

# **Agenda Item #17 for February 11, 2020**

## **GENERAL BUSINESS**

17. Council on Culture & Arts Facilities Matching Grant Program Awards  
*(County Administrator/ Tourism)*

**Leon County  
Board of County Commissioners**

**Notes for Agenda Item #17**

# Leon County Board of County Commissioners

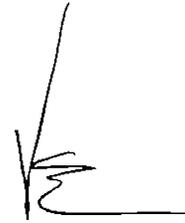
## Agenda Item #17

February 11, 2020

**To:** Honorable Chairman and Members of the Board

**From:** Vincent S. Long, County Administrator

**Title:** Council on Culture & Arts Cultural Facilities Matching Grant Program Awards



<b>Review and Approval:</b>	Vincent S. Long, County Administrator
<b>Department/ Division Review:</b>	Alan Rosenzweig, Deputy County Administrator Ken Morris, Assistant County Administrator
<b>Lead Staff/ Project Team:</b>	Kerri L. Post, Director, Division of Tourism Dionte F. Gavin, Senior Operations Manager, Division of Tourism

### **Statement of Issue:**

This item seeks Board approval of the Cultural Facilities Matching Grant Program funding awards in the amount of \$461,495 as recommended by the Council on Culture and Arts (COCA) and the Tourist Development Council (TDC).

### **Fiscal Impact:**

This item has a fiscal impact. Adequate funds are available in the Division of Tourism's budget for the final grant cycle of the Cultural Facilities Matching Grant Program.

### **Staff Recommendation:**

Option # 1: Approve the Council on Culture & Arts' Cultural Facilities Matching Grant Program awards in the amount of \$461,495 (Attachment #1) as follows:

- a. \$133,000 for Goodwood Museum and Gardens, Inc. for the preservation of its Water Tower.
- b. \$104,995 for the Tallahassee Community College Foundation for renovation of Tallahassee Community College Hurst Museum and Learning Center.
- c. \$223,500 for the Tallahassee Museum of History and Natural Science, Inc. for the acquisition of, and improvement to, 69.03 acres adjacent to the Museum as part of its Securing the Future Capital Campaign.

## Report and Discussion

### **Background:**

This item seeks Board approval of the Cultural Facilities Matching Grant Program (CFMGP) funding awards in the amount of \$461,495 as recommended by the Council on Culture and Arts (COCA) and the Tourist Development Council (TDC) (Attachment #1).

The County's support of cultural arts programs advances the following FY2017-FY2021 Strategic Plan Bold Goal:

- *Grow the five-year tourism economy to \$5 billion. (BG1)*

This particular Bold Goal aligns with the Board's Economy Strategic Priority:

- *(EC4) Grow our tourism economy, its diversity, competitiveness and economic impact.*

Leon County supports cultural arts programs through a combination of general revenue and Tourist Development Taxes (TDT). After receiving the 2014 Cultural Plan update, the County redirected TDT funding to increase its financial support for arts and culture in the community. This included a five-year commitment to dedicate a ¼ cent of TDT to support the capital improvement needs of local cultural organizations, a priority need identified in the Cultural Plan, through the creation of the CFMGP. At that time, the ¼ cent TDT generated approximately \$250,000 annually and has continued to appreciate.

As per the Contract with the County, COCA manages the CFMGP and utilizes a volunteer panel to evaluate the grant applications in accordance with the program guidelines previously approved by the Board. The panel is comprised of qualified construction and building professionals who evaluate the facilities-related grant proposals. The panel provides award recommendations which are reviewed by the TDC for compliance and recommended to the Board for consideration.

At the October 24, 2017 meeting, the Board approved COCA's request to broaden the allowable uses of the ¼ cent TDT in serving cultural organizations by utilizing a small portion of the funding to regrant to cultural organizations for their marketing needs. The final CFMGP grant cycle combines FY 2018 and FY 2019 funding into one large grant cycle to be awarded in FY 2020. As approved by the Board, the \$100,000 funding request limit and prohibition against an organization being awarded funding in consecutive grant cycles were waived for the final CFMGP grant cycle.

To be an eligible grant applicant, organizations must be physically located in Leon County, be a non-profit tax-exempt Florida Corporation, and provide at least three years of year-round arts or cultural programming in the County. Applicants may apply for a minimum of \$5,000 with no maximum funding request for the final grant cycle, but requests must be no greater than 50% of the total eligible budget costs for the project. Organizations may only submit a single application per year. Matching fund requests must be at least 1:1 and may consist of the following:

- Cash on hand or liquid assets, which are required to make up at least 25% of the total match.

- Irrevocable pledges to consist of no more than 50% of the applicant's total match requirement.
- In-kind contributions.
- Prior eligible expenditures directly related to the project made within two years to the application date.
- A portion of the value of the land or building (up to 10%) directly used for the grant project.

On June 21, 2019, COCA released the CFMGP guidelines to the public. Five qualified applications were received by COCA for consideration.

**Analysis:**

On October 11, 2019, the applications from the following organizations were reviewed and scored by the COCA panel:

- Challenger Learning Center
- Goodwood Museum and Gardens, Inc.
- LeMoyne Art Foundation
- Tallahassee Community College Foundation
- Tallahassee Museum of History and Natural Science, Inc.

On October 21, 2019 the CFMGP grant review panel reconvened to recommend funding amounts by ranked scores. On October 24, 2019 the COCA Board approved the CFMGP grant recommendations. The recommendations were advanced to the TDC, as required for this Board approved grant program, to review for statutory compliance and forward to the Board for final consideration. Upon review by County staff, it was determined that a portion of the Tallahassee Community College Foundation's application was not eligible for TDT funding based on the statutorily prescribed uses of TDT for capital improvement projects.

On November 21, 2019, the TDC was made aware of the delay in advancing the funding recommendations and concerns raised by both staff and applicants. In addition to the issue of eligibility, several concerns were raised by applicants regarding COCA's evaluation and scoring processes. These concerns included COCA's adherence to its written policies, inconsistent interpretation of application requirements, verbal guidance provided by COCA staff in response to inquiries from prospective applicants, and lack of a formal appeals process. County staff consulted with the County Attorney's Office to review the concerns raised by applicants.

The most notable concern directly related to the scoring and final rankings is the bonus point system based on the applicant's "date of incorporation." The top four scoring applicants were within 3.34 points of each other on a 100-point scale before the bonus points were calculated into the final scores. The Challenger Learning Center received three bonus points and was the only applicant that did not receive the maximum five points. As a result, the Challenger Learning Center's application dropped from third to fourth place in the final rankings.

According to Challenger, its application listed the year 2003 as the incorporation date based on guidance provided by COCA staff to provide the year in which Challenger ‘opened its doors.’ However, Challenger operates under the FSU Foundation and its Federal Tax ID Number which was established in 1973. Had Challenger used the earlier date in its application, it would have received the maximum five bonus points and been the third ranked project ahead of the Tallahassee Museum. Alternatively, the Tallahassee Community College Foundation application accurately provides its date of incorporation as 1983 rather than the year the Hurst Collection was opened to the public (2005) or the year that TCC opened the gallery (1999) which would later host the collection.

The TDC concurred that COCA needed to resolve these issues, particularly the matter of TDT funding eligibility, before bringing the grant recommendations back to the TDC for consideration. Staff discussed several options with COCA including rejecting all applications in order correct their application materials and processes prior to re-soliciting for grant applications, distributing a short application addendum for each of the applicants to complete, or to re-evaluate all of the applications once the ineligible portion of the Tallahassee Community College Foundation’s application was removed from consideration.

On January 27, 2020, the COCA Board modified its final recommendations for the CFMGP grant awards to be considered by the TDC. For its final recommendations, COCA excluded the ineligible portion of the Tallahassee Community College Foundation’s application but did not rescore the applications. COCA’s position on the bonus point system and discrepancy over the ‘date of incorporation’ is to rely on the information submitted by applicants as the COCA Board did not revisit the other concerns raised by applicants. As a result, the top three ranked applicants remained the same but the recommended funding levels were adjusted upward to award the top three applicants 100% of their eligible funding requests.

With \$467,188 available to award, the top three applications are slated to receive 100% of their funding requests totaling \$461,495. The remaining \$5,693 will be returned to the Division of Tourism. The top three ranked applications and recommended grant awards are as follows:

1. Goodwood Museum and Gardens, Inc. is seeking \$133,000 for the preservation of its Water Tower. Advanced deterioration of the tower threatens the physical structure. The renovation of the four-story steel and stucco structure on the Museum’s campus will offer an opportunity to expand the site’s narrative and its ability to attract additional tourists.
2. Tallahassee Community College Foundation is seeking \$104,995 for renovations to the Tallahassee Community College Hurst Museum and Learning Center. The Hurst Gallery showcases TCC’s permanent collection which highlights the career of sculptor Ralph Hurst and includes the work of other notable artists such as Ruth Deshaies and Roland Hockett.
3. Tallahassee Museum of History and Natural Science, Inc. is seeking \$223,500 to assist in the purchase of, and improvement to, approximately 69.03 +/- acres of property adjacent to the Museum. The acquisition of this property is a component of the first phase for the Museum’s Securing the Future Capital Campaign in that it expands the Museum’s footprint for future expansion and transformation. This first phase also calls for short-term

improvements to the newly acquired property including the removal of downed timber, creation of additional parking, and improved directional signage for visitors.

At a special meeting on February 5, 2020, the TDC unanimously approved, with one abstention, COCA's recommendations for the CFMGP grant awards to be presented to the Board of County Commissioners for final approval. After approval of the CFMGP recommendations, the TDC also expressed a desire for COCA to improve their grant processes going forward as this is the second consecutive year there have been grant management issues. CFMGP recipients will enter into a contractual agreement with COCA, which specifies their responsibilities including reporting requirements to COCA and a final grant report. COCA must also maintain an accounting system that provides for a complete record of all the grants and matching funds.

#### Conclusion

Over the five-year life of this grant program, including the \$461,495 presented in this item, a total of \$1.2 million will have been awarded and invested in the capital improvements of local cultural organizations and venues to support the arts. The County TDT funds have leveraged private sector support to provide for the construction, acquisition, renovation, and enhancement of 12 cultural facilities projects throughout the community and fulfill one of the top priorities identified in the Cultural Plan.

#### Options:

1. Approve the Council on Culture & Arts' Cultural Facilities Matching Grant Program awards in the amount of \$461,495 (Attachment #1) as follows:
  - a. \$133,000 for Goodwood Museum and Gardens, Inc. for the preservation of its Water Tower.
  - b. \$104,995 for the Tallahassee Community College Foundation for renovation of Tallahassee Community College Hurst Museum and Learning Center.
  - c. \$223,500 for the Tallahassee Museum of History and Natural Science, Inc. for the acquisition of, and improvement to, 69.03 acres adjacent to the Museum as part of its Securing the Future Capital Campaign.
2. Do not approve the Council on Culture and Arts' Cultural Facilities Matching Grant Program awards.
3. Board direction.

#### Recommendation:

Option #1 a.-c.

#### Attachment:

1. COCA's FY 2019 Cultural Facilities Matching Grant Program Panel Score Sheet and Applications

01.27.2020

## FY19 Cultural Facilities Matching Grant - Scores & Ranking | Alternative Recommendations

Number	Organization	Project Name	Request Amount	Average Panel Score (excluding highest and lowest)	+	Bonus points based on years of	=	Total Weighted Score	Recommended %	Recommended Funding per Panel
CF2019-02	Goodwood Museum and Gardens, Inc.	Goodwood's Water Tower	\$133,000	88.67	+	5	=	93.67	100%	\$133,000
CF2019-03	Tallahassee Community College Foundation	Tallahassee Community College Hurst Museum Renovation	\$104,995	87.50	+	5	=	92.50	100%	\$104,995
CF2019-04	Tallahassee Museum of History and Natural Science, Inc.	Securing the Future	\$223,500	85.33	+	5	=	90.33	100%	\$223,500
CF2019-05	Challenger Learning Center	IMAX Theatre Renovation	\$275,000	87.00	+	3	=	90.00	80%	\$0
CF2019-01	LeMoyne Arts	LeMoyne Renovations	\$40,000	73.67	+	5	=	78.67	80%	\$0
Total Recommended Funding										\$461,495
Available Funding										\$467,188
<b>Remainder</b>										<b>\$5,693</b>

**From the Guidelines:** The grant panel will have the flexibility to offer partial funding but not less than 80% of the Applicant's request. However, the goal of the program is to fully fund organizations' requests.

**Panel recommendation:**

Initial recommendations: #1 @ 94.4%; #2 - #5 @ 80% (10.21.2019)

Alternative recommendations: If any funding is refused, that funding should be allocated to the highest-scoring remaining proposal to bring them as close to fully funded as possible and, if any funding remains, it would be allocated to the next highest scoring proposal, in order of the ranked proposals, but not less than 80%. This also applies to funding adjustments. (10.21.2019)

**COCA Executive Committee:** Reviewed the grant panelists' decision. Motion made and seconded to forward their recommendations to the COCA Board. Motion passed. (10.21.2019)

**COCA Board of Directors:** Reviewed the grant panelists' recommendations. Motion made and seconded to approve panel's recommendations. Motion passed. (10.24.2019)

**COCA Board of Directors:** Following thorough review by and in consultation with legal counsel from COCA's attorney and the County Attorney's office, motion made and seconded to forward the alternative recommendations immediately to the TDC. Motion passed. (01.27.2020)

**Tourist Development Council (TDC):** Approved at special meeting (02.05.2020)

# CULTURAL FACILITIES MATCHING GRANT APPLICATION



**Administered on behalf of  
Leon County Government**



## Statement of Certification and Compliance

I hereby attest to all the information in this application being factual, including all attachments and supporting materials. I attest that my organization meets the eligibility criteria and will abide by all legal, financial, and reporting requirements, such as interim and final reports, for all grants received from COCA on behalf of the City of Tallahassee and/or Leon County.

By applying for a COCA Cultural Facilities Matching Grant, my organization consents to the examination and audit of our financial records by Leon County and/or COCA. My organization understands and agrees the payment schedule for grant awards.

To the best of my knowledge, I certify that my organization's facilities are accessible to persons with disabilities as required by all applicable sections of the Americans with Disabilities Act.

False Statements shall be punishable in accordance with the applicable provisions of Florida Statute 837.

### Signature of Presiding Officer

(or agency head, Division Director, Department Chair or University supervising official)



(please sign original in blue ink)

**Printed Name: Cynthia G. Phipps**

**Title : Chair**

**Date: August 29, 2019**

**Grant application prepared by:**

**Title: Jennifer L. Humayun and Nancy I. M. Morgan, Co-Executive Directors**

**Application Details**

Name of Government Entity or Nonprofit Organization

Goodwood Museum and Gardens, Inc.

Address

1600 Miccosukee Road

City, State Zip Code

Tallahassee, FL 32308

Project Contact Person

Nancy I. M. Morgan, Ph.D

Title/Position

Co-Executive Director

Phone Number

850.877.4202 x222

Fax Number

850.210.1237

Email Address

nmorgan@goodwoodmuseum.org

Has this organization provided **at least 3 years** of year-round cultural programming in Leon County?

Yes

No

**Facility Eligibility**

Applicant facility is (please check one):

An auditorium that is owned and operated by a government entity

An auditorium that is owned by a government entity that is leased to a not-for-profit organization for operation as an auditorium open to the public

An auditorium that is subleased from a government entity to a not-for profit organization for operation as an auditorium open to the public

A museum that is owned and operated by a government entity

A museum that is owned and operated by a not-for-profit organization and open to the public

A museum that is owned by a government entity that is leased to a not-for-profit organization for operation as a museum open to the public

Organization Incorporation Date:

November 4, 1997

Number of years of continuous operation service to Leon County:

22 years

Federal ID #

31-1539800

Project Title

Goodwood's Water Tower

Location of Project (Must be in Leon County)

1600 Miccosukee Road, Tallahassee, Leon County, Florida

Project Purpose (Check One):

Acquisitions  New Constructions  Renovation  Equipping

Description of Project (5,000 maximum characters)

Goodwood's Water Tower is in urgent need of preservation. Funding for the project will ensure an iconic building in our state is not lost forever. The proposed project is critical, as advanced deterioration of the building threatens the physical structure as well as health, life, and safety. The four-story steel and stucco structure is the most interesting building on the museum campus, and offers an important opportunity to expand the site's narrative. Moreover, the project will have positive direct and indirect economic impacts on Goodwood and the Tallahassee community.

Goodwood proposes to rebuild the upper story of the Water Tower, restore its exterior, reactivate its deep water well, and rehabilitate the interior for interpretation. The project is comprised of the following:

**Rebuild Upper Story**—While the building's steel structure is sound, the roof and wooden top story are dangerously deteriorated, and the 30 year old stabilization efforts are failing. The project entails reconstructing the upper story walls and roof.

**Restore Significant Elements**—The building's original detailing underscores the architectural unity and beauty seen throughout Goodwood's 16 historic structures. The scope includes conserving and/or restoring the architectural detailing, windows, and stucco.

**Reactivate Deep Water Well**—Historically, the Water Tower was a functional structure that provided water for indoor plumbing and irrigation. The current project reflects the building's original purpose through the reactivation of the Water Tower's 200 ft. deep well for irrigating the culturally significant landscape.

**Rehabilitate Interior**—As with the exterior, the building's interior features were finished with attention to detail that belie the utilitarian nature of the structure. The project entails refinishing walls, and rebuilding stairs and floors to provide access.

**Interpret a New Story**—The Water Tower is a significant and emblematic interpretive marker for Florida history. With its modern technology that catered to creature comforts, the building embodies the story of a new era that saw the birth of Florida's tourism and snowbird economy. The refurbished 1912 pump and new interpretive panels will share this story.

Goodwood is prepared to immediately undertake the Water Tower restoration and rehabilitation. A highly qualified project team has been assembled, planning is complete, a substantial cash match is in place, and City of Tallahassee grant funds are pending. The following proposal clearly demonstrates the need, merit, and operational readiness of the Water Tower project.

Project Start Date:

Project End Date:

Amount Requested:

Total Project Budget:

Historical Significance (If applicable)

A. Age of the Building

B. Is the building subject to historical preservation requirements?

YES

NO

Ownership/Lease

A. Who owns the building?

B. Who owns the land?

C. If building is leased to applicant, what is the remaining length of the lease (From the time of application due date?)

## A. Concept

### Q1) Need (8,000 Maximum characters) (20points)

**Why is the project important to your community and what are the consequences of not doing it, or the opportunities for advancement by completing the project. Please be sure your response is project specific and that needs have been shown. Supporting photos, tables, studies, statistics, and documents may be uploaded as an attachment under "SupportMaterials".**

#### **Goodwood's Water Tower**

Goodwood's Water Tower stands as a sentinel of the birth of modern Florida. The unique architectural and engineering feature was built in 1912 by Fanny Tiers, one of the millionaires from the Northeast that followed the lead of Henry Flagler and Henry Plant in using Florida as a winter playground. Where the wealthy came to play, the rest of the country soon followed, leading to the development of Florida's tourism and snowbird economy.

