Developing the Future of Future Tenant

The H. John Heinz III School of Public Policy and Management
Carnegie Mellon University

Systems Synthesis Project
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Executive Summary

Future Tenant, currently located at 801 Liberty Avenue in downtown Pittsburgh, was an idea developed by the Carnegie Mellon University’s Master of Arts Management program and College of Fine Arts, as well as by The Pittsburgh Cultural Trust. Presenting the work of emerging visual, performing, and literary artists in an alternative setting, Future Tenant has been operating since February, 2003.

Through “Developing the Future of Future Tenant,” we begin our research where a previous project group ended its own. Last year, a team of five students, four of whom are members of this team, conducted the initial research that would aid Future Tenant as it began its operations. This project was developed with the goal of making Future Tenant a sustainable art space, a venue which would become the training ground for future generations of Master of Arts Management students.

In completing this project, our time was divided between conducting formal research and maintaining a fully functioning visual and performing arts venue. The research informed our operations, and the operations imparted lessons which then became a genuine component of the research mechanism. In some ways, the operations that took place over the previous two semesters were a “stop-gap” solution. To meet the needs of The Pittsburgh Cultural Trust, we could not suspend our programming while conducting research; The Trust could not allow 801 Liberty to remain vacant. However, we had not yet fully researched the best ways in which to operate Future Tenant. Therefore the operational practices that we adopted in this interim phase are not necessarily the practices that we propose in our final report and in our operations manual. They were simply the best practices that were available to us under the then-current circumstances.

Early in this project, the team divided into four “departments”: Administration, Programming, Marketing, and Development. Each team was responsible for both the research and the operational elements related to its particular field. Teams would ultimately develop their respective operational plans and guidelines that were to become the basis of the operations manual. This manual is the primary deliverable of this project, and it will be given to the next team of Future Tenant leaders.

This report is organized based on the four operational departments and follows the structure of the operations manual. It provides the results of the research that informs the procedures recommended in the manual. Because of the broad scope of the project, many smaller research projects were completed during the course of the Systems Synthesis project. For ease of reading, each of the smaller projects is presented in its entirety – not only the data collection and analysis, but also the recommendations that we propose based on that research.

The first section consists of projects completed by the administration group. It is the largest of the sections, and it covers topics that relate primarily to the fundamental structures of Future Tenant. We begin by discussing its organizational structure, that is, whether Future Tenant should retain its “project” status, or whether it should become a 501(c)3. Next we discuss the fiscal management structure, detailing the possible ways in which Future Tenant can receive grant money and access its funds based on the proposed management structure. Following
fiscal management, we then discuss budgeting. Here we not only provide an overview of the current fiscal year, but we also make projections for next year’s finances. The next two sections describe who is involved with managing and staffing Future Tenant, what their roles are, and how these individuals can be attracted and retained. The first of these sections details the management structure; the second details staffing sustainability. The next two sections describe elements of administration that relate more to day-to-day operations than fundamental structures. The first of these sections addresses legal procedures, primarily the procedures for developing and using legal forms. The second of these addresses the operation of Future Tenant’s current facilities at 801 Liberty Avenue. We note that while we recognize that this address is by no means Future Tenant’s permanent home, many of the issues that have arisen over the past year may arise when utilizing other storefront properties provided by The Trust. The final project detailed in the administration section consists of case studies conducted of similar organizations. These organizations were chosen for study because each in some way represents what Future Tenant is or wants to become. Because the case study project extends into multiple operational areas, we believed it was most appropriate to include it here.

The second section consists of projects completed by the programming group. We begin this section by addressing two of the fundamental concepts related to Future Tenant’s programming. The first of these is the definition of “emerging.” Part of Future Tenant’s mission is to present the work of emerging artists. Although the term at first glance appears simple, we realized early in the project that the idea, particularly as applied to artists, can be quite complex. The second of these fundamental concepts is the history of the alternative art space. As is illustrated through the case studies, Future Tenant participates in a tradition of alternative spaces in the United States. Here we provide the historic background for our operations. The third element discussed is the research and experience that has informed the way in which Future Tenant selects and presents its artists. This includes the call to artists, the selection committee, programming recommendations, and the evaluation of the work presented. The final programming element included is a summary of the survey that was administered to students in Carnegie Mellon’s College of Fine Arts (CFA). Because CFA has played and will continue to play a role in Future Tenant’s programming, we conducted a survey of its students to determine their interest in utilizing Future Tenant for their performances or exhibitions.

The third major section consists of projects completed by the marketing group. The first of these projects describes the process used when interacting with the press. It describes the process used by Future Tenant, the coverage yielded during the 2003-04 school year, subsequent research, and recommendations. The second project details the design, implementation, and results of a survey which provides an analysis of the audience that attended Future Tenant exhibitions and events during 2003-04. The third project analyzes the use of the Future Tenant website as an effective marketing tool. In particular, we examined how effective it was at attracting visitors, keeping visitors, and then bringing them back to the site. We conclude this section by providing marketing recommendations. This includes a SWOT analysis, as well as an analysis of product, price, place, and promotion.

The final section consists of projects completed by the development group. This section focuses on two major aspects of development: foundations and membership. Under “foundations,” we discuss our major funding prospects in the foundation community. We also had the opportunity to speak with some of the representatives of this community, and we describe the results of those interviews here as well. The membership section discusses the goals and philosophy of the proposed membership campaign, as well as how we will identify and build a community of support, further our reach, and increase the value created by Future Tenant.
Recommendations are presented throughout the report in the context of the individual projects through which they were developed. However, to reiterate key ideas, we also present the recommendations at the conclusion of the report. It should be noted that the operations manual itself represents the entirety of the recommendations. Because many of the recommendations are procedural in nature and relate solely to day-to-day operations rather than fundamental structures and processes, they have not been included in the final report.

The research and analysis presented here has informed the recommendations that we make to our client, The Pittsburgh Cultural Trust, and to Carnegie Mellon University’s Master of Arts Management program. The interim operational period has ended, and Future Tenant is ready for the next generation of student leaders to begin operations. We have prepared for them an operations manual that represents the end product of nine months of formal research and lessons learned from daily operations. We look forward to seeing Future Tenant continue to develop not only as an arts management lab, but as an arts venue where the best regional emerging artistic talent can be appreciated, celebrated, and enjoyed.
About the Project

What is Systems Synthesis?

Systems Synthesis is the capstone project for second-year Master of Arts Management and Master of Science in Public Policy and Management students at Carnegie Mellon University’s H. John Heinz III School of Public Policy and Management. Projects are formulated to address needs of a client, who will benefit from the management- or policy-based research produced by the Systems Synthesis team.

The project may span one or two semesters and is completed in groups of approximately ten students. The four goals of a Systems Synthesis project are to:

- Develop problem structuring and solving skills
- Develop project management, teamwork, and communication skills
- Provide a capstone experience that integrates and synthesizes “core” coursework
- Provide a “real world” organizational experience

The project is completed under the guidance of a faculty advisor, and it is led by one or two project managers. During the first weeks of the project, the Systems team selects professionals in the Pittsburgh community to act as advisors. Over the course of the project, the team organizes three formal presentations for its client and advisors. At the project’s conclusion, the Systems team is expected to have produced a final report, as well as any other deliverables that are within the scope of the project.

History of Future Tenant

Many Systems projects are developed so that a specific problem or opportunity can be researched over the course of one or two semesters. They typically do not extend beyond the project time period, nor do they further the work begun by another project group. Future Tenant is unique in that it does both. The following sections outline the history of the project before it was assumed by our Systems Synthesis team.

Prior to Systems

Future Tenant started in the spring of 2002, when Kevin McMahon, President of The Pittsburgh Cultural Trust, approached Dan Martin, Director of the Master of Arts Management (MAM) program, and Jerry Collin, Director of the Center for Arts Management and Technology, about the possibility of making a storefront space in the Cultural District available for use by the MAM program. This arrangement would prove beneficial for both parties – The Cultural Trust would benefit from the activity and audience that would be generated by an otherwise vacant storefront, and the MAM program could provide opportunities for MAM students to “learn by doing” in a hands-on management lab. This verbal agreement specified that the vacant space
offered would only be vacant until a paying tenant claimed it. Therefore, the model for the art space would have to include plans to move to another location should The Trust find a paying tenant.

Subsequently, Dan and Jerry were taken on a tour of the available storefront spaces, and 801 Liberty Avenue was identified as the best space to use, as it would require the least time and money to make habitable. Around this time, Dan announced the availability of a workstudy/apprenticeship opportunity for MAM students who were interested in developing an initial business plan and beginning preliminary research. Five students took on this project. In the beginning, their research was linked only to an idea, as 801 Liberty Avenue was not yet habitable and programming had not yet started.

During the spring of 2003, CMU School of Art Professor Bob Bingham taught a class for first and second year Master of Fine Arts (MFA) students called “Community Affiliations.” The course goal was to create artwork that interacted with the public, and Bob and his students sought an off-campus venue in which to present their work. They contacted Murray Horne, Director of the Wood Street Galleries, to inquire about utilizing a vacant Cultural District storefront. Since 801 Liberty Avenue was the space that was in the best condition, they selected that same space for the class exhibitions. The Cultural Trust not only agreed to let them use the space, but also made approximately $12,000 worth of renovations to it. Renovations included installing a track lighting system, closing off the back door of the space for security and insulation reasons, updating the sprinkler system, obtaining approval from fire department officials, and issuing an occupancy permit.

Around this time the team of five MAM students learned of the MFA students’ project. The two groups of students then discussed their mutual interests and ways they could collaborate. The first Future Tenant exhibition opened in February of 2003, and the MAM students helped facilitate the marketing and PR and secured in-kind donations for the opening reception. This relationship continued through the end of the spring semester, with the MAM students simultaneously assisting the School of Art students and continuing their research.

At the conclusion of that semester, the MAM students produced a final report, as well as a final presentation that was delivered to The Pittsburgh Cultural Trust. These deliverables have been included on the CD and are called FinalPCTHandout.doc and FinalPCTPres.ppt, respectively. In addition, a summary of the exhibitions presented during those first months can be found on the CD as exhsummary.pdf.

The Transition to Systems

Near the end of the spring semester, the five MAM students determined that the project’s scope could easily expand to become a Systems Synthesis project. Such a project would add an additional seven students to the pre-existing group to continue planning and researching while also maintaining continuous programming. The project was proposed and accepted. (For the Systems proposal document, please see Systemsproposal.doc.)

At the end of the spring semester, the MFA students had finished their class, but several were interested in continuing to use the space through the summer. The MAM program provided the funding to allow one MAM student to work part-time through the summer and assist these students in executing their exhibitions. At the start of the fall 2003 semester, the eleven
students comprising the Future Tenant Systems Synthesis team began outlining their goals for the year.

**Systems Project Objectives**

The project objectives fall into two broad categories. The first category consists of objectives related to The Pittsburgh Cultural Trust. As our client for the Systems Synthesis project, Kevin McMahon and The Trust were the primary stakeholders. It was our duty to ascertain their needs and tailor the project to accommodate them. The second category consists of objectives related to Carnegie Mellon University and more specifically to the MAM program. Although The Pittsburgh Cultural Trust was our client for the purposes of the Systems Synthesis project, the university has been a stakeholder since the project’s inception, and it will continue to play a major role as the project continues beyond this school year. The following section details the objectives as related to our two major stakeholders, how we addressed those objectives through our problem/opportunity statement, and finally the mission, vision, and values that guide Future Tenant as it responds to its constituencies.

**Objectives Related to The Pittsburgh Cultural Trust**

During the fall of 2003, when our Systems team began operating the venue, The Trust articulated its goal of providing more activity downtown in the evening hours. It also became clear that The Trust wished us to develop Future Tenant as a vehicle for attracting more college-aged youth to the Cultural District.

While The Pittsburgh Cultural Trust requested that Future Tenant be open during the evening hours, it did not require specific operating hours. Throughout the project, we maintained regular hours of 6:00pm through 8:00pm, Tuesday through Saturday. In addition, we extended our hours for certain special events, as well as for exhibitions in which the artists were available to staff the space. However, over the course of the project, The Trust indicated that it preferred longer operating hours. Therefore, in planning Future Tenant’s operations, it became necessary to devise a strategy for greatly extending its hours of operation.

The Pittsburgh Cultural Trust generously provided Future Tenant with 801 Liberty Avenue, located in the heart of the Cultural District. Although we were relatively confident that we would use this piece of property for the duration of the project, The Trust could not guarantee that we would have access to that space indefinitely. However, it was agreed that should it become necessary to remove Future Tenant from 801 Liberty Avenue, The Trust would relocate us to another vacant property. With the impermanence of our situation, it also became necessary to develop the concept of Future Tenant as an entity that was transferable among venues.

**Objectives Related to Carnegie Mellon University**

While Carnegie Mellon University was not a “client” for this project, both the MAM program and the College of Fine Arts, specifically the School of Art, had invested much in the success of this project. Should the project succeed, the MAM program would have a sustainable arts
management lab that could be used as a training ground for future arts administrators. The School of Art would have a venue at which its students could exhibit their works.

As our Systems team began the project this fall, we were both continuing the work of the previous project team and entering a completely new phase of research. The previous year’s work explored Future Tenant’s environment and addressed the immediate concerns related to operating a brand-new arts venue. Our work centered on developing a concrete plan that would guide the future operations of Future Tenant and make it a permanent initiative of the MAM program. It was stressed to us at the inception of the Systems project that we were not simply continuing last year’s work, but rather fashioning a new direction for the research.

The MAM program had clear objectives, as it was to be one of the prime beneficiaries of our research. It also had clear ideas about the deliverables which we were to produce. As we conducted our research into developing and sustaining this lab-type setting, we did so with the knowledge that we were expected to develop:

- A business model
- A budget
- An operating plan
- Staffing recommendations and procedures
- Fundraising recommendations and procedures

These specific deliverables would serve two purposes. First, they would provide the faculty and administration of the MAM program with the tools necessary for the oversight and strategic planning of Future Tenant. Second, they would provide forthcoming generations of Future Tenant’s student leaders with the practical information needed to operate the venue.

**Scope of the Systems Project**

One of the first duties of a Systems Synthesis team is to develop a problem statement or an opportunity statement. This statement defines the objective of the Systems project, identifies the client or the primary beneficiary of the project, and provides the focus that guides the team for the duration of the project. It also addresses the deliverables of the project, that is, what the group ultimately wants to produce from its research. Because our Systems team was not only conducting research, but also operating a functioning arts venue, it was also important to concurrently solidify a mission statement that would further guide our work.

After examining the objectives related to The Pittsburgh Cultural Trust and Carnegie Mellon University, we formulated a problem/opportunity statement that incorporated both sets of objectives. As we developed this statement, we also solidified our mission, vision, and values. While the statement responded to external factors affecting Future Tenant, the mission, vision, and values define the essence of the organization that we were creating. The following two sections contain the problem/opportunity statement and the mission, vision, and values that guided our project.
Problem/Opportunity Statement

The Problem/Opportunity Statement for the Future Tenant Systems Synthesis Project:

The Pittsburgh Cultural Trust “stimulate[s] the economic and cultural development of Pittsburgh through the development and promotion of a downtown arts and entertainment district...[and] encourages and presents diverse performing and visual arts programs in the Cultural District.” To further fulfill its mission, The Trust approached Carnegie Mellon University’s Master of Arts Management Program with the request to occupy one of its storefront properties and present artistic programming during early evening hours, providing its patrons somewhere to go before main stage performances.

With this request, The Trust has given the Future Tenant Systems Group a significant opportunity to gain practical arts management experience in a culturally vibrant setting. To fulfill The Trust’s request and take full advantage of the opportunities afforded us, we will do the following:

- Offer performance-, visual-, and literary-based programming, focusing on the work of emerging artists
- Document our work and activities, creating a body of information, process, and policy that can be used by future MAM students to sustain and grow Future Tenant beyond the completion of this Systems project.

Our ultimate goal is to make Future Tenant a sustainable arts space that fulfills The Cultural Trust’s desire for a space of this type and adds to the diversity of The Cultural District.

To put it simply, we had two goals: to maintain activity in the space throughout the year and to develop, through research, a plan for the future operation of the organization. This often meant that operational procedures adopted during this year were not necessarily what we would recommend to future classes. We often referred to the programming going on in the space, particularly in our first semester, as a “stop-gap solution” while we solidified our ideal operations plan. The execution of this programming greatly benefited our research, as each exhibition or event produced lessons to be learned.

Mission, Vision, and Values

The Mission, Vision, and Values of Future Tenant:

Mission

The mission of Future Tenant is to present innovative works by emerging visual, performing, and literary artists and to supplement the activities available in Pittsburgh’s downtown Cultural District. By presenting an eclectic range of art forms, Future Tenant connects the public to emerging artists' work, fostering recognition of and appreciation for those artists’ contributions to the cultural landscape.
Vision

• To provide emerging artists with a meaningful professional experience by presenting their work in an environment that supports their ambition and creativity.
• To enhance the downtown arts community by providing an intimate venue that promotes a variety of artistic expressions.
• To become the premier small space in downtown Pittsburgh devoted to presenting the performing, visual, and literary arts.
• To enhance the overall experience of Cultural District audiences by providing programming at a location and at hours that complements their attendance of other Cultural District events.
• To provide Master of Arts Management students the opportunity to apply their skills in a sustainable lab-type setting.

Values

• Presenting an eclectic range of art forms, from traditional visual and performance media, to writing, interactive multi-media, and other creative endeavors.
• Generating public awareness of and appreciation for emerging artists.
• Engaging the people who live in, work in, and visit the area around Future Tenant with the art we present.

Although a mission statement had been developed as part of last year’s team work, it needed further articulation to reflect the work being done this year that would ultimately determine Future Tenant’s course. We kept certain key elements: “new and innovative works,” “emerging visual and performing artists” and “supplement[ing] the programming [available in the Cultural District].” These elements represented core concepts of Future Tenant that we wanted to retain.

After examining the core concepts, there were still elements that, while understood to be part of Future Tenant’s essence, had not yet been expressed in writing. For example, it had been implicit that Future Tenant was to present an “eclectic range of art forms.” Around the time that the mission was being revised, Future Tenant was either presenting or planning a sound installation, a robotic arts exhibition, and an improv comedy performance. The eclectic nature of the work that we present was such an intrinsic element that we needed to expressly include it in the mission. There were also entirely new elements that we added. For example, in addition to presenting the work of visual and performing artists, we also wanted to present the work of literary artists. The choice to add this component was reinforced by our research, as we found that many of the multidisciplinary organizations that present emerging visual and performing artists also feature the literary arts.

One element of the above mission statement that is perhaps conspicuously missing is the word “alternative.” This word had been the subject of much debate among the members of the Systems team. Was the art we present to be alternative, or did the word simply describe the raw aesthetic of the venue in which the work is presented? More importantly, what precisely does this much-used but little-defined word mean? And what does it mean for us? Does it refer to the fact that the art was unlikely to be found elsewhere in the Cultural District? A member of the funding community offered her ideas, stating that for her, “alternative” referred to the fact that either the content or the media all but precludes the art from being presented in a more traditional museum or gallery setting. The debate over the use of this word was never fully
resolved. As future leaders of the project grapple with this idea and its ramifications, it may be reintroduced into the mission, vision, and values of Future Tenant.
Administration is the first of four sections that details the data collection and analysis process. This section describes the investigation that informs Future Tenant’s

- Organizational structure
- Fiscal management structure
- Budgeting
- Management structure
- Staffing sustainability
- Legal procedures
- Facilities’ operations

This section concludes with case studies of similar organizations, a project that extended beyond purely administrative aspects and informed multiple topic areas.

**Future Tenant’s Organizational Structure**

At the inception of the Systems Synthesis project, Future Tenant was referred to as “a joint project of Carnegie Mellon University and The Pittsburgh Cultural Trust.” Throughout the year we researched alternative legal structures and the implications such structures would have on our finances.

Initially we explored obtaining 501(c)3 status for Future Tenant. The incorporation process has twelve steps, takes approximately a year to a year-and-a-half to complete, and currently costs $100. The twelve steps are:

1. File the certificate of incorporation
2. Select individuals to serve on the board of directors
3. Develop vision and mission statements
4. Establish bylaws and board policies
5. Obtain an employer identification number (EIN)
6. Open a bank account and establish check signing procedures
7. File for federal tax exemption
8. Follow state and local nonprofit regulations
9. Find office space and obtain equipment
10. Recruit staff and prepare a personnel manual
11. Establish a payroll system and procure necessary insurance coverage
12. Develop an overall fundraising plan

To date, we have already completed some of the necessary steps for 501(c)3 incorporation. We have already developed our mission, vision, and values; we have a space and have begun to accumulate various pieces of equipment; and we have developed an initial fundraising plan for the coming year.
Even with some of these steps complete, however, we feel that at this point in Future Tenant’s lifecycle, it would be detrimental to recommend immediate 501(c)3 incorporation. Rather, we feel Future Tenant should continue to benefit from its status as a joint project of Carnegie Mellon University and The Pittsburgh Cultural Trust. The issue of obtaining 501(c)3 status should be revisited again in a few years, when Future Tenant has further established itself in the Cultural District.

By maintaining a joint affiliation, Future Tenant will be able to draw upon each organization’s unique resources. By working with The Pittsburgh Cultural Trust, students managing Future Tenant will have access to seasoned professionals with expertise ranging from development to marketing to financial management. They will also have access to additional marketing tools through The Cultural Trust, such as the “Big Board Outside,” located on the Theatre Square Parking Garage, and access to The Trust’s email list.

By continuing affiliation with Carnegie Mellon University, we will have immediate access to a skilled staff funded by the MAM program. We can also access young emerging artists who are creating work in the university’s College of Fine Art. Finally, Carnegie Mellon University is able to cover some of our operational expenses.

For these reasons, we believe that continued operation as a joint project of The Cultural Trust and the university is the best option for Future Tenant’s immediate future. Together Carnegie Mellon University and The Pittsburgh Cultural Trust are creating a unique organization and a unique learning opportunity for emerging artists and emerging arts managers alike.

**Future Tenant’s Fiscal Management Structure**

Now that we have recommended an organizational structure, we must consider the different fiscal management options available to us. When weighing the benefits and drawbacks of these options, we have two functions that our fiscal management structure must fulfill:

1. **Receiving grant awards despite Future Tenant’s lack of 501(c)3 status.** During the 2003-04 year, we encountered some difficulty in applying for grants because Future Tenant does not hold its own 501(c)3 tax-exempt status. In order to receive grants from funders that limit their giving to 501(c)3 organizations (as most do), we would be required to apply through another “conduit” organization.

2. **Ready access to money for purchasing and balance transfers.** Like any other organization, we need to be able to access our money readily to make purchases. Ideally we would like to be able to make online or phone purchases, as well as shop in regular retail establishments. Currently, we make most of our purchases through university-approved vendors.

With these functions in mind, we have identified four fiscal management options:

- Opening a non-profit business checking account at PNC Bank
- Using Carnegie Mellon University as a funding conduit and account manager
- Using The Pittsburgh Cultural Trust as a funding conduit
Using another organization as a fiscal agent

These options and their implications are discussed in turn, below.

PNC Bank

Conversations with personnel at the Craig Street branch of PNC Bank have fleshed out the details of this first option. Essentially, in this scenario we would adopt the same model used by CMU’s fraternities and sororities – that is, Future Tenant would become a documented and approved non-profit project of CMU that has its own non-profit business checking account. To open this account, we would need to provide a statement signed by the head of the MAM program authorizing the account, and we would need to list the names of “officers” (president and treasurer) who would have check-signing privileges. This account would exist under the name “Future Tenant,” and would come with free checks and an ATM/debit card. Monthly account activity statements would be mailed directly to Future Tenant, and no minimum balance or monthly fees would apply.

This option would allow us to apply for grants and receive checks as “Future Tenant” rather than “Carnegie Mellon University.” This would eliminate some of the paperwork and bureaucracy inherent with grants awarded to “Carnegie Mellon University.” (See below.) It would also provide us with ready access to our account information, petty cash, and timely, easily read activity statements. We would be able to use the debit card to make purchases online and in stores, and would be able to write checks to artists for fees and stipends. The “officers” could be reassigned with written authorization from the MAM program director; the annual staff turnover that we will experience could be handled easily.

This option does come with some drawbacks and uncertainties. First, Future Tenant’s financial activity would not be overseen by the Heinz School and the MAM program, and any end-of-year deficit would be the responsibility of the Future Tenant staff, rather than the MAM program. Another drawback is that the debit card would not likely bear CMU’s State Tax-Exemption number, which is needed to process transactions that are exempt from sales tax. One uncertainty with this scenario is whether or not grants written to Future Tenant would be seen as “pass-through” or conduit grants, as technically we would still be under the auspices of Carnegie Mellon University. Further research would be needed to answer this question, as some corporate foundations are unable to grant awards to one organization using another as a conduit.

Carnegie Mellon University

This option is closest to what occurred during the 2003-04 year. We did not apply for any grants as “Carnegie Mellon University,” choosing instead to use a fiscal agent. (See below.) Our money was held in an on-campus “Oracle” account. Intercampus fund transfers were easily made using the account number. For on-campus purchases, for example, at Campus Printing Services, the account number could be provided in lieu of payment, and the sum was deducted directly out of the account. There were two options for making off-campus purchases:
1. Students could purchase items with their own funds and then receive reimbursement from the Future Tenant account by submitting original receipts and a mailing address to the MAM program secretary. Checks were then mailed to the student.

