



FINAL REPORT:

PLANNING, BUSINESS MODELING, & IMPLEMENTATION STRATEGY

COMMISSIONED BY:

Borough of Lansdowne
&
Borough of Lansdowne Arts Board

FROM:

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EXECUTIVE SUMMARY

In spring of 2012, the Borough of Lansdowne, in cooperation with the Lansdowne Arts Board (LAB) engaged CultureWorks Greater Philadelphia (CultureWorks) to create a start-up program and business plan for a new, multidisciplinary artist residency program. The program will be housed at 2020 House, a former residential structure owned by the Borough, which anticipates completing renovations on the building by spring 2013. The 2020 House Artist Residency program falls under the aegis of the LAB, and will be initially administered by the Borough.

The 2020 House Artist Residency program was inspired by a desire among LAB members—all of whom are members of the Lansdowne community—to continue to build upon Lansdowne’s reputation as a haven for artists and creative individuals by building a residency program. The program would generate economic, social, and creative impacts that support Lansdowne’s overall economic and community development. CultureWorks’ approach to developing a business plan for the program included interviews with a diversity of community leaders, a public visioning and planning meeting that engaged a broad range of community members, local and national benchmarking, and a literature scan.

The results of this research revealed a community rich with active and engaged individuals, strong with volunteerism and activism, and a deep desire for the artist residency program to engage with the community. On the artist residency side, we discovered two dominant paradigms:

- ***The Artist in Retreat:*** In this model, the primary value being offered to the artist is total retreat and the ability to focus on whatever work or goals the artist defines.
- ***The Artist in Community:*** In this model, the artist is intentionally invited into a community to engage with its members, create, and assume other tasks and roles.

Given the desire for deep community engagement, we outlined program elements for an “Artist in Community” model, along with a very gradually phased implementation approach, starting with a proof of concept. This initial proof of concept phase would seek to achieve the following goals:

1. To bring the program to a scale sufficient to sustain the direct costs of the 2020 House facility, residency programs (direct costs and stipends), as well as a professional manager.
2. To refine and test the overall Impact Model for the 2020 House residency program, and investigate how this Impact Model might be applied more widely in Lansdowne’s cultural arena.
3. To explore and define more clearly governance and advisory relationships between the Lansdowne Arts Board, the Lansdowne Economic Development Corporation (LEDC), and the Borough of Lansdowne itself.
4. To determine the best corporate solution for the long-term operations of 2020 House and its programs, including consideration of how further initiatives and programs of the LAB relate to 2020 House.

CultureWorks prepared a three-year budget pro forma, showing a possible ramp-up scenario, beginning with a budget of \$28,640 in Year 1 and growing to a budget of \$184,500 in Year 3. We feel that the “right size” of the 2020 House Residency program lies somewhere between \$150,000 and \$200,000 per year in budget, assuming at least one salaried manager and sustained support from the community of Lansdowne. At this scale, the program can achieve its goals to contribute to the vitality of the local community and the continued economic revitalization of Lansdowne.

PLANNING GOALS & APPROACH

Planning Goals

Given the desired work scope outlined in the Borough's original Request for Proposal (RFP), and the Borough's overall goal to "be renowned as a place that fosters the creativity of artists and serves as a mecca for the active engagement of the broader community in the borough's inspirational cultural life," we have conducted our planning work with the following goals in view:

1. To engage a diversity of stakeholders in Lansdowne and the region's artistic leadership in the planning and visioning of programs and public participation for 2020 House.
2. To create an overall Program Design for 2020 House that incorporates consideration for sustainable revenue centers, diversity of community engagement, and a clear Impact Model.
3. To develop an approach to marketing, development and community engagement that describes how to engage the various constituents of 2020 House (donors, funders, audiences, etc.)
4. To develop a Residency Program, including creative advisory recommendations, selection criteria, call and vetting procedures, curatorial framework, and other key elements.
5. To design an overall Impact Model, including approaches measuring economic impact, as well as Social Return On Investment (SROI), and social capital impacts.
6. To make staff recommendations, including drafting position descriptions, and recommending necessary support systems and resources.

Research & Assessment

CultureWorks undertook a research and assessment process in close collaboration with the Borough Manager and the Lansdowne Arts Board. This research and assessment process assumed the following steps. Inventories of interviewees, benchmarking organizations, and interview protocols are included in the appendices to this report.

1. **Initial Discovery:** We began by understanding how 2020 House fits into the larger vision of the Borough of Lansdowne through undertaking: (a) data review (past planning documents, budgets and financials), (b) leadership interviews with key people close to the project, (c) tour of the facilities and greater campus, including multiple sites in the Borough.
2. **Stakeholder Interviews:** We assembled a list of community members from a wide variety of backgrounds, perspectives and experiences with the cultural landscape of the Borough.
3. **Benchmarking:** Based on the initial discovery, we worked to identify a benchmarking group and engage the community in a more detailed visioning process around programming. Our focuses in these conversations were both programming and overall business models.
4. **Community Meeting:** Working with the Board and using the information gathered through the preceding processes, we designed a visioning meeting. It included members of the Arts Board, additional members of the community, as well as key leaders in the local community.

SUMMARY FINDINGS

Stakeholder Interviews

Below is summarized the key points of feedback from our stakeholder interviews, conducted as the first phase of discovery in our planning process. Feedback is summarized by broad topic and represents dominant themes or recurring responses that demonstrate the majority opinions of those interviewed.

- **Strengths:** The following key words were used to describe the strengths of Lansdowne: Diversity, Inclusiveness, Volunteerism, Affordability, Engaged/Family Community, Green Space, Architecture, Philadelphia Proximity, Potential, Progressive, Small Town Feel. Much of the conversation centered on the strong volunteerism and sense of pride and civic engagement that exists in Lansdowne.
- **Weaknesses/Opportunities:** While difficult for the 2020 House project to address, the most recurrent weakness cited for Lansdowne was its school system and high taxes, both of which were believed to be the cause of young families being driven away from the Borough. There was also a lack of diversity in cultural and other offerings, a feeling that activities and events don't reflect the community. There also were many comments about how the downtown could be better developed and utilized.
- **Awareness:** In general, awareness of Lansdowne and its offerings was thought to be low outside of the Borough. Awareness among Lansdowne residents for Borough projects such as 2020 House and the work of the Arts Board was also deemed to be low.
- **Current Arts & Culture Audience:** These were thought to be generationally diverse but not racially diverse. There is a need to reach out to other ethnic and socioeconomic communities and engage them in programs or develop programming for them.
- **What is Arts & Culture?** The following phrases were used by interviewees to describe and "arts and culture experience: new experiences; participatory, not passive; experiences that bring people together; informative and anchored in the humanities; engaging people in a thought process or experience. There was also a fair amount of comment about the total arts experience including dining, transportation, and other amenities and their importance to the overall arts experience.
- **How could 2020 House change our world for better?** It could be another place to bring people together, but it will not be transformative without being a part of a larger system.
- **Outstanding Questions:** What is the business plan for 2020 House - how will it sustain itself financially? What specifically are you going to do with the 2020 House? Who will be served by it? What is the long-term vision?
- **Vision for Lansdowne in 5 Years:** A thriving Main Street with less business turnover and the Lansdowne Theatre as the anchor and catalyst. People will be drawn to participate in Lansdowne arts and culture from inside and outside the community.

Community Meeting

On July 14, we held a community visioning meeting at Lansdowne Borough Hall. This meeting focused on the following goals:

- To understand the function of the Lansdowne Arts Board.
- To understand the spaces in 2020 House and the Twentieth Century Club as a campus, including green space and parking, and the proposed program for 2020 House.
- To define the positive impacts that the community desires (and discern potential negative impacts/concerns) related to arts and culture programming at 2020 House and beyond.
- To describe the broader footprint of artists' and 2020 House programs engagement within the community.
- To define the resources that artists' engagement with the community might generate that could in turn support the programs of 2020 House.

The meeting was well attended by 46 participants with a good representation of different perspectives. Participants were divided into three working groups for the day's activities, aimed at defining the Economic, Social, and Creative Impact of the 2020 House Residency Program. The ideas generated from this meeting are summarized below.

1. **Economic Impact** describes what offers an experience of utility or value to the buyer, filling a need for entertainment, inspiration, or relationship building. This impact is often measured in financial activity generated (revenues and expenditures).
2. **Social Impact** describes what contributes to positive transformation within the community, incorporating values and input from the community. This area of impact is mostly measured in qualitative ways, assessing desired quality of life outcomes for the community.
3. **Creative Impact** describes what contributes to, innovates in, or "advances" the field or discipline, and offers highest quality of execution. This is also measured by qualitative means.