Just before the turn of the 20<sup>th</sup> century, St. Augustine became a tourism destination. Leon and the Red Hills Region followed, and vast tracts of agricultural land began to be acquired for recreational purposes. Fanny Tiers purchased Goodwood in 1911 and immediately embarked on major renovations. Two of her first priorities were the construction of the Water Tower with its deep well pump, and extending the City of Tallahassee's electrical service to the property. For Tiers and her guests, these improvements made possible the modern amenities that Northerners of means took for granted. When municipal water and sewer service finally reached Goodwood in the middle of the 20<sup>th</sup> Century, the Water Tower's function was rendered obsolete, and the structure fell into neglect. While this neglect has left the Water Tower as Goodwood's most threatened structure, it continues to be the property's most beguiling feature.

#### **Project Background**

Goodwood will restore the exterior of the Water Tower, reactivate the deep water well, and rehabilitate the interior for interpretation. The Water Tower, a 4-story steel and stucco structure with a wooden upper story, was a striking feat of engineering in Tallahassee when it was built on the area's highest hill over a century ago. It was used to supply water to the Main House, the swimming pool, and 7 of the property's cottages. The Colonial Revival façade was designed by the architect of Fanny Tier's Goodwood expansion, Theodore C. Visscher of New York. Its finished interior included a 6 ft. tall Paul Deep Well Pump Head and an electric motor to power it. The pump remains anchored in its original position.

Today, the Water Tower is in critical condition. The wooden upper story is in danger of total collapse, the stucco has failed, most of the detailing is gone, the interior floors are inaccessible, and the building poses a safety threat to visitors and staff. The building was severely damaged by Hurricane Kate in 1985. In 1990, emergency stabilization was undertaken to create a "temporary" cap on the structure. Now the cap has reached the end of its useful life. Its failure will open the building to the weather. The storms of the past three years have added urgency to stabilizing the building and protecting the remaining elements of the uppermost wooden story.

#### **Importance to Community**

Goodwood Museum & Gardens is a regional landmark and a key destination in Tallahassee's tourism industry that offers important economic and quality of life benefits for our community. The property serves as a museum and public greenspace, as well as a venue for educational and interpretive programming, theatrical and musical productions, community wellness, and public and private events. Goodwood draws approximately 35,000 visitors annually from 20 countries and 46 states, and is recognized as one of Tallahassee's top cultural attractions. The Water Tower is the most unusual building at Goodwood. As such, it holds significant architectural, cultural, and economic value.

**A. Concept**

**Q1) Need (continued) (8000 maximum characters) (20 points)**

The architectural and cultural value of the Water Tower was underscored when the Florida Trust for Historic Preservation recognized it as one of Florida's "11 to Save" (see Attachments, Care and Stewardship, *11 to Save*). This list "spotlights the most threatened historic properties in the state, and drives the Florida Trust's education and advocacy initiatives." Aside from the historic water tower in Sulphur Springs (Tampa), built a decade later, there is no structure comparable in Florida. Additionally, Goodwood's Water Tower can serve as a venue to share an important era in Florida history that few sites interpret—the transition from plantation agriculture to tourism as the state's dominant industry. Furthermore, the massive pump and the water system it fed provides a new opportunity to highlight the role of technology in transforming our way of life. Expanded interpretive opportunities such as these offer expanded educational opportunities for the more than 2,500 students from across the state who visit the site annually.

Finally, both the restoration project and its outcome will have positive direct and indirect impacts on our local economy. The entirety of the project budget will go to locally-owned independent businesses. Once restoration is complete, the newly interpreted Water Tower will be one more reason for people to extend their stay in Tallahassee.

**Consequences of Not Doing Project**

Simply put, our state will lose this unique building and the stories it tells. The images in the supporting documents clearly show the extent of the storm damage and subsequent deterioration (see Attachments, *Q8.Goodwood Water Tower Plans and Photos*).

Furthermore, the building poses a real and present risk to visitors and staff. Debris from the Water Tower is regularly found on the ground following weather events. With an increase in severe weather and the continuing deterioration of the building and stabilization elements, that risk grows annually.

**Opportunities for Advancement**

The Water Tower has a different appeal than any other historic feature in Tallahassee. Like Florida's lighthouses, the tall tower captures people's imaginations. When restored, the building will be an iconic landmark for residents and a significant draw for visitors. Visitors will gain an understanding about a time period in Florida history that is not often highlighted in area attractions, seeing firsthand how a property transformed from a working plantation to a winter retreat for the wealthy. In addition, they will encounter a new and fascinating engineering story in the Water Tower. From the gravity fed tank that was once housed in the uppermost level to the extant pump and pipes, the building offers an interpretive experience not found anywhere else in Tallahassee.

**A. Concept**

**Q2) Vision (8,000 Maximum characters) (15 Points)**

**What is the Vision? Why is the project important to your mission, and what are the consequences of not doing it, or the opportunities for advancement by completing it.**

***Goodwood Museum & Gardens connects our community as a setting where we preserve and share our history, enjoy the arts, and celebrate significant events in our lives.***

*(Goodwood Mission Statement, adopted 2016).*

The most important outcome of this project is that it preserves a significant building that might otherwise be lost. The Water Tower, arguably Goodwood's most interesting structure, is endangered by decades of neglect and past and future storm damage. The failing upper story is an economic liability and a growing threat to health, life, and safety.

**A Mission-Driven Project**

The Goodwood Water Tower merits preservation. Goodwood was among the state's earliest listings in the National Register of Historic Places. This designation, recognizing the significance of the property's architecture and history, was bestowed 20 years before Thomas Hood, Goodwood's last owner, bequeathed the property to serve as "a museum, park, and resource for civic organizations." In 1988, Hood established a *Declaration of Protective Covenants and Restrictions* for the property as he prepared to transfer it to a non-profit organization. The covenants dictated that Goodwood be restored to its "appearance as it was in 1923 after the completion of the modifications and construction of outbuildings made by or at the request of Mrs. Fanny L. Tiers."

Today, caring for this historic resource is a core value and responsibility of Goodwood Museum and Gardens, Inc. Historic preservation was identified as a top priority and incorporated into the strategic plan completed by the organization's Board of Directors in June 2019. In that planning document, the Water Tower was recognized as the structure in most urgent need of preservation (see Attachments, *Q8.Goodwood Strategic Plan 2019-2024*).

**Opportunities for Advancement**

Right now there is a window of opportunity that will not exist in the future for aligning funding to accomplish this project. The Tallahassee Trust for Historic Preservation recommended that Goodwood apply for a one-time City of Tallahassee Historic Preservation Grant for the Water Tower. Combining this opportunity with the final year of funding for the COCA Cultural Facilities Matching Grant Program and committing additional Goodwood funds will—for the first time—provide sufficient resources to be able to preserve the building.

Furthermore, the Water Tower has two equally important programmatic opportunities—one visible, the other not. The visible opportunity is its architecture. The Water Tower is an icon of the Fanny Tiers' era, as it was built to cater to her creature comforts and those of her guests. Her residency at Goodwood (1912-1925) coincides with the emergence of Florida as a tourism destination and winter refuge for wealthy New Englanders. This time period is a key moment in Florida's history, as it marks a major socio-economic shift from plantation agriculture to the state's modern tourism economy. There is no better building on site to tell this story.

Goodwood's Water Tower is emblematic of the Beaux Arts arrival in Tallahassee. It was evidence that, like the snowbirds themselves, Tallahassee was welcoming the reaction to the previous century's predominately Greek Revival and Victorian (Italian) architectural dominance. The Water Tower was the first of Tiers'

**A. CONCEPT**

**Q2) Vision (continued)**

**(8000 maximum characters)**

**(15 points)**

projects on the museum campus, and the most pure architectural statement. The Main House renovation, which followed, evidenced a dramatic shift from its Italianate characteristics, but offered less freedom of expression than the blank canvas of the Water Tower.

The Water Tower's original purpose was to supply water pressure from a significant height in order to support the newly installed indoor plumbing in the Main House, guest cottages, and swimming pool. This function was rendered obsolete with the arrival of municipal sewer and water service in the middle of the 20<sup>th</sup> century. Today, the "invisible" programmatic opportunity is to reactivate the well and use it to irrigate the site's heirloom gardens. This will result in an annual cost savings of \$4,300. Giving the Water Tower a modern use compatible with its historic function also provides an engaging interpretive opportunity.

Finally, the preservation of the Water Tower and interpretation of its history contribute to Goodwood as a tourism destination, which not only meets the organization's mission but also brings in revenue. Goodwood holds a position in our community as a key heritage tourism destination. Restoration of the Water Tower is necessary to ensure that the property's appearance and interpretation meet visitor expectations.

**A. Concept**

**Q3) Inspire Excellence (7,000 maximum characters) (5 Points)**

**What has inspired excellence, beyond bricks and mortar? How will the project further enable or enhance the artistic or cultural excellence of your program? You may include testimonials of patrons or experts.**

The restoration and rehabilitation of the Water Tower inspires excellence in interpretation, preservation, and tourism.

**Excellence in Interpretation**

For the last several years, Goodwood has been making a conscious shift in the way the historic property is interpreted. The organization is expanding the story from a strong focus on the five families who owned the property over 150 years to a broader, more inclusive social history. An important element of this shift is the *One Place, Two Worlds* program that is interpreting the lives of the people who were enslaved at Goodwood prior to Emancipation. In this changing interpretive framework, we present Goodwood as a landscape of labor throughout the plantation era. The restoration of the Water Tower gives us the ability to carry that social history forward in time, interpreting the property as a landscape of leisure with the shift from agriculture to tourism in the early 20<sup>th</sup> Century. During Fanny Tiers' ownership of Goodwood, she transformed the property into a recreational winter residence for wealthy New Englanders. The Water Tower is a symbol of that socio-economic transformation, as its function was to indulge guests with the comfort of indoor plumbing. While standing as a symbol of opulence, the middle levels of the Water Tower also housed one or more of Tiers' servants. With this contrast in purposes, the building is an excellent platform with which to share the stories of race and class differences in the early 20<sup>th</sup> Century.

**Excellence in Preservation**

The historic Water Tower is an architectural treasure. Unlike most early water towers, which feature purely utilitarian designs, the design of Goodwood's Water Tower transformed a utilitarian building into an architectural statement. As the first structure erected by Tiers, its green shutters, white dentil detailing, and arched windows introduced a new look for the entire Goodwood campus.

Once the original purpose of the building was lost, the owners ceased to invest in its maintenance. Hurricane Kate accelerated its deterioration. When the property was transferred to Goodwood Museum and Gardens, Inc., stabilization was attempted with a temporary cap, but funding was never available to restore the building or even complete stabilization. In May 2019, the building's condition and importance were recognized when the Florida Trust for Historic Preservation designated it one of our state's "11 to Save." This momentum, private donations, and the opportunity to apply for City of Tallahassee and COCA grants have created a one-time window to bring this building back from the brink.

**Excellence in Tourism**

Goodwood is a heritage attraction that significantly adds to visitor appeal for our state and region. While the Main House is Goodwood's grandest feature, it is the incredible collection of supporting structures and heirloom garden spaces that create an intact cultural landscape unlike any other in our area. This combination of historic architecture and beautiful greenspace helps fire visitors' imaginations and engages them in the region's history.

Because of its high visibility, Goodwood has been identified by Visit Florida's Lauren Pace, Marketing and Trade Senior Manager, as an "industry leader" in the effort to grow economic development through tourism. The property hosts approximately 35,000 visitors annually who come to visit the museum, participate in programming, or attend events. An iconic Florida landmark, Goodwood welcomes visitors

**A. Concept**

**Q3) Inspire Excellence (continued) (7000 maximum characters) (5 points)**

from across the United States and around the globe. The property has a 4.9 star rating on Facebook and merits Trip Advisor's *Certificate of Excellence*. The Water Tower is clearly part of visitors' fascination with the property. Three recent Facebook posts about the Water Tower garnered 353 Likes and more than 60 comments and shares. A July 2019 5-star review on Trip Advisor featured a photo of the Water Tower and the following statement: "Taking a walk through the property and viewing the estate you cannot help but be overwhelmed by the elegance of it all."

## B. Facility

### Q4) Process/Design & Planning (9,000 maximum characters) (15 Points)

Include:

- Process/Design Planning – project scope
- How have you addressed environmental features and sustainability?
- Necessary components from consultants
- Estimates
- Programmatic square footage
- Demonstrate that you have the proper qualified project team and have taken all the necessary steps for project preparation.
- A timeline of project milestones; include start and end date and key points in between.

#### **Project Background**

The Goodwood Water Tower is a 4 level steel frame structure with stucco over frame exterior walls. The exterior architecture is part of the Goodwood palate. It was constructed because the Tallahassee water mains had not yet come that far out of the city limits of the time, and the owner, Fanny Tiers, expected to have running water throughout the site. The first level contained a Paul Deep Well Pump Head (still extant) and an electric motor to power it (long since disappeared). The second and third levels were staff quarters. The water tank was on the fourth level, high enough to supply the pressure needed to move water to the second floor of the Main House and other buildings on the campus. Once municipal water service arrived at mid 20th Century, it was connected to the Goodwood water distribution system; the Water Tower fell into disuse and deteriorated.

By 1977, deterioration had proceeded to the point where water intrusion—principally rain through the leaking roof—had produced significant wood rotting in the floors and floor joists. Hurricane Kate dramatically hastened the deterioration by increasing the water penetration to the point where the steel lath backing of the stucco exterior began to rust and fail. Emergency stabilization was undertaken in 1990 by providing temporary interior vertical access and creating a cap structure to stop the water intrusion. The cap structure has reached the end of its useful life and has become a hazard to visitors and staff.

The Goodwood Board of Directors has determined to remedy this hazardous situation as a matter of urgency. They have created a project team for the immediate purpose and to provide for the long term, sustainable conservation of this important historical resource. This work began in January with the creation of the project team and identification of a Project Manager. After the initial team investigated the condition of the structure, Goodwood allocated financial resources sufficient for architectural services and secured Barnett Fronczak Barlowe & Shuler Architects to begin work. This has produced architectural drawings, a well-defined scope of work, and an accurate budget created by the firm's experienced cost professional.

#### **Scope of Work**

1. **Demolition**—Examination of the fourth level revealed that deterioration is so great that the original wooden exterior and roof at the top of the structure cannot be salvaged. These elements, along with the “temporary” cap created in 1990, will be removed. The project team will work with the demolition contractor to identify and conserve architectural samples of the original materials. The fourth level has a lead pan (approximately 150 square feet) that provided security for the wooden water tank. While the wooden tank is no longer extant, the lead pan remains and must be removed with a full hazmat protocol.

## B. Facility

### Q4) Process/Design & Planning (continued) (9000 maximum characters) (15 points)

2. **Reconstruction**—The fourth level exterior and roof will be reconstructed to accurately replicate the structure’s original appearance. Historic American Buildings Survey (HABS) drawings exist for the elevations and have been verified by the architect.
3. **Exterior Surface Restoration**—The stucco over steel lathe has been severely compromised and the project team concluded that normal conservation measures are unlikely to produce a sustainable result. For that reason the stucco and steel lathe will be removed and replaced. This procedure will be undertaken floor by floor, immediately after the fourth floor exterior and roof are completed. This process will utilize the temporary scaffolding in place for that operation.
4. **Exterior Window Conservation** —Most of the windows are in fair to good condition and will be conserved, likely in situ. Some windows are beyond the possibility of being conserved and will be replaced with units that match the appearance of the originals.
5. **Interior Rehabilitation**—Because the original use of the interior is no longer appropriate, the interior spaces, especially those above the first level, will be rehabilitated rather than restored. In keeping with best rehabilitation practices, remaining interior surfaces will be utilized and protected consistent with the structure’s new use. The floor joists are currently a mixture of a few original materials in very poor condition and materials from the 1990 stabilization. All extant flooring is 1990s plywood. Vertical circulation is made up of the 1990s construction ladders. Three levels of interior wall surfaces are wood and largely intact. The fourth floor reconstruction and exterior surface restoration will have little impact on the original materials remaining.
6. **Water Supply Infrastructure**—The 9 ft. diameter, 11 ft. high wooden water tank rotted during the last century, and most of its parts have disappeared. The Paul Deep Well Pump, some vertical piping, and the water level control float are all that remain of the infrastructure. They will be preserved. A major activity of the project will be to reactivate the well and utilize the water for landscape irrigation. In order to reactivate the well, the Paul Deep Well Pump must be temporarily removed. The above-ground portion of the Paul pump will undergo cosmetic restoration and remain for interpretive purposes. The irrigation pump that replaces it will be much smaller and likely not be visible.

#### **Environmental Features and Sustainability**

The major environmental challenge is the lead pan on the fourth floor. This feature will be removed, following all required hazmat protocol. Ornamental vegetation surrounding the structure will be removed to a temporary location and reinstalled at the completion of environmental work. No trees will be impacted. All matters regarding the investigation and operation of the original well will be undertaken within the regulations and, where required, the oversight of the Northwest Florida Water Management District. No known additional environmental features will be affected.

The Water Tower’s original sustainable design eventually failed because of lack of regular, required maintenance. The current project will guard against future maintenance failure in 2 primary ways. First, the restoration and rehabilitation will feature sustainable construction materials, described below in Question 5, Quality. Second, as a part of the scope of work, a Water Tower maintenance manual will be created by the Project Manager to insure history does not repeat itself.

In addition to sustainable construction materials, the reactivation of the well contributes to the property’s long-term environmental and economic sustainability. Well water can be used for grounds and greenhouse irrigation rather than sewer and water supplied by the City of Tallahassee. Doing so will result in substantial annual savings (see *Question 5, Quality*).

**B. Facility**

**Q4) Process/Design & Planning (continued) (9000 maximum characters)**

**(15 points)**

**Necessary Components from Consultants**

Architectural and Engineering services are being supplied by Barnett Fronczak Barlowe & Schuler Architects of Tallahassee. They have provided the architectural documentation included in the supporting materials (see Attachments, *Q8.Goodwood Water Tower Plans and Photos*). In addition, the firm developed a cost estimate for the project, and worked with local contractors to refine their numbers. The firm performed major architectural services for the initial Main House restoration at Goodwood 25 years ago, and has remained involved in all restoration activities on the property since that time. Furthermore, the firm has extensive historic preservation experience in its portfolio, including the Gibson Inn in Apalachicola, the Roberts Building in Valdosta, GA, and the Women’s Gym at the University of Florida.

Initial assessment, project advice and cost information for the reactivation of the well was provided by Rowe Well Drilling Company. Lamar Rowe has extensive experience with wells of similar age and capacity across North Florida.

**Estimates**

Barnett Fronczak Barlowe & Shuler Architects worked with 3 local contractors to establish a project estimate. The project total, including Contingency and General Overhead and Profit, is found on *Q.7Goodwood Form D.Project Budget Summary* (see Attachments). Below is a cost detail for construction, mechanical, and electrical work items only.

