,460, generating \$1.12 million in related spending, supporting more than 18 jobs and adding \$12,810 – 6.12 percent – to the average house value.

iii. Greater South Providence Area (02907)

The census data indicates that the Greater Providence Area (postcode 02907) facilitates high residential turnover and the majority of housing is rented. This indicates the community's economy does not have a stable economy. Gentrification is a concern because the more successful the community center becomes, the more economic activity it will entice, and with increased living conditions, an increased rent will be established. The area facilitates a large population of children with 50% of household having children. This presents the necessity of increasing quality of education in alliance with the growth of arts and culture in the area. There are 539 establishments in the Greater Providence Area however it is severely lacking in the arts and entertainment facilities. With 27,582 citizens, 8,421 households and a median age of 27.68 a cultural center in this area would thrive.¹

In Rhode Island, 6.4 percent of those surveyed were considered to be living in deep poverty, meaning they reported household incomes less than half of the federal poverty level.¹ "Stagnant income and unchanged poverty rates underscore the need for Rhode Island to do more to improve the economic vitality of our state and its residents, especially our African-American

and Latino neighbors,” said Kate Brewster, executive director of the Economic Progress Institute, in a statement about the Census Bureau data. “Rhode Island should make educating its current and future workforce the cornerstone of its economic development strategy.”⁸

IV. Solution: Southside Cultural Center



History

The Trinity Theater and Southside Cultural Center is in downtown Providence located in the middle of the intersection of three neighborhoods at 393 Broad Street.¹³ Broad Street borders Upper South Providence, the West End as well as Elmwood. As the surrounding community has developed, the area now facilitates a uniquely diverse mix of immigrants originating from all ends of the world, this has thus brought many different cultural conventions and arts that are yearning to be showcased. The Southside Cultural Center is located in the annex building of the Trinity Church. The Southside Cultural Center is the cultural nonprofit organization that will allow the diverse population an outlet that facilitates to their respective artistic expressions.

The success of the Southside Cultural Center can be forecasted by examining the history of the previous inhabitants of the building. The Trinity Theater was first established in 1964 as the Trinity Square Playhouse, here the Trinity Repertory Company performed and produced contemporary and classic works. In 1973, after nine years, the Trinity Repertory Company outgrew the 200 seat historic theater and relocated to the historical Majestic Theater in downtown Providence.¹³ Since this time the building has not been fully renovated and obviously valuable space is not being capitalized on for the economic and artistic growth of the community. In 2007 Trinity Restoration Inc. began the project of renovating the Trinity Theater and the Southside Cultural Center.¹³

The Southside Cultural Center would give the Greater South Providence area the economic boost it so desperately needs. As our research indicates, there are plenty of areas of development that may be stimulated by the success of the Cultural Center. The current community is relatively unstable as noted by the poverty levels and rate of turnover. The area is run-down and needs the cultural center as a catalyst of increasing the amount of active

businesses and commercial activity to stabilize the economy of the community. Development of the Southside Cultural Center will entice artist's presence in the area which will, in turn, increase the citizenships connectivity to the community which leads to crime reduction, higher quality education with the integration of art, and an overall increase in civic engagement.

The development of the Southside Cultural Center aligns directly with state-wide initiatives to increase quality of life for its citizens. By providing an arts and cultural center, the Southside Cultural Center will boost tourist activity, keep community commerce in the area, and increase tax revenue. The Greater Providence area facilitated 42 accommodation and food establishments who will also increase their business. The area is severely lacking in its cultural industry with only 6 arts-related businesses, including 1 performing arts venue. As a Cultural Center the arts and cultural businesses provide a multiplicity of benefits: infusing other industries with creative insight, preparing workers to participate in contemporary workforce. In enriching the quality of life, it will enhance local amenities and attract young professionals to the area.

Advantages:

The Southside Cultural Theater will contribute to the other industries in the area by increasing overall perception of life and property value. The theater success will bring increasing community assets including circulation of money within the community. This circulation from an economic standpoint will be exponentially helpful for keeping the money to improve the competitive industries in the area. By bringing more people into the area brings more tourists that see the wonderful things, such as diversity and creativity that the area has to bring. This brings light to the small businesses and in turn brings business and competitive edge to the community. Along with the increasing tourism will be an increase in tax revenue.

The increase in revenue of associated and surrounding businesses will also be economically successful. The education offered by the Southside Cultural Center will include music school and partnering with local schools. This will not only make a community connection with the local community but also embrace and encourage education in the area. Other realms that will be benefited are accommodation and food establishments that will experience increased traffic flow and customer base. The real estate and renting will also increase due to the number of young artistic and creative minds that will be attracted to the area because of the theater. With more positive and community based individuals, more transportation will be used. This will result in cabs and taxis and most importantly public transportation. When public transportation is used the area directly benefits because there is more money being circulated on the state level. The process would in turn help the weak economic area by integrating visions of community and business leaders. These leaders would be categorized as the "Creative Class." This class would be attracted and recruited to the area, which would lead to a developing of a skilled and innovative workforce. Another advantage of an increasing amount of innovative people in the area is use of abandoned buildings. With more creative and artistic people in the community there will be more inspiration for changing south providence for the better. The Southside Cultural Center will overall benefit everyone's well-being in Providence.

V. Demographic Segmentation: PRIZM

What is PRIZM?

PRIZM is a segmentation method that defines every U.S. household in terms of 66 demographically and behaviorally distinct types, or "segments," to help marketers discern those consumers' likes, dislikes, lifestyles and purchase behaviors.²⁷

The largest PRIZM demographic category found in the Greater South Providence area (zip code 02907) is number 65 Big City Blues. This group is comprised of more than 45% Latino people, making it one of the highest concentrations of Hispanic-Americans in the nation. This segment also contains low income Asian and African American households occupying older inner city apartments.²⁷

Another area that facilitates a large population of 65 Big City Blues is the vibrant arts community of Essex County, NJ. Essex County is home to numerous theaters, music, dance, and arts education/presentation centers. In Essex they boast a \$235.4 million nonprofit arts and cultural industry.¹² This industry supports more than 6,200 full-time jobs and generates \$18.1 million in local and state government revenue.¹² According to data gathered by the *Essex County Arts & Culture Economic Impact Study*, investing in the arts industry not only supports jobs but also generates government revenue and is a cornerstone of tourism.¹² The results of the investment in the arts industry disproves the common misconception that communities support arts and culture at the expense of local economic development.

“Nonprofit arts and culture organizations, which spend \$99.5 million annually, leverage a remarkable \$135.9 million in additional spending by arts and culture audiences—spending that pumps vital revenue into local restaurants, hotels, retail stores, parking garages, and other businesses in Essex County.”¹²

PRIZM type 61 City Roots which is another segment commonly found in the zip code 02907. This segment contains downscale retirees living in older homes in urban neighborhoods. These people are usually African-American or Hispanic. This segment is also largely found in the arts-rich area of Philadelphia County, PA. In Philadelphia County, cultural organizations contribute \$1.4 billion in direct expenditures by staging performances, producing exhibits, hiring accountants, paying bills and salaries. Not only does the economy make money from the arts but the audiences spend an indirect \$1.9 billion and \$521 million from direct event-related expenditures.²⁷ Furthermore, the industry generates 44,000 full time jobs not only to artists, but related workers such as construction workers, contractors, chefs, bartenders and hotel managers. These jobs created by the arts bring \$1.04 billion back to the community in household income which will be spent in the community or even used to start a new business. This culture-fueled economic activity generates \$95 million in state taxes and \$74 million for local municipalities, which help pay for schools, public safety and health services.

The fact that the same segment of people found in these areas are also found in close proximity to Southside Cultural Center supports a forecast of success for the business. The relationship supports the idea that the arts and culture industry is indeed an economic driver and will have a positive impact on the South Providence area.

VI. Model for Southside Cultural Center Development

The Chicago School of Folk Music (www.oldtownschool.org/history)

History of Development

1957: The Old Town School of Folk Music opened in December at first home 333 North Avenue

- First five years there was a boom in folk music, enrollment grew and programs expanded
 - 150 students in guitar/banjo classes weekly.
 - Programming: folk dancing, family sing-alongs
 - Concerts by nationally renowned artists

1960's: School continued to grow due to the folk revival movement of the 1960s.

- Atmosphere of community helped launch some of best artists of music scene.

1968: School moved into 909 West Armitage Ave: 13,000 square foot building.

1970's: School introduced private instruction for different instruments also introducing more high profile concert schedules and the opening of satellite locations.

1975: Enrollment peaked with over 650 students attending classes each week.

1980: Decline in enrollment, concert attendance and a financial crisis that left the School almost bankrupt.

1982: Schools board began a series of institutional changes that increased management effectiveness, worked to fundraise, and expanded the scope of programming to include ethnic and traditional music from around the world.

1987: School was able to renovate the Armitage Avenue facility, which factored into the schools popularity (CSR). The School wins the Beatrice Foundation Award for Excellence.

1990's: \$10 Million capital campaign allowed School to expand program to Lincoln Avenue, one of Chicago's most culturally diverse neighborhoods, 43,000 square foot building.

The Chicago School of Music Today:

- Enrollment averages 6,600 students per week, 2,700 of them children.
- Early childhood and middle school music programs thrive
- Performances by internationally known touring artists
- Wednesday night free concerts through World Music Wednesdays program
 - 85,000 attend as well as the neighborhood Square Roots festival annually

“Through our 56-year history, what has set the Old Town School of Folk Music apart from other music teaching programs has been our philosophy that music is for everyone. The founders wanted the School to be a place where... ‘teacher and student would be partners in learning.’” –Founder Frank Hamilton

Benchmark Analysis:

The Old Town School of Folk Music was established at a time where folk music was highly popular, which allowed the music school to flourish rapidly. The immediate success catered to bringing in renowned musicians, which further elevated the image of the brand as a notable music school. Its community atmosphere helped propel artists to fame. As the School faced financial trouble at the end of the 1970’s it is notable to recognize their need to organize themselves more succinctly in accords to management. The Southside Cultural Center is establishing in a time where diversity and arts are recognized but not as passionately as one would hope, as we can note by Art and Culture month being sidelined by politics. The School effectively reestablished their brand by expanding their offerings to include ethnic and traditional music from around the world. The Southside Cultural Center can benchmark from this decision as it already is aiming towards producing a center of this kind. The School renovated the Armitage Avenue facility, which generated a surge in the brand popularity due to its altruism. The Southside Cultural Center should effectively utilize this social responsibility in order to gain widespread recognition from the community. An option would be to have a showcase of international music and culture, where proceeds go to students in the community or even abroad. This will allow recognition from the community as well as could lend to be recognized on a statewide or national level.