Economic Impact

Who does this impact?

- Artists, regional arts audiences of Lansdowne and Philadelphia, schools, other artists who participate (writers, artists, musicians), program alumni, housing providers, local businesses, and partner organizations

How is the impact made?

- Artistic and public programming that is a draw to people inside and outside Lansdowne
- Reputation grows as a place to live and work with creative and engaging people
- Artists bring new connections and relationships to the community
- Restaurants and other businesses benefit from increased visitorship

What are the indicators/measures?

- Revitalization of business, the creation of a district with creative enterprise
- Decreased number of unused properties, reduced vacancies in businesses and residences
- Increasing existing property value and attracting new residents

- Achieving a critical mass of creative organizations and businesses
- Creation of a more artist friendly/artist supporting, sustainable community
- Attract consumers to quality experience in Lansdowne
- Increase Borough revenue, employment, property value, visibility, and press
- For creatives: access, resources, visibility
- For business: increased patronage, reduction of empty storefronts
- For interested citizens: new places to spend in Lansdowne, more reasons to stay
- For schools: increase in tax revenue
- For outsiders: recapture lost money by increased spending here, regional pride
- 2020 gets a percentage of the art sales during residency, and the artist makes money from art sales and “donates” a percentage back
- The community makes money from dinner packages, meet the artists sessions at local restaurants, and memberships. Friends of 2020 House could offer perks or look for celebrities from the area to headline an event (such as a book signing)
- Value of “trickle down” of artist in residence to other artists
- Keep as much local as possible - rent locally, marketing, using local businesses, food/printing jobs, etc.

Social Impact

Who does this impact?

- Artists, creatives, artists’ families, children, community, youth, elderly, schools, outside Lansdowne artists, residents/property owners, students/schools/libraries, businesses/prospective residents, commuters

How is the impact made?

- Cultural exchange between Lansdowne artists and outside artists, more artists coming to live in Lansdowne; Lansdowne acting as a springboard for new art and artists and appearing in the NYTimes Art section and other media; sister arts to the three disciplines drawing in other artists and art appreciation.
- Lansdowne receives a big art grant
- Partnerships built in the community and becoming a resource for artists, with artists giving back to the community
- Helping youth have local impact and beyond
- Ensuring a good future for artists and their children and other groups
- Establishment of an art store/easier access to art supplies
- Bringing unlikely folks together and encouraging unifying/collaboration
- Creation of a space to be “out there”/edgy, non-traditional
- Creation of a social process in which the community participates
- More people will visit the library
- More awareness of the artistic nature of the town
- Pride of residence - Fun!

What are the indicators/measures?

- Attendance at the library and events
- Who comes back/repeat consumers
- Determining, collaboratively with the arts board, if the intentional impact stated by the artist during their application process has been met
- Patronage numbers (tracked by giving out stamps to people who participate at events), foot traffic at businesses
- How many more storefronts have been filled?

- Questionnaires everywhere - what have you noticed, have you met more people, how often do you leave your house to attend events, how aware are you of what the town is offering?
- Increase in community interactions
- Is there more collaboration between artists?
- How many new residents are artists/visiting artists?
- How many residents are staying in town?

Creative Impact

Who does this impact?

- Artists of all career stages
- Minimum qualifications, and an intention of how the artists will use their time
- Well-known with a reputation/non-emerging, capable of drawing funding with their name
- Additionally, guest speakers could be invited who also have market/funding cachet

How is the impact made?

- Competitive application for a simultaneous residency, open to all stages of artists, with all three disciplines. The first year would be a pilot program, with a 5-7 month term.
- 2020 House Provides: salary/stipend, appropriate and attractive physical space outside and inside, time to do their work, supplemental quality of life/physical wellbeing materials, collaborators, audience if needed, and housing
- Funding could come from crowd sourcing, application fee, sponsorships from streaming, and/or a fee paid by stakeholders), and housing (in-kind)
- Request for proposals for a “self-designed” program involving:
 - Mentoring/master classes
 - Public events for residents (and beyond)
 - Workshops, community outreach/educational outreach (i.e. youth and elderly)
 - Collaboration with local artists (not public)
 - Exhibitions/readings.
 - Artists get incubation time to themselves/unlimited hours
 - Access to apprentice/helper/internship opportunities
 - 2 semesters and 1 summer span, 3 run concurrently
- Residency Term: 4 months - June-September
- Library across the street provides resources
- Need to consider the rigor of the application process: interviews, if there’s to be a jury/selection committee (higher reputation), program guidelines, ADA issues, copyright, contract, etc.
- We should test three separate residencies and a range of residency periods (3-6 months? 4 months?), and one year planning in advance.
- Artists will do event planning and development e.g., structured improvisational “community” performances, sponsored with funds from local businesses; projecting images/art on side of 2020 House (engaging, visible, and accessible), or decorating building with prints.
- Artists can also teach classes, workshop, critique, supervise printmaking space, link with the Arts Festival and other events (show, performance, reading), and produce a literary magazine or other form of publication.

What are the indicators/measures?

- Evaluation of the end result of art created during residency
- Track progress via streaming, library, etc., presentations for community, sharing in progress, and possibly a commission later

Benchmarking

Finally, we performed a scan of eight residency programs, and conducted in-depth data requests and conversations with four programs, for a total of twelve residency programs. We also reviewed recent reports from the Alliance of Artist Communities. We examined best practices and formation ideas, arriving at the following key findings.

- There is no single “model” for artist residency programs. All programs are idiosyncratic to their founding resources (buildings/property, endowment, prominent artistic founder, technological resources, community, etc.) There are as many models as there are residency programs.
- Any new residency program must be built around the logic of its goals and core assets or “givens.” There is little use in assessing external “needs” or market opportunities, as the need in the arts community for residency programs is without bounds. What defines a residency is (1) the core assets that motivate/inspire the residency idea to begin with, and (2) what goals/demands the supporters and/or community place on the residency program.
- Most residency programs—especially if they are more community-based—build on (or were founded from) existing artistic assets, such as a significant artistic legacy/history, local arts organization, prominent local artist(s), or other assets.
- Most residency programs either live off of an endowment, property, or investment of a wealthy patron, or off of contributed revenues from membership, friends groups, or sponsors, which is perhaps the most prevalent as a means of supporting artist residency costs. All are predominantly dependent upon contributed revenue (foundation, government, individual giving). Most are also heavily reliant on in-kind contributions and volunteer support.
- There is no science to determining the duration of residency terms. If community interaction and involvement is determined to be central to the residency design, the artist(s) need(s) to be in the community long enough for the community to develop a relationship (he/she is “our artist”). The amount of time needed for this is minimum 6 - 8 weeks, to 3 months.
- Concerning stipend, the equation is generally as follows: if you are asking nothing of the artist (for instance in the way of community engagement), then you can get away with offering no stipend, as the artist can justify the time as an “investment” in their own work, on their terms. If something is asked of the artist, then you should offer a stipend of some kind. In both cases, basic support infrastructure, such as room and board, and a place to work are expected.
- If the objective is to attract people to a town or locale, then going the flashy route of hiring artists with commercial appeal, or undertaking sensational commissioning projects (like PS1 Canopy and the Serpentine Pavilion) rarely yield the returns that people hope. It is better to build the residency program concertedly from the ground up (or “inside out”). Build on natural strengths and opportunities in the community, and ground things locally. Make your place a place that people want to visit because it’s created such a great atmosphere for artists to work—not because you’re doing large-scale, sensational projects.
- Mentoring and intergenerational artist work is great, but for a new program, like Lansdowne, we should probably focus on *mid-career* artists who have experience with community-situated work and collaboration, but who are also on their way up, and will be willing to participate in a nascent program. For a new program you need some early “wins,” so you don’t want to bank your success on a young or inexperienced artist, or an artist who has never undertaken the tasks/goals (if any) that the residency program has set forth.
- A strong *leader* of the program will be essential—a mere administrator will not suffice. There is a great deal of community and constituent building and management, as well as assistance with developing the artists’ relationships with the community that will be paramount to the success of the program. Also, one of the key values that the residency program is offering the artist is a certain amount of staff support and other infrastructure.

PROGRAM MODEL

Overall Model

As stated earlier, we learned from our benchmarking research that there are few uniform aspects to the business models for artist residency programs, outside of their general dependency on cash and in-kind contributed revenues and resources. They are very idiosyncratic to their formation and community context, ranging from all-volunteer and in-kind models, to more resource and staff-intensive annual fundraising approaches, to fully endowed models. Despite this, two defining paradigms do emerge from the overall field:

- ***The Artist in Retreat:*** In this model, the primary value being offered to the artist is total retreat and the ability to focus on whatever work or goals the artist defines. There are no deliverables, stipulations, or conditions, and consequently often no stipends, assuming that the residency meets the artist's basic living needs. This is the model of some of the most famous artist residency programs, such as Djerassi, Yaddo, and The Yard.
- ***The Artist in Community:*** In this model, the artist is intentionally invited into a community to engage with its members, create, and assume other tasks and roles. Since there are expectations made upon the artist, this model often is accompanied by a stipend and other resources, largely provided by the community. This model offers a very different—but no less valuable—creative opportunity to the artist.