**Construction**

Demolition	\$14,000
Scaffolding	\$4,896
Outrigger removal	\$1,800
Roof framing	\$1,350
Roof underlayment	\$1,800
Wall framing, moisture barrier	\$4,036
Exterior architecture	\$15,400
Wood stud replacement	\$1,248
Remove existing stucco, lathe	\$2,153
Densglass sheathing installation	\$6,548
New stucco, lathe	\$25,516
Steel frame conservation	\$5,000
Windows, casings, shutters	\$7,438
Door	\$692
Wall insulation, diag. sheathing	\$6,843
Tear out, rebuild flooring	\$2,716
Tear out, rebuild vertical circulation	\$13,600
Interior finishing	\$32,568
Remove pump, evaluate well	\$10,000
Irrigation supply, hookup	\$10,300

**Mechanical**

HVAC	\$7,100
Irrigation pump	\$6,435

**Electrical**

\$4,499

**B. Facility**

**Q4) Process/Design & Planning (continued) (9000 maximum characters)**

**(15 points)**

**Programmatic Square Footage**

The Goodwood board and management are committed to providing substantial interpretive programmatic material and space for the Water Tower story in recognition of its unique historic and architectural value. The Water Tower’s primary purpose was to supply water pressure from a significant height, and its approximately 150 sq. ft. footprint was correspondingly small. The 3 lower levels of the water tower include approximately 450 sq. feet of programmatic space. However, the Water Tower, itself, is a 50 ft. tall museum object.

**Project Team and Preparation**

Goodwood has a highly accomplished project team in place to carry out the Water Tower restoration and rehabilitation. The team, whose credentials are detailed in the document entitled *Q6.Goodwood Project Team* (see Attachments), consists of:

Lee H. Warner, *Project Manager*  
 Dave Fronczak, *Architect of Record*  
 Rick Barnett, *Architectural Advisor*

*Goodwood Facilities Committee*

Wellington Meffert, *Chair*  
 Fred Gaske  
 Philip Wisley  
 Carlos Boueres

*Goodwood Staff*

Jennifer L. Humayun, *Co-Executive Director*  
 Nancy I.M. Morgan, Ph.D., *Co-Executive Director*

**Timeline**

The project is scheduled to start in December 2019 with an anticipated completion of July 2021.

Task	Months	Months	Months	Months	Months	Months
	1-3	4-6	7-9	10-12	13-15	16-18
1. Contract Award and Staging	X					
2. Demolition	X					
3. Scaffolding Installation	X					
4. Roof/Wall Framing (Level 4)		X				
5. Pump Removal and Well Testing		X				
6. Interpretive Design Development			X			

**B. Facility**

**Q4) Process/Design & Planning (continued) (9000 maximum characters)**

**(15 points)**

**Timeline, cont.**

<b>Task</b>	<b>Months 1-3</b>	<b>Months 4-6</b>	<b>Months 7-9</b>	<b>Months 10-12</b>	<b>Months 13-15</b>	<b>Months 16-18</b>
7. Roofing and Exterior Finishing (Level 4)			X			
8. Interior Framing and Vertical Circulation			X			
9. Stucco Removal and Reinstallation (Levels 1-3)				X		
10. Irrigation Pump Installed				X		
11. Interpretive Module Construction				X		
12. Window Conservation					X	
13. Electrical Installation					X	
14. Irrigation Infrastructure Installation					X	
15. HVAC Installation					X	
16. Interior Surfaces, Finishing						X
17. Interpretive Module Installation						X

## B. Facility

### Q5) Quality (5,000 maximum characters)(15 Points)

**Describe how the design, materials, longevity, and installation of your proposed project will contribute to your organization's goals and impact.**

Goodwood was one of the earliest Florida properties listed in the National Register of Historic Places. This designation highlights the significance of the property's history and architecture. The Water Tower's importance as part of this listing was underscored in May with the Florida Trust for Historic Preservation's acknowledgement of the need to save the Water Tower. Therefore, ensuring quality and longevity is a top priority in planning and construction for Goodwood's Water Tower.

The building was soundly constructed 107 years ago. With the current investment into damage repair and needed renovations, the structure will be well-positioned to continue to meet Goodwood's mission of *preserving and sharing our history*. As described previously, the Water Tower is emblematic of early 20<sup>th</sup> century social and economic change in Florida, when a reliance on agriculture began to give way to tourism and snowbird culture. As such, the Water Tower is paramount in telling the story of the birth of modern Florida.

Moreover, by reactivating the well, the Water Tower will be put back into a functional use that reflects the building's original purpose. Landscape preservation is a major part of Goodwood's mission, and heirloom plant propagation is an integral part of the organization's educational program and income stream. Both landscape preservation and heirloom plant propagation require a regular and reliable irrigation system that provides a substantial volume of water. Irrigation currently uses an average of 429 CGAL monthly, supplied by Tallahassee City Utilities at commercial rates. By returning the Water Tower to its historic function through reactivation of the well, Goodwood will realize an estimated annual cost savings of \$4,300.

The historical and architectural significance of the property means that all elements of the project should be accomplished under the United States Secretary of the Interior's Standards for the Treatment of Historic Properties (Secretary's Standards). The Secretary's Standards were developed by the National Park Service after the passage of the National Historic Preservation Act. They are "common sense historic preservation principles in non-technical language," and their purpose is to "promote historic preservation best practices that will help to protect our nation's irreplaceable cultural resources" (Secretary of the Interior's Standards for Treatment of Historic Properties, Technical Preservation Services, <https://www.nps.gov/tps/standards.htm> accessed 28 August 2019).

Work planned for the Water Tower is considered "restoration" and "rehabilitation" under the Secretary's Standards. When possible, existing elements will be repaired rather than replaced in order to maintain the historic integrity of the original structure. As originally designed, the Water Tower was constructed with the best materials available at the time, and with proper maintenance over decades, would have still been sound. Current design will replicate the structure's original exterior appearance, but not the exact materials. Densglas sheathing, which will provide extra strength and enhanced moisture resistance, will be installed, and a modern, stronger stucco will cover it. The exterior top level siding will be fiber cement material rather than wood. The Water Tower's height will always make maintenance a challenging issue and these materials are designed to ease that task while exactly replicating the original appearance.

The interior work will follow Secretary's Standards for rehabilitation. The original layout will be preserved, and—where appropriate—original finishes will be replicated. The rehabilitation will allow interior access for the first time in decades. The Paul Deep Well Pump Head and interpretive modules will enhance and expand visitor experience.

**B. Management & Budget**

**Q6) Operational Readiness (4,500 maximum characters) (10 Points)**

**Address the project plans & preparation that is complete/confirmed, give specifics on the required attachments below, or add what is relevant to your project, to demonstrate the project readiness.**

Goodwood Museum & Gardens is well prepared for the restoration and rehabilitation of the Water Tower. The building has suffered severe deterioration and is in dire need of preservation. It has been recognized as an important building to save in the state of Florida and is an organizational priority for Goodwood. A strong team and solid funding are in place to carry the project forward. Our response to this application, the required attachments, and the supporting materials demonstrate that we are ready.

**Planning**

Over the last year, Goodwood's Board of Directors has been engaged in a strategic planning process. The plan, approved by the Board in June 2019, identified the Water Tower project as an immediate organizational priority (see Attachments, *Q8.Goodwood Strategic Plan 2019-2024*). With this in mind, we assembled a highly qualified project team that began preparing for the project in January 2019. The team includes an experienced Project Manager, the services of Barnett Fronczak Barlowe & Shuler Architects, a Facilities Committee with broad expertise in historic preservation and construction, and Goodwood staff (see Attachments, *Q6.Goodwood Project Team*). The team conducted a thorough conditions assessment, confirmed the HABS architectural drawings, and added additional drawings to guide restoration (see Attachments, *Q8.Goodwood Water Tower Plans and Photos*). A cost estimate was developed, and the Board authorized the project team to seek funding (see Attachments, *Q6.Goodwood Board Minutes.May 2019*).

**Match Funding**

Last year, Goodwood benefactors gave \$46,000 to address increasingly urgent repairs to the Water Tower. In addition, Goodwood has cash reserves in excess of \$53,000 dedicated to the project (see Attachments, *Q7.Match Documentation.Goodwood Centennial Bank July 2019*). A property value match of \$13,300, 10% of the request, will be applied to the project based on the 2018 tax valuation (see Attachments, *Q7.Goodwood Property Appraisal.2018*). At this time, Goodwood has 85% of matching funds in place and is awaiting a decision on an application to the City of Tallahassee's Historic Preservation Grant and Loan program for the remaining match amount.

**Immediacy**

In its current condition, the Water Tower is both vulnerable to continued deterioration and hazardous to Goodwood visitors and staff. As we finalize this application for funding, Hurricane Dorian bears down on our state, leaving us all too aware of the building's fragility. We are ready to remedy this immediately if funding is awarded through the COCA Cultural Facilities Matching Grant. Conversely, without COCA's support, the project will have to be phased while funding to complete the project is being raised. Without support, the building will remain a threat and will face continued deterioration, both of which could have serious physical and financial consequences.

**C. Management and Budget**

**Q6) Operational Readiness (Continued) (10 points)**

**Required Attachments** –Upload each of the required documents in separate folder marked “Attachments”:

- Minutes from the organization’s board meeting** *authorizing the project for which applicant is applying.*
- Board of Directors, including officers**
- Project Team, including key staff** *involved with project*
- Form A, Five (5)-year Operating Forecast**
- Form B, Project Readiness Checklist**

**Q7) Financial Readiness -- Forms & Financial Position (15 Points)**

**Please include in attached folder labeled “Attachments”:**

- Form C: Certification from Professionals** – Architect, Engineer and Contractor – **IF** no architect, engineer or contractor, provide 3 bids from vendors, OR explain) *(500 char. Response +1MB upload)*
- Form D: Project Budget – Summary** (for proposed project/phase) – Indicate how grant funds and match will be spent. Include both revenue and expenses for the project, and in-kind (1MB upload)
- Form E: Matching Funds & Matching Funds documentation** - *\$1:\$1 of funds contributed specifically for the proposed project (group documentation, 1 upload each for: cash, pledges, in-kind) (3 times, at +1MB each upload) match (statement of value and service to be provided)*
- Audit and Form 990** - from most recently completed fiscal year
- Financial Statements-** Current year-to-date (if audit is more than 1 year old) -- both Balance Sheet and Statement of Income & Expenses from same reporting date.

• **NOTE:** *A report will be provided to panel that confirms match & backup documentation*

### C. Management and Budget

#### Q8) Care & Stewardship (3,000 maximum characters) (5 Points)

Please include a Care and Maintenance plan, your resources dedicated to maximizing the useful life, and the ability for the project to last into the future

As a 21-acre museum with numerous historic buildings on the property, Goodwood is well-positioned to oversee the care and maintenance for the Water Tower once the restoration and rehabilitation project is complete.

Regular maintenance of the restored structure is paramount to ensure longevity and will provide fewer challenges than the building in its current, severely deteriorated state. Furthermore, in 2018, the Goodwood Board of Directors increased the Facilities Maintenance budget by 30% to \$44,000 (see Attachments, Q7. *Goodwood Operating P&L FY17 and FY18*). This increase was sustained in 2019, reflecting the organization's solid financial foundation and its commitment to stewardship of the property's historic resources.

The restoration and rehabilitation of the Water Tower is the most comprehensive preservation project to occur on the property since the original restoration of the Main House almost 3 decades ago. The current project has been thoroughly thought out by an excellent team of perseveration professionals. Plans to reverse all current deterioration and utilize materials that can withstand Florida's elements will result in a building that will stand the test of time.

#### **Care and Maintenance Plan**

As noted previously in the application, the Project Manager will create a maintenance manual that provides guidance for long-term care of the building. Maintenance responsibilities will fall to Goodwood's Facilities Manager, whose position is dedicated to the care of the property's historic buildings. The Facilities Manager continually assesses conditions for early identification of problems or potential problems. He also oversees regular maintenance, which can be divided into quarterly/semi-annual and annual tasks, described below.

- **Monthly Maintenance**—Interior cleaning, monitoring of pests and environmental conditions
- **Quarterly/Semi-annual Maintenance**—Pest control service, HVAC filter change and general servicing
- **Annual Maintenance**—Soft wash exterior, inspection and pruning of surrounding tree canopy and foundation plantings to ensure no growth is impacting building, basic electrical work, roof inspection, and well inspection

### C. Management and Budget

**Q8) Care & Stewardship Required Attachments**– Upload each of the required documents in separate folder marked “Attachments”:

- Long-range or strategic plan** (if for renovation, construction or acquisition, the plan should include facilities planning &/or implementation of proposed project). (1,500 char. +1MB upload)
- Proof of Ownership, Lease and/or sublease** with remaining term from date of application, includes all addendums. (1,000 maximum characters +3MB upload)
- Support Materials (photos, tables, studies, statistics, and documents) (Optional):**3MB upload

# CULTURAL FACILITIES MATCHING GRANT APPLICATION



**Administered on behalf of  
Leon County Government**



### Statement of Certification and Compliance

I hereby attest to all the information in this application being factual, including all attachments and supporting materials. I attest that my organization meets the eligibility criteria and will abide by all legal, financial, and reporting requirements, such as interim and final reports, for all grants received from COCA on behalf of the City of Tallahassee and/or Leon County.

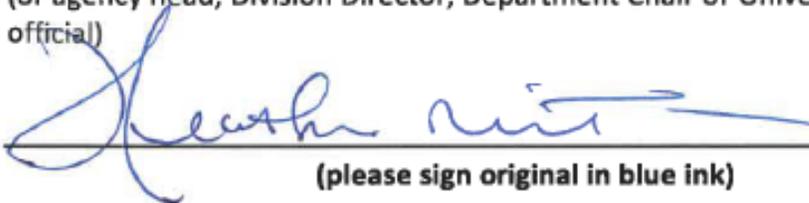
By applying for a COCA Cultural Facilities Matching Grant, my organization consents to the examination and audit of our financial records by Leon County and/or COCA. My organization understands and agrees the payment schedule for grant awards.

To the best of my knowledge, I certify that my organization's facilities are accessible to persons with disabilities as required by all applicable sections of the Americans with Disabilities Act.

False Statements shall be punishable in accordance with the applicable provisions of Florida Statute 837.

#### Signature of Presiding Officer

(or agency head, Division Director, Department Chair or University supervising official)



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(please sign original in blue ink)

**Printed Name: Heather R Mitchell**

**Title: Executive Director of the TCC Foundation**

**Date: 4/12/2019**

**Grant application prepared by: Steven Solomon**

**Title: Director of Grants and Special Projects**

**Application Details**

Name of Government Entity or Nonprofit Organization

**Tallahassee Community College Foundation**

Address

**444 Appleyard Drive,**

City, State Zip Code

**Tallahassee, FL 32304**

Project Contact Person

**Trey Kimbrel**

Title/Position

**Construction Service Manager**

Phone Number

**850 201-8750**

Fax Number

**850 201-8572**

Email Address

**KIMBRELT@tcc.fl.edu**

Has this organization provided **at least 3 years** of year-round cultural programming in Leon County?

Yes  No

**Facility Eligibility**

Applicant facility is (please check one):

**A museum that is owned and operated by a government entity**

Organization Incorporation Date:

**1983**

Number of years of continuous operation service to Leon County:

**35 years of continuous service**

Federal ID #

**59-2091480**

Project Title

**Tallahassee Community College Hurst Museum and Learning Center and Art Studio  
Classroom Renovation**

Location of Project (Must be in Leon County)

**Leon County Tallahassee Community College, 444 Appleyard Drive**

Project Purpose (Check One):

Acquisitions  New Constructions  Renovation  Equipping

Description of Project (5,000 maximum characters)

The arts are alive at Tallahassee Community College (TCC)! From performance art through Theatre TCC and our award-winning Forensics Team, to our award winning literary programs that produce our campus publications *The Talon* and *The Eyrie*, to our two art galleries – the arts are an important part of not just our own student culture, but our community.

The arts LIVE at Tallahassee Community College – they live in live performances, graphic design, outdoor art, a world-renowned private collection gallery and a fine arts gallery. Tallahassee Community College believes in providing a strong base of art offerings to not just our students, but to our community. However, maintaining a vibrant art presence takes time and money. In 2004, TCC acquired the prestigious Ralph Hurst Collection through the generous donation of the late sculptor and educator Ralph Hurst and his wife Jean. A gallery was created to house the collection, which resides in the lobby of the Fine & Performing Arts Center. The Hurst Gallery showcases TCC's permanent collection, which highlights the career of Ralph Hurst and includes, in addition to his work, the work of other notable artists such as our own Ruth Deshaies and Roland Hockett. This gallery is in desperate need of a renovation. As the museum world has made great strides in creating robust exhibits that engage people and keep them returning, the Hurst Gallery has remained frozen in time. If we want to fully realize Ralph and Jean's vision – we must make important changes to attract a young audience, and provide a reason for them to keep coming back.

The renovation of this space will allow instructors in the humanities and art history to have a place to send students to actually experience art first hand. Professors will have students visit the gallery and create their own works of art in the mediums Mr. Hurst used, using him as their research subject. The Hurst Gallery & Learning Center also allows many opportunities for English writing assignments. The new Hurst Gallery & Learning Center can be used in connection with exhibits in the Fine Art Gallery to make “gallery going” a more complete and interesting experience. Its importance to our community is immeasurable as the Hurst Collection offers a snapshot of the Tallahassee art community in the 1960's through the end of the 20th Century, a period of growth in the arts during which the TCC Art Department, Tallahassee Watercolor Society, 10 Artists Ltd., and LeMoyne Art Foundation were founded.

Complementing our museum are our four art studio classrooms that are in desperate need of repair and updating. The art studio classrooms are in need of renovation as the lighting is poor, the

furniture broken, and the equipment is old and out dated. Our art studios work hand-in-hand with our museum and gallery. Students' work is exhibited in the Fine Arts Gallery during the Spring semester TCC Art Student Show. This show provides a space for students to showcase the great work they do during the academic year. These art studios are an applied space where students and community members can take what they learned and were inspired by from Hurst and create new and beautiful artwork. TCC currently runs 8 classes a semester out of these studios. These studios are the lifeblood of the arts program at TCC, and are in need of a massive transfusion.

Tallahassee Community College Foundation a Direct Support Organization of TCC is applying for this grant on behalf of TCC and is providing the remaining half of the total cost of the project. The Tallahassee Community College Foundation is a not-for-profit corporation, which seeks private supplemental funds to add distinction to educational programs and facilities at TCC. The Foundation is guided by a board of community leaders who provide stewardship over all funds raised by the Foundation. Its mission is to support the College by strengthening connections to the community, promoting excellence in teaching, and expanding student success.

Project Start Date: Ongoing

Project End Date: 9/14/20

Amount Requested: \$203,478

Total Project Budget: \$431,955

Historical Significance (If applicable) N/A

A. Age of the Building

N/A

B. Is the building subject to historical preservation requirements?

YES

NO

Ownership/Lease

A. Who owns the building?

Tallahassee Community College
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B. Who owns the land?

Tallahassee Community College
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C. If building is leased to applicant, what is the remaining length of the lease (From the time of application due date?)