VII. Direct Competitors and Benchmarking

The Perishable Theatre Arts School

The Perishable Theatre Arts School was established in 1989 as a way to connect theatre and the community in the Providence area. Perishable was successful for many years until 2011 when they sold their space to the already existing AS220 in the face of economic realities and they reopened the following year as AS220 at 95 Empire.¹¹ Empire facilitates a variety of the arts providing a performance and learning venue catering to a variety of audiences.

“Empire is comprised of the Empire Black Box, Empire Dance Studio and Psychic Readings. It’s a performance space and a learning place. 95 Empire supports artists of all levels, providing a forum and home for work in theatre, dance, film, literary arts, sound-art and forms that stretch genre conventions. We are committed to creativity, accessibility and affordability in our art and educational offerings, while striving for incomparable experiences for our audiences.”¹¹

History:

The now very successful AS220 began in 1985 with a small budget of \$800 in an even smaller one-room space above the Providence Performing Arts Center (PPAC) on 220 Weybosset Street in downtown Providence, less than a mile away from Trinity’s location.¹¹

AS220 very quickly outgrew that space and rented a space nearby on Richmond Street and began to organize some of the services that they still offer today. In 1992 AS220 began to look for a home of their own to house all of their services. They acquired a 21,000 sq. ft. three story building at 95-121 Empire Street that was rundown and almost fully abandoned. “By the following year, we achieved code compliance and 100% occupancy, with Groundworks Dance Company, Perishable Theatre, and a number of resident artists helping to fill every room. From AS220’s website.

Their success was accomplished with a limited budget of \$1.2 million, community support, fundraising, and most significantly, sweat equity.¹¹ What used to be an empty lifeless building in downtown Providence today is a thriving mixed-use arts complex and a destination for an estimated 93,000 people each year.¹¹ This project was one of the first significant steps in the creation of the Providence Arts and Entertainment District.

Between 2003 and September 2006 AS220’s Capital Campaign raised \$2 million which was used for further improvements including façade restoration, expansion of the street level performance space, upgrades to the electrical systems, sound and lighting improvements, and the creation of food and beverage venues and a bar and restaurant.

Since then AS220 has continued to expand their locations and services. Less than a year after making those renovations they purchased Dreyfus Hotel, on the corner of Washington Street and Mathewson Street in downtown Providence, from Johnson & Wales University. By May 2007 the building was fully restored and fully occupied. This building also became a mixed-use complex for 14 affordable residential studios and four work studios as well as housing AS220’s administrative office, Local 121, an upscale farm-to-table restaurant, and their project space gallery.

AS220 also started their Youth Studio, which was formerly located in South Providence but moved to the Empire Street building. This makes art accessible to young people through a variety of courses. Some of these include: drawing, painting, digital recording, dance, hip-hop, poetry, photography, music, digital fabrication, and computer classes. About two-dozen classes are offered each week free of charge to young people between the ages of 14 and 20. As well as offering this program they also started a program that the Rhode Island Training School giving often overlooked creative young people an opportunity and exposure to the arts.

Profitability:

In 2008, AS220 purchased a third downtown building, the Mercantile Block, on 131 Washington Street directly abutting Dreyfus. This four story, 50,000 sq. ft. building provides a mix of live and work studios, art related offices, and one of a kind, local retail and commercial spaces.¹¹

AS220 continues to expand today and in January 2012 were transferred ownership of the perishable theatre space. One of AS220’s initiatives is to continue to support new and emerging companies through their Residency@95 program and different late night event series, all while offering affordable education in theatre arts and access to studios.¹¹

Sustainability Model:

AS220 uses a very unique sustainability model that leverages earned income as part of a diverse funding base. These programs are the AS220 Industries including print shops, labs, and media arts. The AS220's performance space is partially sustained by income from the AS220 restaurant. They work to fund their daily operations through individual membership programs. They offer a variety of memberships specific to facilities or to classes.¹¹

Advantages and Disadvantages

AS220 has many advantages for the Providence community. One of their biggest concerns is to keep the arts alive in the minds of children and adults and used in the community. This helps the community by inspiring and drawing more creatively driven people to the community. Along with inspiring it is also doing, the locations of AS220 offer a great space for new business and old business to expand and prosper. Introducing these businesses and helping them thrive keeps the circulation of the money in the community and giving the people that live there less of a reason to leave. One of the main disadvantages of AS220 is how high end it is becoming. This may not sound like a problem to some but to the community it is. The reason being that this may cause gentrification. Gentrification is the restoration of low income areas by the middle class. This means that a higher class will push the lower class out and create a new lower class area. Trinity plans to improve the area and bring in new people but not push out the old in order to create thriving a mixed area.

The Mixed Magic Theater

The Mixed Magic Theater is placed directly on Main Street, two blocks away from Pawtucket Avenue. The venue has made a dramatic change for inner-city children and made the area a more culturally diversity environment. Jonathan Pitts-Wiley, the artistic director of Pawtucket-based Mixed Magic Theatre, took over the helm from his father Ricardo three years ago. His parents started the company in 2000 with a focus on promoting literacy and as a way, as he puts it, "to diversify the pool of stories being told and who was telling them." The Mixed Magic Theater has been successful and is a good competitor to analyze.

History:

From the community and cultural ties that Pitts-Wiley has constructed it is supported by evidence that this theater would make a great benchmarking starting point for the Trinity Restoration Project. It has overall been a successful theater and made ties in the community, which appear and repeatedly become increasingly important in making arts an economic engine in the community. Founded in 2000, by Ricardo and Bernadet Pitts-Wiley. For the past decade, the Company has strived to bring diverse stories and images to the stage through prose and song, tackling well-known dramatics as well as original theatrical productions. Under the leadership of new Artistic Director Jonathan Pitts-Wiley, Mixed Magic Theatre continues to pursue excellence and remains committed to its mission: Building more literate and arts-active communities. This theatre is still very young and as a work in process still has an upward economic battle, however in the past short thirteen years MMT has grown substantially and brought a positive economic dynamic to the community.

Profitability:

Mixed Magic Theater has come a long way since then and recently this February the theater decided to open an art gallery. "We're in 85 seats in the space that we're moving out from and I think we're moving up to a good level, 125, I think that's a good step up," says Jonathan Pitts-Wiley. "Some theaters go from 85 seats to 300 seats and that's a dangerous thing to do." Ricardo Pitts-Wiley has spent more than 40 years in the theater, much of that time in Rhode Island. And the urban grit of Pawtucket is a world away from the rural town in Michigan where he was born. "Country, real country: cows, pigs, corn country," says Ricardo Pitts-Wiley.

Although a relatively young theater, the MMT has been successful in marketing, over social media networks, and through keeping general admission low. General admission is \$15-\$25 and for those serving our country get free admission. Seniors pay \$20, Students pay \$15. By keeping the prices low, more people can enjoy the arts and by attending these events alone the economy will be boosted by the diverse community and multiple people coming to the shows.

Advantages and Disadvantages:

The theater has gotten encouraging feedback from the community and continue to make positive connections within the community. Pitts-Wiley has been connected to the theater community for many years and Trinity in Providence as well! Pitts-Wiley credits the stage for saving his life, and getting him to college, where he studied theater. Then he hit the road to see where acting would take him. First, he landed parts with the Trinity Theater in Philadelphia, then on to Trinity Rep. in Providence. Trinity's founder and artistic director Adrian Hall gave him his first role. From Trinity he and his wife Bernadette struck out on their own, forming Mixed Magic Theater, first in San Diego, and then the returned to Rhode Island.

This does not go to say that the theater has not had difficult times in their economic standings. In April of 2009 Jonathan had to postpone one of the shows due to a sponsor pulling out funds. It is also said to believe that given the financial downturn, Pitts-Wiley said "it's not unusual in the arts right now" for sponsors be pulling back from commitments they've made.

VIII. Conclusion/Considerations

The Southside Cultural Center can help catalyze economic growth by establishing a creative class which will encourage community-wide participation:

- In education and culturally oriented programs
- Aiding the development of the youth
- Encouraging entrepreneurial action
- Showcasing cultures of the neighborhood
- Create job opportunities in both the construction of the school and the operations necessary to offer services.

The largest employing industry of the area of upper south providence is Production, transportation and material moving, which will be employed in the renovation and building of the music school as well as in its operation. This will increase work opportunities for those employed in this industry. The majority of the population in the area makes less than \$15,000 a

year so this community project will create an increase in job opportunities as well as serve to aid individuals in the community in education in order to secure more profitable jobs. The unemployment rate in Rhode Island, which is 12.8%. This is a shocking 4.2% higher than the national average unemployment rate. This area needs a solution and that solution can be the arts. Another area that will be benefited will be job growth. The decline in job growth is -1.86% in the past year alone. The job growth will be energized by the new creative minds that will be attracted to the Southside Cultural Center. The area is very poverty stricken, according to the 2007 Census the household income in the targeted area, is half of the national average household income.¹

The establishment of this music school and theater hall will increase in civic engagement, encouraging the myriad of cultures of the neighboring populations to showcase their arts in order to educate and entertain the community as a whole. The Southside Cultural Center will prove to increase the overall living standards in the community and serve to foster growth.

IX. What's Next?

Based on our findings, the next Team at RWU SBI will fully develop:

- A Business Plan: Addressing the following with multiple years of spreadsheets of profit/loss, capital improvement expenses/investments, as well as amortization of loans.
- Identification of Funding Sources: community, Federal, State, City and EDC grants and loans for development and program implementation.
- Museum loans for shows to the public brought from nationally renowned exhibitions
- Details in programming: classes and associated revenue and expenses in the various areas of dance (jazz, ballet, lyrical), music (classical, rap, reggae, rock), instrument lesson (strings, brass, woodwinds, drums), art, yoga, exercise, etc.
- Productions such as professional, Community Theater (amateur), regional and national shows/companies, etc.
- Art and antique shows
- Adult educational offerings: Remedial education, tax preparation, language, and college preparation training classes.
- Artist studios rentals, artist loft rentals, food and artistic concessions.
- Wholly owned for profit (by the non-profit 501-c3) property management company to lease space with retail stores facing the street.

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Source: Nielsen Pop-Facts[®] Demographics 2013*****



SOUTHSIDE CULTURAL CENTER BUSINESS PLAN

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***Business Plan
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Executive Summary

The Southside Cultural Center is located in the Greater South Providence area on Broad Street in the epicenter of three neighborhoods. The SCC is to be located within the Trinity Church annex to include a 250 seat theater, multiple function rooms and classrooms. The Trinity Church's restoration is a collaboration by Trinity Restoration and S.W.A.P combined with a community-wide effort to revitalize the community's economy. The SCC will be an art hub that caters to showcasing the multiplicity of heritages in the Greater South Providence area as it boasts a diverse community.