Given the strong interest in volunteerism, activism, community and cultural engagement expressed through the stakeholder interviews and the community meeting, we are recommending that 2020 House adopt the Artist in Community model.

This model also works well from a business and fundraising standpoint since there is an absence of a major patron, endowment or other extant revenue stream (we are assuming that the Borough of Lansdowne is not supporting programs for 2020 House), and resources to support the program will need to be raised by and from the community. Having engaged artists in the community will be essential to demonstrating the value of the program.

Program Mission, Vision, & Values

Even though the Lansdowne Arts Board has a mission for its work, 2020 House will need to articulate its own mission, vision, and set of values for fundraising and other communications purposes. Though we are recommending that 2020 House initially use a fiscal sponsor for fundraising and general business management purposes (see "Business Model"), the program will need many of the same guiding principals and structures that an independent organization would have, including a statement of mission, vision, and values. These statements can and should be closely related to those of the Lansdowne Arts Board, as originator of the 2020 House program. Based on the feedback from our research and assessment process, we recommend the below means of articulating 2020 House's mission, vision, and core values.

MISSION

In the case of mission, a parallel articulation of mission is suggested to be more specific to the purpose and work of 2020 House's programs. We have included the Arts Board's mission for reference.

Lansdowne Arts Board

Serving on behalf of the Lansdowne Borough, the mission of the Lansdowne Arts Board is to create, foster and promote Lansdowne's identity as a vibrant and inspiring artistic community.

2020 House

2020 House brings artists of all career stages to our community to explore, create, and engage with our residents to help us develop Lansdowne as a vibrant center for living.

VISION

Since vision is a more expansive and forward-looking statement, we feel that the Lansdowne Arts Board and the 2020 House can (and should) share the same vision statement, as already defined by the Lansdowne Arts Board as follows:

Lansdowne is renowned as a place that fosters the creativity of artists and serves as a mecca for the active engagement of the broader community in the borough's inspirational cultural life.

VALUES

Concerning core values, we feel that some overlap in values is natural, but that 2020 House does warrant some slight adjustments to its values statement to capture some of the values and ideas that were expressed during the community meeting and our other research processes.

***Resourceful** - by leveraging existing cultural, artistic, and educational assets in Lansdowne, as well as the rich culture of volunteerism and community engagement;*

***Inclusive** - by including artists of every race, color, gender, religion, national origin, sexual orientation, gender identity or disability, and career stage;*

***Transformative** - By working with artists to define ways in which they can use our resources to positively transform their creative practices and the community of Lansdowne;*

***Engaging** - By placing a value on interaction, dialogue, and collaboration among people across artistic disciplines, sectors, age groups, ethnicities, government, and private enterprise.*

Residency Goals

The following proposed goals for the program are derived largely from the ideas and input gathered through our community meeting. Since the project is too young to undertake a program assessment and establish strategic plan, these goals can serve to define the first phase of development for the program. This initial phase will constitute the "proof of concept" phase of development, in which initial assumptions and programs are tested and adjustments are made to inform the next phase of implementation.

1. To bring the program to a scale sufficient to sustain the direct costs of the 2020 House facility, residency programs (direct costs and stipends), as well as a professional manager.

2. To refine and test the overall Impact Model for the 2020 House residency program, and investigate how this Impact Model might be applied more widely in Lansdowne's cultural arena.
3. To explore and define more clearly governance and advisory relationships between the Lansdowne Arts Board, the Lansdowne Economic Development Corporation (LEDC), and the Borough of Lansdowne itself.
4. To determine the best corporate solution for the long-term operations of 2020 House and its programs, including consideration of how further initiatives and programs of the Arts Board relate to 2020 House.

Prospective Residency Attributes

A fundamental premise of the 2020 House program will be deep engagement with the community. The following possible attributes of the residency program were gathered largely from ideas collected during the community meeting and benchmarking.

Applying: An Open Call for applications and proposals that speak to a set of criteria and goals that 2020 House establishes for the program should govern the residency program. Applicants will be reviewed and decided by a Review Committee made up of Lansdowne residents, guest curators/field experts, and eventually, past resident artists.

Operating: A residency period of 3 to 6 months is recommended. Based on testimony of other residency directors, three months represents the smallest window of time in which an artist can start to be identified as "belonging" to a community or truly "in residence." Six months represents an outer marker for reasonable time for an artist to be in residence. Many artists teach or work according to academic calendars (for which 6 months may be too long). For artists with families, there arises the question of whether the artist can move with his/her family for the residency period.

Curating: During the residency, each artist could be asked to curate one or more spaces in Lansdowne that are not established as art spaces or indeed are entirely un-used or derelict. Such spaces could be used for events (a concert event or series, readings, spoken word, etc.) or exhibition (visual art, prints, installation, etc.). Resident artists would be asked to pull on their own assets and relationships to invite additional artists into these curated interventions as well as consider local and regional artists. Materials and other resources could be crowd-sourced locally. This element of the program would provide a way of animating many of the un/under-used spaces in Lansdowne, such as storefronts, churches, industrial spaces, and civic/public spaces. This could become a signature part of the residency program, and attract audiences from a broad range of interests: heritage, community development, and arts.

Making: As a basic requirement of all residency processes, the artist will need to produce something. The end creation need not be a finished or final work, but the artist will need to define/describe in the application process what product he/she will be creating as a result of the residency.

Sourcing: Artists should be asked to think about how they might utilize and engage the resources of the community. Such resources could be defined as labor (work), craft (other experienced makers), knowledge (intellectual capital), materials (physical media), relationships (political and other local-regional relationships), etc. Over time, means through which to capture these assets among the members and supporters of 2020 House will be essential.

Mentoring: It is worth considering defining one of the attributes of the residency as a mentorship or “shadow” structure in which there is a senior (or more senior) artist paired with a student or recent graduate of an arts program. While it will be up to the future leadership of the program to determine the outcome of the career stage focus, benchmarking conversations strongly suggested working with early to mid-career artists with experience in community-based work. Since the program needs some early successes, it may not be wise to begin working with emerging artists. That said, there could be more mature career-stage artists paired with emerging or student artists as a core component of the program.

Educating: A natural point of community engagement could be explicitly educational, via offering workshops and classes at 2020 House/Twentieth Century Club, as well as conducting arts-in-education sessions in local schools. Concern over the presence of arts education and other offerings through Lansdowne public schools was a theme in our discovery process. Requiring as a condition of the residency a certain degree of educational engagement would definitely increase the value of the program to the overall community, as well as potentially to individual and institutional funders.

Sharing/Investing: There has been a rising interest in shared investment models for artistic production. The visual arts world, starting with Springboard for the Arts in St. Paul, Minnesota, has been conducting experiments in “Community Supported Art” (“CSA”)—a play on the likewise popular trend of Community Supported Agriculture (also “CSA”). This approach has only been applied to the visual arts and usually entails a group of artists (or one artist making a number of objects) bundling their work and selling “shares” in the bundle before it is released. It has had some early success in inspiring people to feel like they are “investing” in the artists’ work, almost in a co-operative fashion. A more challenging concept to apply to the performing arts, such as music, it’s not impossible to imagine ways of applying this concept to recording or other objectifications of ephemeral art forms.

Dining: Given the rise of dining and restaurant culture in Lansdowne, artist dine-arounds (specific evenings when an artist will be hosted by a restaurant), as well as neighborhood based surprise dine-arounds at private homes could be a great way to introduce the artist (and potentially other peers) to the community and cultivate members and other supporters for the 2020 House program overall. The latter are becoming popular within very discrete neighborhood communities. These events start with a cocktail reception at a single home, followed by separate individual dinner parties at various nearby homes.

Living: Finally, there seemed to be wide support at the community meeting for hosting artists in private homes for the terms of the residencies, which could also become a hallmark of the residency and prime way to build relationships within the community.

Artist Focus

The artistic focus of the residency program can vary from artists in early stage careers to established artists. There was significant interest voiced at the Community Meeting that a mix of emerging and experienced artists should be served by the residency program.