2. Students could use a “Tartan Trust” card – a CMU-issued credit card held by the MAM program secretary – and then submit original receipts. Card activity was reconciled at the end of each month by the secretary.

In this scenario, Future Tenant’s account would still exist within the CMU system, and it would still have an Oracle account number for intercampus fund transfers and on-campus purchases. Future Tenant would have its own Tartan Trust card, which could be used for off-campus purchases. Future Tenant staff would then have to undergo “credit card training” to have full use of and access to the card. Monthly account activity statements would be issued by the Heinz School two to three weeks after the close of each month’s business.

This scenario’s strengths include the fact that our fiscal activity would still be overseen by the Heinz School and the MAM program. Any deficit existing at the end of the year would be covered by the MAM program. Petty cash could be obtained each month from the MAM program secretary. On-campus purchases could be made very easily. Also, the system is housed in the school, so Future Tenant’s leaders would have ready access to Finance department staff for questions or for assistance with the account.

The main drawback of this scenario involves applying for and receiving grants. Any grant application would have to be made through the university’s Central Development department, which would potentially conflict with other asks that the university has made of funders. Also, any grants received would need to be monitored by the university’s department of Sponsored Research, who could ultimately deny the grant award if it were spent in “unapproved” ways. This decision would be made at the end of the year, a time when the revocation of grant funds could be detrimental to Future Tenant’s operations.

The Pittsburgh Cultural Trust

A fiscal agent is a 501(c)3 organization that receives and administers grant funds for a non-501(c)3 organization. This year, Future Tenant applied for and received a grant from the Pennsylvania Council on the Arts (PCA), using The Pittsburgh Cultural Trust as a fiscal agent. The PCA wrote a check to The Trust, who in turn wrote a check for the same amount to “Carnegie Mellon University.” Because this check was not considered a grant received by the university directly, it was not subject to scrutiny by Sponsored Research.

This process was not as efficient as perhaps it could have been – both we and The Trust would have benefited from a higher degree of communication as the grant application was being drafted and mailed. Once the grant was awarded, however, the process of Future Tenant receiving the money from The Trust was relatively streamlined and uncomplicated. Any resulting confusion would be reduced as this process was repeated.

There are two drawbacks to this scenario. The first is that each grant applied for through The Trust would first have to be approved by The Trust, who (like CMU’s Central Development office) is concerned about our grants potentially conflicting with other asks they have made to
the same funders. As such, they would consider acting as our fiscal agent only on a case-by-case basis. The second drawback is that this setup does not include any provisions for housing Future Tenant’s bank accounts and managing our day-to-day financial operations. Very recent conversations with Mitch Swain, The Trust’s Director of Shared Services, have suggested that such provisions could somehow be developed, although the details of such a setup are as yet unknown. In such a scenario, The Trust’s relationship with Future Tenant could become more complicated than the “landlord-tenant” relationship The Trust has indicated it would like to have.

Another Fiscal Agent

Our fourth option is to seek out another organization that can act as a fiscal agent for our grant applications. When identifying an organization to act as our fiscal agent, it will be important to identify organizations that have missions or goals similar to Future Tenant’s. Based on preliminary research we have identified Artists and Cities as a possible fiscal agent match, although Artists and Cities has not yet been contacted by Future Tenant about this possibility.

It is possible, but not guaranteed, that Artists and Cities or another fiscal agent would not consider our grants applications to conflict with their own. As with The Trust option, there is again no plan for such an agent housing or managing our bank accounts. Additionally, the process of seeking out what would be, in essence, a third Future Tenant project partner would be time-consuming and could introduce complex political implications.

Recommendations

Our first recommendation regarding fiscal management is that the Future Tenant staff, the faculty advisor, and the MAM program director should work in concert to further investigate the options described above. In particular, it is important to know whether grants received under the “PNC Bank” scenario are viewed by funders as “pass-through” grants and how they are treated by CMU’s Sponsored Research office. Further conversations should take place with members of The Trust to obtain further detail on the extent to which they could assist with Future Tenant’s financial management and oversight. The search for a different fiscal agent could take place, although this too would necessitate the creation of a financial management plan for Future Tenant.

Based on the information that is currently available to us, we suggest that if a choice had to be made from among the above options, the “PNC Bank” model would be the most straightforward model to adopt. It is not without its drawbacks, but the levels of bureaucracy through which grants would have to pass would be significantly less than in any of the other scenarios, while activity reporting would be more efficient. Specific procedures for reporting financial activity to the MAM program would need to be developed so that MAM program leaders can be kept aware of our financial health and activity. The “CMU” model would be our second choice, although it could be difficult to impossible to receive grants under this model. This would be detrimental as the majority of income for the foreseeable future will be contributed.

It is also possible that some hybrid model could be crafted and adopted. This year we essentially operated under the “CMU” model, and we used The Trust as a fiscal agent. This only worked, though, because the grant we applied for and received was not perceived as a
conflict with The Trust’s other asks that year. Ultimately, some concrete model should be adopted by the start of the 2004-05 school year, as our fiscal and organizational structures will have a significant impact on which grants we apply for and how we apply for them. This decision should be made together by MAM administrators, our 2004 summer interns, and perhaps members of The Trust.

**Budgets**

**Overview of the 2003-04 Fiscal Year**

One of the many challenges of Future Tenant’s 2003-04 season was fiscal management and control. At the start of the year we attempted to craft an operating budget; doing so was a useful exercise, as it helped us begin to think about what types of costs we might encounter over the year. However, the resulting “budget” was not particularly helpful. One of its problems could not be helped – there was simply no history upon which to base income and expense projections, and at the end of the school year, there were many large discrepancies between what we had anticipated and what had actually happened.

Some of these discrepancies could have been reduced, however, had we used the budget appropriately. After its creation, the budget was examined only when it was necessary to add a new line item, e.g. a grant award. Few of the numbers changed, and it was generally not referenced before purchases were made. By the end of the 2003-04 season, our projections and actual income and expenses showed distressingly large differences. In some cases a grant had not been received or a program not implemented; in other cases, actual spending was extremely conservative and was therefore only a fraction of what had been originally allocated.

Our recommendation for the operating budget is that it should be reviewed on a monthly basis with the Faculty Advisor and updated as needed to reflect changing circumstances. To facilitate these monthly reviews, the 2004-05 projected operating budget has been presented in both “entire-year” and “month-by-month” formats. Periodic budget reviews will be crucial, both to keep on track with revenue and expense goals and to highlight differences between anticipated and actual activity. These reviews in turn inform subsequent plans and resource allocations. This review and adjustment process is especially important during the 2004-05 year, as that will be the first year to have a budget guided by previous history, and refining the budget over the course of the 2004-05 year should result in a document that accurately reflects Future Tenant’s operations.

The next section provides a summary of the 2003-04 season’s spending history to date, highlighting significant expense areas. The 2003-04 and 2004-05 budgets are then presented side-by-side, with a brief discussion of how this year’s budget informed the creation of next year’s.
Summary of Spending History (Year-to-Date)

For accounting purposes, we have designated Future Tenant’s fiscal year (FY) as beginning July 1 and ending June 30, in order to match the fiscal year of Carnegie Mellon University. Currently our programming is continuous, unlike a theatre or a symphony where the fiscal year begins and ends in a period of reduced or zero activity. Ongoing programming results in continuous, predictable expenses that, aside from heating and utility costs, will probably vary minimally from month to month.

Obviously the current FY has not yet been completed. The remaining discussion of expenses, therefore, will only address expenses that have been incurred up to the date of this writing (April 25, 2004).

To date, we have spent a total of $3,061 on day-to-day operations. This money came from a variety of sources, including the Heinz School, CMU’s College of Fine Arts, and the Graduate Student Assembly. (See the 2003-04 Budget, below, for a complete listing of revenue sources.) The budgets have been divided by department – Marketing, Programming, Administration, Facilities, and Development – but across these departments, certain categories of expenses tended to account for most of our 2003-04 expenses. These are listed below:

- Printing/postage: $729 to date (23.8% of expenses)
- Equipment: $683 (22.3%)
- Reception costs: $317 (10.4%)
- Office supplies: $285 (9.3%)
- Food (meetings/presentations): $200 (6.5%)
- Paint/cleaning supplies: $199 (6.5%)

Additional funds were spent on our behalf during the 2003-04 year by The Pittsburgh Cultural Trust and the MAM program. These funds covered personnel costs, electricity, rent, and repairs to the floor of 801 Liberty Avenue, and they accounted for the majority of our operating expenses. Personnel, electricity, and rent are reflected in the 2003-04 and 2004-05 budgets, and they are matched by “other contributions” of equal value on the income side of the budgets. It was decided to include these expenses in the budget to reflect the true value of Future Tenant’s operations; the inclusion of these items brought the total 2003-04 operating budget to approximately $49,900, and the 2004-05 budget to $84,000.

The 2003-04 and 2004-05 Operating Budgets

The projected and year-to-date actual budgets for FY 2003-04, and the projected budget for FY 2004-05, appear below:
<table>
<thead>
<tr>
<th>Future Tenant Operating Budget</th>
<th>FY 03-04</th>
<th>FY 04-05</th>
<th>Variance ($)</th>
<th>Variance (%)</th>
<th>Projected</th>
</tr>
</thead>
<tbody>
<tr>
<td>REVENUE</td>
<td>Projected</td>
<td>Actual</td>
<td></td>
<td></td>
<td>Projected</td>
</tr>
<tr>
<td>Earned</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Admissions</td>
<td>600</td>
<td>38</td>
<td>-562</td>
<td>-94%</td>
<td>400</td>
</tr>
<tr>
<td>Space Rental</td>
<td>600</td>
<td>0</td>
<td>-600</td>
<td>-100%</td>
<td>120</td>
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<tr>
<td>Total Earned</td>
<td>$1,200</td>
<td>$38</td>
<td>($1,162)</td>
<td>-97%</td>
<td>$520</td>
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<tr>
<td>Contributed</td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Membership - Individual</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0%</td>
<td>125</td>
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<tr>
<td>Membership - Business</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0%</td>
<td>100</td>
</tr>
<tr>
<td>In-Space Donations</td>
<td>400</td>
<td>57</td>
<td>-320</td>
<td>-80%</td>
<td>120</td>
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<tr>
<td>Foundation Support</td>
<td>2000</td>
<td>0</td>
<td>-2000</td>
<td>-100%</td>
<td>7000</td>
</tr>
<tr>
<td>State Grants</td>
<td>2000</td>
<td>1500</td>
<td>-500</td>
<td>-25%</td>
<td>1500</td>
</tr>
<tr>
<td>Sponsorship</td>
<td>400</td>
<td>0</td>
<td>-400</td>
<td>-100%</td>
<td>600</td>
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<td>Fundraising Events</td>
<td>0</td>
<td>2384</td>
<td>2384</td>
<td></td>
<td>2000</td>
</tr>
<tr>
<td>Heinz School</td>
<td>1350</td>
<td>1350</td>
<td>0</td>
<td>0%</td>
<td>?</td>
</tr>
<tr>
<td>CMU</td>
<td>3500</td>
<td>970</td>
<td>0</td>
<td>0%</td>
<td>750</td>
</tr>
<tr>
<td>CFA</td>
<td>2000</td>
<td>2200</td>
<td>200</td>
<td>10%</td>
<td>?</td>
</tr>
<tr>
<td>Total Contributed</td>
<td>$11,650</td>
<td>$8,461</td>
<td>($3,189)</td>
<td>-27%</td>
<td>$12,195</td>
</tr>
<tr>
<td>Other Contributions</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Personnel Costs</td>
<td>12200</td>
<td>12200</td>
<td>0</td>
<td>0%</td>
<td>40000</td>
</tr>
<tr>
<td>Rent/Utilities</td>
<td>29013</td>
<td>29013</td>
<td>0</td>
<td>0%</td>
<td>30963</td>
</tr>
<tr>
<td>In-Kind Food/equipment</td>
<td>200</td>
<td>195</td>
<td>-5</td>
<td>-3%</td>
<td>300</td>
</tr>
<tr>
<td>Total Other</td>
<td>$41,413</td>
<td>$41,408</td>
<td>($5)</td>
<td>0%</td>
<td>$71,263</td>
</tr>
<tr>
<td>TOTAL REVENUE</td>
<td>$54,263</td>
<td>$49,907</td>
<td>($4,356)</td>
<td>-8%</td>
<td>$83,978</td>
</tr>
</tbody>
</table>
# Future Tenant Operating Budget

<table>
<thead>
<tr>
<th>EXPENSE</th>
<th>FY 03-04</th>
<th>FY 04-05</th>
<th>$ Variance</th>
<th>% Variance</th>
<th>Projected</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Marketing</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Printing</td>
<td>6825</td>
<td>432</td>
<td>-6393</td>
<td>-94%</td>
<td>3875</td>
</tr>
<tr>
<td>Outdoor Signage</td>
<td>1000</td>
<td>0</td>
<td>-1000</td>
<td>-100%</td>
<td>1100</td>
</tr>
<tr>
<td>Press</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0%</td>
<td>0</td>
</tr>
<tr>
<td>Email</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0%</td>
<td>0</td>
</tr>
<tr>
<td>Postage</td>
<td>600</td>
<td>205</td>
<td>-395</td>
<td>-66%</td>
<td>375</td>
</tr>
<tr>
<td>Total Marketing</td>
<td>$8,425</td>
<td>$637</td>
<td>($7,788)</td>
<td>-92%</td>
<td>$5,350</td>
</tr>
<tr>
<td><strong>Programming</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Printing</td>
<td>125</td>
<td>55</td>
<td>-70</td>
<td>-56%</td>
<td>300</td>
</tr>
<tr>
<td>Postage</td>
<td>190</td>
<td>0</td>
<td>-19</td>
<td>-100%</td>
<td>260</td>
</tr>
<tr>
<td>Paper</td>
<td>15</td>
<td>0</td>
<td>-15</td>
<td>-100%</td>
<td>30</td>
</tr>
<tr>
<td>Receptions</td>
<td>400</td>
<td>317</td>
<td>-83</td>
<td>-21%</td>
<td>875</td>
</tr>
<tr>
<td>Artist Stipends</td>
<td>600</td>
<td>0</td>
<td>-600</td>
<td>-100%</td>
<td>1000</td>
</tr>
<tr>
<td>Other Programming</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0%</td>
<td>50</td>
</tr>
<tr>
<td>Total Programming</td>
<td>$1,330</td>
<td>$371</td>
<td>$959</td>
<td>72%</td>
<td>$2,515</td>
</tr>
<tr>
<td><strong>Administrative</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Staffing/Payroll</td>
<td>12200</td>
<td>12200</td>
<td>0</td>
<td>0%</td>
<td>40000</td>
</tr>
<tr>
<td>Web Domain Fee</td>
<td>35</td>
<td>35</td>
<td>0</td>
<td>0%</td>
<td>35</td>
</tr>
<tr>
<td>Postage - general</td>
<td>148</td>
<td>37</td>
<td>-111</td>
<td>-75%</td>
<td>65</td>
</tr>
<tr>
<td>Printing</td>
<td>275</td>
<td>0</td>
<td>-275</td>
<td>100%</td>
<td>90</td>
</tr>
<tr>
<td>Software/Books</td>
<td>0</td>
<td>99</td>
<td>99</td>
<td>100%</td>
<td>350</td>
</tr>
<tr>
<td>Office Supplies</td>
<td>250</td>
<td>285</td>
<td>-35</td>
<td>-14%</td>
<td>300</td>
</tr>
<tr>
<td>Utilities</td>
<td>300</td>
<td>110</td>
<td>-190</td>
<td>-63%</td>
<td>2620</td>
</tr>
<tr>
<td>Food</td>
<td>225</td>
<td>200</td>
<td>25</td>
<td>11%</td>
<td>505</td>
</tr>
<tr>
<td>Rent</td>
<td>29013</td>
<td>29013</td>
<td>0</td>
<td>0%</td>
<td>29013</td>
</tr>
<tr>
<td>Total Administrative</td>
<td>$42,446</td>
<td>$41,979</td>
<td>$467</td>
<td>1%</td>
<td>$72,978</td>
</tr>
<tr>
<td><strong>Facilities</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cleaning Supplies</td>
<td>50</td>
<td>28</td>
<td>-22</td>
<td>-45%</td>
<td>175</td>
</tr>
<tr>
<td>Paint &amp; Supplies</td>
<td>150</td>
<td>170</td>
<td>20</td>
<td>14%</td>
<td>350</td>
</tr>
<tr>
<td>Tools (hand &amp; electric)</td>
<td>400</td>
<td>92</td>
<td>-308</td>
<td>-77%</td>
<td>300</td>
</tr>
<tr>
<td>Equipment (sound, lightbulbs, etc.)</td>
<td>1200</td>
<td>683</td>
<td>-517</td>
<td>-43%</td>
<td>850</td>
</tr>
<tr>
<td>Materials (wood, fabric, etc.)</td>
<td>400</td>
<td>172</td>
<td>-228</td>
<td>-57%</td>
<td>450</td>
</tr>
<tr>
<td>Total Facilities</td>
<td>$2,200</td>
<td>$1,145</td>
<td>($1,055)</td>
<td>-48%</td>
<td>$2,125</td>
</tr>
<tr>
<td><strong>Development</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Membership</td>
<td>220</td>
<td>0</td>
<td>220.0</td>
<td>100%</td>
<td>255</td>
</tr>
<tr>
<td>Donor Cultivation Events (2)</td>
<td>370</td>
<td>251</td>
<td>119.0</td>
<td>32%</td>
<td>755</td>
</tr>
<tr>
<td>Total Development</td>
<td>$590</td>
<td>$251</td>
<td>($339)</td>
<td>-58%</td>
<td>$1,010</td>
</tr>
<tr>
<td><strong>TOTAL EXPENSE</strong></td>
<td>$54,991</td>
<td>$44,384</td>
<td>$10,608</td>
<td>19%</td>
<td>$83,978</td>
</tr>
<tr>
<td><strong>SURPLUS/(DEFICIT)</strong></td>
<td>($728)</td>
<td>$5,524</td>
<td>$6,252</td>
<td>859%</td>
<td>$0</td>
</tr>
</tbody>
</table>
It is clear that there were great differences between what we projected for FY 2003-04 and what actually occurred. Admissions and space rental did not produce the income we had anticipated they would. Membership was neither an expense nor a source of revenue. We also spent more on paint and painting supplies than we had planned. To date, we are $5,500 ahead of where we projected to be by the end of June 2004 – a fortunate situation to be sure, but at the same time indicative that better planning is needed.

The discrepancies between the FY 2003-04 Projected and Actual columns were used to generate the FY 2004-05 projected figures. Modeled after the process used at City Theatre and other local arts organizations, four columns were generated for FY 2004-05: Optimistic, Conservative, Realistic, and Projected. The Optimistic column reflected lower costs and higher revenues. The Conservative column’s values did just the opposite, anticipating high costs and low income. The Realistic column fell between the Optimistic and Conservative estimates, and the Projected column (shown above) used values between the Conservative and Realistic estimates. A full spreadsheet detailing these columns is provided on the CD in a file called “budget model.xls.”

The projected budget is provided here to serve more as a model and a reference tool than as an actual budget for FY 2004-05. The line items budgeted here should continue to be relevant for many seasons, but are of course subject to change as the Future Tenant project evolves. Similarly, the distribution of money across those line items may shift over time as new programs are implemented or new income streams are generated.

It is anticipated that the biggest cost area outside of personnel and rent/utilities will be marketing. This indicates an interest in increasing marketing efforts over what was done during FY 2003-04. An increase in Administrative “food” expenses reflects the goal of implementing new student and volunteer cultivation events. “Membership” money, budgeted as both an expense and a source of income, highlights the goal of implementing the membership program during FY 2004-05. An increase in Foundation income has been budgeted after some promising conversations with local funders.

**Management Structure**

At the completion of this project, Future Tenant will be an arts management lab designed to provide practical, hands-on managerial experience to students in Carnegie Mellon University’s Master of Arts Management program. Its management structure will also change drastically from that of the Systems structure, which consisted of an eleven-member team under the guidance of a faculty member and an advisory board.

Some of the structure’s parameters have already been defined by the MAM program. The program will fund no more than two interns who would then become apprentices. These students will work forty hours per week during the summer and twenty-five hours per week during the school year, including academic breaks. The program will also provide funding for four first-year workstudies. Future Tenant would also benefit from some type of faculty involvement, although the project group will determine the roles the faculty member(s) will play.
Management Issues

There were additional issues that needed to be addressed as Future Tenant transitions into its new non-Systems phase. These include the facts that:

- Students lack the “institutional memory” necessary for interacting with funders and for long-term planning.
- Future Tenant is not only a project of Carnegie Mellon University, but also a project of The Pittsburgh Cultural Trust.
- The turnover rate among Future Tenant’s student managers, although consistent and predictable, is high.
- The faculty advisor may not be knowledgeable in all of the administrative areas represented by the Systems advisory board.
- The MAM program is not able to provide practical experience managing a board of directors.
- At least two of the workstudy students will not be selected to become interns/apprentices. These students may still wish to remain involved and would be able to contribute greatly, as they will have already worked at Future Tenant for a year.
- Additional second year students may want to become involved without selecting Future Tenant as a twenty-five-hour-per-week apprenticeship.
- Future Tenant will require additional research as it continues to develop.

Much of the data collected in this subject area was acquired by addressing the issues that arose from operating the venue. Clearly, the high turnover rate was an area that needed to be addressed. Students who are only members of the MAM program for two years lack the depth of understanding of Future Tenant that stems from long-term involvement. This understanding is vital in two key areas: strategic planning and fundraising. In addition, as Future Tenant is a project of The Cultural Trust, it is necessary that there be at least one individual who understands the nuances of our relationship with The Trust.

The second major area that needed to be addressed was that of the advisory board. This year the Systems team benefited greatly from the expertise of thirteen local professionals, as some of this specialized expertise was not present among the Heinz School faculty. In addition, the Systems project provided a foray into board management. Although the advisory board did not function as a board of trustees, we were held accountable to them and we required to keep them informed through regular presentations.

The third major subject area was that of involving additional students. While Future Tenant functions as an arts management lab, only six students are involved in a paid capacity at any given time. What if students wanted to participate, but were unable to assume a twenty-five-hour-per-week apprenticeship? What becomes of the workstudies who are not selected to become interns/apprentices, yet still wish to remain involved? Could we create an opportunity for additional involvement, especially at no financial cost to the organization?

It may also be worth noting that while considering these questions, we learned that the entire structure of the MAM program would shift somewhat to provide a one-year degree program for those students entering with substantial work experience. As these students are not required to complete internships or apprenticeships, would Future Tenant’s most qualified leadership candidates be ineligible to work there?
Addressing Management Issues

Based on the management issues that we described and the traditional roles of each element of the management structure, we determined where each of these issues could best be addressed. The three main roles with which we address the above-described issues are those of the faculty advisor, the advisory board, and arts management students beyond the interns/apprentices and workstudies.

Faculty Advisor

Although daily operational duties are performed by interns/apprentices and workstudies, Future Tenant still requires the oversight of a faculty advisor. Because of the predictable and high turnover rate among student managers, a faculty advisor not only acts as an authority figure, but also provides the institutional memory needed to ensure continuity in operations, programming, and funding.

The faculty advisor, a key staff member of the MAM program, must ensure that Future Tenant remains a relevant and vital component of the program. In doing so, this individual bears the responsibility of strategic planning for Future Tenant, both in the context of the MAM program and of the Heinz School as a whole. In order to fulfill this responsibility, the faculty advisor must then serve as the ultimate liaison between Future Tenant and the administrators of the Heinz School and the university, as well as between Future Tenant and The Pittsburgh Cultural Trust.

Advisory Board

Because Future Tenant is not an incorporated 501(c)3, it is not legally required to maintain a board of trustees. As was stated earlier, the faculty advisor provides the oversight needed to ensure continuity in Future Tenant’s changing environment. However, as students, the managers of Future Tenant have not yet completed their training and will continue to require the advice and guidance that experienced professionals can provide. Students completing this Systems project benefited tremendously from the advice of their advisors in areas such as law, market research, and development. In many instances, these are areas in which the faculty advisor lacks in-depth knowledge. Moreover, while the MAM program provides theory on managing boards of directors, it is inherently ill-equipped to provide practical experience in that field. The solution that we propose is to maintain an advisory board beyond the term of the Systems project.

Systems advisory board members will have fulfilled their duties to the project upon its completion in May 2004. Therefore, any advisory board members selected in following years may or may not be individuals who previously served during the Systems project. Currently, board members are not required to serve for a particular length of time. This flexibility provides the opportunity to continually assess Future Tenant’s advisory needs, with a full assessment being conducted once per year. Changes in advisory board personnel are then implemented based on the assessment.
Involving Additional Students

During the course of the Systems project, many of us found that we were drawn more towards operations than research. Dividing our time and efforts between the research and managerial components occasionally proved difficult. As future generations of student managers will not be constrained by the research requirements of Systems Synthesis, we recommend that impact projects be devised and implemented for Future Tenant for the following reasons:

- The need for research will continue beyond the conclusion of the current Systems Synthesis project.

- Because students completing impact projects devote their time to research, they alleviate the need for the interns/apprentices and workstudies to conduct research. First, it is difficult for students managing the space to devote their full efforts to operations while also undertaking research. Second, because interns/apprentices and workstudies have been hired because of their ability to run the space, it may be inappropriate to expect them to conduct the in-depth research achieved through an impact project.