The Southside Cultural Center initiative has gained inter-community support in Rhode Island from many organizations including Roger Williams University as well as other RI Universities. Following the production of the feasibility study completed in the fall of 2013, and the RWU architectural plan, the Gabelli School of Business was requested to develop a business plan for the project. Four students in Small Business Management volunteered, with the guidance of Professor Joel Cooper, to generate a business plan that will help the progression of the development of the Southside Cultural Center. The business case was developed in conjunction with the City of Providence, the initiative's steering committee, and the Roger Williams University's Community partnership.

The feasibility study and project research began in September 2013 as an exploratory background for the newly emerging recognized trend of the arts and cultural industries revitalizing the economy. This trend has been notably more influential in city and neighborhood planning. The business planning team was able to contribute substantially to the overall efforts through extensive research on community arts centers throughout the country and identifying the most suitable operational practices. The implicit challenge is to develop a sustainability plan that allows the Southside Cultural Center to gain financial stability independently from municipal funding.

At the November 2013 conference, *The Art of Place making: Measuring, Evaluating and Communication*, representatives from the National Endowment of the Art's representatives explained the clear correlation between arts and cultural facilities increasing individual development, in turn, rejuvenating the efforts of those in the community to help nurture economic revitalization. The arts and cultural industries serve to increase the quality of life within a neighborhood, in turn supporting the educational system, which effectively re-boosts the economic activity. The nonprofit art sector is continuously gaining recognition and support that creates an environment ripe for growth for the Trinity Restoration to implement the plan to establish the Southside Cultural Center as an art hub for the community.

The development of the business plan began in January 2014. A definitive mission and vision of the Southside Cultural Center had to be generated in order to define the community's orientation and expectations to lay the foundation for the purpose of the project. The business plan provides the foundation for the operational aspects of the SCC to inspire financial support.

Mission Statement

“The Southside Cultural Center is a non-profit community development corporation committed to revitalizing and showcasing the community’s cultural capacity; through education and the arts to foster growth of individual expression, and in turn provide an outlet for community collaboration resulting in increasing the quality of life in the Greater South Providence area.”

Vision Statement

“The SCC is a community center for all ages that promotes self-discovery through learning, teaching, mentoring, and creativity to cultivate a vibrant community and enrich lives through the arts.”

SCC: The Heart of the Community

What the Future will Look Like

School's out for summer and the youth of the Greater South Providence area are enjoying a newly found freedom in their schedule. Their parents, low income providers, cannot miss work as they must support families. Where shall their kids go to be safe and also enjoy their summers? Summer arts and cultural classes held at Southside Cultural Center on Broad Street, is within a few miles of fifteen schools. They can walk or take the RIPTA from school straight to the doorstep of the SCC.

Welcomed through giant wooden doors, they will disperse into classrooms, fully equipped with arts supplies and enthusiastic college students from RISD, Brown and hired neighborhood staff that will share their passion for the various arts and teaching. These college students and others will instruct their prospective students on expressing themselves via artistic endeavors. Working collaboratively within a classroom with students from different schools, multiple cultural orientations will be showcased and diversity celebrated amongst the youth of the community.

Over 100 children during the day and 20 adults in the evening will use the center today. Storytelling will begin at 9am by famed African Folk storyteller Danai Guira who tells the story "Mother of George" in a roomful of children ages 6-10 with some parents standing by in awe. Steel Drumming is being taught to a group of youth's age range 12-16 in another room by Candice Hill. Guitar is being taught by a local Brown student in another room while a Zumba class begins for adults in the dance studio at 4pm. The Wilbury Group theater class begins at 5pm. Pottery making runs twice a week including today for teens and young adults. This evening a rehearsal session for the newest production is occurring by Fantasy Works Youth Theater of Saunderstown, RI as they have brought their production to the SCC venue for the weekend. Next weekend Viola Davis, Academy award winner and RI native has agreed to do a 1 hour performance and partial reprise of her role in the tony award winning play "Fences" for SCC. Over 200 advance tickets have been sold.

During the school year parents will come collect their children after work, SCC having served as an after school educational program in the arts, music lesson, tutoring, and language courses; understanding their kids are both safe, having fun, and developing skills that could provide nourishment for the growth of the child's self-esteem and academic achievement. The SCC will effectively be self-sustaining and create an inter-community support system fostering the collaboration of creativity and culture that will provide a basis for the advancement of cultural enrichment and community pride.

Project Description

"The artist's world is limitless. It can be found anywhere, far from where he lives or a few feet away. It is always on his doorstep." - Paul Strand

As Providence has the highest consumption of art per capita, there is no city-wide lack of venues for the arts. However, there is an apparent need for a center to house diverse arts programs and communal shared space in the Greater South Providence Area. The obvious interest in the arts on a city-wide level indicates the ability of success regardless of the modest numbers of art center's currently operating in the area. As the city itself is an art hub it attracts art consumers from all over the country, this proves to reaffirm the environment for the success of an art and cultural center; more specifically, the Southside Cultural Center.

Trinity Restoration envisions establishing the Southside Cultural Center as a communal shared space to house diverse arts programs to promote community development through increasing the quality of life for the areas residents. The Broad Street location has the capability to hold concerts, theater productions, festivals, community involvement exercises, education classes, music classes. There are a multiplicity of options that have arisen through partnerships with local art troupes. The community center would work to facilitate the integration of arts and education more accessibly into the neighborhood, offering classes for both adults and children.

The earlier fall 2013 Feasibility Study was informational based and exploratory in order to gauge the prevailing business environment for the arts and cultural industries development. The feasibility study worked to lay the foundation of research and literature in regards to the industries position on the macrocosmic nation-wide level as well as the microcosmic community-wide level. It works to identify the relationship between economic health of a community and the positive impact of arts and cultural facilities in city planning and community development. It begins indicating the recently identified correlative variables of economic growth and individual creative growth. This then leads to the analysis of the community of the Greater South Providence area and its current economic situation and its need for economic revitalization. This leads us to the fact that the Southside Cultural Center will undoubtedly have a positive impact on the community and lead to growth.

This Business Plan concentrates on the development and refinement of critical aspects of implementing the Southside Cultural Center at an operational level to provide the basis for sustainability. It works to outline suggested routes of operational planning from an orientation of the community profile to the Marketing, Human Resources, Operations, Construction Management, and Financial Plans.

Statement of Purpose

Trinity Restoration Inc. is seeking grants and continuous sponsorship programs from private donations to City/State/Federal governments to implement the redevelopment plan of the non-profit Southside Cultural Center. Seed money would be used to restore the building, modify the building to meet requirements, and for the expenses and salaries for the first six months. Continuous sponsorship programs would provide ongoing support to provide the community with an arts and cultural facility to increase the quality of life.

Trinity Restoration Inc. will strive to successfully establish a music school and cultural center that helps to establish a communal facility that assists youths and adults of all ages in academic, artistic and cultural growth. Through partnerships with community arts and cultural organizations, community development organizations, community stakeholders, the Community Partnerships Center of Roger Williams University and other Rhode Island-based higher educational institutions, sustainable resources are available to continually develop the Southside Cultural Center.

Project Research

PEST Environment Analysis Project Research

Political Considerations

- Trinity Church Theater 501© registered
 - These groups are not supposed to engage in any political activities, though some voter registration activities are permitted. 501(c)(4) groups are commonly called "social welfare" organizations that may engage in political activities, as long as these activities do not become their primary purpose.
- Hiring people: must abide by Equal-Employment Act
- Legally obliged to have facilities for the handicapped
- Arts revitalization and supporting the community is good for politicians

Economic Considerations

When the economy is doing poorly: there is an increase of art consumption

- Economic growth of non-profits (on the incline)
- National index of the arts created in 1998, demonstrating the national recognition of the arts effect on communities
- Private funding primary source of nonprofits
- Assess the communities varying purchasing power
- Altruistic investors willing to donate (business etc.)
 - Between 1998 and 2007 donations nationwide to the arts range from \$2.2 million to \$4 million
- 1999: 25000 organizations
- 2008: 40,000 organizations: revenues increased 56%
- Funding: The National Endowment of the Arts
- Between 2003-2010 new nonprofit art organizations were established every three hours

Social Considerations

- Corporate Social Responsibility and Citizenship
- Increased acceptance of diversity
 - Students altruism valued by schools and potential employees
- Rhode Island citizenship—highest consumer of the arts per capita
- Altruistic and confident student bodies in Providence
- Young kids start up programs very popular
- National recognition of the arts in the National index of growth
- Demographically diverse community
 - Location suitable for cultural center
- Community Development:
 - Value proposition: they will offer activities and services to generate aspiration and confidence in the community (through education in the arts)

- Independent artisan professionals: communication instant
 - in 2010: 6.1 million musician volunteers
- Benefits: SAT results...aspiration of the youth...
 - The power of artistic communication outlets, deterring negative influences in society.
- 8 colleges and universities in the Providence/Warwick area.
 - Providence College, Brown University, Rhode Island College, Rhode Island School of Design, Johnson and Wales University...
 - Impacts the regions “aura of academia, artistry, acceptance, and amiability.” (goprovidence.com)

Technological Considerations

- Database for consumers
- Contact their customers
- Consumer relationship management system
- Logo and trademark put through the system
- Facebook page (updated) with events
- Possible donation of (old) technology: learning-oriented technology

PEST Summary

Based on our macro environment analysis, there are many factors supporting the development of the Southside Cultural Center. The National Art Index report, which annually gauges health of art sectors, recognizes the significance of the art community within the national community. Art is fundamental to a healthy society as it effectively aids development within the individual to the national level. The art community flourishes even during difficult social and economic times. Our analysis of political considerations includes the recognition of different types of nonprofits, bringing light upon the Southside Cultural Center need to register, if not already, as a 501©3. There are additional incentives to cater to handicapped persons as well as ensuring that the employment process is adequately up to affirmative action standards.

Consumption of the arts does not decrease if the economy is doing poorly; instead it encourages more to partake in art and cultural activities. The non-profit industry has been increasing in establishments and revenue significantly since the establishment of the National Art Index report in 1998. There has been a lot of growth in the industry which means there is opportunity to establish another art and cultural center but also indicates that there is a lot of competition.