At the outset, however, it will be important for the residency program to engage artists with demonstrable experience working in and with communities, given the non-retreat focus of the program. First impressions among Lansdowne residents will matter, and thus risk should be graduated. As the program becomes more established and after several residencies are successfully completed, more risk can be assumed through engaging artists with less experience in community (but who still seek that kind of experience).

Partnerships & Alliances

In order to bolster the artistic credibility of the 2020 House program and develop initial stakeholders and support, we recommend considering a group of initial strategic program partners or alliances related to each of the three core disciplines behind 2020 House's programs. These partnerships could exist both with local arts organizations and organizations in Philadelphia and the region. The benefits to the 2020 House residency program from such potential partnerships and alliances are:

- Increased credibility in the artistic community through association with an established entity
- Increased reach in terms of audience and potential supporters
- Increased credibility in the institutional funding sector

The following are recommended potential partners and allies in the development of the program. This list is not exhaustive, but represents a cross-section of cultural organizations in the disciplines at the core of 2020 House's program that often invite artists to Philadelphia, but who do not have an established residency program.

- **Lansdowne Symphony Orchestra:** Founded in 1946 at the First Presbyterian Church in Lansdowne, the Lansdowne Symphony Orchestra (LSO) is one of the oldest community orchestras in the Greater Philadelphia area. Its season runs from October to April.
- **Artistas y Músicos Latino Americanos (AMLA):** AMLA is a non-profit arts and artist's organization founded in 2006 in North Philadelphia. The mission of AMLA is to promote the development, dissemination and understanding of Latin America music and culture in the Philadelphia/Delaware Valley Region with a strong emphasis on youth.
- **American Composers Forum, Philadelphia Chapter:** The Philadelphia Chapter of the American Composers Forum (ACF Philadelphia) is committed to supporting local composers and developing new markets for their music. Through granting, commissioning, and performance programs, ACF Philadelphia provides composers with valuable resources for professional and artistic development.
- **Ars Nova Workshop:** Ars Nova Workshop (ANW) acts as a facilitator between artists and their audiences, while working to inform, inspire and challenge listeners in order to elevate the role of jazz, improvisation and experimental music in contemporary culture.
- **Philagrafika/Brandywine Workshop:** Philagrafika's mission is to promote and sustain printmaking as a vital and valued art form by providing artistic, programmatic and administrative leadership for large-scale, cooperative initiatives with broad public exposure. Through its various programs in printmaking and arts education, Brandywine Workshop seeks to enhance the role of visual and related media artists and their impact in contemporary society.
- **Center for Emerging Visual Artists:** The Center For Emerging Visual Artists™, formerly Creative Artists Network, was founded in 1983 to encourage the career development of emerging visual artists. Since then, the organization has worked steadily harder to provide the support essential to talented individuals building careers in the visual arts. The Center dedicates itself to making art careers viable for those who choose them, helping emerging artists reach their audiences, and promoting interest and understanding of emerging visual art among citizens of the community.
- **American Poetry Review:** *The American Poetry Review* is dedicated to reaching a worldwide audience with a diverse array of the best contemporary poetry and literary prose. APR also aims to expand the audience interested in poetry and literature, and to provide authors, especially poets, with a far-reaching forum in which to present their work.
- **The Kelly Writers House:** Founded in 1995 by a group of students, faculty, staff and alumni, the Kelly Writers House is an actual 13-room house at 3805 Locust Walk on Penn's campus that serves as a center for writers of all kinds from Penn and the Philadelphia region at large. Each semester the Writers House hosts approximately 150 public programs and projects—poetry readings, film screenings, seminars, web magazines, lectures, dinners, radio broadcasts, workshops, art exhibits, and musical performances—and about 500 people visit the House each week.

Impact Model

The below, three-pronged impact model was derived from input garnered during the Community Meeting and benchmarking process. Data collection and analysis for the Economic Impact indicator will be all quantitative, for which there is a calculator available through the Greater Philadelphia Cultural Alliance. For the remaining impact indicators, a mix of qualitative and quantitative data gathering will be needed, along with a customized questionnaire and protocol for data collection. These tools will need to be created to fit with the final residency model.

(1) Economic/Business Impact: This is measured by the financial and economic impact both on the community and on 2020 House as a project, as it develops a sustainable business model. The economic impacts will be assessed using the Greater Philadelphia Cultural Alliance's Economic Impact Calculator.

Economic Impacts (Municipal)

- Expenditures by the Project, Artists, & Event Attendees
- Full-Time Equivalent Jobs & Resident Household Income
- State & Local Government Tax Revenue
- Amount of Money/Materials Raised for Each Artist

Business Impact (Organizational)

- Individual Membership Revenues
- Corporate Membership Revenues
- Earned Revenues from Events, & Art Sales
- Earned Revenues from Festival Admissions

(2) Social/Educational-Experiential: Social and educational/experiential impacts include both the quantity of people engaged in with the artists and residency-related programs, including attendees of our live programs. These focus on the depth of engagement with the programs and *transformative effects*—how programs changed (broadened, deepened) the views of Lansdowne residents, and how our work has changed Lansdowne (physically).

Educational-Experiential

- Number of Students/Youth Involved in Educational Programs & Learning Points
- Number of Attendees and Quality of Experience at Events
- Changes to the Physical Landscape of Lansdowne (i.e., new business, new public art)

Social

- Transformational Effects on Individual Volunteers & Members
- Number & Nature of New Relationships Brought by Artists to Lansdowne
- Number & Nature of New Relationships Brought to the Artist
- Size and Activity of Social Media Presence & Media Coverage (Facebook, Twitter, LinkedIn)

(3) Artistic/Field: These impacts assess the impacts on the fields of fine and performing arts, including artists, scholars, curators, and field-related or academic institutions, focusing again on transformative effects, findings, best practices that advance these fields.

Artists

- Quality of Creative Experience Working at 2020 House
- Value of the Opportunity to Artists' Creative Practices/Careers
- The Impact of the Creative Process on Relationship Building among Residents
- Achievement of Resource & Artistic Goals for Each Artist Residency

Field

- The Quality and Quantity of Art Produced at/in conjunction with 2020 House
- Presentations by Management at Conferences/Level of Participation in Professional Convenings
- Successful Development of the Organization's Overall Impact Model
- Successful Attainment of Goals Relating to all of the above Impact Measures

BUSINESS MODEL

Formation & Structure

While the assumption may have been for 2020 House to fall in perpetuity under the aegis of the Borough of Lansdowne, two significant considerations may prevent that from being the best long-term solution for financial administration of the 2020 House program.

1. The Borough of Lansdowne, as a government entity, may receive funds and administer them, but it cannot confer tax receipts to individual contributors (cash or in-kind) in the same manner that an organization can with exemption under IRS Code 501(c)(3).
2. The Borough also is eligible for some grants, but will not be eligible for the majority of institutional (and other government) arts funding available, most of which only give to 501(c)(3) organizations.

Since contributed revenues and goods/services will constitute a major part, if not majority part of the financial support for the 2020 House program, a nonprofit 501(c)(3) organization or fiscal sponsor will be needed sooner rather than later, so that 2020 House may start to fundraise. Given the need for reliance on contributed support, which has been affirmed in our benchmarking work, 2020 House will need a nonprofit 501(c)(3) aegis for long-term growth and sustainability. There are two potential solutions to being able to apply for grants and solicit contributions:

1. **Nonprofit Incorporation:** 2020 House could incorporate as a nonprofit and apply for Federal tax-exempt status, which will entail some labor and cost, unless pro bono legal or other expert support can be secured. The process can take up to a year, most of which is owing to the Federal (IRS) review process for tax-exempt entities. Cost break-down is as follows:

- Professional Fees: \$2,500 to \$5,000 (document preparation)
- Pennsylvania Nonprofit Incorporation: \$125 (to file)
- IRS Form 1023 (Tax-Exemption) Application: \$850 (to file)
- Annual Compliance Process: \$1,500 to \$3,000 (depending on financial activity)
- Corporate Insurance: \$1,500 - \$2,500 (GL, D&O, WC for a small organization)

Pros

- 2020 House has its own nonprofit and can be wholly independent
- There is greater room for the organization to grow in scale

Cons

- It takes lots of time and effort to incorporate and gain tax-exempt status
- There are costs associated with it that are fixed, regardless of income

2. **Fiscal Sponsorship:** 2020 House could work with an existing nonprofit, preferably one with local recognition or that clearly houses an arts mission. Donors and funders will be interested in the mission or program relevance of 2020 House's sponsor; it has to make sense from a mission or geographic/field standpoint. Once an organization agrees to sponsor 2020 House as a "project," the relationship is defined by a Fiscal Sponsorship Agreement, which is a standard form, outlining the nature of the relationship and the distribution of fiduciary responsibilities. There is no legal requirement for sponsors to charge for their services, but most do as they are assuming legal liability for all contributed funds for the project, which is a substantial responsibility and carries with it some degree of risk. Standard "administrative fees" to the sponsor are assessed on a percent of gross receipts, which usually lies between 5% and 12%, depending on the nature of the sponsorship and the services the sponsor is providing.