- Impact projects allow additional students to participate in and benefit from the arts management lab.

- As students receive course credit for impact projects, Future Tenant does not provide monetary compensation.

Future Tenant’s Management Structure

The management structure developed for Future Tenant acknowledges the roles of the Heinz School of Public Policy and Management and The Pittsburgh Cultural Trust, as well as committees and individuals. The chart below provides an overview of Future Tenant’s management structure.
Roles within the Management Structure

In the following sections, we outline the roles of the faculty advisor, the students of the MAM program, and the Advisory Board in the context of the management structure. The description of the Selection Committee as well as its duties can be found on page forty-nine under “Programming.” A description of the volunteer program is provided on page thirty-four.

Faculty Advisor

The faculty advisor provides oversight for Future Tenant’s operations and supplies the institutional memory needed to ensure continuity in operations, programming, and funding. This individual oversees strategic planning for Future Tenant and must serve as the ultimate liaison for Future Tenant when it interacts with the Heinz School and The Pittsburgh Cultural Trust.

As the faculty advisor is responsible for long-term planning, this individual, in consultation with additional Master of Arts Management program administrators, will identify incoming students who are suitable candidates to become Future Tenant’s leaders. He or she makes the final hiring decisions and directly supervises Future Tenant interns, apprentices, and impact project students as they perform their duties.
Interns/Apprentices

“Intern” is the term used to describe MAM students who work in Future Tenant during the summer; “apprentice” describes students who work for Future Tenant during their second year of study in the MAM program. The primary responsibility of interns/apprentices is to maintain the operation of Future Tenant in accordance with the policies and procedures set forth in the operations manual. In doing so, interns/apprentices are responsible for supervising and providing meaningful work for workstudies and volunteers.

The interns/apprentices are also responsible for managing the Advisory Board. It is the responsibility of these students to keep the board informed about the current and upcoming activities of Future Tenant. This is not only done through regular updates, but also through formal meetings which are to be held three times per year.

The interns/apprentices are also responsible for conducting meetings at which the Artist Selection Committee reviews the proposals that have been submitted. These meetings are conducted twice per semester. Further information can be found on page forty-eight under “Programming.”

Workstudies

Workstudies assist the interns/apprentices in operating Future Tenant. Although workstudies do not directly supervise volunteers, we recommend that they assist interns/apprentices with this function. Because a workstudy may be the only employee present during a volunteer’s shift, it will become necessary for the workstudy to act in some type of supervisory capacity. In addition, to ensure continuity from one year to the next, we recommend that workstudies become familiar with the volunteer structure, as it is very likely that a workstudy will later become the volunteer coordinator in his or her second year.

Impact Project Students

Impact projects allow students to complete a discrete project for a local arts organization over the course of one or more semesters. Students receive twelve units of credit per semester for these projects and are required to produce reports ranging from twenty to fifty pages in length based on the duration of the project. They do not receive monetary compensation from Future Tenant as they instead receive academic credit from the Heinz School. Students completing impact projects for Future Tenant would allow further research to be conducted for the project, as neither interns/apprentices nor workstudies conduct in-depth research as part of their operational duties.

Advisory Board

The primary duty of an advisory board member is to advise in his or her particular area of expertise. In order to offer advice that aligns with Future Tenant’s needs, it is important that board members continually familiarize themselves with the work that is being presented. Although interns/apprentices have a duty to keep board members informed of current activities, board members are responsible for visiting Future Tenant regularly to keep themselves informed.
apprised, as well as for attending advisory board meetings. They also have a duty to act as advocates of Future Tenant by informing and engaging the community regarding the work that is being presented.

**Staffing Sustainability**

Because of Future Tenant’s high turnover rate, it is necessary to establish guidelines whereby new individuals both inside and outside of the MAM program are not only recruited, but are engaged at levels that continually bring them closer to the organization. The following sections detail our methods for engaging individuals who are not otherwise affiliated with Future Tenant, as well as those who have the potential to become the future student managers of the project.

**Engaging New MAM Students**

During the Systems project, we utilized four methods to engage incoming MAM students in the project. These individuals can be introduced to the project and to its employment opportunities while they are still prospective students. Future Tenant has the capacity to serve as a unique feature of the MAM program, attracting students who are seeking a hands-on learning experience. Our four methods used during the Systems project to maximize these possibilities are as follows:

- **Presentation by MAM2’s:** In the interest of enticing current MAM1’s to choose Future Tenant for their summer internships and second-year apprenticeships, we delivered a presentation to MAM1 students that outlined opportunities and benefits of becoming involved with Future Tenant. We concluded by presenting descriptions of the duties that Future Tenant MAM staff would fill. *(Please see MAM1pres.ppt on the accompanying CD.)*

- **Lunches with prospective students:** Many of the members of the Future Tenant Systems team signed up with Heinz admissions to have lunch with prospective students. The lunches provided an opportunity to engage students in a one-on-one discussion of the benefits of participating in the Future Tenant project.

- **Spring Visitation Cultural District Tour:** During Spring Visitation, the future summer interns took a class of prospective students on a tour of the Cultural District. The tour started and ended at Future Tenant and was accompanied by a description of the project and testimonials from students who had participated. This visit also served at our first opportunity to distribute the MAM Opportunities brochure.

- **MAM Opportunities Brochure:** This three-fold brochure highlights the benefits of working for Future Tenant, comparing its benefits to those found with more traditional MAM working opportunities. It gives a brief overview of structure of the job opportunities, compensation, and responsibilities.

The methods described here were implemented in the context of the Systems Synthesis project. As a result of our engagement techniques, five strong candidates from among the MAM1’s
applied to become interns/apprentices. Ultimately, two were chosen. Because future engagement efforts will focus more toward incoming students, rather than current students, it remains to be seen whether these efforts will be successful. However, we know from our lunches and from the Spring Visitation tour that there is a great deal of interest in a space such as ours among applicants.

Volunteer Program

Although Future Tenant did not utilize volunteers during its Systems project phase, we recognize that as the focus of the project shifts, the staffing needs will shift as well. Whereas eleven project members with the help of three workstudies had previously staffed Future Tenant, now two interns/apprentices with the help of four workstudies will provide staffing. We recommend that student managers recruit and engage volunteers using the guidelines that we have determined. Volunteers will become an important element of the staffing and sustainability plans of Future Tenant. As this is an area that Future Tenant is just beginning to develop, we are able to provide general advice on initial procedures, the first steps in creating a volunteer program. This section provides basic guidelines, volunteer roles, and the recruitment process.

Guidelines and Volunteer Roles

The most important prerequisite for a volunteer program is for a management system or structure to be present before any recruitment effort is begun. First, Future Tenant and its staff must be ready to work with the volunteers and must know what roles those volunteers will play in the operation of the organization. Plans must be made for interviewing, screening, orienting and training potential volunteers. Careful record-keeping and risk-management systems should also be established ahead of time. All materials necessary in the recruitment and training process should also be produced. These include flyers, brochures, job descriptions, and handbooks.

Although most operational duties will be performed by the student staff and leaders of Future Tenant, there are many tasks that could be performed by volunteers. We examined the volunteer programs of some of the organizations selected for case studies. One organization, the Boulder Museum of Contemporary Art, recruited volunteers for fifteen different positions, including marketing and development. After examining the needs of Future Tenant as well as the practices of other arts organizations, we determined that volunteers could fill the following roles:

- Assisting with gallery sitting
- Office work, such as mailings
- Setup and takedown of exhibitions and performances
- Assisting at special events
- Greeting patrons at performances
- Recruiting other volunteers

After Future Tenant’s volunteer program becomes more established, we recommend that its leaders explore other ways to involve and engage its volunteer base.
Recruitment Process

The recruitment process should begin with an assessment of the need for volunteers and a clear articulation of those needs through position descriptions. A recruitment effort should be based on what Future Tenant has to offer and how volunteers will help fulfill our mission. This information should be distributed to identified channels for possible volunteers, as well as through Future Tenant itself, as it is probably the most valuable source of potential volunteers. It is especially important for Future Tenant to begin taking these first steps, conducting assessments and making specific decisions, as the need to begin creating a volunteer base is an important element of the organization’s sustainability. A list of resources for recruiting volunteers is provided in the operations manual.

Volunteer Forms and Waivers

A good volunteer application form will capture necessary contact information, as well as the potential volunteer’s interests or special skills he or she might be able to contribute. Future Tenant’s current form collects contact information, certain background information, interests, and availability. (Please see “Volunteer Application.doc” on the CD for the complete volunteer form.) After a volunteer has been selected, additional information, such as emergency contact information, should also be collected.

It is important to take measures to protect the organization and its agents against any legal action that may occur as a result of volunteer activity. This can be done by having volunteers complete a waiver/release form. Utilizing these forms is especially important if Future Tenant’s volunteers are to be alone in the venue or engage in moving art or other objects. Sample release language can be found in the operations manual.

Legal Issues

Over the past two semesters, legal issues arose in the context of Future Tenant’s operations. These issues, for example, related to artists and volunteers, and to performance rights for certain musical works. The legal issues addressed in this section fall into four categories: issues pertaining to legal documents, an overview of the legal documents that Future Tenant could use, the performance of music whose rights are owned by an outside entity, and Pittsburgh’s Amusement Tax.

Legal Documents

In conducting research on legal documents, we found that obtaining definitive answers was virtually impossible. The lawyer who advised the Systems team was a member of our advisory board. Because he was merely an advisor and not our lawyer, he was only able to give us informal advice and review our documents. It is important to note that he was unable to officially approve any form because Future Tenant was not a client. However, he was able to provide informal advice on significant issues that arose. The following sections address some of the legal issues that arose during the Systems project and how they should be resolved.
Artists as Gallery Sitters

One way of providing additional staffing that Future Tenant has utilized is to have the artists gallery sit during their own exhibitions. On one occasion, a professor had agreed to provide gallery sitters over winter break, but he did not follow through on his agreement. The question arose as to whether a provision could be included in the contract that demonstrates a written commitment to gallery sit. We were advised not to include such a provision. The reason is that it is inadvisable for us to give up control of our space in writing, even if the arrangement is only temporary. Instead, any gallery sitting arrangement between the Future Tenant and its artists should be kept as informal as possible.

CFA Students and Contracts

This year at Future Tenant, exhibiting artists were often Carnegie Mellon University students who created their work in the context of a specific course. The question arose about whether the professor should sign a contract for his or her students, or whether individual students should each be required to sign. We were advised that each student should have a separate contract. If the student is under the age of eighteen, the signature of a parent or guardian must also be secured.

Drafting Legal Documents

When drafting a document or selecting one that has previously been drafted, it is important to consider the point of view from which the contract was written. For example, there are numerous sample forms available that are written to protect the artist. These include provisions that are highly favorable to the artist while being much less so to the gallery.

One piece of advice that we received was to keep the legal documents short. Future Tenant will accumulate many of them over time, and storing shorter forms is less cumbersome than storing lengthy documents. However, clarity should not be sacrificed for brevity, as any ambiguities that are contested will be interpreted against the party that drafted the contract. In addition, if the contract is to embody the entire agreement, it is advisable to incorporate any releases into that document.

Volunteers

While Future Tenant makes every effort to ensure that staff members are present when volunteers are at the venue, there may be instances in which volunteers are alone. There were additional concerns that volunteers may steal from us or commit other such acts while in the space. One way in which we can protect ourselves is by having volunteers sign waivers before they can begin work. (Please see page thirty-three under “Volunteer Program” for additional information.) We also wondered if we should take additional measures to protect ourselves, such as obtaining volunteers’ social security numbers. Although this is a practice that has been adopted by other volunteer programs, we were advised against it. Due to concerns about identity theft, as well as the wide reluctance to reveal social security numbers, we should not collect private information beyond what is needed to contact our volunteers.
Inventory of Documents

After conducting research on legal documents, the following four forms were devised:

- Future Tenant Exhibition Agreement
- Future Tenant Live Performance Agreement
- General Release
- Release for the Use of Photographs and Audio Recording

It is important to state again that at no time was Future Tenant provided any official legal advice. Therefore, these documents, although reviewed by a lawyer, were never officially approved. It is also important to note that these documents may need to be amended on a case-by-case basis to satisfy the particular needs of a given situation. The documents can be found in the operations manual.

Performing Rights Organizations

There are many occasions on which Future Tenant presents public performances. Most of these will be performances by musicians who have written their own music. However, there will be situations where performers may use music written by other composers and where DJ’s or bands are hired to provide music for Future Tenant events. In these instances, Future Tenant must be aware of its obligations to performing rights organizations. The three major organizations that operate in the United States are ASCAP, SESAC, and BMI.

BMI provides a concise explanation of how it operates as a performing rights organization:

“BMI is an American performing rights organization that represents approximately 300,000 songwriters, composers and music publishers in all genres of music. [It] collects license fees on behalf of those… it represents… The license fees BMI collects for the "public performances" of its repertoire of approximately 4.5 million compositions - including radio airplay, broadcast and cable television carriage, Internet and live and recorded performances by all other users of music - are then distributed as royalties to the writers, composers and copyright holders it represents.”

Therefore, when presenting performances of music whose rights are owned by such organizations, it is important for us to know whether or not performance rights have been secured. We may incur penalties if it is discovered that a performance has occurred without the appropriate clearance.

We spoke with both The Pittsburgh Cultural Trust and Carnegie Mellon University’s College of Fine Arts to determine if Future Tenant was covered under any agreement held by these organizations. We learned that The Trust does not have any type of “umbrella agreement” under which each of its venues is covered. Rather, each venue secures performance rights on an as-needed basis. When we spoke with Patti Pavlus, Assistant Dean at the College of Fine Arts, we learned that Future Tenant is likely covered under an agreement held by Carnegie Mellon University when university students are performing. It is not likely that we are covered when outside artists perform.
**Amusement Tax**

The City of Pittsburgh currently assesses an amusement tax in the amount of 4.762% on events held in its jurisdiction. According to the instructions listed on the form, the tax is imposed “upon the fee charged as the established price for the privilege to attend…any amusement.” This price includes both admissions acquired by charging a set fee and admissions acquired through donations.

During the Systems project, Future Tenant’s earned income totaled thirty-eight dollars, while its patrons’ on-site donations totaled fifty-seven dollars. As amounts less than two dollars do not need to be remitted, none of Future Tenant’s events grossed enough money to be subject to the tax. Should Future Tenant begin regularly charging admission for events, it will most likely find itself subject to the amusement tax. In addition, as it continues to increase the quality of performances for which no admission fee is charged, it also may need to pay based on the donations received during the event.

**Facilities Assessment**

During the 2003-04 season, Future Tenant has been located at 801 Liberty Avenue, in the heart of Pittsburgh’s Cultural District. This location has been ideal because of the volume of foot traffic that passes by, its proximity to the Wood Street and SPACE galleries, and its proximity to the Security office of the Benedum Center for the Performing Arts. 801 Liberty Avenue is owned and maintained by The Pittsburgh Cultural Trust. Future Tenant is allowed to operate in this space rent-free, with the understanding that it could be relocated to another Trust-owned space should a renting tenant choose to occupy 801 Liberty.

With that important point in mind, what follows is a specific assessment of the 801 Liberty Avenue location that addresses four general categories:

- Condition of interior surfaces
- Heating/cooling
- Plumbing
- Security

It has been emphasized that Future Tenant’s potential mobility makes it unique, and it is an aspect of the organization that should be continued. In considering what facilities recommendations to make, every effort was made to maintain a balance between Future Tenant’s mobility and the necessity to make our current home habitable. Many of our recommendations, therefore, reflect changes that would make 801 Liberty Avenue a safer and more comfortable place in which to work and learn – changes that would need to be made regardless to prepare for the entrance of a renting tenant. Ideally, we would like to see some improvements made to the space (e.g., better heating and security) during our tenure there. Ultimately, though, those sorts of decisions fall to The Cultural Trust, who acts as our landlord.
Condition of Interior Surfaces

Over the course of the 2003-04 year we received a lot of feedback on the appearance of the interior of the Future Tenant space. For the most part this feedback was positive – artists in particular were excited by the “raw” look of the floor and walls, the exposed brick, and the variety of flooring materials. Other patrons expressed a desire for the floor and/or walls to be a little cleaner; some asked if we were under construction.

This section is not meant to comment on the “look” or aesthetic of the space, but rather the safety and practical issues posed by the floor and walls. Our chief concerns this year were of the uneven floor surfaces, the visible deterioration of the floor, and the seemingly endless supply of grit and debris coming from both the floor and the walls.

The unevenness of the floor caused two practical problems: risk of patrons and staff tripping or stumbling, and challenges in stabilizing equipment or other exhibition components. The former problem obviously poses a liability risk on Carnegie Mellon University, the party primarily responsible for injury incurred during Future Tenant’s activities. Loose tiles and plywood, chipping concrete, and discontinuous surfaces (particularly at the back of the space) all combine to make the floor challenging to navigate. Unusual or imaginative measures are sometimes required to stabilize pedestals, stage flats, or other large objects that occupy more than a few square feet of space.

The rough nature of the floor is not a static problem, either. Normal foot traffic contributes to the floor’s deterioration, and the necessary movement of equipment or other heavy items across the floor sometimes has visible and detrimental effects. Conventional cleaning methods such as sweeping and vacuuming pick up pieces of tile and concrete that are usually small but sometimes more than an inch across.

This deterioration understandably causes grit and debris to build up on the floor. Some of the wall surfaces containing old mortar or drywall add to this grit, as dust slowly drops from the walls onto the floor. Over time, this dust and grit builds up on artwork, and they could cause problems for equipment such as our computer, slide projector, or stereo system. Removal of this grit is the obvious solution, but as described above, conventional cleaning methods often cause further damage to the floor surfaces.

Many of these problems could be remedied with the installation of a new, level floor. We have discussed this option with The Trust on several occasions, and their reservations to putting in a new floor are:

1. The reduction of the “raw” aesthetic that has been received positively both in Future Tenant and in the SPACE gallery across the street
2. The significant and potentially prohibitive cost

Shorter-term solutions that we employed this year included limited cleaning efforts, “spot patching” of places where tiles had come free, and a partial re-contouring of a section of the floor. We also intend to wash and wax the floor before the end of the school year. However, these solutions are far less than ideal; in particular we’ve noticed that the re-contouring job started to fragment and break down only two weeks after its completion.
We recommend, therefore, that the future staff of Future Tenant work closely with The Trust to determine floor-repair options that would maintain the “patchwork” aesthetic but reduce or eliminate some of the safety concerns. After the cost of these options has been determined, we should develop ways to raise money to partially cover the cost of the best option – money that hopefully The Trust would be willing to match.

Again, this recommendation is not meant to tie Future Tenant to the 801 Liberty Avenue location. We believe though that regardless of who is occupying the building, a better floor would make the space more habitable and, in our case, more conducive to presenting the art in a safe way.

**Heating/Cooling**

Presently, 801 Liberty is connected neither to the boiler that heats The Cultural Trust’s offices nor to any other heating system. When the space was gutted and left empty, the boiler connections were broken and can only be reinstated at a very high cost. During the summer months the space remains relatively cool, although air flow can be slow or nonexistent. During the colder months of October through March, however, 801 Liberty becomes very cold. Two space heaters are suspended from the ceiling at either end of the space; these do not oscillate, though, and the heat that they produce does not travel far. As the shape of the space is very long, the center of the space receives almost no heat.

This past winter, Future Tenant staff members were forced to wear their coats, hats, scarves, and sometimes gloves while gallery sitting, even with the heaters on full. One member reported being able to see his breath while working there. We were able to purchase a pair of small space heaters that were effective within a small area but did little to heat beyond a twenty-foot radius. Overall, the space was only slightly warmer than the outside. The view of bundled-up gallery sitters was not inviting to patrons seeking a warm place to enter, and those patrons who did come in often commented on the chill.

Besides being a deterrent to patrons, cold indoor temperatures or fluctuating temperatures will negatively impact the floor, walls, and equipment over time. As stated previously, the condition of the floor is an ongoing concern, and even a new floor will deteriorate faster if subjected to frequent cold or fluctuating temperatures.

Ultimately, we feel that The Trust should increase its efforts to heat 801 Liberty Avenue – for the sake of Future Tenant’s patrons, walls and floor, and staff, as well as any future rent-paying tenant. We realize that reconnecting the space to the central heating system would be an expensive investment to make, and as with the floor, we would be willing to help research options to fund this improvement. In the end, the space will need better heat if it is to be occupied by a renting tenant, and if it can be made more habitable during our tenure there, we will do what we can to assist.

**Plumbing**

801 Liberty has one source of running water – a utility sink located in the back storage room off of the main gallery. There are no restroom facilities within the space. During the 2003-04 year these conditions did not pose great problems, as we were only open for two-hour intervals.
However, with the increase in hours of operation beginning during the summer of 2004, lack of restroom facilities will become a greater concern.

This year, students working in Future Tenant availed themselves of the facilities in the next-door offices of The Trust during business hours or after business hours at McDonald’s or other fast-food restaurants across the street, or inside the Benedum Center’s stage door. With two people sitting the space during each shift, it was usually not necessary to close the space while restroom trips were being made. In the coming summer, however, Future Tenant will be open for eight or nine hours a day, and there will be times when the space is staffed by only one student. Should that student need to make a restroom trip during a prolonged shift, he or she would have to temporarily close the space to do so. This would obviously hinder our ability to present artwork to the public.

Some patrons expressed disappointment this year about the lack of restroom facilities, and they were dismayed to learn they would have to visit a fast-food establishment. Additionally, the lack of facilities has forced many organizations making inquiries about space rental and receptions to look for other spaces that are better-equipped to host groups of people.

Our recommendation to The Trust, therefore, is to evaluate what it would take to (re)connect 801 Liberty Avenue to the local plumbing/sewer system. We realize that doing so represents a significant financial investment on the part of The Trust, but ultimately it would benefit the space to have restroom facilities present, as they would make the space more attractive to potential renters. In the meantime, the presence of restroom facilities would make 801 Liberty Avenue a more comfortable space for Future Tenant patrons and staff, enhancing our ability to fulfill our mission.
Security

801 Liberty Avenue is located in a busy area of downtown Pittsburgh. The intersection of Liberty Avenue and Wood Street receives heavy foot and auto traffic every day, and McDonald’s, Wendy’s, and other fast-food establishments keep people in the area well after dark. A bus stop is located immediately in front of the building, which naturally leads to groups of people gathering in front of the space. The space is not equipped with a security system, glass-break sensors, or any other electronic security measures and the front door locks with a single deadbolt. The Cultural Trust is unable to provide periodic security patrols to pass through the space.

To address some concerns that arise from this situation, we have made a policy that there should be two staff members on the premises at all times, particularly after dark, for a greater sense of security and as a visual deterrent to potential troublemakers. If the staff does feel apprehensive about a person or persons outside the space, it is permissible to lock the door until the feeling passes. In case of a medical or intruder emergency or fire, staff members are instructed to call 911 and wait for authorities to arrive.

Keeping equipment, materials, and money securely in the space is also a concern, as it is very easy to see into the space from the street. Our back storage room has two lockable cabinets in which expensive equipment and tools can be kept. Similarly, we have installed in the desk a lockable box where money should be kept. The keys for the cabinets and box will be kept in a separate location known only to Future Tenant staff. Artists and other people working in the space should not have access to these keys.

Access to the space is granted only to those individuals whose names appear on the “key list” held in the security office inside the Benedum Center stage door. The Future Tenant staff is added to the key list permanently; artists and others involved with installing artwork can be added on a temporary basis for the duration of their exhibition. To access the key, personnel must leave photo identification with the Benedum security guard.

We recommend that a second deadbolt be installed on the front door of 801 Liberty Avenue, for added security to the space while it is closed. We also recommend investing in the installation of glass-break sensors to help protect artwork, tools, and equipment stored within the space. We have not yet investigated what sort of financial investment this would require. We know though that many of the installation pieces that we have presented this year involved audio-visual equipment or materials that are left in plain view twenty-four hours a day. These could easily be stolen should someone decide to break in.

Case Studies of Similar Organizations

As we were developing a sustainable arts organization, we recognized the importance of examining other arts organizations that were somehow similar to what we wanted Future Tenant to become. One of the major projects completed during Systems Synthesis was conducting case studies of these organizations.
After assessing the need for case studies, the first step was to refine our goals. We ultimately wanted to know what major challenges faced similar organizations and how these organizations handled the problems we were currently addressing. We determined that comprehensive analysis of the organizations would allow us to glean information that would help inform our decision-making processes in the following areas:

- Governance
- Programming committee structure
- Organizational growth and sustainability
- Audience development
- Funding sources
- Staffing (including volunteers)

Our next step was to develop criteria for choosing these organizations – in other words, how to define “similar.” We first looked at our mission, which states that we connect the public to “innovative works by emerging visual, performing, and literary artists.” We also considered our unique situation as an organization that falls under the auspices of both a university and another nonprofit. Because of the absence of organizations similar to us in the latter respect, our primary factor was similarity of mission.

We then selected twelve organizations according to the established criteria. Located throughout the United States, the majority of these organizations feature the work of emerging performing, visual, and literary artists. These organizations, though similar, each face unique challenges and opportunities. While many are located in major metropolitan areas, some are found in less populated locales. Some are more established, having operated in their communities for thirty years or more, while some are relatively young, having existed for less than a decade. They also differ in terms of their budgets and the scope of their programming. While some of the more established organizations operate on budgets of one million dollars or more, the smaller organizations may have budgets in the tens of thousands. To address the fact that Future Tenant is operated by students, we selected two organizations that function within universities. The following chart provides an overview of the organizations selected.