N/A
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## **A. ConceOpt**

### **Q1) Need (8,000 Maximum characters) (20 points)**

**Why is the project important to your community and what are the consequences of not doing it, or the opportunities for advancement by completing the project. Please be sure your response is project specific and that needs have been shown. Supporting photos, tables, studies, statistics, and documents may be uploaded as an attachment under "SupportMaterials".**

Tallahassee Community College is an open admission, associate degree-granting public institution located in northwest Florida. Celebrating 53 years of service to the community, TCC currently enrolls over 12,000 students. TCC was recognized in 2015 by the Huffington Post for being ranked No. 8 in the nation among community colleges by SmartAsset.com. TCC is national leader both in awarding Associate in Arts (AA) degrees and in graduating African-American students. Per Community College Week's "Top 100 Associate Degree Producers" listing for 2012, TCC ranks 4th nationally among two-year institutions awarding AA degrees. Nearly 75 percent of TCC's AA graduates transfer into the State University System within a year, the highest percentage in the Florida community college system.

The mission of Tallahassee Community College, is "to provide a learning environment that prepares students for success in a global economy by offering higher education pathways, workforce opportunities, and civic engagement experiences." The Strategic Priorities and Strategies of the College include student access, student success, technology, demand-driven programs, enrollment, communications and marketing, stewardship, and partnerships.

We take great pride in that mission, and what our community college believe in, stands for, and achieves; and we also understand how *arts education impacts our economy*. In 2018, the Council on Cultural Arts in our community released a report on the impact that the arts make in our community.

- \$201.9 million in total economic impact
- \$100.4 million in organizational expenditures
- \$125.7 million in household income to local residents
- \$10.9 million in revenue to our local government
- \$15.6 million in revenue to our state government

- \$101.4 million for local businesses in event related spending (excluding admission)
- 7K+ full time equivalent jobs supported by the arts in our community

The Partnership for 21st-Century Skills, a coalition of business and education leaders and policy makers, found that education in dance, theater, music, and the visual arts helps instill the curiosity, creativity, imagination, and capacity for evaluation that are perceived as vital to a productive U.S. work force. The Conference Board, an international business-research organization, polled employers and school superintendents, finding that creative problem-solving and communications are deemed important by both groups for an innovative work force. Additionally, IBM, in a 2010 report based on face-to-face interviews with more than 1,500 CEOs worldwide, concluded that "creativity trumps other leadership characteristics" in an era of relentless complexity and disruptive change.

As one can see, the arts have positive long-term impacts on college access, academic success, and civic involvement. Studies measuring creative thinking, critical thinking, and problem-solving and reasoning all find these functions increase and improve when arts education is added to the educational mix. Research on students involved in arts education shows that they learn how to communicate effectively, practice constructive criticism and listen better. In a large-scale study, arts programming helped to prepare youth to apply their skills directly to employment opportunities. Another study showed that students who participate in arts education as youth stay in their local communities as adults and contribute to economic and civic growth. In addition, a growing body of studies presents compelling evidence connecting student learning in the arts to a wide array of academic and social benefits. For example, exposure to art education promotes self-directed learning, improves attendance and sharpens critical and creative skills.

TCC understands the impact the arts have on our students and community, and therefore makes the arts central to our core mission and vision for our Institution. To that end, TCC has a robust arts program that includes a variety of genres. From our award-winning speech and debate program to our literary program, we provide a platform that supports student success in the arts. A critical element of this support is our collaboration and partnership with our community.

- This can be seen in our award winning African American Drum & Dance Ensemble Program. Founded in January of 2006, the mission of the TCC African Drum and Dance Ensemble is to learn, share, and explore aspects of Sub-Saharan African and African Diaspora music, dance and culture with the TCC community, Tallahassee, and the world at large. The ensemble is directed by Dr. Sara Brown and Kermit Harrison and is comprised of students and community members.
- It can be seen through our award-winning Forensics Program which encourages members in our community to engage with our students as they prepare for their competitions and debates. The TCC Forensics Team is one of the strongest community college competition teams in the country. Our team finished as the top scoring community college for the sixth time in the past seven years in Fall 2017 at the L. E. Norton Memorial Tournament, the most prestigious fall semester speech competition in the country.
- It can be seen in in the membership of our Music Programs such as the Tallahassee Civic Chorale. Comprised of students, faculty and community members – the Chorale performs three major concerts annually. The TCC Jazz Band is another collaborative venture placing our students in a performance arena with local area musicians, performing on campus and throughout the community.
- It can be seen through our award-winning campus publications *The Talon* newspaper and *The Eyrie* magazine. Both are student run, but both engage with local industry as they produce their products each semester.
- It can be seen in our Art Class Programs – photography, painting and graphic and web design programs. Each of these classes are connected with the community in ways that connect our students to real world professions through the arts.

These programs are important to student success, to creating an innovative workforce that will support our local economy. Each of these programs have a need for new spaces to explore a different performance venue, and be able to create new artistic works that allow students and community members the ability to interact with each other in unique and immersive ways. The creation and appreciation of art is universal across continents, cultures and classes, and at the same time is intensely personal. Art is important in society for innumerable reasons. It

communicates across barriers of language, class and culture. It elicits a visceral reaction when words alone often cannot. And it reflects the collective psyche of a generation, when it is not actually helping to shape it. Art is alive on TCC's campus, from the music escaping through doors and windows of our arts buildings to the exhibits of student art in the TCC Fine Arts Gallery.

"The arts bring energy and creativity, a kind of learning that can only enhance every other kind of learning," said Tracy Woodward-Myers, Dean of Communications and Humanities at TCC. "The enterprise of a liberal arts education is integrative, to educate students to be creative and flexible, to harness their energy in a different way."

However, we realize there is still a gap in our community for the arts. From the K-12 arena to our local universities, there is a gap - and we must work to ensure it is filled. Our Arts Education Programs must grow, must become an extension from our K-12 programs and a solid bridge to offerings at our local universities. Art shouldn't slow down or even stop for those that are entering TCC's doors. It should be a robust platform that offers something for every student, for our faculty and staff, and for our community. Renovating the Hurst Museum and Learning Center, and our four art studio classrooms will help fill that gap. The emphasis for this renovation will be to give students and community members an understanding of how art is created. The spaces will explain, for example, "what is etching?", "how are bronze sculptures cast?", or "are oil and acrylic paints the same?" Work from the collection will illustrate the various media. Further, each semester we offer eight different studio art classes to our community. This is a shared space that is used and loved by everyone. This will be a true educational and artistic endeavor.

**A. Concept**

**Q2) Vision (8,000 Maximum characters) (15 Points)**

**What is the Vision? Why is the project important to your mission, and what are the consequences of not doing it, or the opportunities for advancement by completing it.**

It was Ralph and Jean's vision that the gallery be used by TCC as an advantage to attract people from local schools to campus to be exposed to art and all that TCC has to offer. They also

envisioned the gallery being utilized as a place of learning. To turn the Hurst Gallery into a museum and learning center we must secure the funds necessary to bring this vision into reality, and fully realize the vision to attract a young audience, and provide a reason for them to keep coming back. The TCC Foundation is engaging in the following plan to turn the Hurst gallery into the Hurst Museum and Learning Center. Included in this vision is the renovation of our four art studio classrooms that allows art to be created and realized every day. This is a two prong process whereas our students and community members are inspired by the art that they see and experience and then are provided with the opportunity, knowhow, and knowledge to be able to make art themselves. This will be achieved in the following ways:

1. Make the Hurst Gallery a vibrant gathering place for students and our community
  - Improve the lighting
  - Improve the presentation of items in the gallery
  - Rethink the space. Create three specific spaces that focus on these art forms, using Ralph's work as the example of HOW they are created. Include taped interviews with Jean Hurst about Ralph and his thought process for each piece featured. Include videos of artists using the same processes Ralph used in creating specific art types (sculpture, print, paint, etc...)
    - Create area that showcases the sculpture process and use Ralph's work as an example
    - Create an area that showcases the painting process and use Ralph's work as an example
    - Create an area that showcases print making and use Ralph's work as an example
  - Create the Hurst Digital Library - scan documents located in the gallery to preserve the work and make accessible to students and the public electronically through our website
2. Increase visitor traffic in the gallery
  - Create new exhibits for the space that showcase Ralph's work
    - Bring in new Hurst pieces to ensure people return to the gallery
    - Create exhibits that partner other artists work, with Ralph's pieces serving as the focal point

- As exhibits rotate, place some of Ralph's pieces throughout campus to encourage students to visit the Gallery to learn more about him
  - Create taped tours that allow visitors to learn more about Ralph Hurst
  - Create the Hurst Art Symposium as a platform for local artist and art students to collaborate and learn from each other
3. Promote Ralph Hurst's work in our community through the schools
- Create the Hurst Internship Program: students apply for this position, and work with TCC staff using the Hurst Museums and Learning Center as the learning lab
  - Create an annual Hurst Art Competition for local area high school students
4. Renovate four existing art studio classrooms
- Replace and improve the lighting
  - Replace broken and old furniture
  - Update all equipment
  - Redesign the space for best use and creation of art work and collaborations

Although Ralph was an artist working in many genres, his major work, the work on which his reputation is built, is his stone sculpture. Many galleries have huge private collections, but most are painting based. At TCC our strong suit is three-dimensional work; an unusual and enviable position made possible by the Hurst gift to the college which includes several of Ralph's sculptures. Therefore, in the renovated gallery, there will be displays explaining the major working methods used by sculptors will be featured: carving, casting, modeling, constructing, etc. Each area will have wall graphics supported by text to show and explain each sculptural process. Hooded pedestals will display the artist's tools and materials needed to produce work in each genre. Pieces from the collection will be used in each area to provide examples of finished work.

As people are exposed to these different art making forms they will then be able to create their own artistic expressions in one of our four art studio classrooms. While being inspired is a wonderful and lofty goal, the opportunity to create something out of that inspiration is life

changing. The challenge is to provide a useable space for our students and community members. These renovations will afford us the opportunity to provide the best spaces possible. Many of our students go on to major in the arts therefore, it is essential that they be provided with a good art education with adequate and modern equipment.

Video materials will be available for student use via cell phone. These short videos will show working artists and verbally explain the methods they are using. In updating The Hurst Gallery, and transforming it into the Hurst Museums and Learning Center, instructors in the humanities and art history will have a place to send students to actually experience art first hand. Professors will have students visit the gallery and create their own works of art in the mediums Ralph used, using him as their research subject in our art studio classrooms. SAIL High School, the Science and Art School, and even more traditional public and private schools, will find the learning experience worth the time and effort to bring students to the TCC galleries.

This project is incredibly important to our mission, which is to provide a learning environment that prepares students for success in a global economy by offering higher education pathways, workforce opportunities, and civic engagement experiences. First and foremost, we need to provide a learning environment that prepares our students for success. We owe it to our students and our mission to provide the best learning environment we possibly can, anything less is unacceptable.

**A. Concept**

**Q3) Inspire Excellence (7,000 maximum characters) (5 Points)**

**What has inspired excellence, beyond bricks and mortar? How will the project further enable or enhance the artistic or cultural excellence of your program? You may include testimonials of patrons or experts.**

At TCC our pledge is simple: to keep artistic quality high and to make the trip to our campus rewarding. Whether one is attending a theatre production, gallery opening or dance performance, TCC's provides the ultimate viewing experience. Moreover, as discussed in this application our Hurst Museum and Learning Center and our four art studio classrooms will truly be community spaces, in every sense of the word. To see the true impact of what that arts mean to Tallahassee Community College and the impact they have on our students it is best to hear from those who directly interacted with it. Barbara Cohenour, TCC's Art Curator states:

*Recently I addressed a class of 30+ TCC students who came to the Fine Art Gallery with their English teacher. I opened our conversation with this simple question, "Have you ever visited an art gallery or art museum before?" From these college students, I was hoping for at least 50% affirmative responses, and had imagined no less than 25%. However, not even one, that is 0%, had ever visited an art museum or gallery. I was stunned as I hope you are.*

*College and university students are still required six hours of credit in humanities, or art appreciation, or art history, just as you and I were required. But my interaction with these "typical" TCC students left me questioning whether or not their humanities requirements are no more than another hoop to jump through, and another subject in which they have no interest. What real attachment can a student make to a series of projected digital images? When they have never seen an etching, nor compared it to an oil painting? When they have never seen, walked around, or touched a cast bronze sculpture? When digital images give no insight to the differences in character between a carving in stone and a carving in wood? PowerPoint is certainly a marvelous way to show pictures and teach about periods and styles, but art seen only through projected images is still a rather abstract concept. To know art, students must experience the real thing. I understand we cannot bring the Mona Lisa to the classroom, but if a*

*student has experienced any painting first hand, he is closer to understand the masterpiece. I would like to offer for consideration the possibility of changing the character of the Hurst Gallery from static museum to an active learning center where students can actually see, touch, and come to a better understanding of the visual arts. A place where the abstract technical language of the discipline can take on concrete meaning.*

To Curator Cohenour's point. Community colleges are inclusive institutions that welcome all who desire to learn, regardless of wealth, heritage, or previous academic experience. They serve all segments of society through an open-access admissions policy that offers equal and fair treatment to all. The responsiveness to community is demonstrated by the comprehensive nature of community college programming and the multiple levels of educational needs. The range of programs and services of community colleges put colleges at the center of their communities by providing an engine for economic and community development, and a show case for arts and entertainment. The range of offerings from short-term skills and adult basic education/ESL to high demand workforce programs and transfer programs fuels the development both of individuals and the community at large, serving the local community, teaching, and providing opportunities for lifelong learning. What these spaces provide our greater community is immeasurable. It will be shared and loved by everyone, and more importantly it will serve as a community resource for all.

## B. Facility

### Q4) Process/Design & Planning (9,000 maximum characters) (15 Points)

Include:

- Process/Design Planning – project scope
- How have you addressed environmental features and sustainability?
- Necessary components from consultants
- Estimates
- Programmatic square footage
- Demonstrate that you have the proper qualified project team and have taken all the necessary steps for project preparation.
- A timeline of project milestones; include start and end date and key points in between.

#### 1.Design Planning.

**Hurst Museum and Learning Center** The project will consist of the following renovations:

- A. Build gallery walls using plywood lined drywall. This accommodates hanging moderate to heavy works of art securely and allows for maintenance of walls (patching and painting) between exhibition change-outs to sustain clean, professional presentation.
- B. Install a hanging system (i.e. Walker system with stainless steel rods) on flat brick walls.
- C. Brick walls: Paint brick the same neutral off-white as gallery walls or cover flat brick walls in plywood lined drywall. Leave brick curves as a decorative accent.
- D. Remove drywall ductwork cover along ceiling. Replace duct work with small, accordion style ductwork adhered to the ceiling and painted the same black color as the ceiling.
- E. Raise track lighting along the wall that had lower drywall covered ductwork.
- F. Replace all lighting with LED fixtures – utilize multiple circuits and dimmer switches to allow for maximum variation in lighting levels. Select LED lighting to accommodate bulbs with true white (not yellow or blue) light.
- G. Replace carpet with medium value wood flooring inside gallery spaces to reduce dust and improve presentation of the artwork (carpet absorbs light and produces dust).
- H. Remove tall curved wall from front of gallery that bisects the visitor’s space upon entrance. Extend center gallery straight wall at right angle from column as a short wall across that space. This creates an open entrance space for visitors and an excellent space in which to exhibit sculpture or install a multimedia display.
- I. Use a Hygrometer and thermostat to measure and map humidity and temperature in the Hurst Museum and Learning Center. Plan accordingly to adjust temperature and humidity

equipment and controls to stabilize the space at set points 45-55% relative humidity, +/- 5% with a minimum-maximum range of 40-60%, and a temperature range of 65 – 77 degrees Fahrenheit, temperature fluctuations +/- 4 degrees. Achieve ranges as close to these as possible – most importantly, minimize all fluctuations in temperature and humidity.

- J. Evaluate gallery furnishings and order/construct additional furnishings as needed (i.e. pedestals of appropriate sizes and heights, of a uniform color and design, of appropriate sizes to protect and stabilize artwork displayed, and with bonnets as needed.)

### **Art Studio Room 245**

- A. Will be adding a computer, projector/ speakers, portable document camera, and printer/scanner
- B. Display: floor to ceiling tack board, a retractable projection screen, and overhead demo. mirror
- C. Built-ins: lower cabinet w/sink, lower l-shaped cabinet, and an island w/sink and drawers
- D. Furniture: stainless steel tables w/chairs (for 15 students and instructor), and storage lockers
- E. Floor: polished/ etched concrete or diamond 10 technology
- F. Lighting: 2' x 2' dimmable led

### **Art Studio Room 254**

- A. Display: floor to ceiling tack board, 18' black chalk board, and a retractable projection screen
- B. Floor: polished/ etched concrete or Diamond 10 technology
- C. Lighting: 2' x 2' dimmable led
- D. Paint: north star white
- E. Av: computer, projector/ speakers, portable camera, high quality photo printer, and high quality large format printer.
- F. Built- ins: lower cabinet w/ sinks, vertical storage , and l-shaped lower cabinet

- G. Furniture: silkscreen press, drying rack, vacuum light table, (2) wash out stations, (2) light tables w/tables, and stainless steel tables and chairs (20 students + instructor)

### **Art Studio Room 259**

- A. Floor: polished/etched concrete or diamond 10 technology
- B. Lighting: 2' x 2' dimmable led and track lighting
- C. Paint: north star white
- D. Av: computer, projector/ speakers, portable document camera, and printer/ scanner
- E. Built-ins: vertical storage, and lower counter w/sink
- F. Furniture: (2) stainless tables
- G. Display: floor to ceiling board 18' black chalkboard retractable projection screen, (3) stainless steel cabinets, tables for cutters

### **Art Studio Room 260**

- A. Floor: polished/etched concrete or Diamond 10 technology
- B. Lighting: 2' x 2' dimmable led
- C. Paint: north star white
- D. Av: computer, projector/speakers, portable document camera, and printer/scanner.
- E. Built in: l-shaped lower counter, island w/sink
- F. Furniture: Stainless steel tables, chairs, tables for cutters, stainless steel cabinets
- G. Display: floor to ceiling tack board, (2) 18' black chalkboards, retractable projection screen, (2) metal storage cabinets, overhead demo with mirror

2. How have you addressed environmental features and sustainability?

The renovation will use environmental friendly materials and equipment will be state-of-the-art with LED lighting with lower electricity needs, lower temperatures, and longer lifetimes.

3. Necessary components from consultants

N/A

4. Estimates

Please see attached budget

5. Programmatic square footage

6,396 square feet.

6. Demonstrate that you have the proper qualified project team and have taken all the necessary steps for project preparation.

The team consists of:

- Tracy Woodard-Meyers, Dean - Communications and Humanities
- Barbara Cohenour- Art Professor
- Julie Baroody, Art Professor
- Trey Kimbrel, Construction Service Manager

This team consist of art educators and construction professionals who are the visionaries behind the Fine Arts Gallery, which just went through a major renovation, and have the necessary knowledge and knowhow to use and create these spaces. TCC Facilities Planning and Construction will oversee the remodel.