Insurance, fund management, contracting, and compliance support are standard sponsorship services.

Pros

- An immediate solution with low to no front-end costs
- Can lend the project the credibility of the existing organization when fundraising

Cons

- Less flexibility and sovereignty - you are under the aegis of another organization
- Can be challenging to find the right sponsor or partner (see below)
- Many institutional funders do not accept fiscal sponsors

With fiscal sponsorship, the biggest challenge is finding a sponsor who satisfies the following criteria or basic concerns:

- The sponsor should be recognizable or trusted by your donor base, so a local nonprofit with a good reputation in the community is advisable. Or a regional organization with equally established credibility.
- The sponsor should be close enough in mission to your project that eligibility with grantmakers will not be a problem, but *not too much of a direct match* such that you run into conflicts of priority between the sponsor and your project. For instance, most grantmakers permit only one proposal per cycle to be submitted by an entity. If your sponsor wants to go to the same funder you do, the sponsor will likely take precedent. This is the toughest issue to work out with fiscal sponsors, unless you are using an organization with an overt mission and purpose to be an agnostic sponsor. Many such organizations have pre-arrangements with key funders to permit more than one proposal in a grant cycle. CultureWorks is building a fiscal sponsorship program and already has several such arrangements in place.
- There should be a good, trusted working relationship between project leadership and the sponsor. Beyond funder and donor concerns, you must be confident in the project's working relationship with the sponsor.

Governance & Advisory

The approach to governance for 2020 House will depend on the route chosen above—nonprofit incorporation or fiscal sponsorship. Clearly, if the decision is to incorporate as a nonprofit, a Board of Directors will need to be formed with all of the fiduciary responsibilities that such governance entails. If 2020 House uses a fiscal sponsor, the project is governed *de facto* by the board of directors of the sponsoring organization.

Regardless of the formation question, we recommend the creation or maintenance of the following non-fiduciary governance and advisory bodies:

- **Artistic Advisory Board (AAB):** As part of the development of the 2020 House residency program, we recommend forming the AAB to perform in an active advisory role, as well as to be a credibility and awareness building advisory body. This group would differ from the local leadership of the LAB (below) by focusing on arts leaders from the regional, national, and possibly international arena. Emphasis would be on widely recognized leading artists and curators who could help advise 2020 House on currents in the art world, and connect the program to various artistic communities across the country and around the world.
- **Lansdowne Arts Board (LAB):** This body would remain constituted as it is presently. Concerning the conversation about the relationship between the LAB and the Board of Directors and activities of the Lansdowne Economic Development Corporation (LEDC), we recommend

that the LAB “officially” require or include in its membership (as a standing position) a representative from the board of the LEDC *ex officio*. The purpose of this position, which should be a full voting position on the LAB, is to maintain a clear channel of communications between the LEDC and to ensure that the LAB is involved in or aware of any arts-related strategies, projects or initiatives that the LEDC is undertaking under its explicit recognition of arts and culture programming as an economic development strategy. Indeed, it may eventually be worth discussing whether all of the LEDC’s arts and culture initiatives (such as the Arts Festival) fall under the jurisdiction of the LAB.

Human Resources

In keeping with the feedback and information from the benchmarking process, we are recommending that the program eventually hire a dedicated manager, owing to the intensive needs of managing community relations, fundraising, and other administrative tasks. The position is not needed to commence implementation, in particular during Phase I of implementation “Creating a Sense of Place.” But eventually, a full time position will be needed which we are recommending be cast as an “Artistic & Executive Director,” which embraces the executive and management functions, but also signals (and will require) an artistic and curatorial voice and credibility. This is a hybrid job title common to smaller arts organizations, and is similar to the role of “Producing Artistic Director” that is common in the theatre field. The title Artistic & Executive Director is more agnostic and can apply curatorially to the field of writing, printmaking, and music at the core of 2020 House’s program.

ARTISTIC & EXECUTIVE DIRECTOR

ROLES & RESPONSIBILITIES

- Program development, management, planning, and evaluation
- Board and governance development and management
- Fundraising, development and stewardship
- Vendor and contractor management
- Financial management and oversight
- Artist and community outreach/relationship building
- Advocacy, public relations development and general marketing
- General administration and clerical

SKILLS & EXPERIENCE

- 2-4 years of relevant leadership, operations, and program/event experience.
- Organized with consistent attention to accuracy and detail.
- Strong interpersonal, communication, writing and project management skills.
- Ability to work independently as well as part of a team.
- Interest in and knowledge of the cultural sector in Philadelphia.

OTHER MANAGEMENT FUNCTIONS

Remaining or complementary management functions could be outsourced, such as:

- Accounting and Bookkeeping
- Annual Compliance (CPA Services)
- Marketing and Public Relations
- Branding & Design
- Other Services (as needed)

Revenue & Resource Development

From our benchmarking work, we found that most of the residency programs exist on endowments established by founding benefactors; contributed real estate or facilities (tantamount to the situation with 2020 House and the Borough); very informal, volunteer-driven operations; or a heavy quotient of contributed resources (cash and in-kind).

There are limits to capacity, impact, and sustainability under the all-volunteer and “informal” operations model. We are assuming that for 2020 House to meet community and government expectations that it will need to attain and maintain a certain level of operating capacity and quality of management and oversight. To meet the revenue and resource needs for this critical capacity, we are assuming that 2020 House will need to develop the following revenue and resource streams:

- **Membership:** This area of revenue was cited the most in our Community Meeting process as a logical approach to leveraging the volunteerism and generally high level of interest and engagement in the Lansdowne community. Membership could be cast at various levels and carry corresponding benefits.
- **Sponsoring Supporters:** This would be a higher level of donor than membership, likely at a level greater than \$1,000 per year to start, and would be tied to underwriting specific needs, such as resident artist stipends and other core, mission-based costs.
- **Contributed Housing:** With 2020 House itself not a residence facility, the cost of resident artist housing becomes one of the major production costs for the program. This could be alleviated by contributed “home stay” housing, which was cited multiple times during the Community Meeting as a natural (and likely welcome) way to cover the costs of housing and accommodations. A per diem and other expenses will still need to be covered.
- **Institutional Giving:** Institutional giving (foundation, government, and corporate foundation) will need to be part of the overall fundraising strategy, even though these revenue sources are hard to rely on from a budget standpoint.
- **Benefit Events:** Benefit events large and small will be essential to building community support and engaging people in the mission and work of the program.
- **“CSA”/Sales & Event Revenues:** Earned revenues will come principally from event admissions of various kinds (lectures, performances, etc.), as well as potentially from art sales and the “CSA” model described earlier, which would require artist participation and prior agreement as part of the residency program.

Strategic Positioning & Fundraising Case

2020 House occupies a unique position on the Philadelphia cultural landscape, as it is the only multi-disciplinary artist residency program in the Greater Philadelphia area. It has the capability of complementing many of the region’s fine and performing arts programs and provides a platform for bringing significant artists to the region for extended residency work.

The 2020 House program is not just a residency program; it is also a key cultural and economic catalyst for the Borough of Lansdowne, which is laying the groundwork for growth in local business interests and a socioeconomic revival. In addition to the work of 2020 House and its governing board, the Lansdowne Arts Board, the Borough of Lansdowne is also home to an active Lansdowne Economic Development Corporation (LEDC) and a major historic theater. The LEDC and Theater promise to support each other mutually as the Borough becomes home to one of the most creatively vibrant communities in the country.

IMPLEMENTATION STRATEGY

Inception Goals

Since 2020 House is starting with substantial real estate assets and potential volunteer base, but little to no track record in fundraising or earned revenue generation, we have outlined below a gradual implementation process for the program with the intent to accomplish the following *inception goals*:

- Gather the community around 2020 House as a place and a program and get them engaged with the mission, vision, and program;
- Gather input on, raise the funds for, and secure the materials and equipment needed to outfit 2020 House for the various artistic purposes that have been envisioned;
- Test out various elements of the residency program, gradually building up the financial, management, and artistic credibility to bring the program to capacity.