### Organizations Selected for Case Studies

<table>
<thead>
<tr>
<th>Organization Name</th>
<th>Perf. Arts</th>
<th>Vis. Arts</th>
<th>Lit. Arts</th>
<th>Emerging Artists</th>
<th>Run by University</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aldrich</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td>Ridgefield, CT</td>
</tr>
<tr>
<td>Basement Arts</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>Ann Arbor, MI</td>
<td></td>
</tr>
<tr>
<td>BMoCA</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>Boulder, CO</td>
<td></td>
</tr>
<tr>
<td>DiverseWorks</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td>Houston, TX</td>
<td></td>
</tr>
<tr>
<td>Hallwalls</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>*</td>
<td>Buffalo, NY</td>
<td></td>
</tr>
<tr>
<td>Highways</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>Santa Monica, CA</td>
<td></td>
</tr>
<tr>
<td>The Kitchen</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>*</td>
<td>New York, NY</td>
<td></td>
</tr>
<tr>
<td>New Langton</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>*</td>
<td>San Francisco, CA</td>
<td></td>
</tr>
<tr>
<td>Painted Bride</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td>Philadelphia, PA</td>
<td></td>
</tr>
<tr>
<td>Striding Lion</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td>Chicago, IL</td>
<td></td>
</tr>
<tr>
<td>Sumei</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td>Newark, NJ</td>
<td></td>
</tr>
<tr>
<td>Yale Rep.</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td>New Haven, CT</td>
<td></td>
</tr>
</tbody>
</table>

*Organization produces new works; does not specify artist career stage
Based on the goals for this project, we developed an initial list of questions that we wanted to answer through content analysis and through interviews. Many of the items on this list consisted of basic information that could be obtained without contacting the organization directly. Before interviewing staff members, we gathered as much information as possible. Each team member was assigned one or more organizations for preliminary study and obtained basic information about the organization’s mission, history, budget size, and programming.

After developing the list of interview questions, we then had it reviewed by both a survey design professor at the Heinz School and a member of our advisory board. After receiving input from these individuals, we modified the questions based on their suggestions. The final list of interview questions included:

- How are programming decisions made? What is the process?
- On which audience does your organization focus? How do you reach these people? What means are most effective?
- What role do volunteers play? How do you retain your volunteers?

The final question that we asked was “Do you have any advice for us?” This open-ended question provided an opportunity for staff members to reiterate important statements or to offer suggestions that may not have been applicable when answering other questions. (Please see Appendix A on page 101 for the comprehensive list of information sought and questions asked.)

We were ultimately able to contact ten of the twelve organizations for telephone or email interviews. We were unable to conduct interviews with The Kitchen and Yale Repertory Theatre. The information gathered, as well as its application, can be summarized in the following chart.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Information Gathered</th>
<th>Applications</th>
</tr>
</thead>
<tbody>
<tr>
<td>Programming</td>
<td>Some organizations use selection committees, while others hire curatorial staff.</td>
<td>Future Tenant selects its work with input from a selection committee.</td>
</tr>
<tr>
<td></td>
<td>Performing artists and visual artists have different pay expectations.</td>
<td>Future Tenant currently “splits the door” with performers. With visual artists, we assist with marketing expenses.</td>
</tr>
<tr>
<td></td>
<td>Compensation varies among projects, even within disciplines. The method of payment varies as well.</td>
<td></td>
</tr>
<tr>
<td>Audience Development</td>
<td>Many organizations have a core audience.</td>
<td>Future Tenant will determine core audience, audience segments, and how to reach them.</td>
</tr>
<tr>
<td></td>
<td>Many market to specific audiences depending on the type of program.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Be accessible to audiences and acknowledge that the public might not understand the art.</td>
<td>Future Tenant is improving signage and providing take-away items to aid audience understanding.</td>
</tr>
</tbody>
</table>
Many are relying more on electronic communication to reach audiences.  
Future Tenant currently relies heavily on electronic communication, in addition to direct mail and flyers.

<table>
<thead>
<tr>
<th>Earned and Contributed Income</th>
<th>It can take years to build relationships with funders.</th>
<th>Be patient and persistent when it comes to fundraising.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>When dealing with funders, ensure that current staff is knowledgeable both about Future Tenant's history and its relationship to the funder.</td>
<td>Ensure that incoming staff is well-trained in terms of procedures and has a thorough knowledge of the history of Future Tenant.</td>
</tr>
<tr>
<td></td>
<td>Some organizations have a high percentage of earned income, while others make relatively little at the door.</td>
<td>Fully utilize the means that we have at our disposal for acquiring income.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Administration</th>
<th>Move beyond the &quot;student project&quot; image.</th>
<th>Strive for professionalism throughout Future Tenant operations.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Get people involved.</td>
<td>Once Future Tenant recruits volunteers, we should keep them involved and informed, ensuring that their roles match their skills and interests.</td>
</tr>
<tr>
<td></td>
<td>Volunteer roles do not have to be limited to the ordinary.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Not all partnerships need to be long-term, nor do they need to have the same degree of depth.</td>
<td>Future Tenant is currently forming relationships in the local arts community.</td>
</tr>
</tbody>
</table>

The information that was gathered through interviews proved beneficial in both the short term and the long term. For example, early in the semester, we were concerned about possible pay inequities between the visual and performing arts. We were reassured that other organizations faced the same issue, and we learned how they addressed it. By considering the information each organization provided, we were able to provide justification for our recommendations. For a full description of each organization and the information gathered, please see Appendix B on page 103.
Programming

Programming is the second of four sections that details the data collection and analysis process. This section begins by providing the background for Future Tenant’s programming: the definition of emerging as it relates to artists and a history of the alternative art space. It later discusses the art selection and exhibition processes that we recommend as a result of both formal research and practical experience. We conclude this section with a summary of the survey that was administered to students in Carnegie Mellon’s College of Fine Arts to determine their interest in utilizing Future Tenant for their performances or exhibitions.

Definition of Emerging

Since our mission is to present emerging visual and performing artists, it is very important that we are specific in our definition of the term “emerging.” To help define what an emerging artist is to Future Tenant, we surveyed the websites of organizations that also focus on emerging artists. From these we were able to borrow elements and create our own definition. Excerpts that were critical to our conclusion on this issue include:

. . .to become visible or apparent, to evolve. . .

. . .to come out of obscurity and be noticed.

. . .professional, practicing. . .artists who are in the early stages of their career. In most cases this will mean the first five years of the professional practice. . .[and can] be someone who never undertook professional training in the first place or conversely, someone in the process of changing their practice.

One who has gone beyond basic training, demonstrated a serious commitment to their art, had some public presentation of their art, plays, music, or dance (e.g. workshop or Fringe production), or had modest publication of at least one story, three poems or ten pages of non-fiction in a recognized periodical or book.

. . .an artist in the early stages of their career who aspires to succeed in a professional capacity, not having achieved the stage of sustained financial stability solely form their artwork.

Emerging artists are those at the beginning of their careers. They represent an injection of fresh blood, a vital contribution to the continuity of their disciplines. They take the baton from their more experienced peers. They exchange ideas and skills with the latter. Emergence is a temporal notion. It’s a beginning, a replenishment that ensures that the practice will continue.

Emerging artists are defined as having significant potential yet who are under-recognized and have not received acknowledgement as established creators from fellow artists and other arts professionals.

The resultant definition of an emerging artist best suited for Future Tenant’s mission and values reads as follows:
Future Tenant supports the work of emerging artists. Emerging is: to become visible or apparent, to evolve; to come out of obscurity and be noticed.

For Future Tenant, an emerging artist is someone in the early stages of his/her career that has not yet achieved wide recognition for his or her work. It is someone who has not reached a level of financial stability through his or her art, but nevertheless maintains a serious commitment and aspires to succeed professionally. This definition also includes established professional artists who have taken a new direction – for instance, a professional musician now beginning to work as an “emerging” composer, or a professional visual artist choosing to work in a new medium.

The Alternative Art Space

Alternative art spaces in the United States began to emerge in the 1970s, largely in New York City. The alternative art space is a non-commercial, not-for-profit exhibition space which is defined by the distinction of its works from those of more traditional museums and commercial galleries.

The emergence of artist-centric alternative art spaces can be seen as a reaction against the patron-centric model of the museum or consumer-centric model of the commercial gallery. The alternative model allowed artists a space in which to exhibit and perform that fostered experimentation, valued the artist and the artistic process, and encouraged work that was neither palatable by the general public nor salable.

According to Betti-Sue Hertz, Curator of Contemporary Art for the San Diego Museum of Art, alternative art spaces emerged because of key economic and cultural factors. As the growing number of MFA graduates and anti-war artists of the Vietnam era were increasingly barred from the elite establishment of the museum network, they created a new model based on the artist-oriented collectives of the Abstract Expressionists of the late 1940’s and 1950’s.

In the 1970’s, funding from the National Endowment for the Arts (NEA) was on an upward trend. The Visual Arts program officers made individual artists and informal exhibition projects eligible for federal grant monies. With this source of funding, the internal structure of these organizations slowly shifted to a not-for-profit business model. The NEA was, thus, key in decentralizing the arts and encouraging artists from across the nation to create works in new and experimental mediums. These alternative art spaces were powerful venues that brought such issues as AIDS, the Vietnam War, homosexuality, and multiculturalism to the forefront of the contemporary art scene. After the notable censorship scandals of the 1990’s, the NEA’s funding was cut dramatically, and the alternative art space was forced to depend on individual donors and foundation grants.
Art Selection and Exhibition

Artist relations can be broken down into six basic sequential components. It begins with inviting artists to propose exhibitions and performances through the call to artists. Proposals are received by Future Tenant staff and then reviewed and prepared for a panel review by the Artist Selection Committee. Once work is selected, a staff member contacts the artists to begin scheduling programming. The staff then works with the artist(s) to plan and execute the programming. Upon closure, each exhibition and performance is evaluated to make improvements for future programming.

In order to determine the best procedures and formats for Future Tenant’s calls to artists, application form, artist selection process, and committee structure, we reviewed approximately fifteen different arts organizations, residency programs, and foundations, and we consulted with advisory committee members and arts professionals in the Pittsburgh community. The sources were chosen for the purpose of helping us address the specific issues that Future Tenant faces in presenting multi-disciplinary programming by emerging artists.

The organizations that we researched include:

- The Aldrich Contemporary Arts Museum (Ridgefield, CT)*
- Artists’ Gallery of Seattle (Seattle, WA)
- Arts International, Islamic World Arts Initiative (New York, NY)
- Boulder Museum of Contemporary Art (Boulder, CO)*
- Contemporary Art Workshop (Chicago, IL)
- Dance Theater Workshop (New York, NY)
- Dinnerware Contemporary Art Gallery (Tucson, AZ)
- Diverse Works Art Space (Houston, TX)*
- The Kennedy Center (Washington, DC)
- The Kitchen (New York, NY)*
- Modern Formations Gallery (Pittsburgh, PA)
- The Mr. Roboto Project (Wilkinsburg, PA)
- The Painted Bride (Philadelphia, PA)*
- P.S. 1 (Queens, NY)
- P.S. 122 (Performing Arts Space, Queens, NY)
- The Puffin Foundation Ltd (Teaneck, NJ)
- SPACES (Gallery Cleveland, OH)
- Sumei Multidisciplinary Art Center (Newark, NJ)*

* Organizations also selected for case studies

Additional recommendations and suggestions were provided by:

- Bob Bingham, Professor of Art, CMU
- Jenny Strayer, Director, Regina Gouger Miller Gallery
- Katherine Talcott, Curator, Three Rivers Arts Festival
- Kerry Spindler, Program Associate, The Heinz Endowments
- Eric Sloss, Associate Director of Media Relations, CMU
- Kate Prescott, President, Prescott & Associates
Call to Artists

The call to artists is conducted in order to invite local, regional and national artists to submit proposals to be reviewed by the Artist Selection Committee. Future Tenant targets emerging artists and solicits proposals through no-cost or low-cost methods such as free listings in local papers and trade magazines, regional university art program distributions, free online listings, email notification, artist service organization list-serves, flyers, word-of-mouth, and the Future Tenant website (www.futuretenant.org). After using the application form for six months, we have determined several procedural changes that may be advantageous. These can be found in the operations manual under “Programming.”

Arts Selection Committee

A vital part of the operation of Future Tenant is the programming and exhibition of new work. Since the people running the space are, for the most part, management-oriented, and since many funders look for a professional opinion driving the selection of programming, Future Tenant has a panel of professional artists that selects the works to be presented.

Examining other Organizations

The makeup of the selection committee was determined by looking at sixteen other organizations of similar size and scope, and with similar missions. These organizations are:

- Aldrich Contemporary Art Museum (Ridgefield, CT)*
- Artbank London (United Kingdom)
- Boulder Museum of Contemporary Art (Boulder, CO)*
- Burning Man Image Gallery (San Francisco, CA)
- DiverseWorks (Houston, TX)*
- Earville Opera House Art Gallery (Earlville, NY)
- Gallery of Modern Art (Glasgow, United Kingdom)
- Lankershim Art Gallery (North Hollywood, CA)
- Miller Gallery (Carnegie Mellon University, Pittsburgh, PA)
- New Langton Arts (San Francisco, CA)*
- New York Mills Art Retreat (New York Mills Regional Cultural Center, New York Mills, MN)
- Painted Bride (Philadelphia, PA)*
- Phoenix Arts Association (Brighton, United Kingdom)
- ST Spot (Yokohama, Japan)
- Sumei Multidisciplinary Arts Center (Newark, NJ)*
- Valley Art Gallery (Walnut Creek, CA)

* Organizations also selected for case studies
Based on this research, conducted by reading the organizations’ own published information and through phone interviews, and by analyzing the needs of Future Tenant, the appropriate size and makeup of Future Tenant’s selection committee was determined.

Among these organizations, the main methods used for artist selection were professional curators, a committee of judges, the organization’s board of directors, the artists themselves, or some combination of those methods. The breakdown of how many organizations use what method is:

- Curator only: 5/16 (31%)
- Curator and Committee: 3/16 (19%)
- Committee only: 6/16 (38%)
- Committee and Board of Directors: 1/16 (6%)
- Artists: 1/16 (6%)

**Future Tenant’s Selection Committee**

Future Tenant wanted a selection method that incorporated a balance of opinion for visual and performing arts, long-term sustainability, and credibility with funders and the community at large. The method that best fulfills these requirements was a committee of arts professionals.

Future Tenant’s Arts Selection Committee is made up of seven arts professionals who are not officially affiliated with Future Tenant, other than on a volunteer basis. Since part of Future Tenant’s vision is the exhibition of new work, and since Future Tenant wants to be on the forefront of presenting the newest works, two of the seven seats on the committee are reserved for master’s students in the arts.

Committee members are selected based on the following criteria:

- Expertise in their artistic field
- Dedication to Future Tenant’s mission
- Commitment of time to Future Tenant
- Enthusiasm for the work

The selection committee meets twice every semester to review artists’ proposals to exhibit or perform at Future Tenant. The job of the Selection Committee is to evaluate the artistic merit and assess the quality of each proposal. Based on the Committee’s recommendations, the Future Tenant staff then chooses those proposals which best fit into the space’s schedule.

At the beginning of every school year, new members for the Selection Committee are solicited. This helps introduce new ideas and opinions into the selection process.
Programming

Currently, we are scheduling exhibitions on a monthly basis. During the first year of Future Tenant, exhibitions were scheduled every two weeks in order to accommodate more CFA students. In order to capitalize on free calendar listings and editorial press, we determined that exhibitions should be no shorter than one month.

It is also essential to allow for adequate time between installation and de-installation. We ask that artists state how much time they require for these processes. Unless it is a very simple show, de-installation should be scheduled for at least two days. If it is more complicated, or requires repainting the space, then three to four days should be allowed. Installation is usually more time consuming than de-installation and requires a minimum of two days, but sometimes up to a week or more if it involves very site-specific work.

Recommendations

Based on our research of other arts organizations, benchmarking interviews, and interviews with advisory board members and other community individuals, we developed several recommendations to help enhance the programming of Future Tenant.

First we recommend the creation of anchor programming – programming which is scheduled on a periodic basis and helps brand Future Tenant – around which other selected exhibitions and performances can be scheduled. These could be arranged as a series or as a set annual event which will draw attention and serve as the signature programming of Future Tenant.

We also recognize that it may be necessary to keep visual arts exhibitions up for two months or longer in order to accommodate performances. If this schedule is adopted, we recommend creating events such as artist lectures or brown-bag lunches in order to increase attendance, since past events have increased attendance and awareness of Future Tenant.

We also recommend that the students running Future Tenant during one school year schedule most, if not all, of the programming for the upcoming year. This allows for much more effective marketing and fundraising to be implemented. Additionally, in all other organizations that we researched, programming was planned at least six months in advance. The university-affiliated arts programs that were researched follow this structure as well.

Evaluation

We evaluate each of our exhibitions and performances from three perspectives. The first is internal, the second is from the artist’s perspective, and the third is from the audience’s perspective. Our internal evaluation is done through a wrap-up or “post mortem” where we assess the challenges, successes, and lessons learned from a particular show. We evaluate the show from the artist’s perspective through an exit interview, which will be replaced or supplemented with the Artist Exit Survey. Both of these evaluation methods are detailed below. Our third evaluative tool is the audience survey which is found on page sixty-nine under “Marketing.”
Wrap-up

The wrap-up document has been created to record and evaluate the successes, challenges, and lessons learned from each exhibition and performance. We also document the attendance for each week of the exhibition or night of the performance and maintain a summary of money spent and earned for each show.

Artist Exit Survey

Overview

The exit survey has been designed, but it has not yet been implemented. The objectives, survey design, implementation plan, and suggested statistical analysis are discussed in the following section. The artist exit survey should be administered to every artist and coordinator who exhibits or performs at Future Tenant. To date, exit interviews have been conducted in lieu of a more formal survey. The artist exit survey can be administered as a paper survey. The method used is a modification of Dillman’s four-contact Tailored Design Method. This method is intended to get high response rates, but may be too formal and too expensive for Future Tenant. In order to administer the survey at a lesser cost, a webpage will be constructed to ease the administration of the survey.

Objectives

The artist exit survey will function as an evaluative tool that will help Future Tenant staff gauge our performance and continue to make improvements in the area of artist relations. The survey will also help to collect information on how we can better serve the artists who exhibit and perform at Future Tenant, as well as gather additional background and demographic information, which will help to further understand our artist constituency. The specific objectives of this survey are as follows:

Objective 1: Assess the participants’ satisfaction with the quality of service provided by Future Tenant staff.

Objective 2: Assess the participants’ satisfaction with the planning and outcome of their exhibition or performance.

Objective 3: Assess which of the services that we provide are most and least important to the artists. Some of these services include public relations, promotion, assistance with stage set-up/gallery installation and stage strike/gallery de-installation, loaning of equipment, and coordination of receptions.

Objective 4: Assess which additional monetary, technical or other assistance we could offer that would be valued by the artists.

Objective 5: Determine the primary reasons artists choose Future Tenant in which to exhibit or perform.

Objective 6: Gather additional information about the demographics of our artistic constituency, including age, affiliation with a university, level of training, and the extent of their exhibition or performance experience.

The survey results will be used to:
1. Monitor the staff’s performance
2. Help identify improvements that can be made to our processes
3. Inform our strategy for the allocation of financial and human resources in a manner that most efficiently serves our artist constituency
4. Further define our market niche
5. Further define our current artist constituency, which will in turn inform our strategy for targeting additional artists

Hypotheses

Future Tenant has made several assumptions about the desires and interests of the artistic participants at Future Tenant that guide our current artist relations. This survey will help validate or invalidate these theories, which will help to improve our strategies for developing our artist relations. The questions in this survey are intended to elicit responses that will help understand several hypotheses.

1. One hypothesis is that emerging artists are more interested in getting more exposure and are less interested in the higher-cost marketing and other services that museums, theaters, and more established galleries can provide. We can test this hypothesis by determining if the services that an artist values vary according to the artist’s prior exhibition or performance experience and public exposure. Additionally, we can determine if the desire for a stipend or more or less expensive promotion relates to the artist’s career stage. The artist’s career stage will be assessed through a combination of factors including the artist’s training, frequency of exhibitions or performances, and type of venues where they have had exposure.

2. A second hypothesis is that artist’s needs for support services will vary depending on artistic discipline. Future Tenant welcomes a wide variety of artistic disciplines, which can be broadly categorized as visual arts, performing arts, and literary arts. We assume that the needs of artists who work in each of these disciplines are different. The allocation of Future Tenant resources in an equitable manner between each of these disciplines is challenging. The survey will help to determine which support services will benefit all three disciplines and how to tailor our resource allocation for each of these programming areas.

3. A third hypothesis is that artists’ desire for certain support services will vary for local artists and non-local artists. Local artists may be more concerned with sending out postcards and coordinating a reception, whereas a regional or national artist may have more interest in receiving a stipend to defray travel and lodging costs.

4. A fourth hypothesis is that the reasons local artists choose to exhibit at Future Tenant may be different from the reasons regional or national artists choose Future Tenant. For instance, local artists may be more interested in the affiliation with Carnegie Mellon University or finding an alternative venue that will show their work, whereas non-local artists may be looking for a broader audience and be interested in exposure in the Pittsburgh area.
Research Design

The intended population for this survey is all artists and artistic coordinators (performing and visual) who exhibit, perform or organize a show at Future Tenant. The data collected will be used to make predictions about emerging artists who are primarily, but not exclusively, from Pittsburgh and the surrounding area.

Surveys will be administered individually, regardless of whether artists perform or exhibit solo or in a group. Coordinators who are not participating artists will also be surveyed. Although including all individuals will result in more surveys from a group show than from a solo show, it will give a more accurate reflection of the needs of all participants. It will also allow us to determine if the needs are different between the artists and the coordinators. Appropriate weighting will be used in order to make assessments according to each exhibition as well as to each individual artist.

Since this is a census survey, the sampling frame is expected to match the actual sampled individuals. The contact information for each Future Tenant participant is gathered in the planning stage of all performances and exhibitions as part of standard protocol. Therefore an accurate list that includes all artists and coordinators involved will be available. Email, address, and telephone numbers are gathered for all participants and stored in the Future Tenant Access database. The sampling method will be to distribute the survey to all individuals. The completion of the exit survey will be standard protocol for all programs, and this requirement will be included in the contract with the artist. Analysis of data will occur on an annual basis. The sample size will vary from year to year. For the next year, the number of participating artists will include approximately fifty visual artists and fifty performing artists. The total population surveyed is therefore estimated to be 100 per year.

If we were to opt for a random sample rather than a census survey, then the sample size required is as follows:

\[
n = \frac{[N(p)(1-p)]}{[(N-1)(e/z)^2 + (p)(1-p)]}
\]

Where:
- \(n\) = sample size
- \(N\) = population size
- \(p\) = expected proportion or split of the population
- \(e\) = allowable degree of sampling error
- \(z\) = z score for \(e\)

\[
n = \frac{[(100)(.5)(.5)]}{[(100-1)(0.03/1.96)^2 + (.5)(.5)]} = 91.5
\]

Thus for a +/- 3% sampling error and a 50:50 split, the sample size for a population of 100 at the 95% confidence interval would be 92. (At a +/- 5% sampling error the sample size would need to be 80.)
Data Collection Method

The survey will be administered in a paper format via mail and also by directly handing the survey to the respondent. The method used will be a modification on Dillman’s four-contact Tailored Design Method. The implementation will include:

1. First notice of survey: The first notification of the survey will be included in the artist packet that each artist receives in the planning stages of the performance or exhibition. This will reinforce the expectation that the survey is part of the artist’s obligation of their contract with Future Tenant.
   Quantity: 1 per artist participant = 100

2. Pre-notice one week prior to close of show: An official pre-notice of the survey will be mailed one week prior to the close of the exhibition or performance. This will be a fun postcard thanking them for performing or exhibiting at Future Tenant and a notice to pick up a survey from us before the close of their show. This could be a letter, but a postcard better fits the informality of our current artist relations.
   Quantity: 1 per artist participant = 100

3. Survey package distributed at close of show: The actual survey instrument will be delivered in an envelope with a cover letter at the close of the show. If the artist neglects to pick one up, then we will mail surveys to those individuals. A stamped addressed envelope with first class postage will be included. Even if the artist is handed the survey package, it will be enclosed in an envelope that will increase anonymity, and they will be given the option to mail it back to us in the postage-paid envelope. A thank-you gift of a Future Tenant magnet or similar article will be included in the package.
   Quantity: 1 per artist participant = 100

4. Reminder/Thank you one week after close of show: A thank you/reminder postcard will be mailed one week after the initial mailing and distribution of the survey instrument. This will again thank the artist for participating at Future Tenant and remind them to return the survey if they have not done so already.
   Quantity: 1 per artist participant = 100

5. Replacement survey sent two weeks after reminder card: If the survey is not returned within two weeks of mailing the reminder postcard, then a replacement survey will be sent with a cover letter. The envelope used for this will be a 9" x 12" to create a larger impact when received.
   Quantity: 50 (conservative estimate of a 50% response rate)

6. Final notice phone call and replacement survey sent two weeks following: If the replacement survey is not returned, a member of Future Tenant staff will call the artist directly to determine the best method to deliver the survey and stress the importance of completing the survey. If a specific method is not requested by the respondent, a final notice and replacement survey will be sent via priority mail.
   Quantity: 20 (conservative estimate of an 80% cumulative response rate).