October is the National Arts and Humanities month, but the government shutdown has got the staff of the National Endowment for the Arts and Humanities shut down. The month is supposed to be dedicated to recognizing the importance of culture and inadvertently encourages

all Americans to partake in the arts and humanities. This social trend supports the establishment of the Southside Cultural Center. However, the political disruption to the arts is a major setback as funding of cultural centers by the National Endowment of the arts will be inaccessible. The government does not seem to be the most reliable moneylender at this point in time, so government funding may be difficult to attain. However on the individual level, there has facilitated a steady growth of independent artisans, between 2000 and 2009 the figure of artisan grew from 509,000 to 688,000 according to the National Art Index, 97% of these independent artists are sole-proprietors. This is a positive indicator for the Trinity Southside Cultural Center as these independent artists can be employed as staff or performers for the theater. There is obviously not a lacking in entertainers and artistically inclined teachers. The arts have contributed to student's success; SAT results have demonstrated a 9% marginal difference favoring those students who have had the experience of practice for at least four years of art or music. This demonstrates the obvious ability of the arts to improve the student's ability to learn, which will benefit the growth of the community surrounding Southside Cultural Center. It additionally explicates a value of involvement in arts and culture for current students in universities. There are eight colleges and universities that have campuses in the Providence/Warwick area that may lend volunteer staffing, performance troupes or even a need to rent space for university-based arts programs.

Technology today is rapidly improving, contributing conveniences to society as well as the arts. Primarily the need for heating and cooling systems must be installed in the Southside Cultural Center, which will be a continuous cost to account for. Technology's fast growth also has propelled schools to transition through technologies, this means older technology is cast-off, and the Southside Cultural Center could seek out the older educational technologies from nearby schools to furnish the Church with more advanced educational technologies. From the brand perspective, trademarks and logos must be established and patented by the government, and brand awareness must be attained by utilization of social media forums. A Customer Relationship Management system (CRM) can be employed to catalogue all consumers, effectively gaining information of buying behaviors which will then allow further growth for the community center once better understanding of the consumers is attained.

Community Profile

Greater South Providence Area (02907)

The census data indicates that the Greater Providence Area (postcode 02907) facilitates high residential turnover and the majority of housing is rented. This indicates the community does not have a stable economy. Gentrification is a concern because the more successful the community center becomes, the more economic activity it will entice, and with increased living conditions, increased rent will probably be a side effect. The area has a large population of children with 50% of households having children. This presents the necessity of increasing quality of education in an alliance with the growth of arts and culture in the area. There are 539 establishments in the Greater Providence Area however it is severely lacking in the arts and entertainment facilities. The area boasts a population of 27,582 citizens with 8,421 households that currently have a lack of community centers.

In Rhode Island, 6.4 percent of those surveyed were considered to be living in deep poverty, meaning they reported household incomes less than half of the federal poverty level.¹ “Stagnant income and unchanged poverty rates underscore the need for Rhode Island to do more to improve the economic vitality of our state and its residents, especially our African-American and Latino neighbors,” said Kate Brewster, executive director of the Economic Progress Institute, in a statement about the Census Bureau data. “Rhode Island should make educating its current and future workforce the cornerstone of its economic development strategy.”⁸

Artistic Assets

<i>Name</i>	<i>Primary Use</i>
Chad Jase Studios	Art Gallery
Bert Gallery	Art Gallery
Youth Build Providence	Community-Service Education
The Center for Dynamic Learning	Education
Education in Action	Education
Resources for RI Education	Education
Latino Learning Center	Education
Inspiring Minds (VIPS)	Education
Charlotte Woods Elementary School	Education
Lillian Feinstein Elementary School	Education
Charles Fortex Annex	Education
Alfred Lima, Sr. Elementary School	Education
Mary E. Fogarty Elementary School	Education
Gilbert Stuart Middle School	Education
Roger Williams Middle School	Education
Feinstein High School	Education
Education Department	Education
Elmwood Community School: special education	Education
Johnson and Wales	Higher Education
Brown University	Higher Education
Providence College	Higher Education
RISD	Higher Education
South Providence Library	Library
Libreria Cristiana Fuente De	Library
Knight Memorial Library	Library
Providence Children's Museum	Museum
RISD Museum	Museum
Italian Consular & Cultural	Museum
Rhode Island State Archives	Museum
Bright Horizons at Rhode Island Hospital	Pre-school
Mariposa Center	Pre-school
W B Sculpture Studio	Studio
Providence Ballet Inc.	Theater

SCC Measuring Up: SWOT Analysis

Strengths	Weaknesses
<ul style="list-style-type: none"> ● Location on Broad Street is at the epicenter of three neighborhoods ● Trinity Church provides a small, intimate venue for theater productions with 200 seats ● Partnered currently with a number of local art troupes including The Wilbury Theatre Group ● Input from many different higher education programs including Roger Williams University, Johnson and Wales. ● Already hosting events with a continuous schedule throughout 2014 ● Strong community stake hold ● Large parking lot ● Close to many RIPTA bus stops ● Easy to locate off the I-95 	<ul style="list-style-type: none"> ● Lack of funds ● No operating management system ● Lack of marketing ● Definitive membership process ● Staffing ● In need of a sustainability plan
Opportunities	Threats
<ul style="list-style-type: none"> ● In education and culturally oriented programs ● Aiding the development of the youth ● Encouraging entrepreneurial action ● Showcasing cultures of the neighborhood ● Create job opportunities in both the construction of the school and the operations necessary to offer services. ● Providence has the highest consumption of the arts per capita than any other city in the U.S. ● The community would benefit greatly from educational classes and encouragement for participation in the arts ● Recognition and utilization of the arts and culture in an area cultivates a positive quality of life ● The Greater South Providence area has many schools from elementary to secondary education ● The Providence Southside area facilitates a vastly diverse population which offers resources of culture available to attract heritage tourism ● There is a Nation-wide initiative to support the arts industries in order to catalyze economic growth ● In turn, Rhode Island as a state has an initiative to support the arts ● The National Art Index reports steady growth of independent artisans, between 2000 and 2009 the figure of artesian grew from 509,000 to 688,000 ● The arts have contributed to student's success; SAT results have demonstrated a 9% marginal difference favoring those students who have had the experience of practice for at least four years of art or music 	<ul style="list-style-type: none"> ● The census data indicates that the Greater Providence Area (postcode 02907) facilitates high residential turnover and the majority of housing is rented. ● Stagnant income and unchanged poverty rates in Rhode Island ● Downtown Providence's already established reputation ● Unwillingness to travel from other areas in Providence to the Greater South Providence area ● AS220, Magic Theater, and other direct competitors ● Competition in receiving funding and support from investors ● Gentrification of the neighborhood

SCC's Direct Competition

Direct Competitors	Address	Website
AS220	115 Empire St, Providence, RI 02903	http://www.as220.org/
Elmwood Community Center	155 Niagara St, Providence, RI 02907	http://www.cappri.org/
Mixed Magic Theater	999 Main St, Pawtucket, RI 02860	http://mmtri.com/
Salvation Army Community Center	386 Broad St, Providence, RI 02907	http://www.salvationarmy.org/
West End Community Center	109 Bucklin St, Providence, RI 02907	http://www.westendcommunitycenterri.org/

SCC: Potential Class Offerings

Adult classes
Antique Show
Art Show
Art Studio Rentals
Ballet
Basic Kids Art
Brass
College Preparation Training Classes
Community Theater
Drums
Food and art concessions
Function Room
Instrument Lesson
Jazz
Language courses
Lyrical
National shows/Companies
Open Studio Time
Poetry Class
Productions
Professional Theater
Regional shows/companies
Remedial Education
Singing
Southside Cultural Center Class Offerings
Storytelling
Strings
Tax Preparation
Theatre Class-Wilbury Group
Woodwinds
Yoga
Youth Empowerment
Zumba

Southside Cultural Center: History

The Trinity Theater and Southside Cultural Center is in downtown Providence located in the middle of the intersection of three neighborhoods at 393 Broad Street.¹³ Broad Street borders Upper South Providence, the West End as well as Elmwood. As the surrounding community has developed, the area now facilitates a uniquely diverse mix of immigrants originating from all ends of the world, this has thus brought many different cultural conventions and arts that are yearning to be showcased. The Southside Cultural Center is located in the annex building of the Trinity Church. The Southside Cultural Center is the cultural nonprofit organization that will allow the diverse population an outlet that facilitates to their respective artistic expressions.

The success of the Southside Cultural Center can be forecasted by examining the history of the previous inhabitants of the building. The Trinity Theater was first established in 1964 as the Trinity Square Playhouse, here the Trinity Repertory Company performed and produced contemporary and classic works. In 1973, after nine years, the Trinity Repertory Company outgrew the 200 seat historic theater and relocated to the historical Majestic Theater in downtown Providence.¹³ Since this time the building has not been fully renovated and obviously valuable space is not being capitalized on for the economic and artistic growth of the community. In 2007 Trinity Restoration Inc. began the project of renovating the Trinity Theater and the Southside Cultural Center.¹³

The Southside Cultural Center would give the Greater South Providence area the economic boost it so desperately needs. As our research indicates, there are plenty of areas of development that may be stimulated by the success of the Cultural Center. The current community is relatively unstable as noted by the poverty levels and rate of turnover. The area is run-down and needs the cultural center as a catalyst of increasing the amount of active businesses and commercial activity to stabilize the economy of the community. Development of the Southside Cultural Center will entice artist's presence in the area which will, in turn, increase the citizenships connectivity to the community which leads to crime reduction, higher quality education with the integration of art, and an overall increase in civic engagement.

The development of the Southside Cultural Center aligns directly with state-wide initiatives to increase quality of life for its citizens. By providing an arts and cultural center, the Southside Cultural Center will boost tourist activity, keep community commerce in the area, and increase tax revenue. The Greater Providence area facilitated 42 accommodation and food establishments who will also increase their business. The area is severely lacking in its cultural industry with only 6 arts-related businesses, including 1 performing arts venue (the Southside Theater). As a Cultural Center the arts and cultural businesses provide a multiplicity of benefits: infusing other industries with creative insight, preparing workers to participate in contemporary workforce, and in enriching the quality of life, it will enhance local amenities and attract young professionals to the area.

Advantages of Supporting SCC's Growth

The Southside Cultural Theater will contribute to the other industries in the area by increasing overall perception of life and property value. Improving the neighborhood's theater's success will bring increased community assets including circulation of more money within the community. This circulation from an economic standpoint will be exponentially helpful in improving the neighborhood's economy and supporting area businesses. Bringing more people into the area brings more tourists and financial expenditures. Additionally, community diversity and creativity that the area demonstrates will enlighten the whole of Providence. This brings economic health to the small businesses and in turn brings more business and a better competitive edge to the community. Along with the increasing tourism, tax revenue will increase.