7. Timeline

<i><b>Project Activities</b></i>	<i><b>2019 – 2020 Year 1</b></i>	<i><b>2020 – 2021 Year 2</b></i>
1.1 Finalize architectural plans, conduct, surveys, and environmental assessments.	√	
1.2 Begin and complete site development	√	
1.3 Begin renovation of existing space	√	
1.4 Finish renovation of existing space		√

**B. Facility**

**Q5) Quality** (5,000 maximum characters)(15 Points)

**Describe how the design, materials, longevity, and installation of your proposed project will contribute to your organization's goals and impact.**

There is a gap in our community for the arts. From the K-12 arena to our local universities, there is a gap - and we must work to ensure it is filled. Our Arts Education Programs must grow, must become an extension from our K-12 programs and a solid bridge to offerings at our local universities. Art shouldn't slow down or even stop for those that are entering TCC's doors. It should be a robust platform that offers something for every student, for our faculty and staff, and for our community. Once the Hurst Museum and Learning Center and our four art studios are completed they will live on TCC campus for well over 20 to 30 years. This will have lasting impacts to generations of students and community members. These spaces will serve as a living and breathing laboratory for arts expression, communication, artistic expression, and understanding.

Without these funds, we will not be able to meet our goals and mission when it comes to the arts at TCC. Renovating these spaces will allow TCC's mission of providing museum and learning spaces for the campus and community to continue well into the future. We will be able to continue offering the superior level of service the community and our students have come to expect and demand for the foreseeable future.

**C. Management & Budget**

**Q6) Operational Readiness (4,500 maximum characters) (10 Points)**

**Address the project plans & preparation that is complete/confirmed, give specifics on the required attachments below, or add what is relevant to your project, to demonstrate the project readiness.**

Project Readiness Checklist

- Architectural Drawing Completed? – Yes, please see attached.
- Design Drawing Completed? – Yes, please see attached.
- Project Team Status? Project team has been assembled and ready to proceed.
- Contracted with General Contractor? Not yet, but we have a list of pre-approved contractors.
- Historic Preservation Board release issued? N/A
- Are the land use approvals completed? N/A
- Permitting issued? We are a self-permitting institution and do them in-house.
- Certificate of Occupancy Issued? Not yet, project has not been completed.
- Three bids solicited/received? TCC has a vendor bid policy that we are required by law to follow. TCC already has an approved vendor list of architects and construction companies that it is required to choose from. Once all funding has been procured TCC will follow the proper bidding procedures.
- Site preparations? Will be completed Fall 2019

- Is a (real estate) lawyer consulting on the project? N/A -Not needed because TCC owns the land.
- Are there any third-party restrictions or contingencies? There are no third-party restrictions or contingencies.
- Does the application have a maintenance fund established to support future maintenance and repairs for this facility/equipment? Yes.

**C. Management and Budget**

**Q6) Operational Readiness (Continued) (10 points)**

**Required Attachments** –Upload each of the required documents in separate folder marked “Attachments”:

- Minutes from the organization’s board meeting** *authorizing the project for which applicant is applying.*
- Board of Directors, including officers**
- Project Team, including key staff** *involved with project*
- Form A, Five (5)-year Operating Forecast**
- Form B, Project Readiness Checklist**

**Q7) Financial Readiness -- Forms & Financial Position (15 Points)**

**Please include in attached folder labeled “Attachments”:**

- Form C: Certification from Professionals** – Architect, Engineer and Contractor – **IF** no architect, engineer or contractor, provide 3 bids from vendors, OR explain) *(500 char. Response +1MB upload)*
- Form D: Project Budget – Summary** (for proposed project/phase) – Indicate how grant funds and match will be spent. Include both revenue and expenses for the project, and in-kind (1MB upload)
- Form E: Matching Funds & Matching Funds documentation** - *\$1:\$1 of funds contributed specifically for the proposed project (group documentation, 1 upload each for: cash, pledges, in-kind) (3 times, at +1MB each upload) match (statement of value and service to be provided)*
- Audit and Form 990** - from most recently completed fiscal year
- Financial Statements**- Current year-to-date (if audit is more than 1 year old) -- both Balance Sheet and Statement of Income & Expenses from same reporting date.

• **NOTE:** *A report will be provided to panel that confirms match & backup documentation*

**C. Management and Budget**

**Q8) Care & Stewardship (3,000 maximum characters) (5 Points)**

Please include a Care and Maintenance plan, your resources dedicated to maximizing the useful life, and the ability for the project to last into the future

Care and maintenance of the Hurst Museum and Learning Center and the four art studios is essential for providing a safe and healthful entertainment and working environment for staff, students, and patrons. Maintenance involves personnel from a variety of departments who are involved in the inspection, repair, and scheduled maintenance of these facilities. We have robust maintenance plan that include routine as well as schedule maintenance. In these ever-changing environments, hazardous conditions can develop rapidly through normal wear and tear and through the actions of those working within the environment. Early recognition and correction is essential to providing appropriate maintenance, as well as a safe and healthful environment. We pride ourselves on our continued maintenance of our facility.

In addition, because we are a learning laboratory our students and community members are constantly exposed to the proper care and maintenance of our facility and our equipment. Tallahassee Community College afford us funds to buy materials and for basic repairs. In addition, the Hurst Museum and Learning Center and our four art studios falls under our Facilities department and is provided continuing maintenance, as are all the buildings at TCC.

We see no issues when it comes to the Hurst Museum and Learning Center and our four art studios lasting well into the future, and being able to coax as much life out of it as humanly possible.

### C. Management and Budget

**Q8) Care & Stewardship Required Attachments**– *Upload each of the required documents in separate folder marked “Attachments”:*

- Long-range or strategic plan** (if for renovation, construction or acquisition, the plan should include facilities planning &/or implementation of proposed project). (1,500 char. +1MB upload)
- Proof of Ownership, Lease and/or sublease** with remaining term from date of application, includes all addendums. (1,000 maximum characters +3MB upload)
- Support Materials (photos, tables, studies, statistics, and documents) (Optional):**3MB upload



COUNCIL ON CULTURE & ARTS | TALLAHASSEE/LEON COUNTY

**CULTURAL FACILITIES  
MATCHING GRANT  
APPLICATION  
FY19**

**Administered on behalf of  
Leon County Government**



*Visit  
Tallahassee*

A Division of Leon County

### Statement of Certification and Compliance

I hereby attest to all the information in this application being factual, including all attachments and supporting materials. I attest that my organization meets the eligibility criteria and will abide by all legal, financial, and reporting requirements, such as interim and final reports, for all grants received from COCA on behalf of the City of Tallahassee and/or Leon County.

By applying for a COCA Cultural Facilities Matching Grant, my organization consents to the examination and audit of our financial records by Leon County and/or COCA. My organization understands and agrees the payment schedule for grant awards.

To the best of my knowledge, I certify that my organization's facilities are accessible to persons with disabilities as required by all applicable sections of the Americans with Disabilities Act.

False Statements shall be punishable in accordance with the applicable provisions of Florida Statute 837.

#### Signature of Presiding Officer

(or agency head, Division Director, Department Chair or University supervising official)



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(please sign original in blue ink)

**Printed Name: Russell S. Daws**

**Title : President/CEO**

**Date: 08/29/2019**

**Grant application prepared by: Russell S. Daws**

**Title: President/CEO**

**Application Details**

Name of Government Entity or Nonprofit Organization

Tallahassee Museum of History and Natural Science, Inc.

Address

3945 Museum Drive

City, State, Zip Code

Tallahassee, FL 32310

Project Contact Person

Russell S. Daws

Title/Position

President/CEO

Phone Number

850-575-2531

Fax Number

850-574-8243

Email Address

rdaws@tallahasseeemuseum.org

Has this organization provided **at least 3 years** of year-round cultural programming in Leon County?

Yes

No

**Facility Eligibility**

Applicant facility is (please check one):

An auditorium that is owned and operated by a government entity

An auditorium that is owned by a government entity that is leased to a not-for-profit organization for operation as an auditorium open to the public

An auditorium that is subleased from a government entity to a not-for profit organization for operation as an auditorium open to the public

A museum that is owned and operated by a government entity

A museum that is owned and operated by a not-for-profit organization and open to the public

A museum that is owned by a government entity that is leased to a not-for-profit organization for operation as a museum open to the public

Organization Incorporation Date:

1957

Number of years of continuous operation service to Leon County:

62



Description of Project (continued): (5000 maximum characters)

The Museum is approaching this property acquisition with a great sense of urgency for fear that the property's owner could choose to change their mind regarding the sale, increase the sales price or choose to sell the property to a different buyer. The long-term cost to the Museum would be incalculable were the property to be unavailable for the Museum's use or developed by someone else in ways that were not consistent with the Museum's mission, the adjacent neighborhoods or environmental conditions and aesthetics of the Lake Bradford area.

While the purchase price is viewed as non-negotiable, the Museum felt obligated to conduct an independent appraisal of the property to ensure the Museum performed its due diligence and for future public transparency. As such, the services of J.P. Brown, MA of Brown Bevis Real Estate Appraisers, Inc. were engaged by and at the cost to the Museum.

The findings of this appraisal (see Appraisal Report in Support Materials) has more than justified the owner's set price and in many ways is well below what the economic cost could be to the Museum were the property no longer available for the Museum's use. Successfully gaining the ownership of this property is also viewed as a critically important keystone element for achieving the Museum's future vision and transformation through the launch of a major capital campaign. The silent component of Phase One of this Capital Campaign is scheduled to begin on October 1, 2019. This project, along with other elements, will compose the fundraising goals for the campaign and its outcome.

Essentially, our project proposal is to raise the private and public money as quickly as possible to buy the property from the owner in a straightforward real estate transaction. A minor component of this proposal will be to make short-term improvements to the property that were not possible when the Museum did not own the property.

These improvements include clean-up of unauthorized trash dumping sites on the property, removal of downed timber resulting from Hurricane Michael, improving the parking layout and the creation of additional parking spaces, adding additional gravel to improve parking areas, improved directional signage, closing off some of the roads/pathways that have been created over the years and adding more car parking bumpers.

Project Start Date: 1/1/2020

Project End Date: 12/31/2020 or sooner

Amount Requested: \$223,500.00

Total Project Budget:

Historical Significance (if applicable)

A. Age of the building

B. Is the building subject to historical preservation requirements?

YES

NO

Ownership/Lease

A. Who owns the building?

B. Who owns the land?

C. If building is leased to applicant, what is the remaining length of the lease (From the time of application due date?)

## A. Concept

Q1) Need (8,000 maximum characters) (20points)

Why is the project important to your community and what are the consequences of not doing it, or the opportunities for advancement by completing the project. Please be sure your response is project specific and that needs have been shown. Supporting photos, tables, studies, statistics, and documents may be uploaded as an attachment under "SupportMaterials."

The Museum's future development and continued sustainability is dependent upon this project to permanently secure the Museum's access and use of this property. In addition to the critical importance of securing the property adjacent to the Museum, the Museum believes strongly that its ownership will have significant short-term and long-term value and benefits to the Museum's surrounding neighborhoods and the County and City's economic development goals for Tallahassee's southwest quadrant.

Furthermore, the success of this project will contribute to our local government's environmental commitment to protect the watershed and water of Grassy Lake, Lake Bradford and the other lakes in the Bradford Brook Chain of Lakes. Finally, the Museum's ownership and future development as a result of this project will help support the economic development and quality of life goals envisioned by FSU/Blueprint Gateway District project.

Failure to gain ownership of the property will significantly hinder or completely eliminate the Museum's current vision and masterplan to transform, revitalize and expand the Museum's infrastructure, buildings, grounds and programs as well as the launch of an associated capital campaign for those improvements (To learn more about the Museum's vision and master plan see the excerpts of the Museum's Interpretive Plan and Master Feasibility Concept Drawings in the Support Materials).

This proposal and the purchase of the property is an important component of Phase One of our Capitol Campaign in that it secures and expands the Museum's footprint for our future expansion and transformation.

As this campaign and vision materializes the Museum will begin to significantly increase its contributions to our community's economic development goals for the southwest side of Tallahassee through new jobs and increased visitor spending; increase our impact on our community's growing tourist destination efforts; enhance residential development opportunities; support the goals of the nearby Gateway District; ensure that current and future land use and values are stabilized and enhanced; offer educational and leisure time opportunities for current and future residential developments, and help protect the watershed and water quality of Grassy Lake, Lake Bradford, and the Bradford Brook Chain of Lakes.

From an environmental perspective, acquiring, managing and developing the property adjacent to Grassy Lake and Lake Bradford, will further ensure that another portion of the Bradford Brooks Chain of Lakes watershed basin is protected. (Further information regarding the value and characteristics of the Bradford Brooks Chain of Lakes can be consulted in the Support Materials, Bradford Brooks Chain of Lakes by McGlynn Laboratories, Inc.)

Successfully obtaining ownership of the property will immediately ensure that the Museum has adequate permanent parking facilities for its current and future visitors and allow for the future expansion of the Museum's programmatic, educational and operational activities onto the property.

**A. Concept**

Q1) Need (continued) (8000 maximum characters) (20 points)

If parking access were no longer available or significantly reduced, the Museum's ability to continue to serve its current 150,000 annual visitors will be greatly impacted and fewer visitors will attend due to lack of parking. Unfortunately, the Museum also has very little to no alternative locations where it can relocate the car parking capacity of its current parking facilities without significant cost and impact to the Museum.

Fewer Museum visitors will result in the direct loss of income through reduced ticket and retail sales, program income, membership income, grant income and donor support. This loss of support will significantly jeopardize the Museum's short and long term financial sustainability and viability. It will also reduce the current educational, cultural, tourism and economic impact that the Museum provides to Tallahassee, Leon County and our region.

For instance, a 2015 economic impact study by Downs and St. Germaine (see the report in the attachments) demonstrated that Tallahassee Museum visitors contributed an overall economic impact of over \$7,000,000 and direct visitor spending of \$4,500,000 to Leon County (See Economic Impact Study in Support Materials). Since 2015, the Museum's annual visitation has increased by 30,000 people suggesting that the Museum's economic impact and visitor direct spending to Leon County has likely increased by at least 24%.

Permanently owning the property will allow the Museum to: expand the property's parking capacity to accommodate the Museum's growing audiences; make improvements to its parking facilities in terms of access, safety and security; utilize the property for further expansion and purposes beyond parking; and, enable the property to be more effectively managed from an environmental management perspective.

All of these opportunities were not economically feasible under the current use agreements with the current owner. These agreements stated that any capital investments the Museum made to the property then reverted to the property's ownership.

For our surrounding neighbors, having the adjacent property owned and maintained by the Museum, will be a significant and welcome achievement to them. Like the Museum, they have worried for many decades about the future of that property, what type of development might take place on it, what impact that development would have on their property values, whether new run-off from the property, if developed, would degrade the water quality of Grassy Lake and Lake Bradford; and, if the safety and security of their neighborhood would change (See Support Letters from Surrounding Neighborhood Associations in Support Materials).

Similarly, both the Museum and its neighbors have had to deal with illegal dumping, unauthorized ATV and dirt bike use as well as other undesirable activities on the adjacent property. With Museum ownership, as opposed to an absent owner, many of these concerns and worries would become a thing of the past.

**A. Concept**

Q1) Need (continued) (8000 maximum characters) (20 points)

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**A. Concept**

Q2) Vision (8,000 Maximum characters) (15 Points)

What is the vision? Why is the project important *to your mission*, and what are the consequences of not doing it, or the opportunities for advancement by completing it.

As the region's oldest and largest museum, the Tallahassee Museum is committed to contributing to Tallahassee's growth and development as a vibrant, economically thriving and connected community offering a high quality lifestyle and exciting tourist destination. Our educational mission, vision and commitment is to provide a revitalized, exciting and dynamic Museum that will be an important gathering and show place for our region; an economic anchor for the southwest side of Tallahassee; and, a significant attraction for visitors from all parts of the state, country and world.

As mentioned earlier, securing the adjoining property is a critical keystone element for the Museum's future vision. As previously stated, this project is a component of the first phase of the Museum's Capital Campaign!

This vision's infancy began in the early 1990s as the Museum sought to maximize the impact of its unique and remarkable assemblage of resources acquired since its founding in 1957. These resources not only set the Museum apart from virtually all museums, zoos and botanical gardens in the United States, they are also historically and environmentally significant to the entire southeastern U.S.

These resources include:

- A living collection of native species, several of which are no longer present in the wild, and are an important collection resource for the state. Their presence and means of display at the Museum provides the opportunity for education about biodiversity, habitat change and the interrelationships between people and animals. The Museum is one of the few places in Florida where the state's official animal, the Florida panther, is displayed and its story told. The red wolf, another animal on exhibit, was once extinct in the wild. The Museum's red wolves are part of a national red wolf captive breeding program.
- A permanent Historical Collection containing: (A) 19 structures of significance to our region, state and the southeastern U.S.; (B) 8,072 19th and 20th century furnishings, tools, and household items related to the region's history; and (C) 500 Native American artifacts of regional peoples. The historical buildings are an invaluable collection.
- Bellevue, the 1840s plantation house, is listed in the National Register of Historic Places as an example of plantation "cottage" architecture. Bellevue was also the home of George Washington's great grandniece, Catherine Murat who married the Prince of Naples and nephew of Napoleon Bonaparte, Achille Murat. The Museum successfully advanced the nomination of Catherine Murat as one of Florida's Great Floridians.
- The farm house and complex exemplifies the traditional log and frame construction once prevalent throughout the southeast and represents the agricultural lifestyle that dominated the region until the 1940s.
- The Bethlehem Missionary Baptist Church, built in 1937 by a rural black congregation, traces its founding to a slave preacher, Reverend James Page, who was ordained in the 1850s. His significance led to the Museum to have him also successfully named as a Great Floridian and the church's significance led to an exhibit funded by the National Endowment for the Humanities and

**A. Concept**

Q2) Vision (continued) (8000 maximum characters) (15 points)

and Florida A&M University.

- The 1890s one-room Concord schoolhouse, established to educate children of former slaves, is significant to the struggles and strides made in black education in Florida.
- The permanent Natural History Collection contains 805+ artifacts including: (A) animal, mineral, and plant materials, limited to those native to the region; and (B) cultural items related to specific exhibited animals.
- The Museum's 32 permanent exhibitions range from the historic 1880s farmstead to the indigenous living wildlife exhibits to the Jim Gary's 20th Century Dinosaurs exhibit and Tallahassee Tree to Tree Adventures have allowed visitors to see animals in a natural setting that are no longer seen in the wild; to walk in buildings preserved from another time; and to enjoy the natural environment of the region. The Museum's exhibits instill excitement, curiosity, and understanding in our visitors about our region's natural and cultural heritage and provide tourists with an excellent overview of Tallahassee's rich natural, historical, and cultural resources.