Surveys from individuals that require replacement surveys or final notice follow-ups will be coded accordingly, in the event that there is some characteristic of this subset of the population that distinguished them from the others.
Budget*

<table>
<thead>
<tr>
<th>Description</th>
<th>Cost</th>
</tr>
</thead>
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<td>Survey Package</td>
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<tr>
<td>Printing and binding (100 x $2.00 ea.)</td>
<td>200.00</td>
</tr>
<tr>
<td>Postage (80 x $0.40=mail + 100 x $0.40=return)</td>
<td>72.00</td>
</tr>
<tr>
<td>Incentive (100 x $0.50)</td>
<td>50.00</td>
</tr>
<tr>
<td>Follow-up postcard</td>
<td></td>
</tr>
<tr>
<td>Printing (100 x $0.10 ea)</td>
<td>10.00</td>
</tr>
<tr>
<td>Postage (100 x $0.23 ea)</td>
<td>23.00</td>
</tr>
<tr>
<td>Follow-up survey:</td>
<td></td>
</tr>
<tr>
<td>Printing and binding (50 x $0.50 ea.)</td>
<td>25.00</td>
</tr>
<tr>
<td>Postage (50 x $0.80=mail + 50 x $0.40=return)</td>
<td>60.00</td>
</tr>
<tr>
<td>Final notice</td>
<td></td>
</tr>
<tr>
<td>Printing and binding (20 x $0.50 ea.)</td>
<td>10.00</td>
</tr>
<tr>
<td>Postage (20 x $3.75=mail + 20 x $0.40=return)</td>
<td>83.00</td>
</tr>
<tr>
<td>Phone call for follow-up (LD charges)</td>
<td>10.00</td>
</tr>
<tr>
<td></td>
<td>$581.00</td>
</tr>
</tbody>
</table>

*Assumes all surveys will be administered as a paper survey rather than via the Internet.

This is a pessimistic budget. It is very likely that we can cut costs on printing and postage if we can get higher response rates in the initial contacts. Also costs in printing can be reduced if the surveys are created in house.

Coding

Each survey will have a unique code that will enable us to track each survey. These codes will be created so that they will indicate whether the participant was a solo exhibitor or performer or part of a group show, so that those surveys can be weighted for analysis.

Confidentiality

Because of the proximity of the artists to the Future Tenant staff, anonymity will be a challenging aspect of this survey. Future Tenant will use three primary strategies to ensure anonymity. These will include processing data in a set period distinct from the cycle of programming; having different parties collect the surveys, enter the data, and perform the analysis; and creating the survey package so it enables anonymous return of the survey.

As mentioned previously, each survey will be coded so no personal information will be disclosed in the survey. Even so, the distinct temporal pattern of distributing surveys after each exhibition or performance could make surveys easy to match to a particular individual. In order to preserve anonymity, surveys will be allowed to pile up and data will be entered on a quarterly
basis. Analysis will occur annually before a strategic planning process, and the identities of the individuals will not be revealed. Also, because a new group of students will be working on this project from one year to the next, the person analyzing the data will not have worked directly with the survey respondents. This will decrease the likelihood that surveys will be linked to an actual individual. Finally, handing the survey directly to the participants, as proposed, may threaten confidentiality. In order to increase anonymity, the survey packages that are delivered in person will always include an unmarked envelope in which to return the survey, as well as the option to return it by mail.

**Web survey component**

A web component of this survey is being created to reduce costs and facilitate a faster response time and higher response rate. Although in many cases the web does not ensure a higher response rate, we believe that in our case this method would be appropriate. This is because almost every participant accesses our website from the beginning of the proposal process with Future Tenant, and the majority of our coordination and contact with artists and coordinators is through email. Because our population is accustomed to dealing with us over the internet, a web application for this survey could be successful in increasing response rate and reducing costs for Future Tenant.

The multi-contact method used for the paper version can be adapted for the digital administration of the survey. If both print and digital methods are used simultaneously, it is important that the methods of administering each type of survey be as similar as possible. Therefore, any possible changes in data can be attributed to survey results rather than changes in the method of administration. A suggested method is outlined below:

1. First notice of survey
2. Pre-notice one week prior to the close of the show
3. Survey distributed at close of the show
4. Reminder/Thank you one week after the close of show
5. Replacement survey sent two weeks after the reminder card
6. Final notice, phone call, and replacement survey sent two weeks following

A full description of this method can be found in the Operations Manual.

It is important to follow up with the most difficult cases of non-response because there may be a feature that distinguishes this group of people from those who respond on the first request. For instance, people who did not respond may have had a terrible experience and thus resisted filling out negative information. Conversely, people who are eager to give feedback may have had a positive experience. There are foreseeable factors that could divide the respondents along this line.

In addition to the cost savings of the online survey, this method will reduce the amount of time needed for data entry of the respondents’ results. The data can be sent directly to an Access database on the server where it can be stored until it can be analyzed statistically. Each record would have a code that corresponds to a code given as a password to the respondent in the initial email. This code would be the identifier to enable tracking of responses by each recipient.
Analysis

The analysis of data from this survey will help to determine the participants’ satisfaction with their experiences at Future Tenant, help to identify changes we can make to better serve our artistic constituency, and allow us to better understand our market niche and the artists who exhibit and perform in the space. Below are suggested analyses that could be performed in order to meet the six aforementioned objectives and confirm or disprove the four hypotheses. Please note that these analyses have not been tested, and they may need to be revised as the data is analyzed.

1. As mentioned earlier, Objective 1 of this survey is to determine the satisfaction of participants with the staff. The measures of satisfaction for Objective 1 will be derived by creating a scale from several questions, including: Q(uestion)4 (staff responsiveness), Q6c (staff assistance with setup), and Q6d (staff professionalism). Each question is referred to as an “item.”
   a. The reliability (Cronbach’s alpha) of this scale will need to be tested to ensure it is a good measure. If Cronbach’s alpha is less than 0.7 then the scale is not considered reliable. Removing or adding items may help the scale of reliability.
   b. The first analysis will include determining the mean score for each item as well as the mean score for the scale. This would provide the satisfaction on average with each of these items and the scale.
   c. Using the one sample t-test would determine if the mean score for the scale was significantly different from 2 (using the scale 0 to 4 with 2 being moderate).

2. Objective 2 is also a measure of participants’ satisfaction, but of the planning and outcome of their performance or exhibition. Satisfaction for Objective 2 will be derived by combining several items or questions. The first set of questions measures satisfaction with the planning stage, and the second set measures satisfaction with the outcome of the exhibition. An overall measure will also be included. Satisfaction with the planning stage will be measured using Q6a (proposal submission), Q6b (access to space), and Q6i (overall satisfaction). Satisfaction with the outcome is measured by: Q6e (lighting outcome), Q6f (reception food), Q6g (reception attendance) or Q6h performance attendance, and Q6i (overall satisfaction). Additionally, Q11 (perform/exhibit again) and Q12 (recommend Future Tenant to a friend) are also measures of overall satisfaction.
   a. Find mean for each item to look at the average satisfaction level for each area.
   b. Create a scale for “planning satisfaction,” “outcome satisfaction,” and “overall satisfaction” by summing scores for each item per respondent and averaging the number of items. Both scales range from 0 to 4, with 0 equal to "not at all satisfied."
   c. Test reliability of these scales.
   d. If scales are reliable, conduct a one-sample t-test to determine if the mean is significantly different from 2 (moderately satisfied).

In addition to determining average satisfaction with different areas of services, assess whether there is a relationship between the overall satisfaction and the level
Overall satisfaction will be gauged by a combined score of Q6a-i (satisfaction of planning and outcome), Q11 (perform/exhibit again), and Q12 (recommend Future Tenant to a friend); and level of the artists’ professional experience will be gauged by Q13 (past venues), Q14 (shows per year), and Q15 (artist training). Because it is hard to score “past venues,” “shows per year,” and “artist training” as amateur, emerging, or professional, it will be necessary to look at the correlation between satisfaction and each of these items separately.

e. Conduct a McNemar test to see if the proportion of people who were satisfied with their experience were people who also had exhibited in a museum, a non-profit gallery, or a café.
f. Repeat this test for artist training.
g. A correlation could be conducted for Q14 (shows per year) and the satisfaction scale. If artists with fewer exhibitions were more satisfied, then there would be a negative correlation between these items. If satisfaction increased as a respondent had more shows, then the correlation would be positive. The strength of this relationship could also be determined if the data is significant.

3. Objective 3 is to assess the services that are more and less important to participants. The analysis for this objective will include determining the average extent to which people valued the services that we currently provide. The services we currently provide include: Q7a (designing promotion), Q7b (writing press releases), Q7c (poster distribution), Q7d (postcard announcement), Q7e (email announcement), Q7h (assistance with install), Q7i (providing technical assistance), Q7j (loaning audio-video equipment), and Q7n (coordinating reception). Understanding the frequency distribution of responses to these questions and the mean of each item will help determine what services are most highly valued.

4. Objective 4 is to assess the importance to the participant of additional services we could provide. The services we do not currently provide include: Q7f (paid print advertisement), Q7g (paid radio advertisement), Q7k (grant applications), Q7l (in-kind donation), and Q7m (artist stipend). Finding the mean and understanding the distribution of responses can test the average importance of each of these items.

5. Hypothesis 1 is the assumption that artists will value services differently depending on their experience. This hypothesis can be tested using the same measures to assess the professional experience of the artist (Q13, Q14, Q15) and the measures of importance of services delineated above (Q7a – Q7n). The null hypothesis would be that there is no difference in the value attributed to a certain service regardless of the level of experience. Of the people who have more experience, determine the mean values that are high or low on average to assess which services are most important on average to this group. Conduct the same test for people who have marked responses that indicate less experience.

6. Hypothesis 2 is the assumption that the importance of a specific need for support services will vary depending upon artistic discipline. Use Q2 (artist type) and Q7a – Q7n (above) to determine if there is a difference between the services valued by visual, performing, and literary artists. Which support services had high means for each artistic discipline? Compare to see if these are the same across disciplines or...
if they vary. Means could be compared for Q1 (role of respondent) and the importance of various services, as well as if there is a difference between whether an artist was local or not (Q20 ZIP code) and the preferred services. (Hypothesis 3). If you wanted to look at a specific service, a frequency table could be created for that service according to artist type.

7. The monetary aspect of Objective 4 is elicited in Q7m (importance of artist stipend), Q10 (artist stipend). The average importance can be determined by the mean of Q7m and the preferred amount of the stipend can be determined by the frequency of each category in Q10. It will be useful to see if each of the different disciplines (Q2) prefers a different amount of stipend. Since visual artists are more used to receiving this type of stipend, I would believe that this would be true. In order to determine if visual artists preferred a significantly different amount than non-visual artists, you could conduct a McNemar exact test.

8. Objective 5 is to determine the primary reasons that artists choose Future Tenant in which to exhibit and perform. Question 8 (a-i) measures the factors important to the respondent in choosing Future Tenant. The mean response for each subcategory will help to determine the most important characteristics for the entire population. These include Q8a (downtown location), Q8b (Pittsburgh exposure), Q8c (lack of other venues), Q8d (aesthetic), Q8e (dimensions), Q8f (no fee), Q8g (alternative programming), Q8h (CMU affiliation), and Q8i (PCT affiliation).

9. In order to test Hypothesis 4, basic statistics can be used to determine if the reasons for choosing Future Tenant were different for local and non-local artists. The ZIP code (Q20) response would have to be recoded to indicate local vs. non-local (Allegheny County vs. outside Allegheny County). This hypothesis could also be tested for Pittsburgh ZIP codes compared to regional ZIP codes and beyond.

10. Objective 6 is to gather additional demographic information and information on the career stage of the artist. General demographics will be assessed from analysis of Q18 (age), Q19 (sex), and Q20 (ZIP code). Additional information will be assessed through Q16 (university affiliation) and Q17 (university name). The stage of the artists career will be assessed by Q13 (past venues), Q14 (shows per year), and Q15 (artist training).

A copy of the survey is provided in on the CD as “exitsurvey.doc.”

CFA Survey and Results

Future Tenant’s initial programming (in the spring of 2003) was intended to provide an opportunity for students in the School of Art to exhibit off-campus. The students’ mission, to facilitate CFA interaction with the public, is still carried out in the current incarnation of Future Tenant. CFA is an excellent source of emerging talent that is easy for us to work with and keep in touch with. In addition, The Cultural Trust is interested in seeing a larger CMU audience downtown. For all of these reasons, we aim to keep CFA programming as a vital source of Future Tenant programming.
In 2003-04, we hosted a number of CFA-based exhibitions (Go Go, Concept Architecture, Residue, +49+1, softWORKS, and Maydaze), and each of these exhibitions was approved without going through the traditional proposal process. While some of this resulted from a time-crunch and from necessity, we aim to solidify a programming structure that places CFA programming at the core of our annual programming season. One proposed solution would be to allocate six exhibition slots per year to CFA, and fill the other six with non-CMU artists.

In April of 2004, the Systems team administered a web survey to all students in the CMU College of Fine Arts, with the goal of gauging how much interest the students have in utilizing the space in the future. The survey was available on our website, www.futuretenant.org, and students were sent an email asking them to take a few seconds to fill it out.

As of April 22, 2004, we had received 107 responses, which break down by department as follows:

- Art: 44 respondents
- Design: 25 respondents
- Architecture: 20 respondents
- Music: 18 respondents
- Drama: 0 respondents*

* This indicates a problem with the email distribution, not a disinterest from the students. At the time of the production of this report, a second email notification to drama students had been requested.

The survey asked the following questions, and yielded the following results:

1. Are you familiar with Future Tenant?

<table>
<thead>
<tr>
<th>Department</th>
<th>“Yes”</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overall</td>
<td>60 %</td>
</tr>
<tr>
<td>Art</td>
<td>93 %</td>
</tr>
<tr>
<td>Design</td>
<td>44 %</td>
</tr>
<tr>
<td>Architecture</td>
<td>55 %</td>
</tr>
<tr>
<td>Music</td>
<td>11 %</td>
</tr>
</tbody>
</table>

2. Have you performed or exhibited at Future Tenant before?

<table>
<thead>
<tr>
<th>Department</th>
<th>“Yes”</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overall</td>
<td>22 %</td>
</tr>
<tr>
<td>Art</td>
<td>41 %</td>
</tr>
<tr>
<td>Design</td>
<td>12 %</td>
</tr>
<tr>
<td>Architecture</td>
<td>15 %</td>
</tr>
<tr>
<td>Music</td>
<td>--</td>
</tr>
</tbody>
</table>

3. Would you be interested in performing or exhibiting in the future?
Department | Yes | Don't know | No
---|---|---|---
Overall | 74 % | 22 % | 4 %
Art | 100 % | -- | --
Design | 36 % | 52 % | 12 %
Architecture | 75 % | 20 % | 5 %
Music | 50 % | 44 % | 6 %

5. If yes, what type of performance or exhibition would you be interested in doing? *(please check all that apply)*

<table>
<thead>
<tr>
<th>Department</th>
<th>Music</th>
<th>Drama/Comedy</th>
<th>Dance</th>
<th>Performance</th>
<th>Solo Exhibit</th>
<th>Group Exhibit</th>
<th>Other</th>
<th>Other text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overall</td>
<td>25 %</td>
<td>4 %</td>
<td>4 %</td>
<td>22 %</td>
<td>62 %</td>
<td>66 %</td>
<td>5 %</td>
<td>film series, sound art</td>
</tr>
<tr>
<td>Art</td>
<td>16 %</td>
<td>2 %</td>
<td>7 %</td>
<td>36 %</td>
<td>89 %</td>
<td>84 %</td>
<td>5 %</td>
<td>conference, activism</td>
</tr>
<tr>
<td>Design</td>
<td>8 %</td>
<td>--</td>
<td>--</td>
<td>20 %</td>
<td>56 %</td>
<td>72 %</td>
<td>8 %</td>
<td></td>
</tr>
<tr>
<td>Architecture</td>
<td>5 %</td>
<td>--</td>
<td>--</td>
<td>5 %</td>
<td>60 %</td>
<td>75 %</td>
<td>5 %</td>
<td></td>
</tr>
<tr>
<td>Music</td>
<td>94 %</td>
<td>17 %</td>
<td>6 %</td>
<td>11 %</td>
<td>6 %</td>
<td>6 %</td>
<td>--</td>
<td></td>
</tr>
</tbody>
</table>

6. Finally, we asked students who were interested in being kept involved to fill out their name, address, and email address. Percentage of students who supplied information:

<table>
<thead>
<tr>
<th>Department</th>
<th>Supplied Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overall</td>
<td>49 %</td>
</tr>
<tr>
<td>Art</td>
<td>66 %</td>
</tr>
<tr>
<td>Design</td>
<td>20 %</td>
</tr>
<tr>
<td>Architecture</td>
<td>50 %</td>
</tr>
<tr>
<td>Music</td>
<td>44 %</td>
</tr>
</tbody>
</table>

From these results, we can infer that students in the School of Art are the most interested in the space and the most likely to use the space in the future if the opportunity is made available to them. This is not surprising given the history of exhibition programming in the space. Across all departments, however, we saw low percentages of students indicating that they have no interest in utilizing the space.

This information, which was not compiled until the end of the 2003-04 school year, will be presented to faculty and administrators in all departments of CFA so as to facilitate discussion about which departments/classes would benefit the most from becoming an ‘anchor’ in Future Tenant’s annual programming schedule. Some issues that need to be addressed in these conversations include:
• Will the same classes get a slot year after year, or will it rotate? (For example, do we want to have Concept Architecture every year, or just allocate a slot for an exhibition from the School of Architecture?)

• If there is interest from more than six professors or student groups, how do we determine which six get slots?

• Can CFA students propose projects outside of the allocated slots? Are their proposals likely to get accepted?

• Will Future Tenant act as a liaison between CMU and The Cultural Trust for events not associated with Future Tenant? (This came out of a conversation at the end of the 2003-04 school year. A School of Art professor approached The Cultural Trust about using a space downtown for something, and not only was Future Tenant the only space that The Trust would be able to give them, but The Trust also suggested that we serve as a go-between whenever any CMU class or student group is interested in doing something downtown)

• Since we’re showing so much CFA work, would they want to contribute some operating support?
Marketing

Marketing is the third of four sections that details the data collection and analysis process. This section describes the investigation that informs Future Tenant’s process in media relations, it provides analysis of the audience that attended Future Tenant exhibitions and events during the 2003-04 school year, and it details the use of the Future Tenant website as an effective marketing tool. We conclude this section by providing marketing recommendations.

Future Tenant Press

Process

Both last year and this year, Future Tenant’s process of seeking press coverage was conducted as follows:

1. The artist submitted information about the work to be exhibited or performed, plus any information pertaining to their career highlights, to the Future Tenant press liaison.
2. This information was synthesized into a press release that also contained information on when and where the exhibition or event would take place.
3. This press release was distributed via email to our list of press contacts. This list contained arts editors and critics from prominent local journalistic sources (Pittsburgh City Paper, Pittsburgh Post-Gazette, WYEP, etc.)
4. This process resulted in the following pieces of press coverage:

Coverage Yielded

The following lists provide a history of press coverage received for Future Tenant as a whole and for individual exhibitions:

Future Tenant Coverage

- Julie Farr, Greater Pittsburgh Arts Alliance. NewsBrief Introduction, March 9, 2004
- Allison Schlesinger, Professor, cultural group use art to give empty storefronts life, The Associated Press, March 12, 2004

Exhibition Coverage

Adam Davies & Mario Marzan: Information Man
Sharmila Venkatasubban. “These Are Actual Miles: A New Downtown Gallery Bridges the Distance between CMU and the City.” April 9, 2003. *Pittsburgh City Paper*.


2nd year MFA show: *Looiplinked*


Lilith Bailty-Kroll: *Shifting Concrete: Navigating the Gap*

- Brenda Reyes. *The Tartan Pillbox*.

Takahiro Noguchi: *A Smiling Hunger: Transforming Cultures*


Donna DiBartolomelo: *Complexion*


Richard Gribenas: *On my way back from the post office…*


Robotic Art Studio: *Go Go*


*Synthetic Utopist*

- Weekend event announcement on WYEP, Friday, March 19, 2004

*softWORKS*

- Feature on WYEP, Thursday, April 19, 2004

Most of these articles included images, and a few were Arts & Entertainment cover features. While this is a satisfactory amount of press coverage, it has been achieved through a minimum of time and effort. Research into Future Tenant’s press potential is needed in order to be able to maximize coverage with a minimal increase in time and energy. This research shall be conducted in two phases: content analysis followed by informal interviews. We describe the process below.
Subsequent Research

Content Analysis

What can make Future Tenant events more appealing to journalists? To begin to answer this question, research has been conducted into journalists’ methods and motivations. Several sources were consulted to gain this perspective:


*Arts Journalism at a Crossroads*, 2002 (New York: National Arts Journalism Program at Columbia University)

Michael Bland, Alison Theaker and David Wragg, *Effective Media Relations*, 2000 (Sterling, VA: Kogan Page)


An example of some of the key advice we received from this content analysis is as follows:

Newsworthiness: Lanson and Stephens emphasize eleven judgments that journalists should make when evaluating newsworthiness:

1. Impact: The facts and events that have the greatest effect on the audience are the most newsworthy.
2. Weight: The significance of a particular fact or event lies in its value with respect to other facts or events.
3. Controversy: Arguments, debates, charges, countercharges, and fights increase the value of news.
4. Emotion: Human interests that touch our emotions should be taken into account.
5. The Unusual: When a dog bites a man it is not news, but when a man bites a dog, it is news (an old journalistic cliché).
6. Prominence: More prominent individuals are given more attention.
7. Proximity: News that is of local interest should be concentrated on; the closer to home the better.
8. Timeliness: The newest events deserve the most emphasis.
9. Currency: Take into account what is on people’s minds.
10. Usefulness: Help the audience answer questions and solve problems in their daily lives.
11. Educational Value: Make readers more knowledgeable rather than merely informed.

Evaluation of Current Process

In this section, our aim was to assess Future Tenant’s press practices from the following standpoints:
1. Is it newsworthy?
   Are the exhibitions and performances at Future Tenant worth covering? Are we making the most newsworthy elements of each event or performance clear to journalists?

2. Are we best meeting the needs of journalists?
   By examining the state of arts journalism, we can gain a better understanding of what sort of competition we face. (Less newspaper space being devoted to arts reporting, for example.)

Recommendations

Upon examining these criteria for good press-garnering news stories, we have made the following assessments of our current press release style:

**Written by Artists = Concept-heavy**

While close communication with artists is essential when creating communication messages for their work, often the specific language that the artists used was not written in a manner that would appeal to the masses. For example, the following is an excerpt from the press release we used for *Residue*, a collaboration of fine artists and set designers:

"By bringing the groups together we hope that the way they conceive a creative endeavor will enlighten and expand the processes of both populations. Through collaboration, each group expects that the methodologies and lexicons of each discipline will inform the creative process of the other."

This could be expressed in a manner that is easier to understand and generates a greater sense of impact. Most of the press that we have received has come from art critics, who would be better equipped to understand this kind of language. In order to get the attention of press representatives who are not as art-savvy, we need to clarify the language. Such as:

"Fine Artists and Set Designers can learn a lot from each other. Collaboration brings these two groups of creative minds together, allowing them to feed off of each other’s strengths, and creating installation artworks of heightened proportions."

Excerpts from artist’s statements or quotes from the artists can not only incorporate the artists’ desired wording into the press release, but also leave room for the general text of the release to engage the general public.

**Future Tenant as a Feature (Beyond its Programming)**

Future Tenant is a story. While the artwork that we show is the central focus of what we do, within this project itself lies an exciting and interesting story. Future Tenant is an opportunity for students to grow professionally, an endeavor to enliven the Cultural District, and an outreach of The Pittsburgh Cultural Trust. In many ways we are doing something new, different, and exciting.
One of the key issues that has been repeatedly brought up by our advisory board and by visitors off the street is a question of who are we? What is this project about? The answer to this question is not as complicated as we might think. However, the answer needs to be simplified, solidified, and implemented.

We recommend the creation of a centralized, specific statement about who we are and announce it to the press in a press release or media event. Collaboration with the PR offices at The Cultural Trust and the College of Fine Arts could aid in this endeavor. Suggestions for this kind of statement are as follows:

- “Future Tenant is an outreach of The Cultural Trust.” Emphasize that The Cultural Trust is reaching out to the CMU student community by offering us this opportunity essentially free-of-charge.

- “Future Tenant maximizes the potential of an empty space.” Without Future Tenant, these empty storefronts would be vacant and gloomy-looking. Through this project, we are enlivening and beautifying the Cultural District.

- “Future Tenant is an opportunity for students to develop professionally.” Where else can arts management students best hone their skills than by managing their own arts organization? And where else can student artists best learn how to make it in the real world than by having opportunities to exhibit their work in a supportive institutional environment?

- “Future Tenant allows artists to expand in directions they can’t elsewhere.” Our mission to present alternative art allows artists to do things that they could not do elsewhere (e.g., exhibit a work-in-progress, interview people on the street, hang a Vagina Ball in the window).