The increase in revenue of surrounding businesses will contribute to an economically successful community. The education offered by the Southside Cultural Center will include music school and partnering with local schools. This will not only make a connection with the local community but also embrace and encourage educational values in the area. Other realms that will be benefited are accommodation and food establishments that will experience increased traffic flow and customer base. The real estate and rental occupancy rates will also increase due to the number of young artistic and creative people that will be attracted to the area because of the theater and arts venue. With more events and community based attendance, more transportation capability will be needed. This will result in more utilization of taxis and most importantly public transportation. When public transportation is used, the area directly benefits because there is more money being circulated on the state level.

The process would in turn help the weak economic area by enhancing and inspiring the vision of community and business leaders. These leaders would be categorized as the "Creative Class." This class would be attracted and recruited to the area, which would lead to the developing of a skilled and innovative workforce. Another advantage of an increasing amount of innovative people in the area is the use of abandoned buildings. With more creative and artistic people in the community there will be more inspiration for changing South Providence for the better. The Southside Cultural Center will benefit everyone's well-being in Providence.

Marketing Plan

Goal: Bring awareness and promote the Southside Cultural Center (SCC) within the local low to moderate income community that live in the area of Greater South Providence, RI and the surrounding communities.

KEY: COMMUNICATION

The Southside Cultural Center's primary goal of public relations and marketing prior to the opening of the Art Center should be to leverage the enthusiasm while building awareness about the Community Art Center's mission and vision. The center will rely on the commitment of the local community as well as organizations supporting the advancement of education.

Marketing efforts will seek to fill the void of arts and cultural outlets for the surrounding community in order to bring together the educational silos to encourage individual self-actualization in order to promote further development economically in the area. The SCC will promote events held on the premise by local art and theater troupes.

The marketing plan will be oriented towards communicating the SCC's aspirations of revitalizing the arts education of the community at first, which in turn will contribute to stimulating the local economy of the 02809. The SCC will portray the message of being the center for fulfilling the neighboring community's art and cultural needs.

Target Market

The Southside Cultural center will utilize the support of local financiers and donors to establish a cultural center that works collaboratively with the local academic community to encourage art and cultural studies in the Greater South Providence area, as well as attracting tourism from downtown Providence in order to expand the community of contributors in addition to consumers to further broaden the scope of the Southside Cultural Center's effectiveness of revitalizing the economy.

Based on several steering committee meetings and collaborative work from university students in the area, the Southside Cultural Center's primary target market would be the consumers and producers of the arts in the Greater South Providence area and surrounding community members. This includes: children, teens, working age adults, senior citizens, low to moderate income persons/families, artisans/performers, arts/music, dance/theater schools, community theater groups, cultural programming organizations and the local universities. The marketing campaign will focus on gaining community support, as well as participation and creation of a strong volunteer base. The plan will strategically build relationships with key

publications and work to establish a good media profile.

In order to stimulate interest in the SCC by the community's youth, a volunteer program should be set up enabling a partnership between the university students of Providence and the young members of the neighborhood surrounding the SCC. The collaborative efforts with universities such as Brown, RISD, Johnson and Wales and Roger Williams can serve to be mutually beneficial in advancing the cooperative efforts of stimulating the citizenships individual development and therefore, advancing the community as a whole.

Marketing Phases

1. The **Initial Phase** of the marketing plan needs to focus on creating brand awareness by providing information to the community and target markets. Gaining volunteers is also an important initial step. Therefore, efforts need to be made to bring in volunteer support. (See implementation Schedule)
2. The **Sustainability Phase** needs to continue marketing program offerings and events to grow awareness and participation.

Services/Products

The SCC already hosts a variety of cultural groups at their venue for their art. These groups include: Sacred Journey (SJC), RI Black Storytellers (RIBS), Laotian Community Center (LCC), Cambodian Society Rhode Island (CSRI), Wilbury Theatre Group (WTG), Rhode Island Latino Arts (RILA), Providence Improv Guild (PIG), and Education Center for Arts and Science Theatre (ECAST).

The partnerships established with the previously mentioned diverse mix of artisans and performers lays the foundation for the inevitable success of the SCC. The primary service currently being promoted by Trinity Restoration Inc. is to be a venue for artistic and creative expression that caters to the needs of the community by bringing together people to share enthusiasm and development through art events and performances. The center will be used to supplement arts education for the local youth and community allowing a community education venue to propel the self-actualization development of the low to mid income community.

Promotional Plan

The success of the marketing plan is dependent on SCC's ability to promote itself within the city of Providence. Marketing and communication efforts are geared towards creativity and awareness, building relationships, eliciting participation and creating value. The goal is to generate public visibility, goodwill, and understanding of the purpose of the SCC, while gaining widespread participation, members, and support. Word of mouth will eventually be a large driver of the plan once the initial active promotion is employed.

List of Possible Publicity Sources

Newspapers/Print Media

GoLocalProv
 Providence Monthly
 Rhode Island Monthly
 RI Local Magazine
 The Providence Phoenix
 SO Rhode Island
 Artscope
 RI Travel, Tourism & Entertainment Magazine

Radio/TV

News/Talk: 630, 790, 920, 99.7
 Religious Ministry: 1220
 Public Radio: 1290, 88.1
 Educational: 91.3
 Contemporary Hits: 92.3, 94.1
 Future HD2/HD3 Channel: 94.1
 Young Urban/Hip Hop: 95.5
 Classical Rock/Hits: 101.5
 Soft/Lite Rock: 105.1

Central Signage Points

The SCC's location of Broad Street is on a main road that is at the center of three neighborhoods. It is in a very visible location and is in itself a signage point that will effectively attract consumers. The SCC could use their high volume traffic location to use central signage points to post upcoming events at locations other than the SCC to develop a visitor map/interactive arts web map that highlights the art galleries, studios, and restaurants. This information will not only help SCC, but benefit in creating a positive relationship with the

surrounding arts communities and additionally promote other businesses in the area. SCC can use local schools, libraries, and universities in order to market to the previously identified target market.

- RIPTA bus stop on the Broad street side (being implemented)
- Local schools
- Libraries
- Local restaurants

Seasonal Promotions

Summer

Art Camp Programs for Youth
Block party-style events
Cultural festivals

Holidays

Holiday Concerts
Holiday Festivals
Town Christmas/New Year's/themed art exhibitions
Partner with other arts programs to host a holiday exhibition or program

Events

Art Fairs

Cultural Events

Progressive Theater Performances

Monthly Events

- Monthly night event
- Public art event
- Film Festival
- Meet the Artists
- High school art competitions
- Photography contests
- School events

Partnerships/Sponsorships

((Operational Grants: \$475,000))

The SCC will address the needs in the community by working collaboratively for mutually beneficial relationships with other arts programs/businesses, local restaurants, Roger Williams University, as well as the schools in Providence. Through these partnerships, The Southside Cultural Center will aid in the development of the community in a multiplicity of facets. The SCC should position itself as the community's art center by actively promoting other arts programs and businesses in the area.

Partnerships

The SCC is partnered with many local community theater groups. The Wilbury Theatre Group is primarily the strongest relationship as they utilize SCC's venue at least three times a month. These groups are culturally diverse and provide a variety of talent and experiences to the SCC. The SCC is partnered with Universities in Rhode Island such as Roger Williams University, Johnson and Wales University, and the Rhode Island School of Design.

Partnerships Include:

Wilbury Theatre Group
 The Cambodian Society of Rhode Island
 ECAS Theater
 Rhode Island Latino Arts INC
 The Laotian Community Center
 Providence Improv Guild (PIG)
 The Rhode Island Black Storytellers
 Stop Wasting Abandoned Property (SWAP)
 Brown University
 Omni Development Corporation
 American Institute of Architects Rhode Island
 City of Providence Department of Planning and Development
 Housingworks RI
 The Providence Plan
 Providence Public Library
 Rhode Island Chapter of the American Planning Association
 PopUp Providence
 Roots
 Providence Performing Arts Center
 Robert L Bailey IV Elementary
 Roger Williams Middle School
 Gilbert Stuart Middle School
 Providence Academy for International Studies
 East Providence High School
 South Providence Library

East Providence Library
 Providence Music and Video

Sponsorships

The Arts play a significant role in revitalizing and developing a community by increasing the quality of life substantially. SCC will seek RI state grants to stabilize and expand the cultural center's service abilities to aid in the community's development. The support is vital to economic development, tourism, employment opportunities, business development, and revitalization. SCC seeks out sponsorship for private and government grants, corporate donations and individual philanthropy in order to establish itself as an art hub in Providence.

The SCC will seek grant money from the following listed organizations for the purpose of capital improvement, additionally seeking out continuous sponsorship programs for its operational budget.

Rhode Island State Council of the Arts
 Providence After School Programs
 Rhode Island Foundation
 New England Foundation for the Arts
 Rhode Island Grants
 RI Citizens for the Arts
 Providence Economic Development Partnership
 Local Initiative Support Corporation of Rhode Island
 The Kresge Foundation
 The Surdna Foundation
 Corporation for National and Community Service AmeriCorps
 Rhode Island Council for the Humanities
 National Endowment for the Arts
 TD Charitable Foundation
 Rhode Island Department of Elementary and Secondary Education
 Rhode Island Department of Children, Youth and Families
 The Nordson Corporation Foundation
 The June Rockwell Levy Foundation
 Providence Inner City Arts
 The Rhode Island Convention and Entertainment Complex
 Rhode Island Alliance for Arts Education
 VSA Rhode Island
 3Arts
 Knight Foundation
 United Way of Rhode Island
 City of Providence
 Rhode Island State Senate
 Ocean State Charities Trust

Leveraging Investments in Creativity (LINC)
Rhode Island Commerce Commission/corporation

Memberships

Our research indicates that offering memberships will be a key component to the sustainable success of the Southside Cultural Center. Memberships typically include a variety of benefits that stimulate the engagement of community members depending on the target market. Educating the community on the available membership programs will be essential during the marketing implementation process.

The SCC should look to offer the following in order to stimulate membership in the community:

- Invitations to member only events/previews
- 10-15% off art classes and workshops
- A monthly events calendar mailed to your door
- Free SCC T-Shirt
- 10% discount at local partner/sponsor restaurants
- Free admission to public programs
- Guest passes to public programs
- E-news about events, exhibits and artist
- 10-15% off merchandise
- First class of their choice free with new membership
- Private reception for large donors (Levels: Silver, Gold, Platinum, and Elite)

The differing types of yearly memberships and costs can range from:

Option #1 (Lower Prices)

Neighborhood: \$5

Senior/Student: \$18

Individual: \$35

*Family: \$50

Silver Membership: \$150

Gold Membership: \$250

Platinum Membership: \$500

Elite Membership: \$1,000+

Option #2 (Higher Prices)

Neighborhood: \$5

Senior/Student: \$20

Individual: \$50

*Family: \$75

Silver Membership: \$150

Gold Membership: \$250

Platinum Membership: \$500

Elite Membership: \$1,000+

*Family Plan includes membership for 2 adults, and up to 4 children or grandchildren under the age of 18 residing at the same address.