Founding Assets

To begin this process, we must consider the “founding assets” of the program—what exists today that can be used to bootstrap the program operating capacity. The main founding assets are:

- **2020 House Facility:** The program has the tremendous advantage of having a newly renovated facility with little initial financial burden. The only cash liability from day one is an impact fee for utilities and custodial work, estimated at \$15,000 per year. This is a major asset for 2020 House as a *program* that comes at a relatively modest cost and financial risk.
- **Strong Volunteer Base:** Clearly evidenced through the strong turn out at the community and through the testimony of community members, there is a vibrant culture of volunteerism in Lansdowne, not just with respect to time and labor, but other in-kind resources as well. The “donative intent” (appetite for giving money) in the community requires further assessment.
- **Community of Local Artists and Arts Organizations:** Lansdowne is already known as a place for artists of all career stages to reside owing to its location, lower real estate prices, and welcoming atmosphere. This artist community forms the foundation for the larger movement of artists and creatives to Lansdowne that 2020 House wishes to drive.
- **Strong Leadership of Lansdowne Arts Board & Government:** The Arts Board, Township Manager, and Council are all strongly supportive of the 2020 House program. Moreover, the political climate and support promises sustained appreciate for and support of arts and culture programming in the Borough.
- **Room to Grow/Room to Make:** In addition to the 2020 House facility itself, the Borough is home to many buildings and public spaces that could be home to temporary, medium-term, or permanent artist projects undertaken in conjunction with the residency program. These include vacant churches, storefronts, and other spaces, which could be activated by artists.
- **Geography:** The proximity to Philadelphia and surrounding region was frequently cited as a major asset of Lansdowne. The community provides a retreat atmosphere, but being so close to a major metropole offers a richness of resources and a balance between the intensity of the city and the repose of the suburbs.

Phased Implementation

Given these assets, we recommend the following basic phases to initial implementation, all of which are informed by benchmarking input we received concerning the value of community involvement at *all* levels if the model is a community-based residency approach. We have also been researching co-operative and coworking community dynamics for the past year, and many of the principles that guide those cultures may also prove beneficial to the development of 2020 House.

YEAR ONE

PHASE I Creating a Sense of Place (6 - 9 months)

Considering the strong potential and need for the community to support 2020 House and its programs, we should look to every chance to engage Lansdowne residents in the development of the program, starting with the fit out and furnishing of the building itself and initial steps of establishing the space of 2020 House as a community asset and resource. For the first six months, 2020 House could engage in non-residency programming at 2020 House related to each of the three disciplines, to allow for planning, initial stakeholder/member development, fundraising, and launching the call for the first pilot residency. Activities in the period could include:

- **Space Outfitting Charrettes:** Through inviting noted artists in the music, visual arts/printmaking, and literary fields from the region to 2020 House through a series of mini-charrettes and conversations, determine the best approach to fitting out the finished space for the intended disciplinary uses. This would also be a way to introduce local artists and leaders to 2020 House, along side potential members and supporters.
- **Fundraising Events:** Focusing on the initial physical outfitting needs, base running costs, and first pilot residency costs, a series of fundraising events could be organized around artistic content (performances, small exhibitions) or discursive events (symposia, panels, lectures) related to the three disciplines at the core of the 2020 House program. These could be very low to no-cost events and projects, spearheaded by the Lansdowne Arts Board members (in like manner to or in place of the Salon Series), or through other volunteers or modestly paid contracted support.
- **Visioning & Outfitting Teams:** In conjunction with the above two kinds of events, “teams” could be developed around specific design, fundraising, and acquisition projects related to outfitting 2020 House. Once there is agreement and clarity about the specific outfitting needs for each discipline and their programmatic ambitions, teams could be defined around discrete goals, such as purchasing a specific piece of printmaking equipment, furnishing a specific room, outfitting the kitchen, spearheading an effort to acquire loaned art work from local artists to temporarily exhibit throughout the house, etc. (Over time, work could be exhibited from each resident artist, temporarily on loan or gifted to 2020 House.) This team approach would allow local residents to acquire greater ownership over the building and its future and begin to participate and “invest” in the future of the 2020 House program.

PHASE II Music Pilot Residency (3 - 4 months)

Since a theme in our benchmarking conversations was the power of building off of existing artistic assets, we recommend starting with a composition residency, in partnership with the Lansdowne Symphony Orchestra. From a residency materials and technology outfitting standpoint, music is also less costly than printmaking *and* the Symphony is among the most significant organizational assets in the Borough. This would help anchor the work of 2020 House and connect to a local institution with recognized artistic value and support.

YEAR TWO

PHASE III Creative Writing & Printmaking Tandem Pilot Residency (3 - 6 months)

The next step would be to try a tandem residency of two artists in the same time period. Starting with the music residency, the different attributes discussed in the previous section should be incrementally tested. The idea is that the initial residencies will not engage in *all* of the programmatic attributes described in the earlier section. Rather, a limited number of attributes (depending on the artist) will be tested in the initial pilot residencies. Choices of which programmatic elements to employ will be up to the Artistic & Executive Director for the residency program, in concert with the Arts Board.

It is recommended that both of these initial residencies engage seasoned artists experienced with community engagement and work. 2020 House is not just looking for a “win” for the artists, but also for the community, and it will be critical the first few forays for artists in the community be rewarding for and well received by local residents. Once off on the right foot, there is more room to expand and take risk with more emerging artists or artists that may not have community engagement experience, but wish to test those waters through their residency at 2020 House.

PHASE IV Mentoring Residency (Music, Writing, or Printmaking) (4 months)

The next logical phase will be to test a mentoring relationship within one of the three core disciplines. This entails more programmatic interaction between the two resident artists, more complex process in terms of application and artist selection, as well as a more intricate approach to community engagement. Questions about the division of supervisory roles between the senior artist and the Artistic & Executive Director of the program will need to be addressed, and the senior artist will also need to be not only willing to engage in a mentoring relationship but he/she will also need to have experience in that role.

PHASE V Assessment Period (4 months) Full Residency Launch (4 months)

At this point, the program will have tested several different residency scenarios and some of the programmatic attributes, and gone through the process of call for applicants, artist selection, residency execution, and post-residency assessment. According to the final goals and parameters of each trial residency period, we recommend developing a simple quantitative and qualitative assessment tool, based on the full Impact Assessment model described earlier. Following Phases I - IV, an overall assessment and re-design period should follow in which the “full” residency program is set out, based on two years of testing and evaluation. Naturally, development and refinement of the program will be ongoing, but our staged implementation assumes the “proof of concept” period for the program will likely take about two years, following by the first stage of “mature” programming.

Application Process

The application process and form/protocol will need to develop with the residency program, and different approaches can be undertaken with each of the above phases of program development. We are recommending that the Artistic & Executive Director and the LAB establish a set of guidelines, call for application dissemination process, selection criteria, and review/selection process at the outset of the second phase of implementation. In addition to the dissemination process, we recommend that the review process involve members of the LAB, the Artistic & Executive Director, members of the Artistic Advisory Board, and possibly several outside peer reviewers. The formation of the review group for applicants to the program will need to be designed to mesh with the final application and assessment criteria for artist applicants.

FINANCIAL PRO FORMA

Base Assumptions

The following are the core assumptions that inform the following financial pro formas, which are expressed on a cash basis, excluding in-kind resources. In-kind resources would be accounted for in financial statements and budgets submitted to grantmakers. All of the assumptions and pro formas below are likely to shift and become more refined as time goes on. These are merely starting points for thinking about and further challenging, developing, and refining assumptions. All planning is dynamic.

REVENUE

- In keeping with most business models for residencies, the majority of cash income will be from contributed sources.
- A healthy complement of in-kind contributed resource are also assumed and valued for fundraising and other purposes. These include:
 - Annual lease costs for the 2020 House facility at a Fair Market Value (FMV) of \$12/SF at 3,958 SF for a total cost of \$47,496/year, contributed by the Borough of Lansdowne;
 - Contributed lodging and maintenance for resident artists by residents of the Borough of Lansdowne, assessed at \$90/day plus \$45/day maintenance.
 - Equipment, materials, and supplies, depending on final need are also prime assets that could be secured in-kind.
- Resident artists and possible integration of the residency program may draw earned revenue sources from curated events into the Lansdowne Arts Festival or as part of a separate festival or event series.

EXPENSE

- Facility expenses charged to the 2020 House program for the use of 2020 House will take the form of an annual impact fee of \$15,000 with an applied escalator of 10% per year. This figure includes an estimated \$12,000/year in utilities and \$3,000/year in cleaning services.
- Ongoing maintenance and physical improvements (equivalent of leasehold improvements) to 2020 House, such as repairs, additional electrical/plumbing and other needs that arise as programming develops will be contracted and paid for by the Borough.
- Other services, such as trash, snow, and leaf removal, as well as grounds and driveway/parking lot maintenance will also be contracted and paid for by the Borough under its general budget, as part of the maintenance of the campus around Twentieth Century Club and 2020 House.
- Insurance for the programs of 2020 House will need to be separately secured and covered by 2020 House, including general liability, workers' compensation, and director and officers insurance, depending on whether 2020 House becomes an independent nonprofit organization.
- All 2020 House business operations will need to run through a nonprofit 501(c)(3) corporation for fundraising and other transparency purposes, and thus 2020 House will either need to form its own nonprofit or secure a fiscal sponsor to provide this service and support.