**Press Relations**

The process that we have used thus far to gain attention from the press has been minimal: we write press releases and we send them out. When covered by feature articles, we have sent thank-you’s to the writers. Press relations are a key component of our media success that we have barely embraced. Key suggestions for the future include:

- Media-only previews of exhibitions
- Calling press members and inviting them personally to see the show
- Taking press members on guided tours of the work
- Allowing them an opportunity to meet the artist
- Making images available quickly and easily (see next section)

**Press Release Style and Distribution Methods**

The simple email distribution of press releases, though exceedingly simple on our part, is not anywhere near as effective as the methods of production and distribution that we could use. A few of these methods are listed below by progressive level of implementation difficulty:
• Rather than sending the press release in an email, send a link to a press release on our website. Using HTML and images, this press release could be more dynamically formatted.

• Make images available on our website, in print-ready format (300 dpi), including the information the press will need (artist, title, photo credit, etc.). Make this section of the site hidden (that is, a link is needed to find it) or password-protected (giving the password out only to press members).

• At the start of each season of programming, send out media packets that include a schedule of upcoming works and any available information about the artists or groups involved.

Audience Analysis

At the beginning of the semester we decided it was important to be able to capture a snapshot of the audience Future Tenant attracted and what their reaction to Future Tenant was. In order to best do this we designed an audience satisfaction survey that was distributed to Future Tenant patrons after they had experienced the exhibit or performance.

Survey Design

Before we created the Future Tenant Audience Satisfaction Survey, we looked at audience satisfaction surveys that had been created for other arts organizations both in and outside the Pittsburgh area. These organizations included Pittsburgh Ballet Theatre, Pittsburgh Ballet Theatre School, the Pittsburgh Symphony and the New York Philharmonic.

After looking at these surveys, we identified key pieces of information we wanted to gather from our audience. This information addressed initial reaction to the space itself, reaction to the exhibit or performance, the likelihood of returning to Future Tenant again, and general demographic information. We then began formatting a short survey that could gather this information. Throughout the survey formatting process, we received input about our survey drafts from our advisory board member Kate Prescott, President of Prescott & Associates: Strategic Marketing & Research.

Survey Implementation

Once a final survey draft was created, we placed copies of it in Future Tenant and asked people as they were leaving to take a moment to complete a survey for us. By mid-year it became apparent that we were not being aggressive enough in our survey collection tactics. In order to correct this, we made clipboards with attached pens to make it more convenient to complete the survey and began to focus more on asking patrons to complete the survey before they leave Future Tenant.
Survey Results

Below are the results for the audience satisfaction survey used by Future Tenant throughout the past school year. In total we had fifty-four surveys completed. In the following tables, the data is represented in aggregate form, divided between the fall and spring semesters, and data for two individual exhibitions, Residue and Synthetic Utopist, are included.

We recognize that our sample size is fairly small and that data collection must continue throughout the upcoming years in order to gain a more complete picture of the Future Tenant audience. We also recognize that the way the data is segmented does not always provide a statistically significant sample size. Our goal is to begin to create a picture with the data we have and, over time, continue to fill this picture in.

Q1: Have you attended previous Future Tenant exhibits?

<table>
<thead>
<tr>
<th></th>
<th>Total (53)</th>
<th>Fall ‘03 (11)</th>
<th>Spring ‘04 (42)</th>
<th>Residue (15)</th>
<th>Synthetic (23)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>28 %</td>
<td>18 %</td>
<td>31 %</td>
<td>33 %</td>
<td>26 %</td>
</tr>
<tr>
<td>No</td>
<td>72 %</td>
<td>82 %</td>
<td>69 %</td>
<td>67 %</td>
<td>74 %</td>
</tr>
</tbody>
</table>

The majority of people attending Future Tenant have not attended a previous exhibition or performance. This shows that people are still learning about who we are and what we bring to the Cultural District. While it is important to continually attract new people, it is also important to identify a strategy to ensure visitors return to see new exhibitions.

Q2: How did you learn about this Future Tenant exhibit?

<table>
<thead>
<tr>
<th></th>
<th>Total (54)</th>
<th>Fall ‘03 (11)</th>
<th>Spring ‘04 (43)</th>
<th>Residue (16)</th>
<th>Synthetic (23)</th>
</tr>
</thead>
<tbody>
<tr>
<td>From a friend</td>
<td>46 %</td>
<td>64 %</td>
<td>42 %</td>
<td>31 %</td>
<td>48 %</td>
</tr>
<tr>
<td>Walked by and came in</td>
<td>22 %</td>
<td>9 %</td>
<td>26 %</td>
<td>38 %</td>
<td>17 %</td>
</tr>
<tr>
<td>Other</td>
<td>15 %</td>
<td>9 %</td>
<td>16 %</td>
<td>6 %</td>
<td>26 %</td>
</tr>
<tr>
<td>Pulp</td>
<td>9 %</td>
<td>9 %</td>
<td>9 %</td>
<td>13 %</td>
<td>9 %</td>
</tr>
<tr>
<td>Email</td>
<td>7 %</td>
<td>9 %</td>
<td>7 %</td>
<td>13 %</td>
<td>4 %</td>
</tr>
<tr>
<td>Postcard</td>
<td>6 %</td>
<td>27 %</td>
<td>--</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>City Paper</td>
<td>4 %</td>
<td>9 %</td>
<td>2 %</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>Ground Zero Happenings List</td>
<td>2 %</td>
<td>9 %</td>
<td>--</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>The Cultural Trust’s website</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>A Cultural Trust ad</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>--</td>
</tr>
</tbody>
</table>

Our two most effective methods of communication to date have been word-of-mouth and attracting passersby who may not have heard of Future Tenant otherwise. This tells us that we need to develop methods to further encourage word-of-mouth recommendations for Future Tenant. It also tells us that we should further develop our efforts to welcome in people passing by or waiting for the bus.
Q3: What was your initial reaction to the Future Tenant space?

<table>
<thead>
<tr>
<th></th>
<th>Total (54)</th>
<th>Fall '03 (11)</th>
<th>Spring '04 (43)</th>
<th>Residue (16)</th>
<th>Synthetic (23)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Extremely/very positive</td>
<td>65 %</td>
<td>82 %</td>
<td>61 %</td>
<td>56 %</td>
<td>61 %</td>
</tr>
<tr>
<td>Extremely positive</td>
<td>13 %</td>
<td>9 %</td>
<td>14 %</td>
<td>13 %</td>
<td>17 %</td>
</tr>
<tr>
<td>Very positive</td>
<td>13 %</td>
<td>9 %</td>
<td>14 %</td>
<td>13 %</td>
<td>17 %</td>
</tr>
<tr>
<td>Somewhat positive</td>
<td>28 %</td>
<td>18 %</td>
<td>30 %</td>
<td>38 %</td>
<td>30 %</td>
</tr>
<tr>
<td>Not too positive</td>
<td>4 %</td>
<td>--</td>
<td>5 %</td>
<td>6 %</td>
<td>4 %</td>
</tr>
<tr>
<td>Not at all positive</td>
<td>4 %</td>
<td>--</td>
<td>5 %</td>
<td>--</td>
<td>4 %</td>
</tr>
</tbody>
</table>

Given the rawness of the Future Tenant space, it is not surprising that these numbers are lower than expected. When individuals enter Future Tenant, they are not entering a grandly decorated lobby; instead they are met with brick walls, an uneven floor, and in the winter a noticeable chill in the air. One way that the initial reaction to the space could be enhanced in the winter is to add additional space heaters to help decrease the chill.

Q4: What is your reaction to the exhibit or performance you saw?

<table>
<thead>
<tr>
<th></th>
<th>Total (54)</th>
<th>Fall '03 (11)</th>
<th>Spring '04 (40)</th>
<th>Residue (16)</th>
<th>Synthetic (20)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Extremely/very positive</td>
<td>59 %</td>
<td>91 %</td>
<td>50 %</td>
<td>31 %</td>
<td>60 %</td>
</tr>
<tr>
<td>Extremely positive</td>
<td>16 %</td>
<td>9 %</td>
<td>18 %</td>
<td>19 %</td>
<td>15 %</td>
</tr>
<tr>
<td>Very positive</td>
<td>16 %</td>
<td>9 %</td>
<td>18 %</td>
<td>19 %</td>
<td>15 %</td>
</tr>
<tr>
<td>Somewhat positive</td>
<td>43 %</td>
<td>82 %</td>
<td>33 %</td>
<td>13 %</td>
<td>45 %</td>
</tr>
<tr>
<td>Not too positive</td>
<td>35 %</td>
<td>--</td>
<td>45 %</td>
<td>69 %</td>
<td>30 %</td>
</tr>
<tr>
<td>Not at all positive</td>
<td>6 %</td>
<td>9 %</td>
<td>5 %</td>
<td>--</td>
<td>10 %</td>
</tr>
</tbody>
</table>

Generally people seem to have a positive reaction to the programming in the space. Since our focus is alternative art, which can often be difficult for the viewer to understand, it is good that people are having a positive reaction, although ideally the percentage of people who have an extremely or very positive reaction to the exhibition or performance should be higher.

Another interesting way to look at this is to compare Residue, a student created work, to Synthetic Utopist, a non-student created work. Nearly twice as many people had an extremely or very positive reaction to Synthetic Utopist compared to Residue. This distinction between student and non-student created work could be an interesting area to examine when more surveys are collected in the future.

Q5: How likely are you to attend another Future Tenant exhibit or performance?
When we look at how likely people are to return to another Future Tenant exhibit, we see the number of people who are extremely or very likely to return increases compared to the number of people who had an extremely or very positive reaction to the exhibition or performance. This is positive for Future Tenant as an organization because it shows that people are interested in what is going on in the space and want to come back. As these people continue to come back to our exhibitions or performances, we have the opportunity to draw them closer to the organization by either recruiting them as volunteers or as members.

Q7: What is your gender?

<table>
<thead>
<tr>
<th></th>
<th>Total (54)</th>
<th>Fall '03 (11)</th>
<th>Spring '04 (43)</th>
<th>Residue (16)</th>
<th>Synthetic (23)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>54 %</td>
<td>64 %</td>
<td>51 %</td>
<td>56 %</td>
<td>48 %</td>
</tr>
<tr>
<td>Female</td>
<td>46 %</td>
<td>36 %</td>
<td>49 %</td>
<td>44 %</td>
<td>52 %</td>
</tr>
</tbody>
</table>

Our audience is approximately 50% male and female, with males coming to Future Tenant slightly more often than females.

Q8: Including yourself, how many people did you come to Future Tenant with today?

<table>
<thead>
<tr>
<th></th>
<th>Total (54)</th>
<th>Fall '03 (11)</th>
<th>Spring '04 (43)</th>
<th>Residue (16)</th>
<th>Synthetic (23)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>46 %</td>
<td>55 %</td>
<td>44 %</td>
<td>44 %</td>
<td>39 %</td>
</tr>
<tr>
<td>2</td>
<td>28 %</td>
<td>18 %</td>
<td>30 %</td>
<td>38 %</td>
<td>26 %</td>
</tr>
<tr>
<td>3</td>
<td>9 %</td>
<td>9 %</td>
<td>9 %</td>
<td>13 %</td>
<td>9 %</td>
</tr>
<tr>
<td>4</td>
<td>6 %</td>
<td>18 %</td>
<td>2 %</td>
<td>--</td>
<td>4 %</td>
</tr>
<tr>
<td>5+</td>
<td>11 %</td>
<td>--</td>
<td>14 %</td>
<td>6 %</td>
<td>22 %</td>
</tr>
</tbody>
</table>

The majority of our audience comes alone, followed by people who come in groups of two. This supports the idea that people are walking in off the streets as they pass by on their way to somewhere else. Knowing this information, Future Tenant can create better strategies to encourage single people to enter Future Tenant and then hopefully, either refer a friend or bring a friend back the next time they personally return.
Q9: Into which of the following ranges does your age fall?

<table>
<thead>
<tr>
<th></th>
<th>Total (52)</th>
<th>Fall '03 (11)</th>
<th>Spring '04 (41)</th>
<th>Residue (14)</th>
<th>Synthetic (23)</th>
</tr>
</thead>
<tbody>
<tr>
<td>&lt;18</td>
<td>2 %</td>
<td>--</td>
<td>2 %</td>
<td>--</td>
<td>4 %</td>
</tr>
<tr>
<td>18-22</td>
<td>25 %</td>
<td>36 %</td>
<td>22 %</td>
<td>21 %</td>
<td>26 %</td>
</tr>
<tr>
<td>23-27</td>
<td>31 %</td>
<td>55 %</td>
<td>24 %</td>
<td>29 %</td>
<td>22 %</td>
</tr>
<tr>
<td>28-34</td>
<td>17 %</td>
<td>9 %</td>
<td>20 %</td>
<td>21 %</td>
<td>13 %</td>
</tr>
<tr>
<td>35-44</td>
<td>12 %</td>
<td>--</td>
<td>15 %</td>
<td>14 %</td>
<td>17 %</td>
</tr>
<tr>
<td>45-54</td>
<td>8 %</td>
<td>--</td>
<td>10 %</td>
<td>7 %</td>
<td>9 %</td>
</tr>
<tr>
<td>55+</td>
<td>6 %</td>
<td>--</td>
<td>7 %</td>
<td>7 %</td>
<td>9 %</td>
</tr>
</tbody>
</table>

Over half of our audience is under the age of twenty-seven, and over two thirds of our audience are under the age of forty-four. Knowing that our audience is younger will allow us to communicate with them better via methods with which they are more comfortable, such as email and our website.

Q10: What is the highest level of education you have had the opportunity to complete?

<table>
<thead>
<tr>
<th></th>
<th>Total (52)</th>
<th>Fall '03 (11)</th>
<th>Spring '04 (41)</th>
<th>Residue (14)</th>
<th>Synthetic (23)</th>
</tr>
</thead>
<tbody>
<tr>
<td>High school</td>
<td>2 %</td>
<td>--</td>
<td>2 %</td>
<td>--</td>
<td>4 %</td>
</tr>
<tr>
<td>Some college/tech school</td>
<td>10 %</td>
<td>--</td>
<td>12 %</td>
<td>21 %</td>
<td>9 %</td>
</tr>
<tr>
<td>College graduate</td>
<td>40 %</td>
<td>36 %</td>
<td>42 %</td>
<td>43 %</td>
<td>35 %</td>
</tr>
<tr>
<td>Post-graduate</td>
<td>10 %</td>
<td>--</td>
<td>12 %</td>
<td>14 %</td>
<td>13 %</td>
</tr>
<tr>
<td>Current undergraduate student</td>
<td>23 %</td>
<td>46 %</td>
<td>17 %</td>
<td>7 %</td>
<td>26 %</td>
</tr>
<tr>
<td>Current graduate student</td>
<td>15 %</td>
<td>18 %</td>
<td>15 %</td>
<td>14 %</td>
<td>13 %</td>
</tr>
</tbody>
</table>

Our audience is highly educated, with half of them possessing an undergraduate or postgraduate degree. Another third of our audience are current undergraduate or graduate students. In total over three quarters of our audience either has a college or postgraduate degree, or is in the process of obtaining one of those degrees.

Q11: Do you have an affiliation with CMU?

<table>
<thead>
<tr>
<th></th>
<th>Total (53)</th>
<th>Fall '03 (11)</th>
<th>Spring '04 (42)</th>
<th>Residue (15)</th>
<th>Synthetic (23)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>40 %</td>
<td>64 %</td>
<td>33 %</td>
<td>20 %</td>
<td>44 %</td>
</tr>
<tr>
<td>No</td>
<td>60 %</td>
<td>36 %</td>
<td>67 %</td>
<td>80 %</td>
<td>56 %</td>
</tr>
</tbody>
</table>
Since we are a joint project between Carnegie Mellon University and The Pittsburgh Cultural Trust, we were interested in knowing the proportion of our audience that was attracted from CMU. We suspected a large proportion of our audience would be from CMU and were surprised to find that less than half of our audience was. This was an exciting discovery because we are interested in serving a larger population beyond CMU.

Q12: If yes, which of the following best describes your affiliation?

<table>
<thead>
<tr>
<th></th>
<th>Total (21)</th>
<th>Fall '03 (7)</th>
<th>Spring '04 (14)</th>
<th>Residue (3)</th>
<th>Synthetic (10)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student</td>
<td>67 %</td>
<td>86 %</td>
<td>57 %</td>
<td>67 %</td>
<td>50 %</td>
</tr>
<tr>
<td>Faculty</td>
<td>5 %</td>
<td>--</td>
<td>7 %</td>
<td>33 %</td>
<td>--</td>
</tr>
<tr>
<td>Staff</td>
<td>5 %</td>
<td>--</td>
<td>7 %</td>
<td>--</td>
<td>10 %</td>
</tr>
<tr>
<td>Alum</td>
<td>10 %</td>
<td>--</td>
<td>14 %</td>
<td>--</td>
<td>20 %</td>
</tr>
<tr>
<td>Parent of a student</td>
<td>10 %</td>
<td>--</td>
<td>14 %</td>
<td>--</td>
<td>20 %</td>
</tr>
<tr>
<td>Other</td>
<td>5 %</td>
<td>14 %</td>
<td>--</td>
<td>--</td>
<td>--</td>
</tr>
</tbody>
</table>

Of the people from CMU, the majority were students. This is not surprising since we have hosted multiple CMU performances and exhibitions in the space throughout the school year, and students often support their peers through attendance.

**Audience Advice**

Our last question on the survey asked for any advice on how we could make the Future Tenant experience better. The advice we received can be grouped in a few general categories: marketing, facilities, and art. Below is a sampling of the advice we received:

"I think the environment could use some polishing. The space has great character, would gain even greater style with a coat of wax on the floor and cleaner walls."

"More advertising. I wish I had known about this beforehand. Other than that, the place is nice. I think it's great for the community and it's in a great location."

"The artist standing beside each piece of their own work ready for questions, criticism and enthusiasm."

"I don't need anything from Future Tenant! It's about the experience, not the product!"

Based on the results of the survey, it is important to continue developing our marketing efforts to not only reach a younger demographic, but to also capitalize on walk-by traffic. Specific marketing recommendations can be found at the end of this section.
Website

Many art organizations are realizing the importance of websites as communication and marketing tools. Websites are cost-effective and provide opportunities to reach patrons twenty-four hours a day. They can also be updated instantly and easily. In discussing our website research, we outline how our website has evolved and how effective our website has been as a marketing tool.

Evolution of our Website

Our marketing committee designed and developed Future Tenant’s first website, which we launched in October, 2003. The design was based on our mission statement and benchmarking of other arts- and non-arts-related websites. Since the launch of the first website, we have been researching how to develop a more user-friendly and effective website that best represents Future Tenant.

After much thought and design, we eventually launched a new and updated website: www.futuretenant.org. Compared to the first version, the new website better represents the image of Future Tenant. It is a great marketing tool that connects potential and current audience members with our organization.

We put much effort into attracting visitors, keeping visitors, and bringing visitors back to our website, in the hope of bringing these visitors to the Future Tenant space. In order to attract visitors, we included our URL on a wide variety of marketing materials such as email, post cards, fliers and press releases. This effort helped to increase traffic to our site.

Once we attract visitors to our website, we need to find ways to encourage people to stay longer. To keep visitors, we reviewed and tested our site regularly. By asking people to sit in front of a computer and perform certain tasks, such as finding out what our upcoming programs are, we were able to learn what individuals do to find such information and how they navigate the site. Afterwards we asked them what they thought of the experience, and if there was anything they would do to improve the website. We also looked into improving navigation and assessing the content of our site to better engage our visitors.

In order to bring visitors back, we focused on both creating a site that is easy to update and developing continuous content. When we make changes to our programming, we ensure that our website is updated immediately.

Evaluation of our Website

We added a data reporting service, Web Trends, into our website. Web Trends is a powerful marketing tool that provides statistical and graphical analysis for our website on a daily basis. It reports almost anything we need to know about our website and its visitors habits. These statistics include the total number of unique visitors to our site, the average length of time spent on the website, what they are interested in, and where they are coming from. This tool helps us determine where we are succeeding and how we can improve.
How Effective is our Website at Attracting Visitors?

Here we learn how many different people we can expect to visit our site each month and how many visits we can expect from them.

Total Number of Unique Visitors to our Site in any One Month

A unique visitor is an individual who visited our site during the report period. If someone visits more than once, they are counted only the first time they visit. This provides an understanding of how many unique visitors we can expect each month so that we can get an idea of the growth potential of our website.

![Graph of Total Number of Unique Visitors]

On average, we had about 1,000 visits per month, and in several months we had fewer than 750 unique visitors. These figures would seem low in comparison with other arts organizations. However, as depicted in the previous graph, the total number of unique visitors has greatly increased since February. We are attracting more and more visitors to our website. Even though we are a young and small organization, we use our website as a tool to generate awareness about Future Tenant.

Magnetic Ratio

Here we see the percentage of website visits that are from unique visitors. It shows how useful our website is at raising awareness online and attracting new visitors on a continual basis. This ratio can be interpreted in two ways. A high percentage shows that we are attracting many new people. However, it also indicates that people are not coming back, which may be negative depending on our objectives.
As shown in the graph, the majority of people visiting our website are unique visitors. This means that we are raising awareness and building a profile through our website. In addition, a high value indicates that visits are from new visitors, not from loyal visitors returning to our site. Since our website is newly launched, our main objective is to raise awareness through our website. Therefore, it is good to have a high magnetic ratio.

**How Effective is our Website at Keeping Visitors?**

Once we have attracted visitors to our site, we need to encourage people to stay longer. To determine how many of them decide to stay on our site, we need to examine how many pages the viewers looks at on average, and how long the viewer spends on our site.

**Stickiness Ratio - Page Views per Visit**

The following graph shows how many pages the average visitor viewed while visiting our website.
On average a visitor views less than three pages per visit. Regardless of the size of our site, this is a low response rate. We need to ask ourselves whether people are finding what they want on our site. We need to asses our content, as well as improve navigation to encourage people to stay longer. There is room for improvement to further engage the visitors on our site.

**Average Length of Time Spent on the Website**

The second test of how “sticky” our site is examines how long the average visitor spends visiting our website.
The average visitor spends three to six minutes on our website. From the previous test of “page views per visit,” we found that the average visitor does not view many pages on the site. However, here we find that he or she spends a significant amount of time accessing the content on our website. To improve the stickiness of our site, we need to review navigation, content, and our home page to clarify for visitors where they should go next and what they can find on the site.

How Effective is our Website at Bringing Visitors Back?

Here we look at online retention. What percentage are repeat visitors to our website? This ratio will be particularly useful to help assess whether our website is effective in building an online marketing relationship.

Elasticity Ratio

This ratio looks at whether or not unique visitors are returning to our site each month.
A previous graph showed a high magnetic ratio, which represents that we were attracting many new visitors. Here the elasticity ratio indicates that we have a high percentage of unique visitors returning to our site. We achieved an average of over thirty percent repeat visits within the past six months, and we reached a high of thirty-six percent during the month of January.

Overall the results demonstrate that we are attracting many new visitors and that many of them are returning to our site. This is a great result. However, we have only been able to gather six months of data since the website was launched. We intend to collect this data for at least one year to determine how our results vary over time.

**Marketing Conclusions and Recommendations**

Future Tenant is a unique venue in the Cultural District in that it is dedicated to presenting emerging artists in the visual, performing, and literary disciplines. Future Tenant has a high potential not only to attract young artists and audiences to the downtown area, but also to enrich the art scene there. Moreover, partnerships with other arts organizations, educational institutions, and local businesses have the potential to strengthen, broaden, and deepen arts participation in downtown Pittsburgh. We analyzed our internal strengths and weaknesses, as well as our external opportunities and threats. Developed from analysis and past experience, our marketing recommendations address product, price, place, and promotion.
Internal Strengths and Weaknesses

Our strengths and weaknesses center on a few key areas. First we are a new organization devoted to presenting emerging talent. We have also been given access not only to a premier location in the Cultural District, but also to the knowledge and insight of numerous arts professionals. However, our newness may be a hindrance, as with it comes a lack of history and a lack of established relationships within the community. Below we outline the strengths upon which we can build, and the weaknesses we must strive to overcome.

Strengths

- A unique purpose of producing the work of emerging artists in an area where work of that type is not readily found
- Participatory events that are open to public
- A dedication to installation art, something the area otherwise lacks
- A dedicated to the production of both visual and performing art
- A current location in a culturally vibrant and well-traveled area.
- The ability to move from location to location while retaining identity
- A student-run organization that provides unique mentoring and apprenticing opportunities
- An active and dedicated client, committed CMU advisors, and a knowledgeable advisory committee
- Current and future connections with local universities such as CMU, University of Pittsburgh, Duquesne University, and Point Park College

Weaknesses

- Little name recognition in the community
- A lack of contacts in the local, corporate, and financial communities
- Financial projections without an extensive history on which to base them
- A lack of established relationships with funders
- Low amounts of earned income that increase our dependency on external funding
- Contemporary and avant-garde art that may be perceived as too “out there” by Cultural District patrons
- Numerous student exhibitions or productions may create the perception that we are not a professional organization
- The sight of people looking into the space without actually entering may create the perception that Future Tenant is unapproachable or uninviting
- Temperatures within the venue during the winter months may discourage potential audiences from entering
External Opportunities and Threats

Our external opportunities and threats tend to center on a common theme. Our location in the heart of the Cultural District provides countless opportunities to interact with Cultural District patrons and other local arts organizations. At the same time, we find ourselves in competition with the numerous other activities offered to local residents and visitors. Below we list the external opportunities of which we can take advantage, as well as the external threats of which we should be aware.