Membership Fees

Differentiation of the socio-demographic population calls for a *differentiation pricing strategy*. The following are categories of membership:

Elite Sponsor
 Platinum Sponsor
 Gold Sponsor
 Silver Sponsor
 General Membership
 Some free memberships for those in need

In order to cater to the many different socio-demographic experiences in the community a differentiated pricing strategy should be used to ensure that the SCC's services are financially accessible for the lower socio-demographic class in the neighborhood. As previously mentioned, Providence is an art hub of the East Coast which brings many art tourists to the city. The SCC's services should be accessible for all different socio-demographic categories. The wealthy of the creative class could afford to be a Platinum Sponsor or Elite, and will be paying the most towards the SCC for its services but will be given recognition in the theaters ad book, programs named after them, and other personalized incentives that demonstrate appreciation towards their donation. Gold and Silver Sponsors are better equipped financially to pay the SCC and must also be recognized through private receptions or events. General membership will allow the average middle class consumer to partake in the SCC's offerings at an affordable price. As the fall 2013 feasibility study reports, in Rhode Island 6.4% of those surveyed were considered living in deep poverty. It is this socio-economic class that needs art and cultural community outlets the most. In order to provide them with these services the SCC can take on an altruistic strategy and provide free sponsorships for those in need, made affordable through the Elite, Platinum, and Gold Sponsor's donations.

Implementation Schedule

Month 1

- Hire a marketing specialist or find a volunteer marketing specialist to directly help with marketing efforts
- Develop a Brand Identity and positioning for the Arts and Cultural Center
- Finalize Logo

Build Relationships

- Establish and finalize membership program
- Mail out flyers that advertise the grand opening date and information pertaining to that day. Continue doing this with all future events.

Month 2 & Ongoing

Develop strategies to increase awareness through suggested media promotional vehicles

- Printed Materials (Brochures, interactive map, flyers)
- Press Release
- Providence Publications/Newspapers
- Advertisements
- Radio
- Local TV Stations

Build on Relationships

- Communicate with members and prospective participants through social media outlets and emails
- Send thank you letters to participants who start a membership plan with you. (Hand written letters for Gold and Elite memberships will make your appreciation more personal)

Social Networking

- Ads on Facebook Page
- Keep all information up to date on website and Facebook
- Update social media daily
- Post YOUTUBE videos and previews of artists who will be performing in the future

- Logos/Links of all sponsors will be listed in all social networking sites and other areas whenever possible

Direct Emails

- Include special opening offerings or discounts to events
- Events schedule and reminder emails, as well as follow up thank you emails

PR and Communications

- Offer tours of the Southside Cultural Center
- Offer one free class to everyone who visits the Center for a tour

Signage

- Use central signage points throughout Providence to display SCC information, upcoming events, and promote local partnerships

Develop Strategies for Board and Staff to act as Public Figures for SCC

- Seek all opportunities for Board and Staff to make public presentations and attend local events with other art-related businesses and programs

Grand Opening

- Provide tours for the public
- Put together private receptions for large donors/sponsors
- Kick off the grand opening with a comedy event that will serve as a fundraiser and PR event to help with costs

Marketing Effectiveness Measures

In order to be sure that the marketing plan is being implemented effectively, SCC should measure their effectiveness primarily through their website, Facebook page, number of people who participate in promotional offerings, number of people attending events, and the number of registered members each year.

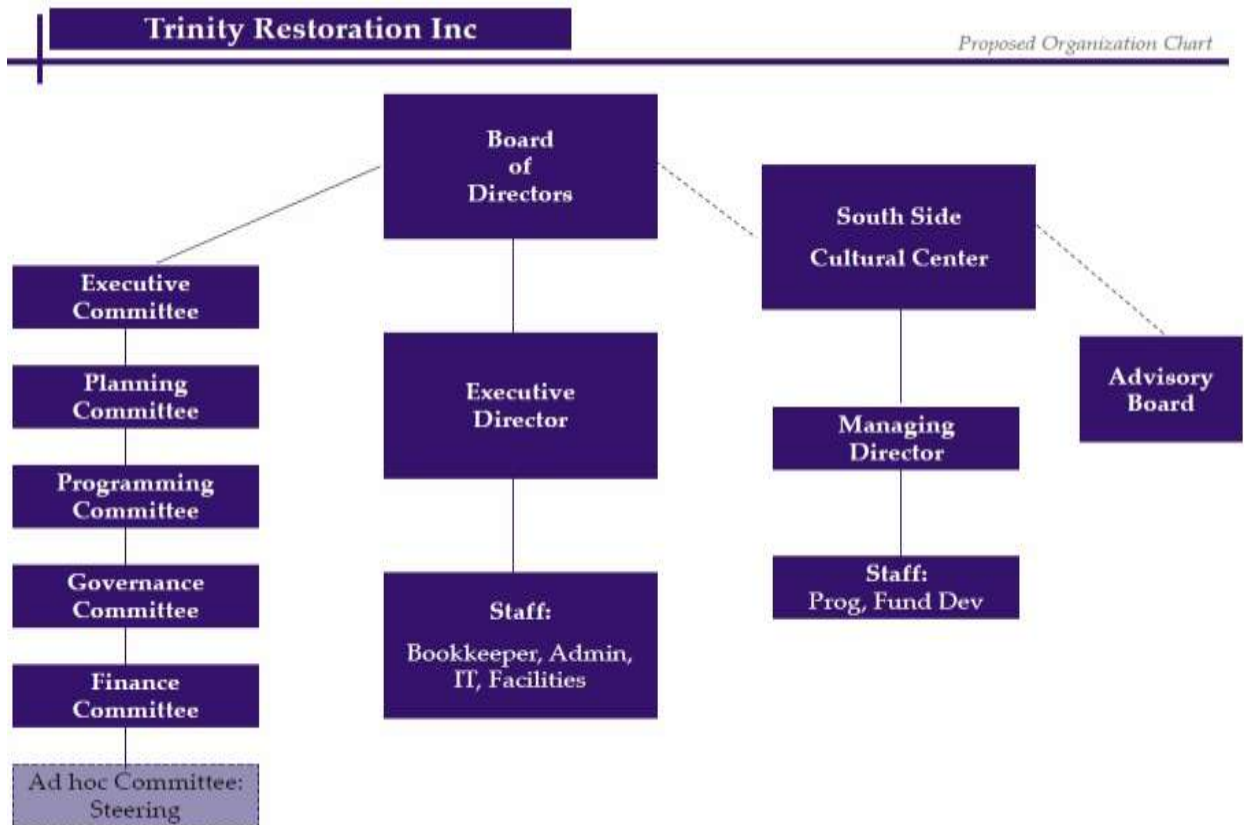
Initially, it is important that the SCC keeps track of the number of likes on their Facebook page each month. An increase in likes indicates an increased brand awareness. Staying connected with customers through social media outlets will facilitate future promotional and advertising campaigns.

On the website, Southside Cultural Center should specifically measure effectiveness by viewing the number of page visits and the number of people who view the events calendar. At the beginning of each month, a goal should be set for each website category so that effectiveness can be evaluated by comparing forecasted and actual data.

After the first year, marketing effectiveness can be measured through attendance records by evaluating how many people participated in each class and how many people attended private and public events that year.

Finally, key measures and metrics will not only give the SCC a structured method of evaluating their performance, they will also be essential in establishing long-term organizational goals.

Human Resources Plan



Organizational Structure

The Southside Cultural Center is intended to be a community center that caters to the cultivation of a creative class. Through facilitating arts and cultural expression the SCC will encourage arts educational development, result in catalyzing economic growth in the south Providence area. SCC is currently at 501(c)(3) status as a non-profit, therefore has a tax-exempt status. SCC is governed under its steering committee as well as its Board of Directors.

The SCC works to showcase and enthusiastically welcome cultural differences and will follow a policy of non-discrimination in the employment process as well as in its membership and services. The Center will follow its legal obligations as the law requires under the Employment Non-Discrimination Act and not discriminate against any person based on race, creed, religion, sex, age, disability, or political affiliation.

Board of Directors

The Board of Directors should be comprised of around five to fifteen members, who will meet biweekly to set policies, provide general insight and guidance to management, as well as assist with active resource and capital acquirement.

The implementation of the programs/projects of the arts is divided into separate committees:

1. Public Relations and Marketing
2. Budget/Finance
3. Programming and Services
4. Grant Writing and Fundraising
5. Property Management

Each committee will be led by one director on the board alongside a Trustee serving as chair. The Board of Directors must approve decisions of the committees if it involves expenditures, legal issues, or the company's reputation in the public eye.

Executive Director/Supervisor

The Executive Director will be essentially the coordinator of the SCC, with marketing and management experience, to ensure the continuity and implementation of the non-profit's mission and vision. The position requires an enthusiasm for the arts and culture, networking in the community and throughout the city, and constantly seeking out new opportunities for funding or sustaining the SCC. The executive director must oversee the entire facility operations and general management. Potential employees will be recruited, hired, trained and evaluated by the Executive Director. All employees will report to the director, who will provide general support and problem-solving capabilities.

Assistant Executive Director

The assistant executive director will have a supporting role in the executive director's necessary responsibilities. The position requires active oversight of programs and activities, coordinating major revenue events, and management of relationships with the community and partners. The assistant executive director should be heading the planning and implementation of major theater events and festivals.

Property Lease Management Program

It will be beneficial for the Southside Cultural Center to provide lease opportunities for external programs. This lease option will include the rooms that will be redesigned on the lower level of the building. Allowing people to rent out the space provided for programs in the Southside Cultural Center will benefit the SCC as well as local artists, teachers, and instructors. Managing this service can either be outsourced to a company who specializes in property management or operated internally.

Outsourced

Outsourcing property management services to a trusted company has the potential to save the SCC money and time. Nexus Property Management is a local company in Pawtucket, Rhode Island that would be a great fit for the SCC. Nexus Property Management offers a wide range of services, which include: advertising and marketing vacancies, dealing with leasing and creating a lease specific to each property, collect rent, maintenance, efficiency through technology, and dealing with evictions effectively. They have a 24/7 response line that can be reached on the phone number 401-288-1117 or they can also be contacted through their website <http://www.nexri.com/>.

In-house

In order to operate a property lease management program, there are a number of online Property Management programs that can be used as a guide to effectively manage the leasing of rooms. Buildium is an online software programming that helps fill vacancies, calculates and manages your accounting, and also provides online services to connect with tenants. The monthly rate for this software is very low, making it a great option when choosing to deal with leasing programs internally.