Graduated Assumptions

YEAR ONE

PHASE I - Creating a Sense of Place

- 2020 House is using a fiscal sponsor for charitable gifts and membership. There is an allowance for \$1,140 in Other General Production, assuming an administrative charge of 7%.
- Activities and staff-related work will be taken care of on a predominantly volunteer basis by the LAB and other community members.
- One to two benefit and friend/fundraisers will be held at 2020 House and other locales, netting \$5,000 for operations. Membership and sponsors make up roughly \$16,000 in revenues.
- Core costs are 50% of the Borough's annual impact fee of \$15,000, as well as some website work, modest costs for events and supplies, and documentation. Most event production needs will be modest, with catering and other needs contributed in-kind.
- The outfitting for 2020 House will take place during this period of time, and is not included in this budget, as the charrette process will determine both cash and in-kind costs, and spearheaded by the Outfitting Teams. These are separate one-time capital needs, whereas the budget pro formas are focused on tracking operating ramp-up.

PHASE II - Music Pilot Residency

- Assumes the engagement of some consulting resources (\$6,000 under Other Professional Fees) to manage the sourcing of the first resident artist, who will likely not be sourced through a full call and search process, but rather through a more targeted process in cooperation with a partner, such as the Lansdowne Symphony.
- There is \$6,750 allocated to support a resident composer for a period of 3 - 4 months, assuming housing and maintenance to be contributed by the community and support of any performances or other needs of the artist provided by the partner organization.

YEAR TWO

PHASE III - Creative Writing & Print Making Tandem Residency

PHASE IV - Mentoring Residency

PHASE V - Assessment & Full Residency Program Launch

- For year 2 we are assuming a PT Artistic & Executive Director at \$25,000 base plus fringe and healthcare benefits.
- Resident artists stipends for 4 artists at \$1,000/month at 4 months, plus allowances for studio assistants and other supporting human resources.
- A full complement of contracted professional services including, development, marketing, legal, accounting, IT, documentation, etc.
- \$10,000 toward the impact fees for the Borough, and a complement of administrative costs, such as telephone, software, Internet, etc.

YEAR THREE

Year 3 assumption are included to the right of the line items in the following full view of the budget pro formas. This is a rough pro forma and is likely to change in its internal detail, but we feel represents something close to the sustainable size of the 2020 House program. We do not see the potential or need for continuous scalability, given human resource, fundraising market, and facility constraints. This, however, is not to say that the program can't achieve its desired impact. In this case, impact is not solely tied to continuous scalability.

2020 House Residency

Operating Budget/Pro Forma

	YR 1	YR 2	YR 3	YR 3 ASSUMPTIONS
REVENUE				
CONTRIBUTED REVENUE				
Foundation	\$5,000	\$30,000	\$50,000	Foundations: 2 - 4 @ \$5,000 - \$15,000
Government	\$0	\$4,000	\$10,000	Federal, State Council on the Arts, County/Borough
Corporate (Foundation)	\$0	\$5,000	\$15,000	Corporate Foundation 3 @ \$5,000
Individual				
Members	\$10,390	\$20,000	\$40,000	160 members @ mean of \$250
Sponsors	\$6,000	\$12,000	\$20,000	10 sponsors @ \$2,000
Board	\$0	\$4,000	\$10,000	10 board members @ \$1,000
Total Individual	\$16,390	\$36,000	\$70,000	
TOTAL CONTRIBUTED REVENUE	\$21,390	\$75,000	\$145,000	
EARNED REVENUE				
Event Tickets	\$2,250	\$4,000	\$7,500	2 - 3 resident artist events/performance @ \$2,500
CSA/Art Sales	\$0	\$2,000	\$5,000	Art sales or similar initiatives
Benefit Events	\$5,000	\$10,000	\$20,000	Benefit event(s) NET proceeds (costs have been excluded from Expenses)
Education Workshops	\$0	\$2,500	\$5,000	Paid public education workshops
TOTAL EARNED REVENUE	\$7,250	\$18,500	\$37,500	
TOTAL REVENUE	\$28,640	\$93,500	\$182,500	
EXPENSES				
Administrative Salaries & Fringe				
Artistic & Executive Director	\$0	\$25,000	\$50,000	Program Director base salary
Fringe (11%)	\$0	\$2,750	\$5,500	FICA/FUTA @ 11% of base
Health Insurance	\$0	\$4,200	\$4,200	Health insurance contribution at \$350/mo.
Retirement Match	\$0	\$0	\$1,500	Retirement match at 3% of base
Merit Based Compensation Allowance	\$0	\$0	\$2,000	Allowance for merit-based compensation
Professional Leadership Development	\$0	\$0	\$1,500	Allowance for professional development (conferences, etc.)
TOTAL Salaries & Fringe	\$0	\$31,950	\$64,700	
Program Professional Fees				
Resident Artist Stipends	\$6,000	\$16,000	\$36,000	2 for 6 mos. @ \$3,000/mo.
Rehearsal/Performance Fees	\$0	\$2,000	\$8,000	Allowance for performer fees for 2 concerts for composer residents: 4 @ \$1,000 x 2
Studio Assistant	\$0	\$1,000	\$2,000	Allowance assumes apprentice or volunteer support for Visual Arts Resident
Copyist/Engraver Fees	\$750	\$500	\$3,000	Allowance for an assistant for Composer Resident
Residency Interns	\$0	\$1,000	\$2,000	General honoraria for program interns for Writer Resident
Total Artistic & Design Professional Fees	\$6,750	\$20,500	\$51,000	
Other Outside Professional Fees				
Development	\$0	\$3,000	\$6,000	Allowance for grant writing support
Marketing & PR Strategy	\$0	\$2,000	\$4,000	Allowance for marketing support
Accounting & Audit	\$0	\$3,000	\$7,300	Accounting at \$400/month + \$2,500 for annual audit
Legal	\$0	\$2,000	\$1,000	Allowance for legal support
Information Technology	\$0	\$1,200	\$2,400	IT support at \$200/mo. for 2020 House
Graphic & Web Design	\$3,000	\$3,000	\$2,000	Allowance for graphic/web design
Audio & Visual Documentation	\$1,000	\$2,500	\$4,000	Allowance for photography, audio, and video documentation
Research & Evaluation	\$0	\$500	\$250	For surveys and other assessment costs
Other Outside Professional Fees	\$6,000	\$1,500	\$2,000	Contingency
Total Other Outside Professional Fees	\$10,000	\$18,700	\$28,950	
General Program Expense				
Cartage & Shipping	\$0	\$500	\$1,000	Allowance for shipping and cartage
Space Lease	\$7,500	\$10,000	\$15,000	Borough annual impact fee (assumes admin office in Borough Hall or 2020 House)
Materials & Hardware	\$1,500	\$2,000	\$5,000	Allowance for expendables
Other General Production	\$1,140	\$1,000	\$2,000	Contingency
TOTAL General Production Expense	\$10,140	\$13,500	\$23,000	
Travel & Meeting Expenses				
Transportation	\$0	\$750	\$2,500	Assumes staff travel and resident artist travel
Accommodations	\$0	\$0	\$0	Assumes community contribution
Meals	\$0	\$0	\$0	Assumes community contribution
TOTAL Travel & Meeting Expenses	\$0	\$750	\$2,500	
General Office Expenses				
Bank Service Charges	\$0	\$50	\$100	Bank fees
Member Management & Ticketing	\$250	\$150	\$250	Costs for online ticketing and handling for events
Payroll Processing	\$0	\$600	\$600	Payroll processing for W2 employees
Postage & Shipping	\$0	\$500	\$500	General postage
Printing & Copying	\$0	\$500	\$500	General printing & copying (can be absorbed by Borough)
General Office Supplies	\$1,000	\$1,000	\$1,000	Office expendables
Software Purchase & Licensing	\$0	\$1,000	\$1,000	Administrative software
Telephone	\$0	\$1,200	\$1,200	Administrative telephone service
Internet & IT Hardware	\$0	\$1,100	\$1,200	Administrative computer and other hardware
Total General Office Expenses	\$1,250	\$6,100	\$6,350	
Other Expenses				
Advertising	\$0	\$0	\$3,000	Advertising for call
Dues & Subscriptions	\$500	\$500	\$500	Dues in professional alliance memberships (e.g., GPCA)
General Liability/D&O Insurance	\$0	\$1,500	\$2,500	Corporate liability insurance (D&O, GL, WC)
Total Other Expenses	\$500	\$2,000	\$6,000	
TOTAL EXPENSES	\$28,640	\$93,500	\$182,500	
NET INCOME	\$0	\$0	\$0	

APPENDICES

Stakeholder Interview Questionnaire

Cultural Program & Business Planning for 2020 House & the Borough of Lansdowne

Background for this project.