Opportunities

- Audience diversity brings many different perspectives on performances.
- Our programming has the potential to bring new audiences into the downtown area.
- A premiere location within the Cultural District provides Future Tenant the opportunity to draw audiences from Wood Street Galleries, the Benedum Center, Byham Hall, and Heinz Hall.
- We have the possibility of establishing partnerships with local organizations, both large and small; for example, the Pittsburgh CLO, Wood Street Galleries, SPACE, Bridespotters, and Prime Stage.
- We have the opportunity to collaborate with other arts and educational organizations to bring in new talent and ideas.
- Collaborations with local arts organizations may offer the opportunity to utilize other possible venues.
- Inviting civic leaders to performances and openings will encourage their support, which may lead to increased funding.
- The fact that Pittsburgh is a smaller city with a close-knit arts community can help Future Tenant develop relationships with other organizations.
- Local papers are very receptive to new work and new artists.
- The local critics’ reviews provide additional means for evaluating success.
- Pittsburgh’s foundations provide much financial support for the arts.
- Creating solid relationships with local corporations can increase grants and funding.
- Connections with local universities can offer possible venues, artists, performers, collaborations, audience, and funding.

Threats

- There are numerous leisure-time activities, especially local sports, in the area.
- Visual art may be perceived as boring, esoteric, and egalitarian.
- Other arts organizations, such as SPACE and Wood Street Galleries, are in competition for the same audiences.
- Foundations have limited funding and an abundance of organizations in need.
- Young people may be more likely to spend time and money on other leisure activities such as sports.
- Advances in technology offer audiences the opportunity to experience performances on their home entertainment systems.
- A lack of funding could decrease the quality of programs offered.
• Increased demand for subsidization of social service, medical institutions, and educational may negatively impact funding available to the arts.
• Negative reviews from local newspapers and other media may discourage audiences from attending performances.

Marketing Efforts Summary and Analysis

Product

At the start of the year, we ascertained that Future Tenant’s product is extremely vast in its scope and depth. Although our mission states that we are dedicated to “emerging artists,” we are not limited to any specific discipline within the artistic world. Rather, our intention was to present a wide array of artistic disciplines that will not only achieve our mission but also achieve success in the marketing goals we have laid out:

• Attract students from Carnegie Mellon University into the Cultural District
• Attract an alternative audience that would otherwise not attend events within the Cultural District
• Create marketing strategies around anchor programming

Therefore, it became imperative to make a consistent effort to use this multidisciplinary angle in terms of marketing our product.

By inviting such groups as the No Parking Players and the Evolution percussion group, both run by CMU students, we wanted to emphasize the fact that Future Tenant partners with student groups other than classes from within the College of Fine Arts.

Price

Due to Future Tenant’s reliance on unearned income, price was a small issue during this project. With more visual arts-oriented programming that was free and open to the public, it was unnecessary to produce many policies regarding ticket price. However, some programming elements forced us to think about the rules regarding price in the future, particularly when dealing with purchases of artwork. For example, an artist in the softWORKS exhibition intended to sell pieces of her work. While the proceeds were being donated to charity, it raised the question of establishing a policy whereby Future Tenant would receive some sort of “commission” in the future.

This idea was reinforced by the research done into similar organizations. For example, artwork in the lobby of a theater might be on exhibit and for sale, while other performances would be presented at the venue.\textsuperscript{xxiv} (Please refer to Appendix B on page 103 for further information on the similar organization case studies.)

Future Tenant’s exhibits are aimed to be affordable to everyone, particularly those under thirty. Therefore, once more events that require admission are produced, an effort to maintain a low cost-per-person is recommended.
Place

Perhaps the most unique feature of Future Tenant is the place it inhabits. When examining how to use this from a marketing perspective, it became clear that there are two primary avenues to emphasize place:

- Emphasize 801 Liberty Avenue’s unique appearance.
- Emphasize Future Tenant’s commitment to the idea that “home” is where its product is found

801 Liberty Avenue

Currently housed in a formerly empty storefront property on Liberty Avenue, Future Tenant’s present home exudes a feeling of “raw energy.” When speaking with members of our advisory board, it was recommended that Future Tenant not only present itself as an excellent space in which to house alternative works of art, but also market itself as an unique space to house installation art. This marketing strategy works on two different levels: it can be employed when searching for artists, and it can be employed when marketing installation art to a public which rarely sees this type of art in the Cultural District.

801 Liberty Avenue is essentially a “black box,” thereby allowing its insides to adapt to the exhibit and not necessarily adhere to any constraints other spaces may require. As long as Future Tenant is housed in such a unique space, we should use it to our advantage.

Future Tenant as an Idea

As a marketing concern, we needed to be aware of the fact that 801 Liberty Avenue is not necessarily our permanent home. Somewhere in the future, Future Tenant could be moved to an alternate site, to either accommodate a new tenant or spread its wings into new artistic ventures. Therefore, the marketing strategy needs to stress the “idea of Future Tenant” as its home, thereby making its home anywhere its product is located.

Promotion

There were several methods by which Future Tenant targeted its audience. However, an initial lack of funding prohibited a large scale distribution of promotional materials throughout this season. We hoped to initially rely on word of mouth and public relations. Furthermore, the following marketing schemes were implemented. These should be expanded expanding in the near future once more funding and earned income is generated.
Direct Mail

During the 2003-04 season, Future Tenant was able to garner a limited amount of funds to create postcards for upcoming events in the space. With an ever-expanding mailing list, the future reliance on direct mail (either for brochures or production-specific advertising) will be a key aspect in generating additional “buzz” for our product.

Print Advertising

One of our main recommendations once more funds are acquired is to expand upon our print advertising. Free listings on the internet and in citywide publications were the main source of our print advertising this season. An expanded marketing budget will help to alleviate some of the reliance on simple event listings, and it will help us to expand into inserting advertisements in the artistic and “alternative” newspapers (i.e. City Paper and Pulp) as well as the mainstream newspapers (i.e. The Pittsburgh Tribune Review and the Pittsburgh Post Gazette.)

Posters

Posters were hung in different locations depending on the audience we were attempting to reach. For example, when we were hosting groups that were involved with Carnegie Mellon University, we posteried throughout the campus, particularly in the University Center, the Purnell Center, Hamburg Hall, and along the streets of Forbes up into Squirrel Hill and down into Shadyside. If special posters were designed for the exhibit (e.g. Go Go), they were placed in the front windows.

Partnerships have been instrumental in the distribution of posters and other fliers. Simple cross-promotion with organizations such as Bridgespotters, SPACE, Wood Street Galleries, and the Pittsburgh High School for the Creative and Performing Arts will hopefully lead to a more in-depth cross promotion that extends beyond posters and other promotional materials.

Web

The website and online marketing were crucial components to Future Tenant’s promotional campaign during this first season. It was necessary to use this resource as a cost-effective way to highlight our message and achieve a certain “look” to our organization. We established the website “brand” that is consistent with the look of the rest of our print advertising.

Future Tenant’s website is a dynamic creation that reflects the contemporary work that we produce. The website contains information about current and upcoming exhibitions and performances, as well as hours, directions, and press releases of the events. In addition, it was recommended that we expand our online capabilities to include ticket ordering in order to provide better access to our events.

The research that has and will be done to gain the best understanding of the people coming to our website will help us determine what courses of action we should take to make the site even more appealing to our audience.
Public Relations

Public relations efforts were paramount to Future Tenant’s success, and will continue to be in the immediate future. News coverage and word of mouth were realized as some of the best forms of exposure and are also the most cost-effective, as confirmed by our audience analysis. Press releases were handled in a natural and efficient manner. However, it came to our attention towards the end of the project that Future Tenant’s press releases needed to be as exciting and “alternative” as the product we present. Therefore, a revamped direction on how press releases are written will help to excite publications to feature our work, generating interest and leading to more frequent feature articles. There is the possibility of creating a line item in the budget for additional public relations efforts, such as entertaining reporters or media owners. We realize that while each step in this process is a daunting one, it can yield excellent results, as press relationships are crucial. Possible advances include more feature articles in local press and perhaps even television and radio broadcasts featuring Future Tenant’s work.

Other Possible Methods

It has been recommended that we build, broaden, and deepen partnerships with other organizations, which include other arts organizations or local businesses. The partnerships benefit Future Tenant in promoting with a small budget, as well as reaching a broader audience.

Promotional opportunities with local businesses include:

- **Possibilities to promote in the community through partnerships**
  - Postcards and fliers distributed in the neighborhood
  - Tie-ins to other events
  - Media co-sponsorship
  - Collective ads with neighborhood groups
  - Advertising aimed at educational institutions which are located near Future Tenant
  - Postcards and fliers at related performances
  - The opportunity to trade ads with related arts groups
  - Listings in the visitors bureau website and social community websites
  - Holiday decoration displays or sales at our December events

- **Co-promotion possibilities through relationships with local business organizations**
  - Relationship with neighborhood shops
  - Opening night sponsorship with local business
  - Statement stuffers in local banks and stores
  - Neighborhood store theme window displays
  - Postcards about upcoming events in shops and restaurants placed in the neighborhood
  - Neighborhood restaurant bill promotion – a flier for our event presented with each bill
  - Coasters to be delivered to downtown bars and restaurants
  - Bookmarks of upcoming exhibitions given to local bookstores and other outlets
• Procedures for developing partnerships
  o Investigate possible local shops that might be interested in Future Tenant, such as shops within a two-mile radius of the current location of Future Tenant
  o Provide a list of what organizations can expect to receive from the partnerships. These options could include website promotion, co-promotion in relevant events, and hanging posters at each other’s venues.

We also intend to purchase an LED sign to display in the windows of the space to serve as an additional promotion tool. The sign would provide current and upcoming event information.

**Future Audience Analysis**

Because Future Tenant is still in its infancy, we plan to continue the audience analysis that was begun this season. The survey can be expanded to include questions regarding the new promotional efforts that were enacted. Although some data can be obtained by examining similar organizations within the community, we feel that our unique mission and goals of a new audience in the Cultural District requires that we conduct this analysis ourselves. We need to determine whether or not we are succeeding in bringing in the audience for which we strive.
Development

Development is the final section that details the data collection and analysis process. This section describes the investigation that informs the way in which foundations should be approached. This includes research on foundation prospects as well as advice obtained from members of the foundation community through a series of interviews. We conclude this section by discussing membership campaigns and their implementation in the context of Future Tenant.

Foundations

Foundation support makes up a large component of almost any arts organization’s contributed income. In most cases, an organization must establish a relationship with one of the foundation’s staff members or administrators before that foundation will consider giving it support. In other cases, an organization must be invited to apply for support.

The foundation community in Pittsburgh is particularly strong – there are many corporate and family or independent foundations. This situation has both benefits and drawbacks: on the one hand, there are many opportunities to apply for support; on the other, foundations are faced with so many asks that they must both deny support to some organizations and give smaller awards to others. It is especially true in Pittsburgh, therefore, that organizations must put in the time and effort to build relationships with foundations. An organization that is better-known to a funder is more likely to receive a sizeable award.

Foundation Prospects

As part of our research this year, we developed a list of prospective local foundations that the future staff of Future Tenant should target and at which they should apply for grants. Some of these foundations include the Grable Foundation, the McCune Foundation, The Pittsburgh Foundation, the corporate contributions programs of PNC, Mellon, PPG, and the Heinz companies, and the various Hillman foundations. The CD that accompanies the manual contains a document called “foundation_prospects.doc” that lists all of these targeted foundations. This list was created using a searchable CD-ROM database published by The Foundation Center, which can be accessed in the downtown branch of the Carnegie Libraries of Pittsburgh. These foundations have been identified as at least somewhat likely to support Future Tenant, based on geography, stated giving priorities (including arts, higher education, and/or economic development) or giving history. We make a distinction between corporate and family/independent foundations because different restrictions sometimes apply to each category.

For each foundation, the name, contact information website (if applicable), areas of interest, types of support given, limitations to giving, and annual level of giving have been provided. The most recent data available was from 1999, 2000, or 2001, depending on when the foundation last reported its information. The contact information is likely to remain current, although the website or a phone call may reveal updated information if it is needed. Websites and annual reports (usually available upon request) will provide additional valuable insight into the
Meetings with Funders

As Future Tenant is a young organization without an established operational history, the development committee contacted a variety of funders in the region with three main questions:

1. As it relates to funding from your organization, how could Future Tenant position itself and/or develop a proposal that would be of interest to you?
2. What are the key questions that need to be answered before your organization could be in a position to commit dollars to our organization?
3. Do you have any advice for funding until we overcome the hurdles associated with our youth?

The questions were designed to learn the degree to which Future Tenant was currently fundable while also gaining insights into how to increase our fundability in the near future.

The Pittsburgh Foundation

In our meeting with Jeanne Pearlman, a Program officer at The Pittsburgh Foundation, a variety of interesting points were raised. The first suggestion involved adopting a hybrid model of programming in which CMU and non-CMU artists were given an equal number of exhibition/performance slots in the space. Her rationale was fairly simple: “CMU Downtown’ is not fundable.” In order to increase the funding communities’ interest in our project, she felt as though a community besides of those at CMU should benefit from Future Tenant’s activities. The next suggestion was to diversify our advisory board in terms of age. Jeanne’s reasoning was that a younger audience would be better targeted by an advisory board more representative of that intended demographic. The third suggestion was to incorporate an “invited curatorship,” in which various individuals would be invited from the community to produce/present alternative exhibitions/performances for a given period of time.

Additionally, the meeting produced an in-depth exploration of the true nature of “alternative art.” Jeanne defined alternative art as resistant/activist art that addressed certain political/social issues through varied types of artistic expression. Further, she stated that these resistant/activist works were a perfect match for the type of audience we desired. The rationale was that younger audiences tend to not only make alternative/resistant art, but are also more interested in it because it addresses issues that are socially relevant to them. Finally, Jeanne stated an interest in entertaining a proposal to pay local artists a stipend to present work in the space through a granting portfolio for smaller grants ($2,500 – $5,000). Two rhetorical questions posed in our meeting were, “Do you want to be affiliated with the first-world country known as CMU?” and “Does your body of work have an audience?”
The Heinz Endowments

Our meeting with Kerry Spindler, a Program Officer for The Heinz Endowments, proved fruitful. Kerry’s first suggestion was to move with caution into a 501(c)3 status. Her rationale was that creating and legally running a 501(c)3 could possibly be far more of a burden than a benefit at such an early stage in Future Tenant’s development due to the need for a Board of Trustees, detailed minutes, IRS documentation, etc. The second suggestion was to look at The Sprout Fund, Pennsylvania Partners in the Arts (Program Track) and ProArts as preliminary sources of funding. For these agencies her advice was to partner and/or collaborate with previously funded organizations in order to increase our credibility with those funders. Her third suggestion was to convene a sizable brainstorming session to network connections and leverage in and outside of the funding community. Finally, Kerry found the idea of the Heinz School (Future Tenant) now giving back to the community – by presenting artists who would otherwise be unable to present their work in the Cultural District – to be a compelling selling point as it would relate to the funding community. At the conclusion of the meeting, Kerry stated that she would review a clearly defined project for Small Arts Initiative consideration.

The Sprout Fund

Our meeting with Matt Hannigan, Programs Manager at The Sprout Fund, provided three new ideas. The first idea was to “do some bite-size bits of programming.” The rationale was that until we could be open during hours that are most attractive and inviting to prospective visitors (11-3) that we should create a regular slot of time in which people will know that there is Future Tenant activity taking place. He also stated that smaller amounts of programming create more exclusive feelings in that they compel people to get to the shows. Secondly, in terms of creating an attractive proposal for The Sprout Fund, Matt stated an interest in helping Future Tenant construct a proposal to market our call for artists in a more effective manner. This meant placing value beyond the opportunity to present work in downtown Pittsburgh. He suggested that we develop a proposal ($6,000 to $8,000) where we clearly identify the number of slots and stipends that would be awarded to artists to present their work in the space. Finally, there was interest in Sprout serving as a conduit between artists who submit applications to Sprout and Future Tenant as a potential venue to produce those proposed works. The problem, however, was that Matt felt as though most applicants found a hosting venue before they submitted an application. However, Matt would be interested in discussing a well defined proposal for such a relationship.

Mellon Financial Corporation

In a very brief meeting with Jim McDonald, Director of Mellon Community Affairs, the advice was fairly pointed. The first comment was that our mission needed to be an accurate description of what we were actually doing in the space. He addressed the fact that our intended mission was to present emerging artists in the region yet we are presenting some works by artists in NY which is clearly not in the region. Also addressed was the idea of “pass-through” grants. If The Pittsburgh Cultural Trust received a grant on behalf of Future Tenant, Jim considered this to be a pass-through grant, which could not be funded by Mellon. Additionally, we could not receive funding from Mellon because our intended demographic (18-35) did not match Mellon’s (40+). Therefore, a corporate sponsorship would not be mutually beneficial. Finally, Jim suggested that we bring potential funders to the space so that they can visualize the excitement first hand.
Summary

Although these four organizations are leaders in the funding community, they cannot speak on behalf of the entire funding community. Future Tenant should continue to meet with funders on a regular basis to introduce them to the organization and to obtain advice on submitting future proposals.

Membership

In carefully considering Future Tenant’s position, it is apparent that we are faced with both opportunities and barriers in terms of successfully implementing a membership program. Rather than focus on membership practices, the research in this area will work to inform the underlying goals and philosophy. The recommendations discussed below are based on the needs of our young organization and will guide a membership program to a successful implementation and create a stronger organization. Actual practices and steps for implementation based on this work have been included in the Future Tenant Operations Manual.

Introduction

Membership... programs should be a key component of an organization’s overall development strategy because they help ensure that customers follow a path of increased involvement in the life of the organization.

In terms of Development, much of the Future Tenant project was spent working to define the organization as a fundable entity. Early in the second half of the project a conversation with Susan Tolmer, the Assistant Director of Development for the College of Fine Arts at Carnegie Mellon University, pointed to an issue we had not yet addressed; what were we doing to engage people? Susan made the point that the cultivation process for individual donors should begin as soon as it possibly could, and one of the key tools in doing so would be the creation of a membership program.

As indicated in our conversations with Susan as well as the above quote from Brooks and Friedman, membership must be an important facet of the strategy we ultimately devise for Future Tenant. This is especially true because the realities with which the organization is faced include limited financial resources and some amount of uncertainty. A strong membership program is an opportunity to convince the community that Future Tenant is an organization worth supporting. For a burgeoning organization like Future Tenant, however, there must be a serious effort to go beyond the idea of simply recruiting people to move up the “giving ladder.”

The vehicle that drives Future Tenant into the future is going to be the community of support that defines itself around the organization. The temptation may be to look at membership as a revenue stream, but the bottom line at this point in our organizational life cycle is this: money is money but people are gold. The focus needs to become not only getting people to invest, but getting them to protect their investment. As a small organization at the start of its life, Future Tenant is presented with an opportunity to build from the ground up a system of membership that has the ability to create a network of quality people that can help Future Tenant produce
long term success. We will begin by listing Future Tenant’s goals in this process and then discuss these goals in terms of our research and analysis.

**Goals and Philosophy**

We have identified two key goals for developing our membership program:

1. Identify and build a community of invested support around the mission and ideas of Future Tenant.
2. Increase our reach and effectiveness in the community and the value created for and by Future Tenant by causing interactions between key communities/people with an interest in our work.

We have also identified three secondary or long-term goals that we strive to achieve through our membership program:

1. Create a reliable volunteer base.
2. Cultivate our members into reliable donors.
3. Generate an earned revenue stream.

The following sections discuss our goals and outline our philosophies for achieving them.

**Identify and Build a Community of Invested Support**

In their book, *Strategic Tools for Social Entrepreneurs*, Dees, Emerson, and Economy define community as:

. . . a group of individuals who decide that as a collective association, they can self-identify through shared experiences, values, goals, and sense of purpose in history.

Simple observation reveals that some kind of community already exists around Future Tenant. There is a growing mailing list, there are people that return to the space on a regular basis, more and more artists are showing interest in exhibiting or performing, and there is evidence of excitement growing steadily around the project. A loose arrangement of people, however, will only go so far.

It is no secret that new and start-up organizations come with a myriad of challenges, and Future Tenant is no exception. In order to become more established and to grow, Future Tenant is going to need to begin to build, using membership as a tool, a formalized community of support around itself. Once we begin to formally identify The Future Tenant Community, we can begin to know them, fully assess their needs, build real relationships with them, engage them, find their talents and tap them, energize them and most importantly begin to make the organization feel more like an organization and less like a building. Recruitment efforts for The Future Tenant Community should focus not only on people who have an interest in contributing to the organization but, more importantly, people who are interested in investing in the organization and protecting their investment through an increased level of involvement.
In his essay, “Bowling Together,” Jon Prat cites Robert Putnum and his work on social capital and the decline of civic engagement. The discussion here centers on a decline in the active participation of funders in non-profit organizations. He attributes this decline to fund raising techniques that “disassociate” the donors from the work of the organization such as online techniques, direct mail, and telefundraising. As Prat tells us:

Much of the growth in fund raising is in methods that generate income yet have little or no impact on direct participation. These effective but impersonal fund raising approaches are seen as practical responses to a busy and changing society, but create little stake in the organization or social connectedness for the individual.xxxiii

This is not to say that Future Tenant is, at this point, in any danger of becoming disassociated with our donors, nor do we necessarily have the resources to participate in such fund raising techniques. This information simply underscores the importance for the organization to take a people-centered approach to membership. Even as the organization grows and the membership work becomes more centered on maintaining members and moving them up the ladder, the “people principle” should hold true. In this case, the posture of the organization should be that with increased financial support comes greater responsibility, greater investment and greater participation. The temptation to use membership as a way to bring dollars into an organization that needs dollars is great. However, at this point Future Tenant would be best served by bringing people into the organization to build a solid groundwork for cultivation and the future.

Increase our Reach in the Community and the Value Created by Future Tenant

The first key goal involves knowing and engaging the core supporters that have invested in Future Tenant. The second key goal involves helping those people to know each other, thus broadening the field of people and talent available to Future Tenant and increasing the value of the organization both to its members and in the community. The aim is to have on our side a group of involved people, or core support, helping us to not only inform our work and contribute their talents but also lend us access to their networks creating “webs of interaction” that will produce infinite possibilities for Future Tenant.xxxiv

A practical example of how all this would work comes out of a conversation with Matt Ciccone from Chapman Properties, an individual who has become a collaborator of sorts with Future Tenant. As a person interested in urban redevelopment, he has been willing to meet and talk with Future Tenant staffers about both space use issues and our role in the community. One of his recommendations was to set anchor programming and to build events around these programs. For instance, he saw the Concept Architecture show presented at Future Tenant this past winter featuring architecture students from Carnegie Mellon University as an opportunity to host a reception and professional networking event. His recommendation was to invite professionals in the architecture and development fields and we add here our membership, especially those we know to be interested in these areas. This event would allow these groups to interact with each other and with the talented emerging architects showing their work. All of this activity would create contacts and interactions that might not happen otherwise. In turn, one of the large needs for Future Tenant is improving our facility by discerning how best to use the space, maintain the space, and make affordable upgrades. There can be no better place to
start seeking help with that need than our own space filled with people who are professionals in that area.

The point of this example goes back to the value we can create by hosting these kinds of events and building these webs of interaction between key communities, the emerging artists we show, our membership and the community at large. Activities like this will be critical in recruiting more core supporters. They are also a way of insuring that the support we have is satisfied with their investment, have more ways to be involved and protect their investment, and have an opportunity to see and experience the creation of value thus encouraging them to continue to invest in the organization.

Building the Future Tenant Community

In creating our case for support, we carefully considered Future Tenant’s mission in order to help define the kinds of people that would be most interested in supporting the organization. We believe that the community of invested support, or membership that becomes the Future Tenant Community, will be drawn from four larger communities with an interest in our work. These are described below:

- Emerging artists: Future Tenant is an opportunity to gain professional experience and exhibit their work or perform in a space in Pittsburgh’s Cultural District, an opportunity many of these artists would not have otherwise.

- Supporters of the arts and emerging artists: This is an opportunity for those that are interested in supporting the work of young, innovative emerging artists and understand the important role these artists play in the future of the arts.

- The university community: Artists, arts management students and the university administration see Future Tenant as a place to exhibit and perform away from the university campus and as a chance to engage the community while providing invaluable hands-on learning opportunities.

- The development of The Cultural District: Those interested in economic development and the continued development of The Cultural District will appreciate the filling up of a previously empty storefront with an exciting variety of activities.

These groupings or communities can be extended to include those who live and work in the downtown area. Those that live in the downtown area will be particularly interested in the maintaining and improvement of their immediate surroundings and the role we as an organization play in the quality of life they desire in an urban community.

Membership, Branding Future Tenant, and Conclusion

Throughout the duration of this project and more so as the project neared its end, recommendations from our advisory board, our client and the MAM program administration have pointed towards developing a recognizable brand identity for Future Tenant. This identity would help the organization expand its work to other areas of the cultural district and become more tied to ideas and mission rather than to a single location. After all, 801 Liberty Avenue is
just a building and what will turn out to be real, if we are to continue to be successful and grow, are the ideas that Future Tenant represents. The building of The Future Tenant Community can be a valuable asset in this process. By having a community of support already familiar with our organization and supportive of our work, we will always be a step ahead in any endeavor.
Conclusion

As each smaller project has been presented in its entirety, we now reiterate the key recommendations developed as a result of them. We make these recommendations not only to The Pittsburgh Cultural Trust and the Master of Arts Management program, but also to the future student leaders who will operate the space. We also provide suggestions for further research, as there are elements of this project that require further exploration.