In its search to maximize the impact and broader recognition of these resources, as well as striving for excellence, the Museum has built a staff with greater knowledge, skills and experience in the museum, zoo and historic site profession. We regularly visit and consult with leading museums, zoos, historic sites and botanical gardens for insights into best museum practices.

The knowledge and expertise gained from these efforts have played a significant role in the changes and improvements made to the Museum over the past 30 years and have, more recently, led the Museum to the recognition that it is time for an organizational change.

In response to this recognition, the Museum began working with Haley Sharpe Design, one the world's foremost museum and exhibition design firms, out of Leicester, England, Haley Sharpe's clients and projects have included Historic Jamestown; Museum at the Gateway Arch, St. Louis; Harriet Tubman Underground Railroad Visitor Center, Eastern Shore, Maryland; Normandy Visitor Center, Colleville-sur-Mer, France; and, *American Democracy*: exhibition at the National Museum of American History, Smithsonian Institution, Washington, DC among hundreds of other cultural destinations, museums, zoos, heritage sites and exhibitions. Haley Sharpe Design was asked to develop a bold new vision for the Museum, maximize the impact and relevancy of its resources and to ensure the Tallahassee Museum's vision was inspired by excellence.

Bill Haley of Haley Sharpe, along with an advisory committee of respected academics, museum/zoo leaders and community leaders, have been working with the Museum for the past 9 years to collaboratively develop the Museum's future vision, interpretive approaches, campus layout; building needs, and conceptual drawings. In the coming months, Mr. Haley will assist the Museum in the development of an architectural brief, recruitment of interested architects and then help in the final selection of an architect with extensive museum experience.

When completed the Museum will tell new, more engaging and relevant stories about our region's natural and cultural history through new exhibits and programs; have demolished old, smaller outdated and inefficient buildings; constructed a much larger 40,000+ square foot contemporary main

A. **Concept**

Q2) Vision (continued) (8000 maximum characters) (15 points)

building with large permanent and temporary exhibit galleries and flexible meeting spaces and classrooms that will make the Museum weather independent combined with four smaller environmentally controlled “hub” buildings with exhibits strategically located in thematic zones throughout the Museum campus. New landscaping, improved and expanded parking, directional signage and improved walkways for all visitors, especially those with mobility limitations will also be included.

Owning the adjoining property will provide much greater flexibility to implement the Museum's masterplan not only for expanded and improved parking facilities but more importantly for the footprint of the new building and new public traffic flow improvements.

Once the property is secured, preliminary discussions with the adjoining neighborhoods and representatives of Leon County government will resume about relocating the current route of Museum Drive that separates the newly purchased and adjoining property from the Museum's current property. The planned rerouting of Museum Drive would then make current adjoining property contiguous with the Museum's property. This would improve vehicular traffic flow and access to the Museum, as well as the adjoining neighborhoods; enhanced pedestrian foot traffic safety, provide better access for buses and service vehicles; and improved storm water management.

## A. Concept

Q3) Inspire Excellence (7,000 maximum characters) (5 Points)

What has inspired excellence, beyond bricks and mortar? How will the project further enable or enhance the artistic or cultural excellence of your program? You may include testimonials of patrons or experts.

On the surface, the scope of the proposed project is primarily a straightforward real estate transaction to acquire 69.03 +/- acres of adjacent land to expand the Tallahassee Museum's existing campus. The proposed project recognizes the critical value of this property to ensure that current and future Museum visitors have adequate parking facilities and that the environmental aesthetics of the Museum and its bordering properties are better maintained and enhanced.

However, as mentioned earlier in this application, this land acquisition is a keystone element for a much bigger and bolder vision for the Museum and Tallahassee/Leon County.

The Museum's future vision and its commitment to excellence has been inspired by other peer institutions, it has also been motivated by the excellence demonstrated by Tallahassee projects such as College Town, Cascade Park, Midtown and Downtown projects, the growth of the universities as well as future projects such as the Arena District, the Cascade Development, the Gateway Project, as well as others. These projects are both contributing to and benefitting from the recent growth, development, sophistication and branding of Tallahassee/Leon County.

Tallahassee is quickly evolving and is at a tipping point for becoming a major urban center and visitor destination. The Tallahassee Museum has a responsibility to "step up to the next level" to keep up with a community in a way that is reflective of the city and county focus and be a vital contributor and leader to our community.

While the Tallahassee Museum has been a loved and instrumental component of Tallahassee and its region for over 60 years, the Museum must significantly transform itself, upgrade its buildings and campus, and revitalize the stories it tells and how they are told to remain vital and relevant to our growing city, county and residents.

Today's Tallahassee Museum was designed for our audiences in the 20th century when the Museum annually served fewer than 80,000 people, had very few tourists, employed less than 25 people and operated on a budget under \$1,000,000. Today, the Museum serves 180,000 people annually with tourists representing approximately 30% of those visitors, employs almost 100 employees and operates with a budget approaching \$3 million dollars. We have made these advances in spite of the fact that most of the Museum's main buildings have reached their life spans, are expensive to maintain and are cramped for the audiences being served, not to mention that a Museum visit is highly weather dependent which affects the number of visitors we can serve and the earned income we can generate.

Once transformed, the Museum will significantly increase its economic, educational and cultural contributions to our city and region and become recognized throughout our state and the southeastern United States as a preeminent cultural and educational destination. A revitalized Tallahassee Museum will significantly contribute to making Tallahassee an even better place to live, work and play!

The Tallahassee Museum will not only embrace the Museum's current commitment to cultural excellence but greatly expand its capacity to do so! The Tallahassee Museum's mission to transform people's lives, their community and the world through an enhanced understanding of our region's natural and cultural environments informs all of our decisions and shapes our future.

Furthermore, the Museum strives to have its visitors feel they are part of our region's natural and cultural history; that we convey our local heritage in a manner leading visitors to understand that past events

**A. Concept**

Q3) Inspire Excellence (continued) (7000 maximum characters) (5 points)

affect present and future happenings; that we present information in a context of life experiences to which visitors can relate, such as family, work, community, and sense of place and, that the Museum will be a gathering place to celebrate its shared heritage.to which visitors can relate, such as family, work, community, and sense of place and, that the Museum will be a gathering place to celebrate its shared heritage.

An underlying and critically important element to the Museum's mission is our commitment to be a museum where the visitor will experience a sense of wonder and discovery about our region's natural and cultural history. The Museum is about providing our visitors with experiences from which they can make discoveries, learn, remember and share.

The Museum provides our visitors with an unforgettable learning experience in a beautiful landscape where they learn about our natural world which helps visitors appreciate the value of being outdoors, connect with nature, promote conservation efforts as a way to improve their overall quality of life, be physically active and, form memories they will share for a lifetime.

The uniqueness of the Tallahassee Museum includes our attention to conservation and cultural arts. Our exhibits and education programs promote an understanding of the interrelatedness of all living and non-living things within an environment.

Artistic interpretations enforce human connections with wildlife and offer a sense of place. Classes and activities such as plein-aire, drawing and charcoal sketching are often offered around the Museum's campus. These activities and strengthen an appreciation for the intersection of arts and nature on many visitors to the Tallahassee Museum.

As an example of how the Museum enhances artistic interpretation is the following testimonial from multi-disciplinary artist, Mark J. Fletcher,

*Much of my art is inspired by the Tallahassee Museum, especially the wildlife exhibits. I had a solo exhibit of 43 artworks at the Jefferson Arts Gallery in Monticello—the majority of my artwork since Sept 2016. The bulk of my art relied heavily on “live models” (plants and animals) in the Tallahassee Museum’s wildlife exhibits. Besides, my own drawings and paintings, artist Sara Chang creates digital collages from my plein-aire sketches.”*

*“The Tallahassee Museum is an unparalleled location for observing wildlife, particularly endangered and threatened species at close range in a decent, natural, habitat. The Tallahassee Museum staff and volunteers have been most helpful in enriching my understanding of native and visiting species. Their insight and often humorous anecdotes provide memorable, deeper inspiration for my artistic endeavors.”*

The transformed Tallahassee Museum will have significantly increased indoor permanent and temporary exhibition, orientation and gathering spaces; artifact collection storage; administrative offices and classroom/meeting spaces; improved walkways; and much more efficient, accessible and contemporary buildings . With greater and more useable space the Museum will also become weather independent and greater numbers of visitors and program participants can be accommodated year-round.

In conclusion, the proposed project is much more than a property acquisition or securing a parking lot... the proposed property is truly a significant gateway for a vision and opportunity to educationally, economically and culturally benefit Tallahassee, Leon County, our region and our state.

## B. Facility

### Q4) Process/Design & Planning (9,000 maximum characters) (15 Points)

Include:

- Process/Design Planning – project scope
- How have you addressed environmental features and sustainability?
- Necessary components from consultants
- Estimates
- Programmatic square footage
- Demonstrate that you have the proper qualified project team and have taken all the necessary steps for project preparation
- A timeline of project milestones; include start and end date and key points in between

As a straightforward land acquisition, the proposed project is rather simple from a design/planning perspective given no designs are required. Furthermore, much of the project scope has already been completed in terms of internally reassessing the actual size, topography, access, amenity features, floodplain issues, configuration and potential easement and encumbrances issues; negotiating the sales price with the owner and obtaining a willingness to sell letter; obtaining an independent appraisal of the property to ensure the offered sales price was justified, and developing the plans to make minor improvements to the existing parking lot and increase its parking capacity by an additional 30 cars.

Board of Trustees approval to purchase the property has also been secured as well as a Board decision to include the property acquisition as a component of the Museum's Phase One of a larger Capital Campaign. Discussions with prospective donors to raise the necessary funds for the property acquisition have been initiated and these conversations will continue until the necessary funds, required to match the grant award, are obtained.

Once the necessary approvals and contract for the grant award has been completed and the necessary matching funds have been raised and grant funds awarded, the Museum and current owner will close on the purchase of the property. Once the Museum has secured ownership on the property, it will file the required ten year restrictive covenant on the property and then provide the necessary reports and documents to COCA.

As mentioned earlier in this application, the Museum views the acquisition of this property as an urgent and critical priority for the Museum. As such, it seeks to raise the necessary matching funds as quickly as possible.

- The Museum has managed the property that it seeks to buy for almost 60 years and during those years it has become well aware of its environmental features and taken efforts to enhance its sustainability as much as possible given the Museum's lack of ownership. These efforts have included periodic removal of illegal dumping materials; shutting down and blocking illegally created dirt bike and ATV paths and trails; removing dirt bike moguls (hills); removal of exotic, invasive species of plants; ceasing illegal timber harvesting; requesting increased law enforcement patrols when needed and, in general, providing overall supervision of the property. Once ownership is obtained, the Museum can make longer term investments in the property to help reduce the problems that it has been encountered on the property in the past.
- The proposed project has required no consultants aside from the services provided by the real estate appraiser.

## B. Facility

Q4) Process/Design & Planning (continued) (9000 maximum characters) (15 points)

- Aside from the purchase price asked by the property owner, the only other cost estimates are the costs of gravel to improve and expand the Museum's current parking lot's capacity; brush/downed tree removal/clearing and tractor work to smooth out areas of the property where new parking spaces will be created and the purchase of new parking lot curbs for the expanded parking areas.
- In addition to using the property in question for parking, it has also been periodically used for educational programming purposes due to its rich plant and animal life. As mentioned previously, the size of the property in question is 69.03 +/- which is equivalent to 3,006,947 +/- square feet.
- The project team will be led by Mr. Russell S. Daws, President/CEO of the Tallahassee who has over 43 years of museum program and administration experience including extensive project management and grant compliance experience. Mr. Daws will work closely with Ms Katherine Cline Ashler, the Museum's Vice President of Philanthropy, who is responsible for the Museum's philanthropic, corporate, annual fund and major gift strategies, donor relations and upcoming Capital Campaign including campaign strategy and implementation. Ms Cline Ashler has thirteen years in development and non-profit management including Director of Development of Undergraduate Studies at Florida State University and Division Vice President of the Southeastern Region of the American Liver Foundation in Atlanta, GA.

Mr. Daws and Ms Cline Ashler will primarily be responsible and focused on the efforts necessary to raise the matching funds required by the grant. They will be assisted by Board of Trustees Chair, Mr. Richard Moore, CFO and attorney at the Moore Agency; Board Vice Chair, Mr. Mike Rupp, owner of RaGZ t-shirt printing company; and, Board Development Committee Chair, Mr. Allen McConnaughay, lawyer and partner at Fonvielle Lewis, Messer and McConnaughay, along with other members of the Museum's Board of Trustees.

Ms Rebekka Wade, Vice President/COO, has 15 years of experience in finance, accounting, human resources and management. Ms Wade will ensure COCA grant requirements for the project are met, ensure project funding, payments, insurance coverage and reports are submitted on schedule.

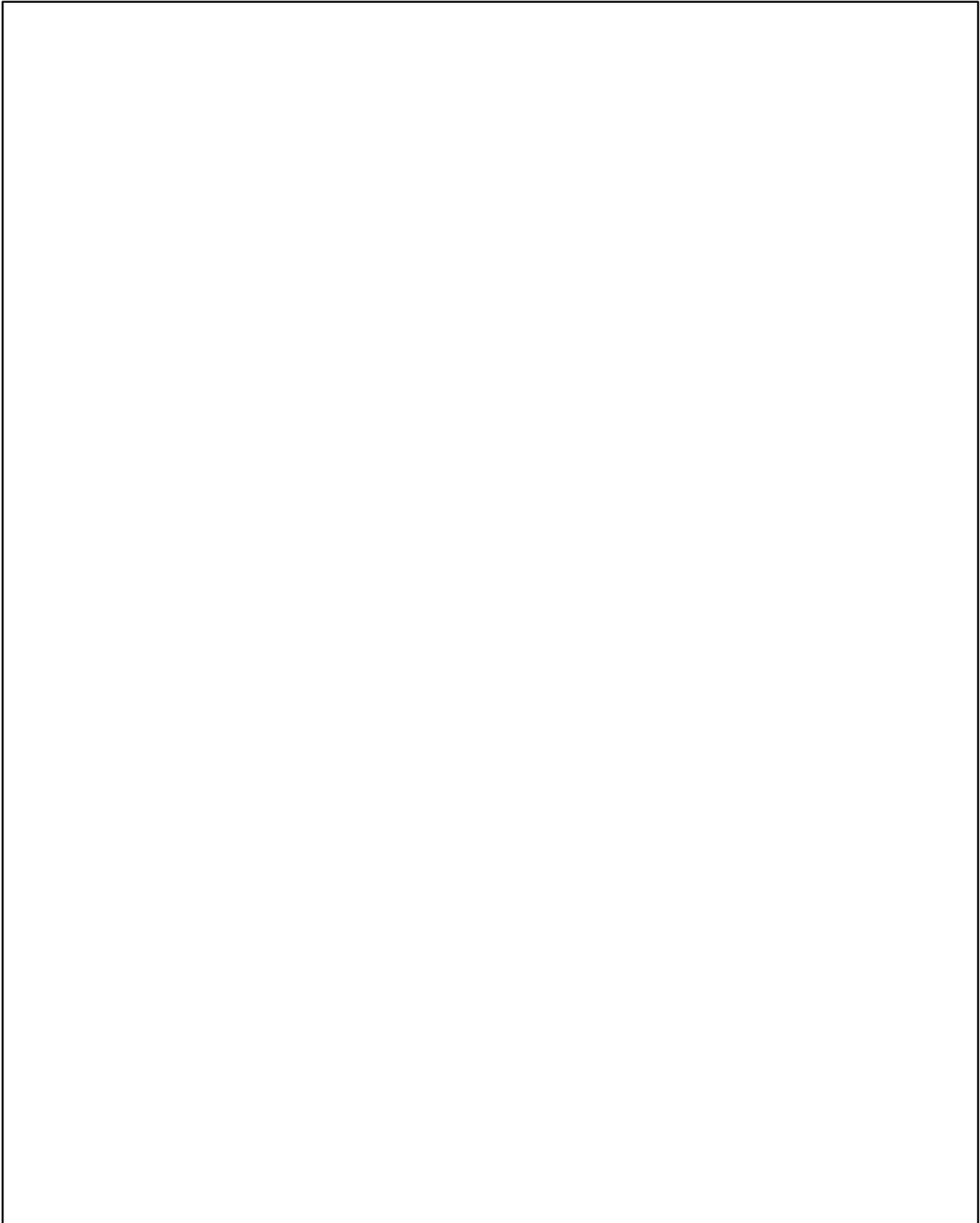
Mr. Mike Sullivan, Facilities Manager, has 32 years of experience in museum facilities, 2 years labor foreman/carpenter, and 4 years lead carpenter. He has served as foreman on numerous Museum building and boardwalk projects and has provided support services on numerous exhibit and historic restoration projects. Mr. Sullivan will be responsible for the parking lot improvements and expansion.

All elements of the proposed project are in place and ready for implementation'

- Project milestones include COCA grant award and contract completion; meeting and completing the fundraising efforts necessary to raise the matching funds for the grant; receiving the grant funds; closing on the property purchase; establishing a restrictive covenant on the property; improving and expanding the parking space capacity of the Museum's existing parking lot; and, completing all grant reports and final requirements.

**B. Facility**

Q4) Process/Design & Planning (continued) (9000 maximum characters) (15 points)

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**B. Facility**

Q5) Quality (5,000 maximum characters)(15 Points)

Describe how the design, materials, longevity, and installation of your proposed project will contribute to your organization's goals and impact.

As mentioned previously, the scope of the proposed project is primarily a land acquisition where no designs, or installations are required. The minor materials in the project includes gravel, curb bumpers and signage, all of which have extensive longevity. In terms of the project's overall longevity, given it is land, it is perpetual.

However, as extensively discussed in this application's previous questions related to concept, vision and excellence, the acquisition of the property requested within this proposal will have significant value and impact to the Tallahassee Museum's goals of transformation and the long-term future growth and contributions to the development of Tallahassee, Leon County and our region.

**B. Facility**

Q5) Quality (continued) (5,000 maximum characters) (15 points)

### C. Management & Budget

Q6) Operational Readiness (4,500 maximum characters) (10 Points)

Address the project plans & preparation that is complete/confirmed, give specifics on the required attachments below, or add what is relevant to your project, to demonstrate the project readiness.

The proposed project is at as high a level of operational readiness as is possible without actually being awarded a COCA Cultural Facilities Grant. The property owner has tendered a sales price of \$400,000.00 and has provided a "willingness to sell" letter which is included in the attachments. The Museum has engaged the services of an independent real estate appraiser to confirm that the tendered sales price is reasonable, which it was (See the Appraiser's report in the attachments).

The Museum Board of Trustees have unanimously approved the purchase of the property as quickly as possible; the submission of a COCA Cultural Facilities Grant to purchase the property and make minor improvements to it and the Museum's parking lot; to designate 25% of the total project cost in cash as part of the match at the time of application; and, to initiate Phase One of a Capitol Campaign, which in part, will raise the remaining balance of the project's required matching funds, along with other campaign elements (See Tallahassee Museum Board of Trustee minutes from the June 6, 2019 Board meeting).