The Borough of Lansdowne is currently renovating the 2020 House (20 Lansdowne Court, Lansdowne), a structure on the property of the Borough's historic Twentieth Century Club, to become an arts center and a cultural hub for community of Lansdowne. In 2010, the Borough of Lansdowne formed the Lansdowne Arts Board, which is comprised of Borough residents with experience in the arts and other cultural fields. The Arts Board is charged with overseeing the development of 2020 House and other Borough-sponsored cultural programming.

The intended programmatic profile of the 2020 House use will focus on artist residencies, classes, salons, and other public programming for all ages and skills focused in the disciplines of printmaking, music, and creative writing. All artistic programs will emphasize environmentally sustainable techniques and materials. These three program disciplines were determined by the Arts Board after careful consideration of multiple factors, such as which artistic practices would be best accommodated by the physical space of 2020 House, disciplines that have fewer resources or programming outlets in the area (so as not to compete with other programs/facilities), and other criteria.

In addition to ease of translation across multiple age groups and vocational and avocational practitioners alike, these artistic disciplines resonate with the cultural and industrial history of Lansdowne. Through the 19th Century the area grew as a center for textile, paper, and cotton industries, which contributed to the rich publishing, lithography and other print-based industries in the Greater Philadelphia area.

Music and literature figured prominently in the salon and broader cultural life of the middle-class society that grew up around these industries. Indeed, the presence of music in the Lansdowne community remains today in the form of the Lansdowne Symphony Orchestra, which has been a fixture of this community for over a half century.

The vision is that the establishment of the 2020 House as the core asset among a number of cultural venues and programs in Lansdowne will celebrate that heritage and fortify cultural offerings for current and future generations of residents, as well as potentially put Lansdowne on the regional and international map as a location for leading artists to engage with people and create.

In April 2012 the Arts Board and the Borough engaged CultureWorks Greater Philadelphia to facilitate program and business planning for 2020 House. CultureWorks is a nonprofit organization that provides management and strategic support to other arts and heritage nonprofits. The organization was chosen following a rigorous Request for Proposals and selection process let by the Arts Board.

What we are asking of you.

We would greatly appreciate about 30 - 40 minutes of your time to speak on the phone with a member of CultureWorks' staff to discuss the questions on the following page. All conversations will be confidential. Key ideas and input from our conversations will be summarized and reported to the Arts Board without attribution.

We are eager to hear your perceptions, ideas, assessments, and general input on the cultural life and economic vitality of Lansdowne, present and future. You belong to a group of important stakeholders who have either been involved in the 2020 House project to date, or who through other engagement with the community may offer valuable insight into the future of arts and culture in Lansdowne.

Our questions.

- How could 2020 House change our world for the better (in Lansdowne and beyond)? Describe the potential or desired transformative effect this project might have on your life and the lives of others in the community.
- In your words, what do you think the mission of the Lansdowne Arts Board and 2020 House should be? How well do you think people in the community understand the purpose of the Arts Board and 2020 House?
- Name two one-word core values or attributes that you think distinguish Lansdowne and its residents from other places to live and communities. If you didn't grow up here, what made you move to Lansdowne? What is inspiring you to stay?
- What, in your view, is the community (or group of people) that Lansdowne's arts and culture offerings currently and principally serve? How might that community be expanded?
- What are Lansdowne's two greatest strengths (assets) and two greatest weaknesses (deficits), both overall and with respect to arts and cultural life?
- If you were considering a large gift to 2020 House (or any other arts and culture initiative in Lansdowne), what would be the top two questions that you would like answered or quantified about the value and impact of arts and culture to the community?
- How would you rate (high/moderate/low) the visibility or general awareness of Lansdowne and its cultural offerings in the region?
- What is your vision for Lansdowne five years from now? What programs and facilities will be in place? Who will be served, how many people, and with what impact?
- How would you define "arts and culture" experiences, and how often do you participate in arts and culture events in Lansdowne? In the surrounding region?

Stakeholder Interviewees

LAST NAME	FIRST NAME
Arone	Pat
Berley	Ryan
Bolton	Michael
Boyd	Bill and Lisa
Brezina	Cari
Bruni	Joseph
Burden	Robert
Carpenter	Caryl
Carpenter	Gloria
Eldridge	Jessica
Erace	Andrew
Gavin	Mark and Virginia
Geilman	Megan
Hoff	Jennifer
Hunter	Regina
Irshad	Margaret
Loyd	Grace
Micozzie	Nick
Miller	Ari
Nelson-Haynes	Lisa
Radich	Mary
Radich	Rob
Reivich	Joan
Schultz	Matt
Silzle	Barbara
Steele Coates	Liz
Todaro	Joe
Werth-Granlund	Imogen
Young	Jayne

Community Meeting Agenda

2020 HOUSE BRAINSTORMING SESSION AGENDA

Saturday, July 14, 2012 // 12:00 – 4:00pm
Borough Hall, Lansdowne, PA

Agenda

- | | |
|--------------|--|
| 12:00 | Welcome & Icebreaker
Review of Goals & Agenda |
| 12:30 | Introduction to the Work of the Lansdowne Arts Board
Introduction to the Program Model for 2020 House/Twentieth Century Club |
| 12:45 | <i>Defining Impact:</i> How do we define impact? |
| 1:00 | <i>Exercise</i> Define desired Creative, Social, Economic Impacts
Define desired Residency/Facility Results (Outputs) |
| 1:30 | Report Back & Prioritize |
| 1:45 | BREAK |
| 2:00 | <i>Defining Engagement:</i> How might artists engage broadly with the community while allowing the artists the room to attend to their work?

<i>Exercise:</i> <i>Given the model for the space program of 2020 House...</i>
<i>Given the chosen disciplines for 2020 House's residency program...</i> <ul style="list-style-type: none">• How might artists work with other partner institutions/groups?• What other kinds of programs might result from resident artists? |
| 2:30 | Report Back & Prioritize |
| 2:50 | <i>Defining Resources:</i> How might these approaches to engagement result in resources to support the residency?

<i>Exercise:</i> <ul style="list-style-type: none">• What opportunities are there to generate earned revenues (art sales, lessons)?• What opportunities are there for generating contributed revenues?• What special events or other ways to generate resources?• What kinds of in-kind resources might the community provide? |
| 3:30 | Report Back |
| 3:45 | Array and vote on the best/most valuable resourcing idea. |
| 4:00 | Adjourn |

Community Meeting Attendees

Last Name	First Name
Alston	Charlotte Blake
Baraldi	Terry
Borgman	Skylar
Borgman	Elliot
Borgman	Nolan
Brezina	Cari
Bruni	Joseph
Byrnes	Josselyn
Cicarelli	Maura
Coleman	Sharon
Disciullo	Marcus
Feil	Betsy
Glen	Pam & Chris
Green	John
Grocott	Rick
Haddad	Orlando
Haddad	Patricia
Halsey	Megan
Hughes	Clare
Hunter	Regina
Kepko	Christine
Lambert	Kathleen
Lustgarten	Ellen
Marcellus	Janet
Maroun	Virginia
McGrath	Kate
McMearty	Kathy
Merrit	Francesca
Mueller	Elsie
Prigg	Rick
Radich	Bob
Redden	Danielle
Reivich	Joan
Robson, Ph.D.	Roy
Schultz	Matt
Silzle	Barbara
Smalley	Lawrence
Spence	Susan
Von Rosenstiel	Marty
White	Judith

Benchmarking Organizations (General Scan)

18th St Arts Center	http://18thstreet.org/
Brush Creek Foundation for the Arts	http://www.brushcreekarts.org/
The Hermitage Artist Retreat	http://hermitageartistretreat.org/
Santa Fe Art Institute	http://www.sfai.org

Benchmarking Organizations (In-depth Review)

Djerassi Resident Artists Programs	http://www.djerassi.org/
Headlands Center for the Arts	http://www.headlands.org/
Kerouac Project of Orlando	http://kerouacproject.org/
Millay Colony for the Arts	http://www.millaycolony.org/
MITCH Collective	http://www.mitchcollective.org/
Ragdale Foundation	http://www.ragdale.org
Yaddo	http://yaddo.org