Administration

Organizational Structure

After examining the benefits and drawbacks to obtaining 501(c)3 status, we believe that continued operation as a joint project between The Cultural Trust and Carnegie Mellon University is the best option for Future Tenant’s immediate future. Together CMU and The Pittsburgh Cultural Trust are creating a unique organization and a unique learning opportunity for emerging artists and emerging arts managers alike.

Fiscal Management Structure

Our recommendation regarding fiscal management is that the Future Tenant staff, faculty advisor, and MAM program director should work in concert to further investigate the options that we have described. Based on the information that is currently available to us, we suggest obtaining a bank account from PNC, as this would allow Future Tenant to apply for grants and receive checks as “Future Tenant” rather than “Carnegie Mellon University.”

Management Structure

We recommend that interns/apprentices bear primary responsibility for the day-to-day operations of the space. This includes supervising workstudies and volunteers, as well as managing the Advisory Board and the Arts Selection Committee. We recommend that the faculty advisor be responsible for oversight and strategic planning. This individual would also act as the liaison between the MAM program and The Trust. The chart outlining the proposed structure can be found on page thirty-one.

Current Facilities

Many of the recommendations that we provide here reflect changes that would make 801 Liberty Avenue a safer and more comfortable place in which to work and learn. We recommend that Future Tenant work closely with The Trust to determine floor-repair options that would
Programm

Arts Selection Committee

The recommendation that we present here is one that we have already begun to implement. Future Tenant’s Arts Selection Committee is made up of seven arts professionals who are affiliated with Future Tenant solely on a volunteer basis. Since Future Tenant wants to be on the forefront of presenting the newest works, two of the seven seats on the committee are reserved for master’s students in the arts. The job of the Selection Committee is to evaluate the artistic merit and assess the quality of each proposal. Based on the committee’s recommendations, the Future Tenant staff then chooses the proposals that best fit into the space’s schedule.

Programming and Scheduling

First we recommend the creation of anchor programming – programming which is scheduled on a periodic basis and helps brand Future Tenant – around which other selected exhibitions and performance can be scheduled. We recommend creating events such as artist lectures or brown-bag lunches in order to increase attendance, since our past events have increased both attendance and awareness. We also recommend that the students running Future Tenant during one school year schedule most, if not all, of the programming for the upcoming year, which would allow them to implement more effective marketing and fundraising.

Marketing

Statement

We recommend the creation of a centralized, specific statement about who we are and announce it to the press in a press release or media event. Through our marketing efforts, we recommend reinforcing the concept that Future Tenant is not so much a location as it is an idea, particularly as Future Tenant may be relocated from 801 Liberty Avenue sometime in its future. By stressing the “idea of Future Tenant,” its home is therefore found anywhere its product is located.
Price

Future Tenant's exhibits are aimed to be affordable to everyone, particularly the young crowd, from college student to those in their late twenties. Therefore, once more events that require admission are produced, an effort to maintain a low cost-per-person is recommended.

Advertising

One of our main marketing recommendations once more funds are acquired is to expand upon our print advertising. We also recommend purchasing an LED sign to affix in the windows of the space to serve as an additional promotion tool, displaying current and upcoming event information.

Development

Foundations

We developed a list of prospective local foundations that we recommend Future Tenant’s leaders target and for which they should develop grant applications. Some of these foundations include the Grable Foundation, the McCune Foundation, The Pittsburgh Foundation, the corporate contributions programs of PNC, Mellon, PPG, and the Heinz companies, and the various Hillman foundations. A document called “foundation_prospects.doc” that lists all of the targeted foundations can be found on the accompanying CD.

Membership

We believe that the community of invested support, or membership that becomes the Future Tenant Community, will be drawn from four larger communities with an interest in our work. These communities include emerging artists, supporters of the arts and emerging artists, the university community, and individuals interested in development of The Cultural District. We recommend that Future Tenant follow the procedures we have outlined to target members of each of these four communities so as to build a base of membership support.

Suggestions for Further Investigation

After conducting extensive research as well as operating the space, we recognize that there is opportunity for further investigation. Some of this opportunity arises out of projects that were begun this year but require further study. It also arises from projects that we had wanted to develop, but that simply could not be included in the scope of our work. The suggestions that we make fall under the categories of facilities, programming, audience analysis, and education.
Facilities

Earlier in this section, we made extensive recommendations on improving our current facilities located at 801 Liberty Avenue. However, we also recommend conducting further research into the cost and feasibility of these options. Once the costs have been determined, we recommend developing ways to raise money assist with the cost of the repairs. We then suggest trying to obtain matching funds, particularly from The Trust.

Programming

After conducting the survey of the College of Fine Arts (CFA), as well as evaluating our current relationship with CFA, we recognize that there are additional questions that will need to be addressed. These include:

- Will the same classes get a slot year after year or will it rotate?
- If there is interest from more than six professors or student groups, how do we determine which six get slots?
- Can CFA students propose projects outside of the allocated slots? Are their proposals likely to get accepted?
- Will Future Tenant act as a liaison between CMU and The Cultural Trust for events not associated with Future Tenant?
- Since we’re showing so much CFA work, would they want to contribute some operating support?

Fully answering these questions will help further define Future Tenant’s relationship with CFA as the project continues to develop.

Audience Analysis

Because Future Tenant is still in its infancy, we recommend that further investigation be conducted on its audience. The survey can aid in this process, and it can be expanded to include questions that reflect various promotional efforts that were enacted.

Education

Education was an element of the project that we desired to explore during the course of Systems. However, because of the already broad scope of the project, we were unable to include it. Education reaches beyond K-12 instruction. Because we present cutting-edge work that may not be accessible to many members of the Pittsburgh community, it is important that we develop methods to help educate those who choose to walk through our doors. These methods may even stretch beyond the gallery, as many potential patrons will stop, linger at the window, and leave. Once we have piqued someone’s curiosity, how can we make ourselves approachable? We recommend that issues related to education be studied in depth over the next few years.
Authors’ Note

During these past two semesters, we have not only conducted the research necessary to ensure the sustainability of this project, but we have also contributed countless hours toward operating the space. The interim period has ended, and we are ready for the next generation of student leaders to begin operations. We look forward to seeing Future Tenant continue to develop as an arts management lab that provides invaluable learning opportunities and experiences for the students selected to manage it. Moreover, we look forward to seeing Future Tenant continue to develop as an arts venue where the best regional emerging artistic talent can be appreciated, celebrated, and enjoyed. We are honored to have been able to lay the groundwork for the future of Future Tenant.
Appendix A
Information to be Collected from Similar Organizations

Goals

Comprehensive analysis of case studies will allow us to glean information about similar organizations that will help to inform Future Tenant’s decision-making process in the following areas:

- Governance
- Programming committee structure
- Organizational growth and sustainability
- Audience development
- Funding sources
- Volunteers

Basic Information about the Organization

- Organization
- Governance
  - Board Size
  - Percentage of board made up of artists or performers
- Staff size
  - Full-time
  - Part-time
  - Volunteer
- Mission, vision, values
- History (including when the organization was founded)
- Annual budget for the past three years
- Earned/contributed ratio
- Annual attendance
- Audience capacity
  - Actual capacity
  - Percentage filled
- Size of gallery
- Miscellaneous
Interview Questions

General

Describe the larger arts community in the organization’s city. How does the organization fit in?

Programming

- What type of artists are you seeking and featuring?
- What are your criteria for selecting performers and/or artists?
- How are programming decisions made? What is the process?
- Describe compensation for artists and performers

Marketing

- On which audience does your organization focus? How do you reach these people? What means are most effective?
- Does the organization actively try to educate the community about the work it presents? If so, how?
- What type of image are you trying to convey through your marketing materials?

Personnel

- How would you characterize staff turnover? (If staff turnover is high,) how do you maintain consistency in your operations despite regular staff turnover?
- What role do volunteers play? How do you retain your volunteers?

Other

- What is the price of admission for performing and visual arts events/exhibitions?
- What are your primary sources of funding?
- Is the gallery space used for performances as well?
- Do you have any advice for us?
Aldrich Contemporary Art Museum (Ridgefield, CT)

Aldrich Contemporary Art Museum, located in Ridgefield, Connecticut, presents multidisciplinary work by emerging and mid-career artists. It is currently expanding its facilities, with the completion expected in the summer of 2004. Located sixty miles from New York – a known hub for cutting-edge art – Aldrich faces the challenge of attracting audiences to its quieter setting.

The organization is located in an affluent neighborhood, in a rural area approximately one hour from Bridgeport. Within Ridgefield, it is located in the historic district and is the only organization of its kind there. The potential audience living in the immediate area is not one that is typically associated with the alternative art scene. However, the organization strives to be accessible to the local community and does not wish to be perceived as “an exclusive place.” Aldrich also wants to reach a national audience and is currently working with a consultant to achieve that goal.

The organization’s three curators have regular meetings twice a month. Because Aldrich is located relatively close to New York, the curators regularly go to studios there, as its founder had previously done. Although the programming is currently planned through 2006, the organization wants to ensure that its programming remains contemporary. To do this, its curators focus on art created in the past three to five years. Aldrich accepts submissions on a rolling basis from both curators and artists. In the past, the organization received electronic submissions, but because of the high volume of submissions, it no longer does this.

Aldrich currently partners with other arts organizations in its community. For example, it often partners with The Ridgefield Playhouse, a performing arts organization that also presents movies. This partnership allows Aldrich access to a 500-seat venue, whereas the organization would otherwise only be able to seat 100-120 in its facilities.

When prompted for advice, Maureen Shanahan, Assistant to the Director, recommended “persistence and patience” when it comes to fundraising, as it is difficult to “crack” some foundations. In addition, Aldrich faces the challenge of being perceived as an organization that has access to large amounts of money, simply because of its location. This is not unlike Future Tenant’s perception as being “wealthy” because of its connections to both Carnegie Mellon University and The Pittsburgh Cultural Trust.

Basement Arts (Ann Arbor, MI)

Basement Arts is a student run organization located in Ann Arbor, Michigan that is affiliated with the School of Music at the University of Michigan. This organization selects new and past theatrical works that are proposed, produced, acted, and directed by students throughout the year in a simple black box space. It is only funded through the university and Student Assembly grants, and the funding is very minimal. The way the students run the organization and the way they select their programming and the process involved are the primary similarities we wanted
to explore. Basement Arts, while older and more established than Future Tenant, did provide some information that we can glean in order to best run our space.

When speaking with Margo Brennan, a theater major and current Executive Director of Basement Arts, it was clear that the organization has much in common with Future Tenant, despite being primarily performance-based. Its nine executive committee members were all students, with first-year members working as production managers of certain shows, and veterans graduating to executive levels dealing with programming, marketing, and development. This information helped us justify Future Tenant’s staffing structure which consists of four workstudies assisting two student apprentices.

Additionally, the organization’s call for artists and directors reinforced a decision we had made in the same area. To avoid last minute decision making, Basement Arts ensures that programming for the entire semester is determined before that semester begins. The entire executive council meets along with a faculty advisor to review applications for both past produced shows and new work.

Ultimately, this was an extremely informative study, as it satisfied some of the main concerns our group had, and helped to inform some major decisions that were to take place.

**Boulder Museum of Contemporary Art (Boulder, CO)**

Boulder Museum of Contemporary Art (BMoCA), located in Boulder, Colorado, presents work by emerging visual, performing, and literary artists, and it is the only place where audiences can attend presentations of avant-garde music or performance art in that community. After having been in existence for approximately twenty years, the organization shifted its focus in the mid-1990’s, transforming itself from a community arts center into a more contemporary venue. What made this organization particularly appealing was its mission, which is “to explore the intersections between visual and performing arts. [This exploration] often brings performance beyond the designated performance space and into the museum’s three galleries.”

One of the key members of the Boulder community is the University of Colorado, an institution with which the organization maintains a relationship. Brandi Mathis, a member of the organization’s curatorial staff, reports that the university’s dance program produces MFA graduates who tend to stay in the area after graduation as they transition into professional life. Graduates have worked on new works at the museum and have worked with the museum on presenting projects. In addition, BMoCA works with the university dance and theater faculty on projects that faculty would typically not be able to perform in a university setting.

The organization’s selection process is primarily curatorial, and the organization utilizes guest curators in addition to its curatorial staff. In the past, the museum had used advisory committees, but the process was described as “disastrous,” as committee members “promoted personal agendas.” Currently, Ms. Mathis curates performances, while the executive director curates projects that are strictly visual arts.

Regarding its marketing efforts, the organization generally focuses on its preexisting membership base, with the specific target audience determined based on the programming presented. Lately, it has reduced its use of printed material and has relied more on electronic
communication. When reaching the University of Colorado, BMoCA will often go through the college radio station.

When asked for advice, Ms. Mathis responded that we should obtain volunteers, as alternative spaces such as ours are “largely reliant on volunteers.” She offered ideas as to why individuals choose to volunteer there, suggesting that it may be because they have art degrees that they would not otherwise use, they are looking for social connection, or they may be in a transition stage of their career. She also advised that we communicate regularly with volunteers, make them feel involved and informed, give them structure in scheduling, and have one contact person to deal with volunteer issues.

**DiverseWorks (Houston, TX)**

DiverseWorks, located in Houston, Texas, is situated in one of the city’s smaller cultural hubs. Its mission states that it “serves as an open venue for artists, a training ground for future arts administrators and a model for arts centers across the country.” Comprised of both visual and performing arts components, the organization features emerging artists as well as more established ones. Having operated for approximately twenty years, DiverseWorks considers itself to be the oldest cutting-edge programmer in its vicinity. Because of its sustained success, as well as the programming that it features, DiverseWorks was selected for further study.

The organization’s core audience ranges in age from early thirties through mid-forties. Members of this audience are generally college educated, and they live within a ten-minute drive. DiverseWorks reaches them primarily through print and, in addition, produces calendars three times per year. However, it is trying to shift more towards email and publicizing information through its website. To educate its audience about the work it presents, DiverseWorks has improved the quality of its program notes, provided handouts that people can take away, and put artists in direct contact with the audience. In addition, it acknowledges that audiences may not always understand contemporary art. To familiarize audiences in manner that may be more accessible, DiverseWorks developed a program called “What the heck is that?”

DiverseWorks has had many casual partnerships in the past. Sara Kellner, Executive Director of DiverseWorks, identified three levels of interaction with other organizations: coordination, cooperation, and collaboration. Although some partnerships are more long-term, Ms. Kellner acknowledges a short-term relationship is sometimes better-suited to meet each organization’s needs.

DiverseWorks perceives that the largest challenge for Future Tenant may be overcoming its “student project image”. While this may be a multi-year process, the United States does have a tradition of small arts spaces like Future Tenant. She also advised that people crave “hipness” and are looking for an interesting, cool, authentic experience. Our edginess could be used to our advantage. She also suggested making email or other electronic communications part of our image due to our budget constraints.
Hallwalls Contemporary Arts Center (Buffalo, NY)

Hallwalls, located in Buffalo, New York, has a rich history of new and contemporary programming. Starting from humble beginnings by many students and artists, Hallwalls put itself on the map by bringing in unknown artists and helping them establish their careers. Its similarities to Future Tenant – contemporary programming in an alternative setting – made this organization desirable to investigate.

Because Hallwalls was first started by students, we wanted to ascertain how the organization was able to grow and foster the same kind of work for over thirty years. Ed Cardoni, the current Executive Director, explained that a consistent adherence to their original mission and dedication to bring new work and branch out to the entire city of Buffalo helped achieve this goal. By doing so, Hallwalls was able to establish itself within the community as an anchor arts organization. At the same time however, it was committed to always strive for new, provocative work from new and established artists. This created a sort of self-described “institutional newness” of the organization. Mr. Cardoni recommended that Future Tenant follow the same path. He advised us to work with other emerging organizations and help foster their mission and work as well, because the stronger relationships one builds, the more embedded they will become within the community.

We certainly took this statement to heart and want to ensure that Future Tenant establishes itself as an institution not only within Carnegie Mellon and the Cultural District, but Pittsburgh as a whole. We want to create an environment that will take emerging artists and hopefully establish them, and much like Hallwalls, make a name for Future Tenant in the artistic landscape.

It is interesting to note that at the time of the interview, Hallwalls was preparing to move to a new location, which would put the organization further downtown and further away from a younger audience. However, Mr. Cardoni was excited at the prospect of using its established identity to bring their current audience into a new area, and hopefully revitalize that same area. This parallels part of Future Tenant’s mission to bring a new audience into the Cultural District.

Highways Performance Space and Gallery (Santa Monica, CA)

At first glance, Highways didn’t seem to offer much relevance to our project. However, upon a closer look, it was revealed that we were able to learn more than we thought. Located in Santa Monica, California, Highways is a multidisciplinary organization that offers an eclectic range of programming in an area that is dominated by one single attraction – film. Despite this, Highways is still able to expand its dedication by presenting a large mix of work to a very diverse population. Highways primarily offers alternative performance art and usually focuses on a specific demographic within the Los Angeles community.

Mary Mileczek, the curator and Executive Director, wanted to emphasize that just because an audience is not initially discovered in a community, it does not necessarily mean that it never will. She commented that Pittsburgh was never known as an arts town, yet the creation of The Cultural Trust helped to cultivate that audience and create a whole new subsection of a primarily “sports oriented” community. “Therefore, this is what Highways does within Santa Monica. We offer an alternative.”

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Highways is also always offering something new. By annually presenting over 250 works of
different kids of art, they are able to reach a number of different audiences, thereby offering
something for everyone (from an alternative viewpoint). Ms. Mileczek advised Future Tenant to
never limit itself, to always look at how a certain proposal can be used to our advantage.

The Kitchen (New York, NY)

The Kitchen is a well known visual and performing art space in Manhattan. Located at the
center of the artistic world, with such “big pond” surrounding them, they are still able to find a
unique voice and attract a large audience through their contemporary programming. Moving
seamlessly through a large number of media, The Kitchen constantly is able to update its look
through programming and marketing. Its sustainability is extremely relevant to Future Tenant,
as well as how they are able to aggressively promote both performing and visual art to the same
audience.

It became apparent that The Kitchen, while resembling some of the same artistic viewpoints of
Future Tenant, does not resemble us in scope and range. The Kitchen is much, much bigger.
However, research from their website helped to bolster the fact that a commitment to fair
balance of visual, performing, and interactive art is crucial in maintaining a contemporary tone
and adherence to the mission.

Additionally, The Kitchen was able to travel and expand to a number of locations, yet still
maintain its edgy work. From an actual kitchen to a loft space to a 16,000 square foot section of
a building, the staff made sure to serve as an artist meeting space, and catapult emerging
artists into the mainstream. This helps to justify Future Tenant’s prospect of being able to move
its location, yet not give up or alter its message in the Cultural District. No matter the space, the
idea of Future Tenant is firmly established.

New Langton Arts (San Francisco, CA)xli

New Langton Arts, located in San Francisco, California, has been in existence since 1975, when
it was founded by both artists and arts managers. While it features the work of local artists, it
also features the work of artists who are recognized nationally and internationally. It was
selected because its mission is to “cultivate experimental and innovative contemporary artworks
in visual and media arts, music, performance, literature, and interdisciplinary projects while
encouraging broad public appreciation and access to the art of our times.”xlii Like Future Tenant,
it has a multi-purpose venue in that its theater can double as “an installation space, a screening
room, a concert hall, or a quiet place for a reading.”xliii

All but one of the organization’s board members are practicing professional artists. A self-
described “artist-run space,” New Langton requires curators to be volunteers on the board of
directors. There are twelve to thirteen members who make curatorial decisions, and these
members represent six different program areas. The majority of submissions are accepted on a
rolling basis, with reviews taking place at a minimum of every three months.

Susan Miller, Executive Director, describes New Langton’s audience as being segmented into
concentric rings, with the core audience being made up of curators, collectors, and other
individuals who know the art world well. The methods it uses to reach its audience include
website and email, which has tended to work well for the organization. In addition is sends out 5"x8" postcards. However, the organization has experienced budget cuts that have affected the types of advertising it is able to do.

Ms. Miller’s advice for Future Tenant was to look for talent when running the space. She advised seeking “the smartest, most ambitious people” who have the talent to coordinate the physical space and maintain human relations. She added to “be careful in who [we] choose, and [not to] settle.”

Painted Bride Art Center (Philadelphia, PA) xliv

Painted Bride Art Center, located in Philadelphia, Pennsylvania, identifies itself as a “cultural pioneer,” having been founded in 1969 in a community which primarily featured more traditional art. While it initially operated as a gallery, it now presents a wide variety of artistic programming, ranging from jazz to theater to dance to poetry to world music. Its facilities include a black box theater and a bi-level gallery.

This interview was the only one of the ten completed interviews to be conducted by email. As such, the interview was significantly shorter than the others. We asked Laurel Raczka, Executive Director, about marketing, education, and volunteers, in addition to asking if she had any advice for us. Regarding marketing efforts, the organization, “send[s] out press releases and pitch[es] stories to the many newspapers, magazines.” In addition it “send[s] out postcards and emails as well as [the] season brochure and website.” However, she states that “word of mouth is always the best.” The organization “also partner[s] with many different organizations and network[s] with their constituency.” She acknowledged it is important to try to educate Painted Bride’s audience about the work presented, and the organization does so by providing “materials in the gallery or signage that explains the work,” in addition to presenting “workshops and artist talks.”

When prompted for advice, Ms. Raczka stated that “it is really about making things happen and getting people involved.” One of the ways that Future Tenant can do this is through volunteers. At Painted Bride, volunteers perform such tasks as providing support for bulk mailings, ushering at performances, and “assisting with hanging exhibitions.” In exchange for volunteering, individuals are often offered tickets for Painted Bride events. The organization also suggested trying to “get donations from local businesses” for volunteer appreciation.

Striding Lion Interdisciplinary Arts (Chicago, IL)

Striding Lion is an interdisciplinary arts organization in Chicago, Illinois. Founded in 2001 and dedicated to new programming by emerging artists with an emphasis on outreach, its theatrical work provides an interesting alternative in a city that is congested by run-of-the-mill theater companies. Because of its small budget and lack of an official home, Striding Lion was chosen as a case study in order to learn about an organization that is in a similar position as Future Tenant, with respect to being “a small fish in a big pond.”

Annie Annoult Baserra was a student at Northwestern University before she became the Artistic Director of Striding Lion. She explained how she and a group of other NU alumni formed this group to provide a means to explore how independent artists can put a new spin on old work by
using a number of artistic disciplines. For example, when this interview was conducted, its most recent production was a new take on *A Midsummer Night’s Dream*, which incorporated theatre, dance, music, as well as visual art. The lobby of the Vittum Theatre, where Striding Lion is currently housed, displayed artists’ visual renderings of the production, while the theatre itself housed the performing portion.

Ms. Baserra also commented how we must be committed to the idea and product of Future Tenant, and not concentrate so much on our actual location. “If the product is strong and the marketing is thorough, your audience will follow.”

The idea of an interdisciplinary function greatly informed Future Tenant that this plan was possible (and possibly successful) in a saturated theatrical market. Striding Lion “found their niche by targeting schools and educators with a promise of a full range of artistic experiences.” It is recommended that ideas of this sort be encouraged and taken seriously when presented, as well as perhaps creating an event of this sort without a proposal.

**Sumei Multidisciplinary (Newark, NJ)**

With a staff of only three members, and a board that ranges from six to nine members, Sumei operates on a $40,000 budget. The Executive Director projected skepticism for student-run spaces, and could recall projects similar to ours that had failed in the past. Much of the organization’s management seemed to lack stability. The Executive Director was to remain in her position for a year before it was turned over to someone else. Marketing materials lacked consistency, and the organization had almost an “anything goes” attitude toward its marketing materials, as long as the materials distributed were tasteful. The Executive Director’s final piece of advice was that Future Tenant look into hiring someone to manage the space full time. This person should be very familiar with the history of the space, particularly for the purposes of raising money. This comment was not unlike one given by an advisory board member during the first Systems presentation.

One challenge that Sumei is trying to overcome is achieving diversity in the midst of polarization. While Newark itself is racially diverse, the organization has had difficulty achieving racial diversity at its events. For example, white poets attract a mostly white audience, and African American poets attract a mostly African American audience. It continues to try to overcome these barriers, and it is currently reaching out to the local Portuguese/Caribbean community by seeking programming from artists in that demographic. One innovative program that Sumei developed was *Food for Thought*, a potluck gathering during which artists could bring their work to be critiqued by professional artists. When this idea was discussed earlier this semester, it was believed that a similar program initiated by Future Tenant may be a likely candidate for funding.

**Yale Repertory Theatre (New Haven, CT)**

Yale Repertory Theatre in New Haven, Connecticut, is one of the most prominent student theater companies in the country. By being a part of the Yale Drama School, Masters students hold staff positions within the organization and operate it throughout the year. As Future Tenant’s student managers must also balance study and operations, we chose to examine Yale Rep.
However, it soon became clear that Yale Rep was not as similar as we first thought. Although Master students do take part in the daily operations of the organization, Yale Rep is primarily a professional organization, and its scope far outweighs what Future Tenant is hoping to accomplish initially. At the executive level, Yale Rep is managed by faculty members at the university. The graduate students take assistant roles under certain areas (e.g. Associate Director of Development), and the staff is much larger than we expected.

An interview was not secured with Yale Rep partly due to this fact. Perhaps Future Tenant has the potential to someday resemble the structure of Yale Rep, but for now, our fledging project is not similar to this impressive organization.
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