Staff and Board are also finalizing the messaging, content and materials needed to successfully reach the goals of Phase One of the Capital Campaign. The Board has also initiated conversations with current and potential donors about Phase One of the Capital Campaign and the purchase of the property. Several verbal commitments have already been made to support this project.

Plans are also in place and ready to be implemented for the improvements that will be made to the property once purchased including parking lot improvements and general overall property management. A restrictive covenant for the property is also in draft form for filing once the property is owned by the Museum.

The only thing left pending is the outcome of the grant hearing and final funding approvals for the grants, along with the completion of the necessary contracts that will need to be signed.

**C. Management and Budget**

Q6) Operational Readiness (continued) (10 points)

**Required Attachments** - Upload each of the required documents in separate folder marked "Attachments":

- Minutes from the organization's board meeting** *authorizing the project for which applicant is applying.*
- Board of Directors, including officers**
- Project Team, including key staff** *involved with project*
- Form A, Five (5) - year Operating Forecast**
- Form B, Project Readiness Checklist**

**Q7) Financial Readiness - Forms & Financial Position (15 Points)**

**Please include in attached folder labeled "Attachments":**

- Form C: Certification from Professionals** - Architect, Engineer and Contractor - if no architect, engineer or contractor, provide 3 bids from vendors, OR explain) *(500 maximum character response +1MB upload)*
- Form D: Project Budget - Summary** (for proposed project/phase) - Indicate how grant funds and match will be spent. Include both revenue and expenses for the project, and in-kind (1MB upload)
- Form E: Matching Funds & Matching Funds documentation** - *\$1:\$1 of funds contributed specifically for the proposed project (group documentation, 1 upload each for: cash, pledges, in-kind) (3 times, at +1MB each upload) match (statement of value and service to be provided)*
- Audit and Form 990** - from most recently completed fiscal year
- Financial Statements** - Current year-to-date (if audit is more than 1 year old) - both Balance Sheet and Statement of Income & Expenses from same reporting date.

• *NOTE: A report will be provided to panel that confirms match & backup documentation*

### C. Management and Budget

Q8) Care & Stewardship (3,000 maximum characters) (5 Points)

Please include a Care and Maintenance plan, your resources dedicated to maximizing the useful life, and the ability for the project to last into the future.

Given the majority of the property is currently undeveloped and the Museum has been managing and caring for it for almost 60 years (within the reasonable constraints established by the property owner), the care and management plan is virtually the same as the management and care plan for the entire Museum, with a few differences.

For the portion of the property that the Museum has historically used for parking, the Museum's facilities staff pick-up trash, maintain the landscape, address and remove any risks associated with trees, plants or wildlife, and maintain the roadways, parking spots and signage. Salary costs, occasional equipment rental and replacement costs have been the primary expenses associated with the management and care of the parking area. Occasionally, additional costs of labor, equipment and trash tipping fees have been encountered when the Museum has needed to clean up illegal trash dumping or needed to close off new and unauthorized roadways and paths. However, these reoccurring and occasional costs have easily been covered within the Museum's annual operating budget.

Once the property is acquired, these same basic management responsibilities will continue but on a larger scale, recognizing much of the property will still be left in its undeveloped state until the Museum's future vision becomes a reality.

Initially however, once the property has been purchased, the Museum will be make additional investments in building materials to improve parking, remove additional trash that has been dumped but has not yet been removed, address downed trees, clear brush, close additional unauthorized road and pathways, add additional directional and informational signage and remove invasive and exotic plants. Aside from the purchase of materials, a good portion of the initial improvement work will be handled through the Museum's facility staff, large base of volunteers and court appointed community service workers. Furthermore, the Museum's annual operating budget for our Facilities Department will be increased to acknowledge the additional management and care the newly purchased property will require.

When the Museum's future vision begins to materialize, issues and plans regarding the relocation of the County road, future new main building and footprint, relocated/redesigned parking facilities will all be addressed in a site plan for the property in coordination with engineers, the chosen architect, Museum leadership, and adjacent neighborhood leaders.

Regardless of the short-term or long-term plans for the property, the property and its environmental, economic and cultural values will be maximized and sustained to last into the future.

### C. Management and Budget

Q8) Care & Stewardship Required Attachments - *Upload each of the required documents in separate folder marked "Attachments":*

- Long-range or strategic plan** (if for renovation, construction or acquisition, the plan should include facilities planning &/or implementation of proposed project). (1,500 char. +1MB upload)
- Proof of Ownership, Lease and/or sublease** with remaining term from date of application, includes all addendums. (1,000 maximum characters +3MB upload)
- Support Materials (photos, tables, studies, statistics, and documents) (Optional):**3MB upload



COUNCIL ON CULTURE & ARTS | TALLAHASSEE/LEON COUNTY

**CULTURAL FACILITIES  
MATCHING GRANT  
APPLICATION  
FY20**

**Administered on behalf of  
Leon County Government**



*Visit  
Tallahassee*

A Division of Leon County

### Statement of Certification and Compliance

I hereby attest to all the information in this application being factual, including all attachments and supporting materials. I attest that my organization meets the eligibility criteria and will abide by all legal, financial, and reporting requirements, such as interim and final reports, for all grants received from COCA on behalf of the City of Tallahassee and/or Leon County.

By applying for a COCA Cultural Facilities Matching Grant, my organization consents to the examination and audit of our financial records by Leon County and/or COCA. My organization understands and agrees the payment schedule for grant awards.

To the best of my knowledge, I certify that my organization's facilities are accessible to persons with disabilities as required by all applicable sections of the Americans with Disabilities Act.

False Statements shall be punishable in accordance with the applicable provisions of Florida Statute 837.

#### Signature of Presiding Officer

(or agency head, Division Director, Department Chair or University supervising official)



(please sign original in blue ink)

**Printed Name: Michelle Personette**

**Title : Executive Director**

**Date: 8/19/19**

**Grant application prepared by: Samantha Reaves**

**Title: Communications and Development Manager**

**Application Details**

Name of Government Entity or Nonprofit Organization

Challenger Learning Center of Tallahassee

Address

200 S. Duval St.

City, State, Zip Code

Tallahassee, FL 32301

Project Contact Person

Michelle Personette

Title/Position

Executive Director

Phone Number

(850) 645-7827

Fax Number

(850) 645-7784

Email Address

mpersonette@challengertlh.com

Has this organization provided **at least 3 years** of year-round cultural programming in Leon County?

Yes

No

**Facility Eligibility**

Applicant facility is (please check one):

An auditorium that is owned and operated by a government entity

An auditorium that is owned by a government entity that is leased to a not-for-profit organization for operation as an auditorium open to the public

An auditorium that is subleased from a government entity to a not-for profit organization for operation as an auditorium open to the public

A museum that is owned and operated by a government entity

A museum that is owned and operated by a not-for-profit organization and open to the public

A museum that is owned by a government entity that is leased to a not-for-profit organization for operation as a museum open to the public

Organization Incorporation Date:

2003

Number of years of continuous operation service to Leon County:

16

Federal ID #

59-1961248

Project Title

IMAX Theatre Renovation

Location of Project (Must be in Leon County)

Challenger Learning Center | 200 S. Duval St. | Tallahassee, FL 32301

Project Purpose (Check One):

Acquisitions

New Constructions  
Equipping

Renovation



Description of Project: (5,000 maximum characters)

The IMAX theatre at the Challenger Learning Center of Tallahassee has been operating for over 16 years. Since its opening, aspects of the movie industry have changed including technology, audience experience, and the nature of films themselves.

First, technology – movies are now digital and many are formatted in 3D. This change results in a brighter screen and different projector geometrics.

Second, audience experience – since we acquired the rights to show feature-length films, the time a customer occupies a seat has increased from 30 to 40 minutes to (at times) two and half to three hours.

Third, the nature of films –shows are longer in duration, more comfortable chairs are necessary, and the geometry of the theater must change. The IMAX theatre presentation and lighting must also be improved.

With IMAX relaxing and revising its standard geometry, the Challenger Learning Center has an opportunity to best serve our customers for the foreseeable future.

The project is to renovate the existing IMAX theatre inside the Challenger Learning Center. The seating and theatre design are outdated and are showing signs of wear and tear. Examples of this include stained, torn seats, concrete riser chips and cracks, and insufficient lighting.

The renovation includes updating the theatre per IMAX branding and standards. In order to comply with IMAX seating standards, risers must be raised and widened to accommodate IMAX conventional-style seating. The conventional-style seat is a cushioned movie theater-style seat that will replace the current auditorium-styles.

Adjusting the risers requires structural analysis and design. Below the existing risers is an abundance of metal stud and steel structure. As the design currently stands, these studs will not need any additional support. The existing risers will support up to a six-inch topping slab with structural foam (where the increase is greater than six inches.)

Description of Project (continued): (5000 maximum characters)

The renovation will trigger an update to code compliance in the scope of work. To comply with current life safety standards, we will update all handrails, railing and guardrails. Stairs will be reconfigured to comply with code. In terms of life safety, we are reducing the capacity of the theater by approximately 19%. Although doors will not be replaced, there is a potential need to update hardware.

Lighting also needs updating. Lighting to enter and exit the theatre is currently provided by bouncing light off the screen. Instead, we want to add wall sconces mounted over seating, steps and risers.

The new riser configuration will conflict with acoustic panels lining theatre walls. Panels surrounding stair risers must be replaced, or reupholstered at a minimum.

There is no mechanical or plumbing work associated with this project. Electrical work includes above mentioned lighting changes and additional conduit from the projector room to the screen pit. This is adaptation is required for theatre presentations.

The theatre will close during construction process. Demolition includes removing all seats, handrails, railings, guards, stairs, floor finishes and lighting. New construction includes the install of necessary structural enforcement, new concrete for risers and stairs, new handrails and guardrails, all finishes and most importantly, new seats.

Project Start Date:

Project End Date:

Amount Requested:

Total Project Budget:

Historical Significance (if applicable)

A. Age of the building

B. Is the building subject to historical preservation requirements?

YES

NO

Ownership/Lease

A. Who owns the building?

B. Who owns the land?

C. If building is leased to applicant, what is the remaining length of the lease (From the time of application due date?)

## A. Concept

Q1) Need (8,000 maximum characters) (20 points)

Why is the project important to your community and what are the consequences of not doing it, or the opportunities for advancement by completing the project. Please be sure your response is project specific and that needs have been shown. Supporting photos, tables, studies, statistics, and documents may be uploaded as an attachment under "Support Materials."

The IMAX 3D Theatre seats 287 people and is open 363 days a year. Approximately 48,000 local residents and visitors see an IMAX film each year at the CLC. The IMAX programming and technology allows audiences to sing and swim with the majestic humpback whales; witness the birth of entire galaxies; roam the planet with extinct dinosaurs as they adapt to an ever-changing world; view the fragility of Earth from heights only experienced by astronauts; roam the Arctic landscape with a polar bear mother struggling to feed her cubs because of the melting ice caps; and behold the heroic efforts of those that rushed to Haiti shortly after the country's devastating earthquake.

The goal of the IMAX Theatre is to provide an immersive, "edu-taining" and cultural experience for people of all ages. By putting audiences in the center of spirited adventures, mesmerizing events, historical moments, unique lands and cultural landscapes, in a way that no other film presentation can, the IMAX audience becomes a part of the subject matter, experiencing it, not just watching it.

The IMAX Theatre also exhibits commercial ("Hollywood") films as a first run theatre in the evenings and on the weekends. Through these exhibitions, the CLC attracts residents and visitors to downtown Tallahassee and assists in the City of Tallahassee's "18-hour" downtown initiative. The IMAX Theatre is also often utilized by independent filmmakers, the Tallahassee Scientific Society and film students to exhibit their works.

The Challenger Learning Center offers an IMAX experience that is both affordable and unique. With a maximum ticket cost of \$10, our theatre is accessible to many local residents and tourists alike. A customer commented on Facebook in July of 2019, "Learned a valuable lesson today. \$100 @ AMC 2 adults and 5 kids. \$50 @ Challenger Learning Center." We offer low concession and gift shop prices, stellar customer service, and each ticket purchase supports the Challenger Learning Center's community outreach and educational programming.

In order to continue to serve our community, the IMAX 3D Theatre needs renovation. Demonstration of this need has been communicated in multiple ways: survey feedback of our membership holders in 2016, 2017 and 2018; verbally at the box office; feedback on social media and more. Guests have expressed that although we are their preferred theatre, friends or family have elected other theatres due to the older, less comfortable seats in our IMAX theatre.

Consequences of not renovating the theatre include loss of revenue, decrease in attendance, and a lack of competitive edge with AMC and the new CMX Fallschase theatre that opened in 2018. There are also plans for a second luxury theatre opening in Market Square in north Tallahassee in 2020. With the new standard of movie theatre seating so high, we need to upgrade our seats in order to remain competitive with other local theatres. We have not upgraded the seats since their installation in 2003.

In spring 2019, staff tested the comfort level of every IMAX seat and marked them using a color-coded system. Staff relocated seats with the most wear to the first three rows of the theatre, which is the least popular section, and seats in the best shape were reinstalled in the back center, which is the most popular section. This initiative provided a temporary fix to improve the seating experience. Additionally, we researched the costs and logistics of having the current seats reupholstered, but determined that to stay competitive with movie theatre seating trends, a full renovation is necessary and will have more longevity.

**A. Concept**

Q1) Need (continued) (8000 maximum characters) (20 points)

Opportunities for advancement contingent on completing the project are numerous. For example, theatre renovation provides an opportunity for a marketing campaign promoting the capital improvements as well as our competitive ticket prices, concessions prices, and family-friendly atmosphere. In addition, our IMAX theatre showcases an IMAX screen larger than any other in the area. The renovation and subsequent marketing campaign will increase attendance, with a corresponding increase in revenue, and provide Challenger Learning Center a platform to compete with new theatre launches in the community. Currently, we can boast our competitive prices and largest screen; with the addition of new seats, community members will have yet another reason to make the CLC their theatre destination.

The marketing campaign will lead to new business and foot traffic, which in turn raises awareness of our organization's mission in our community and the surrounding area. Additionally, some schools have visited us many times but have not scheduled a visit in the past two years. The addition of new IMAX seats provides us the opportunity to promote an exciting enhancement to the IMAX experience and invite these schools back for a field trip featuring an exciting new development.



## A. Concept

### Q2) Vision (8,000 Maximum characters) (15 Points)

What is the vision? Why is the project important *to your mission*, and what are the consequences of not doing it, or the opportunities for advancement by completing it.

New, on-trend seats will enhance “The IMAX Experience,” the most immersive movie-going experience. We envision replacing our sixteen-year-old seats with new, spacious, comfortable, IMAX-brand seating. This renovation aligns with the quality and consistency our guests expect under the IMAX brand.

“Movies are watched. But seeing a movie in an IMAX® theatre is so much more. That’s what we call The IMAX Experience®. Every element in our theatres is planned, designed and positioned with exacting standards to create the most intense experience. This science is our theatre geometry, and it ensures movie magic every time the lights go down.” – [imax.com/content/imax-difference](http://imax.com/content/imax-difference)

Renovation of the IMAX theatre is important to our mission because the immersiveness of the IMAX theatre is an integral tool in accomplishing our mission to foster long-term interest in science, technology, engineering, and mathematics; create positive learning experiences; and motivate students to pursue careers in these fields. In recent years, the Challenger Learning Center has worked hard to incorporate art into our STEM education initiatives, and the IMAX experience is a crucial element in this integration.

Revenue from IMAX ticket sales supports the Challenger Learning Center’s educational programming and community outreach. Therefore, a decrease in attendance and revenue will have a negative impact on our ability to continue to improve and increase our education programs. If we do not make improvements to the customer experience with this renovation, particularly with the introduction of new, top-of-the-line movie theatres in town, we will inevitably lose potential customers seeking a comfortable movie experience. We have already received customer feedback to support this, and in order to stay competitive and maintain and increase revenue, the seat renovation is necessary.

Opportunities for advancement are endless. Revenue from theatre programming supports our overall mission. When we have more dollars to spend on education initiatives, we are able to increase our reach and our impact. Some examples of these opportunities include: purchasing new, state-of-the-art equipment; upgrading curriculum for K-12 programming; purchasing new IMAX documentaries and planetarium shows; providing scholarship funds to underserved schools to visit the CLC on a field trip; and providing scholarship funds to underserved students to attend Camp Challenger.

#### AUDITORIUM BRANDING OVERVIEW

The final unvell of the auditorium should evoke a sense of awe and help usher guests into The IMAX Experience.

The ambience of an IMAX theatre must be one of quality. Audience comfort, thoughtful planning of facilities and tasteful decor are all essential elements.

Once the lights go down, the theatre should “disappear” as guests are immersed into the film. The following are recommendations to ensure optimal viewing experience in IMAX.

Please work directly with the IMAX Theatre Design team and your assigned Project Manager as early in your design process as possible. This will ensure an alignment on all technical recommendations and requirements.

#### INTERIOR LIGHTING



#### SIDE-WALL BRANDING



#### FLOORS



#### SEATING



## A. Concept

Q3) Inspire Excellence (7,000 maximum characters) (5 Points)

What has inspired excellence, beyond bricks and mortar? How will the project further enable or enhance the artistic or cultural excellence of your program? You may include testimonials of patrons or experts.

The Challenger Learning Center serves the public 363 days a year, approximately 100,000 people (60,000 students) annually through its various programs. These students, visiting across a tristate service area, experience standards-aligned, high quality “hands-on, minds-on” educational experiences through the use of a space mission simulator, demonstrational and laboratory activities, the IMAX theatre and the planetarium. Through the IMAX theatre and planetarium, the CLC also provides the general public and tourists with stunningly unique, entertaining and culturally relevant experiences through the acquisition and exhibition of the best films and programs available.

“The Challenger Learning Center uses hands-on, interactive techniques to engage students...Our students have visited the Challenger Learning Center for many years. Every year, we hear the same comments from our students and parents. They always say that this field trip is the best they have ever experienced. They love the challenge of the mission and take it very seriously. The hands-on activities always allow them time to learn through participation. We love how this trip challenges the students to be critical thinkers and self-motivated to learn. Our field trip to the Challenger Learning Center has a positive impact on my students. We always leave with a feeling of excitement because they have gained so much from the experience of all the activities they have participated in through the field trip. Our school is a STEAM based school so this field trip allows our students opportunities to participate in various math, science, technology, art, and engineering activities. They love the challenge presented to them through this field trip opportunity. By being challenged with the hands-on activities at the Challenger Learning Center, the students are given opportunities to gain knowledge by being engaged in higher order thinking activities that relate to real life.”

-Melinda Scott, 5<sup>th</sup> Grade Teacher, Montana Magnet School, Dothan, AL

“In addition to serving thousands of students through these insightful field trip programs, [Challenger Learning Center] provides a distinctive experience for visiting families and locals. We look forward to our continued partnership with the Challenger Learning Center and the experiences it offers in enriching the lives of residents and visitors.”