Estimated Employee Salaries

Marketing Director: \$50,000

Accounting (part-time): \$5,000

Custodian: \$10,200

Instructor cost: \$37,200 per 8 week class series (\$25 per hour)

Payroll System

The Southside Cultural Center will need a payroll system before it begins employing part-time and full-time staff. The SCC should disburse paychecks on a semimonthly basis as it is the most commonly used schedule for payment. In-house staff can handle payroll but contracting with a payroll service is preferable financially as payroll services are inexpensive.

The SCC can employ the assistance of a local bank that provides the service or contact their bank in order to be provided with a recommendation of which payroll service is preferable.

The SCC can utilize software such as Araize FastFund Nonprofit Software which provides Non-Profit Accounting, Fund Raising (CRM), and Nonprofit Payroll services. Araize provides free technical support and information to allow the SCC to make more informed decisions.

Another option for SCC is using Automatic Data Processing, Inc. (ADP), the most “worry-free payroll solution for nonprofits” according to the Foundation Group. The Pay Options ensure premium secure checks, full service direct deposit, automatic payroll tax withholding, tax deposits and report filings, workers compensation, employees W2’s are all handled by ADP’s services. ADP has specialized in nonprofit exceptions and would allow SCC to import payroll journal entries into any other accounting software package.

In contracting with a payroll company service, it is essential to have enough funds on deposit with the company in order to cover two or three months of salaries and benefits. If SCC decides to handle its own payroll, deposits must be made on time.

Deduction according to RI tax laws

Federal income tax withholding (Federal payroll tax is 7.65%)
Social Security and Medicare (must be matched by the organization)
State income tax withholding
State unemployment and disability insurance

Operations Plan

Key Questions

1. What are the non-financial resources required for a successful launch and outcome?

Human capital	Distribution
Facilities	Advertising
Design	Finance
Development	Information Technology
Manufacturing	Professional Services
Sales	

2. Does the management team have the ability and experience to acquire the necessary resources in a reasonable amount of time?

Preliminary Operation Elements

1. Elevator installation/ handicap accessibility
2. Building renovations (roofing, insulation, heating supply, etc.)
3. Staffing needs (surrounding schools/colleges)

Things to Keep in Mind

Utility Bills	Zoning Issues
Amenities	Licensing Issues
Air handling	Possible expansion plans for the future
Water & Power requirements	

- Facility details: large theater with seating, numerous classrooms, office, restrooms, sanctuary
- Facility needs: classroom and office supplies (desks, chairs, whiteboards, computers, other technology, etc.), distribution plan for potential classes for 9 groups, information technology to ensure quick and easy communication system within facility
- Other non-financial, non-human resources needed
- Design & development plan needs

Southside Cultural Center – Preliminary Operating Elements

Business Planning: Essentials of operating a community arts and cultural center

As we began researching existing community arts centers around the United States, we produced a list of activities and factors that contributed to their success. This section contains brief summaries of the information we collected from our research.

Revenue Model

Through our research we discovered that existing arts and cultural centers accumulated their start-up funds from generous donations, grants, and bonds. In order to sustain the center, continuing operational funds were sourced from classes, events, membership dues, and donations. The specific type of events that generated these funds included: auctions, fundraisers, theatrical performances, art shows, and the renting or leasing of available space within the facility.

Marketing

Developing a new brand image for a start-up business requires a great deal of marketing efforts that will successfully target the desired audience. In our research it became clear to us that in order to generate sufficient operating revenue, an effective marketing staff and a strong marketing strategy needed to be put into place.

Staffing

The first thing a start-up arts and cultural center wants to acquire is a dedicated and collaborative board of directors. This is a crucial success factor that needs to be implemented before volunteers can be sought out. Once the board of directors is established, it is necessary to obtain a committed force of volunteers that will be able to contribute to the activities of the center as well as help keep expenses minimal. Through our research we concluded that most centers had a small number of paid staff, which were often part-time workers that handled the marketing and administrative responsibilities.

Processes and Policies

Processing of membership and class attendees as well as operational conduct policies in regards to employee responsibilities must be documented. Policies need to be outlined in regards to employment requirements. Additionally an operational action plan must be created that outlines the organizations policy's in regards to refunding in the case of class withdrawals.

Systems

A majority of existing arts and cultural centers had informative websites that allowed members and potential participants to interact with the website content. The integration of programs was also common, and was used for scheduling, reservations, payments, and other membership and financial functions. Other systems that were prevalent include: surveillance cameras, alarm systems, automated attendance counters, and wireless internet.

Expense Budgeting

Generally, the operating budget was the responsibility of the Executive Director or someone on the Board of Directors, and many centers reviewed their expenses and revenues on a quarterly or monthly basis. Insurance arrangements were often made for the building and liability insurance, which is a required expense.

Building Maintenance

Routine cleaning and maintenance occurred daily within the centers we researched and was a budgeted expense. Building maintenance, which includes cleaning, heating, ventilation, and air conditioning systems, was almost always contracted.

Parking and Snow Removal

Any business that experiences the cold winter months will admit that snow and ice removal is absolutely necessary for access and safety of their customers. Maintaining an easily accessible parking lot is also important for business success. Unfortunately, many of the centers that we researched had inadequate parking that often caused problems.

Metrics

Many centers measured performance through fundraising activities, membership totals, tracking class attendance, and seasonal participation. However, this data was often collected based on informed experiences rather than gathered through routine data-keeping.

Best Practices and Conclusion

Through our research, we recommend being flexible in your business practices. What businesses planned to do is not always what their target market wants or needs. Developing a clear understanding of your desired customer will help prevent any misunderstandings between the business and the consumer. The wants and needs of your consumers should be a top priority because participants are what will drive your success. We also recommend that you be ambitious and don't get discouraged when things do not go right as planned. The required responsibilities are high and expenses may be overwhelming at first, however, if you can successfully accomplish the three essentials for success - community involvement, support, and volunteerism, then success will be following your path.

Southside Cultural Center – Operations Plan

The operations plan addresses the essential procedures and processes necessary to effectively manage the Southside Cultural Center. This plan addresses care and maintenance of the building, the building systems, management, and the programs and metrics that are required for the SCC to function properly and efficiently. Many of these practices were gathered through previous research.

Building Cleaning and Maintenance

Cleaning

The hiring of more than one personnel to accomplish duties each night of the week will be required. Every evening, at the time of closing, the entire building will be professionally cleaned following a formal list of duties and tasks. This list will include cleaning public areas, classrooms, restrooms, and the removal of trash. More thorough cleaning of the facility should be done on a monthly basis, and this may include polishing floors, paint touchups, etc. These functions can be contracted with a professional cleaning service such as Legacy Cleaning which is located in Providence, RI. Legacy Cleaning is a commercial building maintenance, restoration, and clean-up company, making them a perfect fit for the Southside Cultural Center.

Communication/IT Systems

Website and Social Media

An interactive website can be professionally developed for around \$5,000 to \$10,000. Changes that need to be made after the final version is published can cost between 5-25% of the original cost, depending on the depth of change required. The website and social media pages will need to be maintained on a daily basis so that the events calendar will be up to date and all information is relevant to the viewers. That being said, it is necessary to put a member of staff in charge of website and social media updates. The website and social media outlets can also be used as an additional information hub for the areas arts and events.

Building Security

The implementation of a security alarm system that will alert local authorities if an unauthorized entry occurs is an important step to protect interior equipment and art work that is located inside the facility.

Safety

Fire Safety

In the event of a fire, it is important that the Southside Cultural Center has an alert system, sprinkler system, and an evacuation plan that is well known by all staff and members that follows Rhode Island's state requirements.

Management

Control and Reporting

The Executive Director will be the primary person responsible for the budgeting of the facility, systems, equipment and safety of the center. All staff members will report to the Executive Director.

Staffing and Payroll

The Executive Director is responsible for recruiting, hiring, training and evaluating employees. Employee performance evaluations should be conducted every quarter. A payroll system can be contracted with a payroll servicing company or done internally if that is more desirable.

Programming and Effectiveness

The Executive Director is responsible for measuring the effectiveness of class and event offerings, while the Assistant Director is responsible for developing a yearly plan that specifies what type of classes and events will be offered as well as their frequency. (Alexi do you agree with these roles or do you think it should be the other way around?) Both directors need to focus a great deal on marketing efforts to raise awareness for the center and its class and event offerings.

Cash Handling and Financial Controls

Payment by customers for all SCC related services should be made with cash, credit card, debit card, personal check, or online payment systems such as PayPal. The Executive Director is responsible for training staff to properly complete monetary transactions.

Events Compliance

The Assistant Director will be in charge of developing a compliance checklist for every event in order to be sure that each event held at the SCC is compliant with all state laws and regulations.

Facility Utilization

The executive director would be responsible for the monthly evaluation studies of facility usage, consumer traffic, and utilization. The information will be used in assessing possible routes of expansion and improvement in operations. Facility utilization analysis can aid in developing strategies to ensure better allocation of costs for continuous growth.

Metrics and Quality Control

Objectives should be established based on the SCC's mission, vision and goals. The board of directors needs to finalize objectives by measuring current performance of the center and determining where improvements are necessary, as well as emphasizing current activities that are thriving. Measuring the satisfaction of participants is a key factor for the development of brand loyalty and repeat participation. Therefore, it is crucial to keep the consumer in mind when finalizing the center's objectives.

Construction Management Summary

Initial Development

The SCC's objective is to work to collaboratively grow with the community, not at the expense of it. Instead of viewing the neighboring establishments as "competitors" in revenue attainment, instead the focus is on complimenting the community's resources and creating a collaborative economic growth effort by encouraging the growth of a creative class.

Research Lessons about Design and Operations of an Art Center

Flexible Approach

The arts and cultural establishments must adopt a flexible business plan model with an evolutionary capability. The classrooms should be adaptable in regards to the type of utilization of the space.

Attractive Space

The community center must have an aesthetically pleasing décor in order to inspire artistic inspiration and a space that the students and visitors feel comfortable spending time in.

Space Requirement

In class offerings, there must be a cap of students enrolled to ensure safety as well as adequate attention to all students. Innovative storage solutions will have to be explored in order to conserve space while also maintaining a level of flexibility for multiple classes to be held in the same classroom space.

Events

As the RWU Architectural renovation plan for the SCC's theater indicates, structural renovation will have to be undergone in order to create an aesthetically pleasing, fully functioning, 250 seat theater space. Events bring a substantial amount of revenue into community centers, therefore the theater space must be flexible for facilitating multiple types of performance events.

Building Compliance and Methodology

HVAC System:

The SF and R-value of the building will determine the entirely new heating and air conditioning system which will also require yearly maintenance.

Building Requirements

For a community arts center, there are several mandatory requirements.

- *ADA Compliance:* Building code dictates the American Disabilities Act (ADA) compliance. They often include accessibilities such as ramps, elevators, as well as unique rooms and stalls. The SCC needs to update its facility according to code.
- *Abatement:* Asbestos abatement will be required.
- *Fire Suppression:* The building will have to meet all fire codes.

Estimating Tools

Using similar socio-economic areas community center's development and renovation aided in the generation of necessary construction management requirements. Benchmarking based on the competitors from the feasibility study (2013) was additionally employed.

Construction Management Renovations Projection

Renovations	Location	Reason	Unit Cost	Quantity	UoM	Extended Cost
Patch Concrete Wall	Basement	Damage/Wear	\$ 53.71	150	SQFT	\$ 8,057
Clean Prep & Repaint Wall	Basement	Deterioration	\$ 2.75	950	SQFT	\$ 2,613
Replace Brick Masonry	Exterior	Damage/Wear	\$ 100.00	3000	SQFT	\$ 300,000
Replace Brick Masonry Wall Mortar	Exterior	Deterioration	\$ 7.61	2500	SQFT	\$ 19,025
Demolish & Replace Brick & Mortar & Seal	Exterior	Deterioration	\$ 125.76	300	SQFT	\$ 37,728
Demolish & Rebuild Chimney	Exterior	Deterioration	\$ 333.12	120	SQFT	\$ 39,974
Clean Prep & Recaulk Stone Wall (Frieze)	Exterior	Deterioration	\$ 0.55	700	SQFT	\$ 385
Clean Prep & Recaulk Stone Wall (Door)	Exterior	Deterioration	\$ 0.55	300	SQFT	\$ 165
Clean Stone Wall Finish (Door)	Exterior	Damage/Wear	\$ 4.09	200	SQFT	\$ 818
Clean Stone Wall Finish (Frieze)	Exterior	Damage/Wear	\$ 4.09	600	SQFT	\$ 2,454
Restore & Refinish Historic Wood Frame & Sash (Window)	Exterior	Damage/Wear	\$ 250.67	1400	SQFT	\$ 350,938
Replace Historic Wood Frame Window Unit	Exterior	Damage/Wear	\$ 500.00	350	SQFT	\$ 175,000
Clean, Prep, & Recaulk Wood Frame Window	Exterior	Deterioration	\$ 14.75	1400	SQFT	\$ 20,650
Demolish & Replace Wood Frame Window	Exterior	Energy Conservation	\$ 129.70	540	SQFT	\$ 70,038
Install Window Storm Sash	Exterior	Energy Conservation	\$ 91.62	1400	SQFT	\$ 128,268
Clean Prep & Repaint Door	Exterior	Deterioration	\$ 29.30	2	SQFT	\$ 59
Install Handicap-Accessible Ramp	Exterior	Functionality	--	150	SQFT	\$ 1,000
Replace Flooring Throughout (lamine/carpet)	Interior	Deterioration	\$ 6.26	26000	SQFT	\$ 162,760
Install Handicap-Accessible Bathroom	Interior	Functionality	--	35	SQFT	\$ 2,000
Install Handicap-Accessible Elevator	Interior	Functionality	--	27	SQFT	\$ 15,500
Patch & Replace Remedial Drywall	Interior	Damage/Wear	\$ 6.14	600	SQFT	\$ 3,684
Demolish Replace & Finish Framing & Plaster	Interior	Damage/Wear	\$ 27.96	2400	SQFT	\$ 67,104
Demolish Replace & Finish Ceiling	Interior	Deterioration	\$ 16.48	1200	SQFT	\$ 19,776
Upgrade/Replace Inadequate Electronic Control System	Interior	Functionality	\$ 9.72	1200	SQFT	\$ 11,664
*numbers based on estimates			Total Assessment Cost			\$ 1,439,659

****Roofing estimates are not included in these estimates due to an already acquired grant covering the costs to renovate the roof.***

Financial Projections

Financial Forecast Introduction

The forecasted financial sheets are based on the assumptions listed in addition to extensive research on similar projects that have previously been successful. We have assumed that all capital required to renovate the building completely has already been raised and the construction on the renovation has been complete. The financial forecasts have been made using a conservative approach to ensure that there is room for increased growth. We have assumed that there will be only 5 students per class, which leaves a comfortable amount of room for additional growth. Additionally, the Southside Cultural Center is run as a non-for profit organization, which would alter the taxes paid out and structure of financial documents going forward with this project.

Pro-Forma Year 1 Revenue and Expenses

Revenue		Assumptions
Fondation and Operational Grants	\$ 100,000	Various grants obtainable but not limited to for operational purposes only
Fundraising Revenue	\$ 125,000	Two big events per year in addition to multiple smaller events
Program Service Revenue		
Performance Fees Commission (RIBS)	\$ 2,000	
Theatre Income	\$ 5,000	Ticket sales of shows put on by the theatre groups
Management Fees		
Trinity UMC Utilities Reimbursement	\$ 24,000	
Rental Income	\$ 24,800	Current income received from renting out space at the SCC
Misc. Income	\$ 5,000	
Tuition	\$ 92,520	Based on 5 students per class
Membership Fees	\$ 80,000	800 memberships priced at \$100 per membership
Total Revenue	\$ 458,320	
Expenses		
Operating Expenses		
Insurance (Property & Liability)	\$ 8,725	
Property Maintenance	\$ 10,000	Paint, roofing, landscaping and other maintenance
Utilities	\$ 32,580	Water, heat, electricity, ect.
Marketing budget	\$ 40,000	Yearly budget for Marketing activities (commercials, ads, social media, ect.)
Personnel Expense		
Executive Director	\$ 45,000	Salary for the Executive Directors position
Payroll Tax	\$ 10,320	
Marketing Director	\$ 50,000	Created a position for a Marketing Director to increase awareness
Accounting	\$ 5,000	Curent Book keeping expense
Custodian	\$ 10,200	Part time janitorial expense
Employee Insurance (Health, Dental, Dissability, Life)	\$ 60,000	Approximately \$15,000 per Full time employee
Instructor Payroll	\$ 37,200	Part Time Contract labor paid \$25 per hour
Total Expenses	\$ 309,025	
Net Assets	\$ 149,295	
Net Assets (Without Grants)	\$ 49,295	Worse case scenario Net Assets if no operational grants are obtined

Basic Monthly Income and Expense Report

Income:		
Support:		
Membership fees		6,666
Fundraising		3,333
Total support		9,999
Revenue		
Rental income		2,066
Trinity UMC Utilities Reimbursement		2,000
Student Tuition		7,710
Performance Fees Commission (RIBS)		166
Theatre Income		416
Misc. Income		416
Total Revenue		12,774
Total Support and Revenue		22,773
Expenses:		
Operational		
Total Payroll		11,242
Payroll Tax		860
Utilities		2,715
Maintenance		833
Insurance		727
Total Operational Expenses		16,377
Other		
Marketing		3,333
Accounting		435
Total other expenses		3,768
Total Expenses		20,145
Net assets		2,628

Program Offerings: Monthly

Class	Hours	Class Price	Students	Instructor Cost	Supplies	Profit
Guitar	4	\$80	5	\$100	\$80	\$220
Violin	4	\$80	5	\$100	\$80	\$220
Piano	4	\$80	5	\$100	\$60	\$240
Saxophone	4	\$80	5	\$100	\$80	\$220
Yoga	24	\$80	10	\$600	\$70	\$130
Youth Group	8	\$120	10	\$200	\$500	\$500
Poetry	4	\$80	5	\$100	\$65	\$235
African story telling	4	\$80	5	\$100	\$85	\$215
Water Color painting	4	\$80	5	\$100	\$75	\$225
Open Studio	80	\$220	15	\$0	\$0.00	\$3,300
Theatre Class- Wilbury	8	\$100	5	\$200	\$100	\$200
Improv	4	\$80	5	\$100	\$50	\$250
Acting	4	\$80	5	\$100	\$85	\$215
Latino arts	4	\$80	5	\$100	\$80	\$220
Zumba	24	\$80	10	\$600	\$60	\$140
Jazz	4	\$80	5	\$100	\$75	\$225
Ballet	4	\$80	5	\$100	\$55	\$245
Hip-Hop Dance	4	\$80	5	\$100	\$50	\$250
Regge	4	\$80	5	\$100	\$70	\$230
Rock	4	\$80	5	\$100	\$70	\$230
Total Class Revenue	204	\$1,800	125	\$3,100	\$1,710	\$7,710
Instructor Cost per Hour						
\$25						

Monthly Cash Flows

	Jan.	Feb.	Mar.	Apr.	May	Jun.	Jul.	Aug.	Sep.	Oct.	Nov.	Dec.	Total
Cash Receipts	\$22,000	\$23,000	\$24,000	\$23,000	\$25,000	\$27,000	\$30,000	\$25,000	\$17,320	\$18,000	\$18,000	\$20,000	\$227,320
Cash Disbursement													
Maintenance	\$833	\$833	\$833	\$833	\$833	\$833	\$833	\$833	\$833	\$833	\$833	\$833	\$9,996
Supplies	\$1,710	\$1,710	\$1,710	\$1,710	\$1,710	\$1,710	\$1,710	\$1,710	\$1,710	\$1,710	\$1,710	\$1,710	\$20,520
Payroll	\$11,242	\$11,242	\$11,242	\$11,242	\$11,242	\$11,242	\$11,242	\$11,242	\$11,242	\$11,242	\$11,242	\$11,242	\$134,904
Advertising	\$6,500	\$5,500	\$5,500	\$4,000	\$5,500	\$3,000	\$3,500	\$3,500	\$2,500	\$3,000	\$3,500	\$4,000	\$50,000
Insurance	\$727	\$727	\$727	\$727	\$727	\$727	\$727	\$727	\$727	\$727	\$727	\$727	\$8,724
Accounting	\$435	\$435	\$435	\$435	\$435	\$435	\$435	\$435	\$435	\$435	\$435	\$435	\$5,220
Utilities	\$2,715	\$2,715	\$2,715	\$2,715	\$2,715	\$2,715	\$2,715	\$2,715	\$2,715	\$2,715	\$2,715	\$2,715	\$32,580
Total Cash Disbursement	\$24,162	\$23,162	\$23,162	\$21,662	\$23,162	\$20,662	\$21,162	\$21,162	\$20,162	\$20,662	\$21,162	\$21,662	\$261,944
Net Cash Flow	(\$2,162)	(\$162)	\$838	\$1,338	\$1,838	\$6,338	\$8,838	\$3,838	(\$2,842)	(\$2,662)	(\$3,162)	(\$1,662)	\$10,376



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