-Kerri Post, Executive Director, Leon County Division of Tourism Development/Visit Tallahassee

“Congratulations to the Challenger Learning Center for being the hub of inspiration in Tallahassee. The unique programs and learning opportunities are opening the minds of adults and children to the bigger “home” we occupy. Those programs are also fostering the desire to learn and do more for our city, nation, universe and one another.” -Karen Stansberry, Challenger Learning Center Patron

We anticipate an increase in attendance and revenue if we complete the seats renovation project, and revenue from theatre programming supports our overall mission. Therefore, the project will further enable us to continue to offer and improve upon these high quality programs. Increased revenue will allow for enhanced artistic and cultural excellence of our IMAX documentary library, with more funds available to purchase new films. Current films include *CUBA*, *America’s Musical Journey*, *Apollo 11: First Steps Edition*, *Amazon Adventure*, *Mysteries of China*, *Museum Alive* and more.

Additionally, the IMAX experience will be enhanced by the project through the increased comfort and enjoyment of our audience. IMAX is the world’s most innovative movie experience. When a film is formatted in IMAX, the director works with IMAX sound engineers to do a complete overhaul of the audio. IMAX screens are custom, reflexive and extra bright for heightened realism. IMAX films undergo hand-crafted remastering for a perfect execution of the director’s vision. IMAX theatres have been customized for an optimal experience. New, comfortable, on-trend seating will enhance this experience.

## B. Facility

### Q4) Process/Design & Planning (9,000 maximum characters) (15 Points)

Include:

- Process/Design Planning – project scope
- How have you addressed environmental features and sustainability?
- Necessary components from consultants
- Estimates
- Programmatic square footage
- Demonstrate that you have the proper qualified project team and have taken all the necessary steps for project preparation
- A timeline of project milestones; include start and end date and key points in between

The project scope is limited to the IMAX theatre within the Challenger Learning Center of Tallahassee. The project is to reconfigure the existing risers and steps as well as install new finishes. The theatre will be brought up to current building code. See answer to A for further information on project description.

Currently the project is in schematic design phase. IMAX project management has submitted its suggested layout. From there, +HSHA looked at how the IMAX suggested layout fits into the existing theatre. There are some conflicts that need to be addressed. The stairs are now in conflict with exit doors. There is also a concern about the last row of seats having too much space behind it. +HSHA worked with CLC to provide possible solutions. These solutions will be proposed to IMAX for verification that they comply with their standards and sightlines. Additionally, these plans have been submitted to two IMAX approved seating vendors for them to place their seat options in the configured riser format.

The project team has conducted the initial site visit for measurement verification and structural analysis. Conversations with IMAX are ongoing. Two seating vendors have also been consulted. The vendors are providing information on seating options and providing renderings of the theatre design with their seats installed. The seating options that we are considering range in cost from \$325 - \$550 per seat.

Given where we are in the project there are no final decisions on materials. However, in terms of sustainability we are looking to add seats that are IMAX approved and have a long life span. All paints, carpets, and associated securing material will be low VOC, etc.

Every seat in an IMAX theatre is positioned for an unobstructed vantage point. To ensure that your moviegoers enjoy optimum viewing, there are four types of seats to choose from.

When considering these options, we recommend evaluating aesthetics, comfort, space requirements, acoustical performance, maintenance, and price to make your decision.

#### CONVENTIONAL



#### HIGH SEAT COUNT

Fixed back  
Tip-up seat mechanism

Approx. Centerline Seat Width:  
21" - 23" (530-585mm)

Recommend Row Width:  
4'-1" (1240mm)

Clear Travel Space:  
17" (440mm)

#### ROCKER



Tilting backrest  
Fixed or tip-up seat mechanism

Approx. Centerline Seat Width:  
24" - 26" (610-660mm)

Recommend Row Width:  
4'-1" (1240mm)

Clear Travel Space:  
17" (440mm)

## B. Facility

Q4) Process/Design & Planning (continued) (9000 maximum characters) (15 points)

For additional construction estimates, refer to FORM D. For brief bios on project team, refer to Project Team support document.

The project square footage is approximately 2,926 square feet. The number of seats allotted in the proposed drawings range from 199-234.

### Tentative Schedule

<u>Task</u>	<u>Dates</u>
Schematic Design Submitted	10.15.19
Owner Review Meeting if requested	11.15.19
Design Development Documents Submitted	12.19.19
Owner Review Meeting if requested	01.13.20
50% Construction Documents Submitted	02.10.20
100% Construction Documents Submitted	03.13.20
Bidding	04.04.20
Construction will commence*	08.01.20
Construction Complete	12.31.20

\*Gap from bidding to construction is due to the time of year that would cause the least impact to the rest of the facility

#### SEATING

The seating in an IMAX auditorium should be flat black or dark coloring. The materials should have less than 10% light reflectivity.



## B. Facility

Q5) Quality (5,000 maximum characters)(15 Points)

Describe how the design, materials, longevity, and installation of your proposed project will contribute to your organization's goals and impact.

This project is designed to last 15-20 years from installation. The design materials are sustainable, will be approved by the project team, and will be in accordance with IMAX branding guidelines. As discussed, the IMAX guidelines provide the highest standard in audience experience. The current seating has lasted 16 years, and with advancements in sustainable materials and design elements since 2003, the theatre renovations are projected to have increased longevity, quality and safety.

IMAX theatre operations are a substantial contributor to the CLC's educational programming. The CLC currently features a library of 25 educational films. These giant screen films are immersive, entertaining, educational experiences that inspire wonder and action. The IMAX films are presented in the highest quality of sound and picture. We strive to bring programming that is culturally relevant, entertaining and related to our STEAM initiatives. Our library features films on a wide range of topics such as the culture of Cuba, man's first steps on the moon, oceans and coral reefs, the history of China, the wonders of nature in your own backyard, the impacts of civil engineering across the globe, the conservation efforts for humpback whales, stories of remarkable life-saving dogs, America's musical history and much more.

Theatre revenue plays a large role in supporting the CLC's educational mission. Ticket revenues from IMAX documentaries and commercial "Hollywood" films support the CLC mission and make it possible for the CLC to continue to bring high-quality films to the IMAX and planetarium theatres, purchase cutting-edge technologies for hands-on programs, bring in additional staff to develop standards-aligned curriculum and conduct programs, and overall, to serve more students, local residents, and visitors.

The CLC IMAX theatre contributes to tourism and economic development. We feature the largest IMAX screen in the area, bringing in thousands of people, both local audiences and out-of-town visitors each year. Our field trip service area spans 66 counties in northern Florida, southeastern Georgia and southern Alabama. Field trip programs serve over 60,000 students per year, with thousands of students, teachers and parents visiting Tallahassee. Most of these visits include an IMAX documentary. In particular, we work closely with several tour companies who schedule Tallahassee tours for schools all over Florida. These companies usually make over 30 CLC IMAX reservations per school year and take advantage of our evening hours of operation, culturally relevant programming and affordable cost.

The IMAX theatre plays a crucial role in our organization's fiscal sustainability. As a nonprofit, annual revenues support our educational initiatives. Revenues from the IMAX theatre are the largest contributor to our goals and impact, and the proposed renovations will ensure the attendance and customer experience we need in order to sustain our strategic plan and continue to grow and improve.

The installation of the proposed project will have a direct impact on the longevity of the IMAX theatre and the experience it provides to our customers. We value the cultural importance of film, and the films we present tie directly to our STEAM initiatives for K-12 students, families and individuals alike.

### C. Management & Budget

Q6) Operational Readiness (4,500 maximum characters) (10 Points)

Address the project plans & preparation that is complete/confirmed, give specifics on the required attachments below, or add what is relevant to your project, to demonstrate the project readiness.

The design drawings and preliminary architectural drawings have been completed by, James M. Stark, III, AIA, a Principal at +HoyStarkHagan Architects. The designs have been reviewed by Kimberly Strobel-Ball, AIA, LEED BD+C, a Senior Project Manager with Facilities Design and Construction at Florida State University (FSU). Hoy Stark Architects was selected via a continuing services contract with Florida State University. The project will be managed by FSU Facilities, via Kimberly Strobel-Ball from conception through design, bidding, construction, and completion/warranty.

Once a recommendation for funding has been approved by the COCA Cultural Facilities Review Committee, the CLC will authorize the completion of the architectural and construction drawings. When the architectural documents are completed and reviewed by Florida State University and the Building Code Official/Fire Marshal, a contractor for the project will be selected via a competitive process. The competitive process will be in alignment with Florida Statutes and Florida State University policies and procedures for construction.

Permitting reviews for Florida Building Code and Life Safety Code will be performed by the Florida State University Building Code Official at the completion of the construction documents. A preliminary review will be held at the completion of the Design Development drawings. A Certificate of Occupancy already exists for the current occupied facility; therefore at completion of the Project, the FSU Building Code Official and Fire Marshal representative will issue a separate Certificate of Occupancy for the renovation. This Project construction will slightly interfere with the current operation of the facility, but will not violate its current Certificate of Occupancy, since the proposed project includes interior renovation of previously unoccupied space.

### C. Management and Budget

Q6) Operational Readiness (continued) (10 points)

**Required Attachments - See "Attachments" Folder**

- ✓ **Minutes from the organization's board meeting** *authorizing the project for which applicant is applying.*
- ✓ **Board of Directors, including officers**
- ✓ **Project Team, including key staff** *involved with project*
- ✓ **Form A, Five (5) - year Operating Forecast**
- ✓ **Form B, Project Readiness Checklist**

**Q7) Financial Readiness - Forms & Financial Position (15 Points)**

**See "Attachments" Folder**

- ✓ **Form C: Certification from Professionals** - Architect, Engineer and Contractor - if no architect, engineer or contractor, provide 3 bids from vendors, OR explain) (500 maximum character response +1MB upload)
- ✓ **Form D: Project Budget - Summary** (for proposed project/phase) - Indicate how grant funds and match will be spent. Include both revenue and expenses for the project, and in-kind (1MB upload)
- ✓ **Form E: Matching Funds & Matching Funds documentation** - \$1:\$1 of funds contributed specifically for the proposed project (group documentation, 1 upload each for: cash, pledges, in-kind) (3 times, at +1MB each upload)
  - match (statement of value and service to be provided)

***N/A Audit and Form 990 - from most recently completed fiscal year***

***As a department of the State of Florida, through the FAMU-FSU College of Engineering, the Challenger Learning Center does not file a Form 990 with the IRS. The CLC does not receive an audit report, as the two universities conduct audits internally and/or via the state legislature.***

- ✓ **Financial Statements** - Current year-to-date (if audit is more than 1 year old) - both Balance Sheet and Statement of Income & Expenses from same reporting date.

- **NOTE:** *A report will be provided to panel that confirms match & backup documentation*

**C. Management and Budget**

Q8) Care & Stewardship (3,000 maximum characters) (5 Points)

Please include a Care and Maintenance plan, your resources dedicated to maximizing the useful life, and the ability for the project to last into the future.

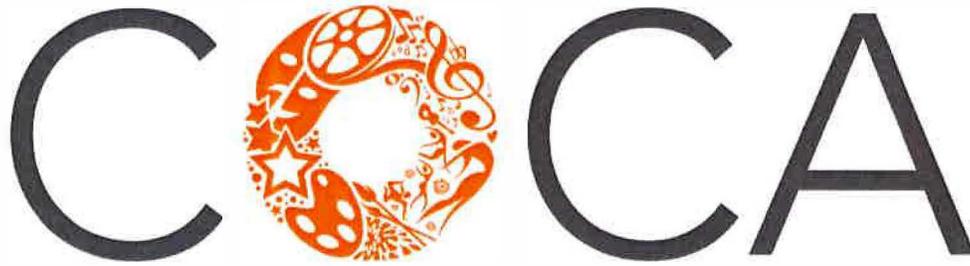
The CLC is the recipient of appropriated plant operations and maintenance (PO&M) funds from the State of Florida via Florida State University. Since the CLC opened in 2003, these PO&M funds, as well as unrestricted end of the fiscal year net income and donations have provided adequate resources to maintain the CLC facility over the last 16 years.

Learning spaces, community engagement and educational programs are a priority of the CLC management and Board of Directors. The parts of the facility that contribute to the CLC accomplishing its mission of educational outreach receive priority of operations and maintenance funds; the IMAX Theatre will receive this priority of care. Additionally, the commercial programs in the IMAX Theatre are the primary funder of our educational and outreach programs, therefore the fiscal and physical care of the IMAX Theatre supports the Challenger Learning Center's operations.

### C. Management and Budget

Q8) Care & Stewardship Required Attachments - See "Attachments" Folder

- ✓ **Long-range or strategic plan** (if for renovation, construction or acquisition, the plan should include facilities planning &/or implementation of proposed project). (1,500 char. +1MB upload)
- ✓ **Proof of Ownership, Lease and/or sublease** with remaining term from date of application, includes all addendums. (1,000 maximum characters +3MB upload)  
*The Challenger Learning Center's proof of ownership is a listing of all FSU owned building from the State of Florida website.*
- ✓ **Support Materials (photos, tables, studies, statistics, and documents) (Optional):**3MB upload



**COUNCIL ON CULTURE & ARTS** | TALLAHASSEE/LEON COUNTY

**CULTURAL FACILITIES  
MATCHING GRANT  
APPLICATION  
FY19**

**Administered on behalf of  
Leon County Government**



*Visit  
Tallahassee*

**A Division of Leon County**

### Statement of Certification and Compliance

I hereby attest to all the information in this application being factual, including all attachments and supporting materials. I attest that my organization meets the eligibility criteria and will abide by all legal, financial, and reporting requirements, such as interim and final reports, for all grants received from COCA on behalf of the City of Tallahassee and/or Leon County.

By applying for a COCA Cultural Facilities Matching Grant, my organization consents to the examination and audit of our financial records by Leon County and/or COCA. My organization understands and agrees the payment schedule for grant awards.

To the best of my knowledge, I certify that my organization's facilities are accessible to persons with disabilities as required by all applicable sections of the Americans with Disabilities Act.

False Statements shall be punishable in accordance with the applicable provisions of Florida Statute 837.

#### Signature of Presiding Officer

(or agency head, Division Director, Department Chair or University supervising official)



**(please sign original in blue ink)**

**Printed Name: Lee Ortega**

**Title: Executive Director**

**Date: September 2, 2019**

**Grant application prepared by: Lee Ortega**

**Title: Executive Director**

### Application Details

Name of Government Entity or Nonprofit Organization

LeMoyne Art Foundation, DBA LeMoyne

Arts

Address

125 N. Gadsden Street

City, State, Zip Code

Tallahassee, FL 32301

Project Contact Person

Lee Ortega

Title/Position

Executive Director

Phone Number

850-222-8800

Fax Number

850-692-3893

Email Address

lee@lemoyne.org

Has this organization provided **at least 3 years** of year-round cultural programming in Leon County?

Yes

### Facility Eligibility

Applicant facility is (please check one):

An auditorium that is owned and operated by a government entity

An auditorium that is owned by a government entity that is leased to a not-for-profit organization for operation as an auditorium open to the public

An auditorium that is subleased from a government entity to a not-for profit organization for operation as an auditorium open to the public

A museum that is owned and operated by a government entity

A museum that is owned and operated by a not-for-profit organization and open to the public

A museum that is owned by a government entity that is leased to a not-for-profit organization for

operation as a museum open to the public

Organization Incorporation Date:

11/13/1963

Number of years of continuous operation service to Leon County:

56 Years

Federal ID #

59-6166275

Project Title

LeMoyne Renovations

Location of Project (Must be in Leon County)

125 N. Gadsden Street, Tallahassee, FL 32301

Project Purpose (Check One):

Acquisitions  New Constructions  Renovation   
Equipping

Description of Project: (5,000 maximum characters)

The goal of this project is to repair and make improvements to the LeMoyne Arts' Meginnis-Monroe house visitor entrance, galleries restroom, kitchen, front and back stairways, Gift Shop and upstairs meeting spaces. Safety, functional and qualitative reasons require these improvements, allowing accessibility for larger crowds, disabled visitors and to enhance the visitor experience. These renovations would allow us to better serve our community, visitors, artists, students, and staff.

These betterments are part of the larger project to upgrade the campus to meet our future needs of expanding to serve the public on a much larger scale. The Meginnis-Monroe House is a 1854 two-story structure listed on the Register of Historic Places. It provides four art gallery spaces for the general public, a small Gift Shop, and administrative and meeting spaces on the second level for the employees, interns, volunteers and visitors. The existing lobby is not currently designed to handle LeMoyne Arts' periodic influx of 500+ people for specific gatherings and impedes projected growth as an organization overall.

Popular exhibitions, such as the annual Holiday Show (now a 56-year old Tallahassee tradition) held in December, and the Mahaska Whitley High School Exhibition (now in its 33<sup>rd</sup> year) draw larger crowds than the current lobby can comfortably and safely accommodate. The LeMoyne reception is narrow and small, allowing space for one staff member to occupy the desk. The limited work space makes it challenging to serve the public during the above-mentioned large events, and also during our regular opening receptions, when we host upwards of 100+ guests. Furthermore, the confined space behind the counter is not conducive to accommodating day-to-day administrative tasks. In front of the reception desk is a narrow pathway that causes daily chronic congestion and long lines to check-in during large events.

The project involves designing and constructing a new reception desk in the lobby. The front and back counters of the reception desk will extend from one end of the small lobby wall to the other, thereby enclosing the small lobby space for administrative use only. One side of the reception desk faces the front door, so the Office Manager is immediately visible to visitors who come in. In addition to being able to see the guests enter, this will make the check-in process much more comfortable for the visitor. Rather than passing through the narrow walkway to get past the reception desk to the back galleries, a new passageway will be added in the front gallery to create an entrance to the second gallery. This addition will create a comfortable circular traffic pattern that flows easily throughout all four galleries and the Gift Shop. Guests will open the front door, see and be greeted by the Office Manager, check in at the front desk, and turn right to begin viewing the art. This new traffic pattern would take the visitor through each gallery, one-by-one, and will eventually lead them back to the lobby where they can fill out a visitor survey or purchase items from the Gift Shop.

The entire interior of the house is in dire need of re-painting. Guests are currently greeted with chipped and peeling walls, and mismatched paint leads the eye hither and thither. Hardware and electrical wall plates are worn and tired, needing to be refurbished or replaced. Due to wear and tear of art installations and de-installations, floor molding is broken in various places in the galleries and needs to be replaced.

The former office space on the first level that is currently being re-designated an art-making children's space, the "LeMoyné Little's Lair," will also require new carpeting. Climate control and cleanliness in the galleries is important for art preservation, reduced deterioration of art displayed, and guest comfort.

The single bathroom, used by staff and the public, requires ventilation. Additional ventilation is needed in the kitchen area. The Gift Shop and back stairs also need updating, carpet removal, and lockable storage spaces. These elements at the Meginnis-Monroe buildings impact staff working conditions, our ability to serve the community, and the overall visitor experience.

The second story of the building requires repairs consistent with such old buildings and the office windows are out of alignment. A door at the top of the stairs is needed for protection of LeMoyné's offices, where sensitive documentation (such as membership files and class registrations) is stored. This space needs to be fully functional for staff, members, funders, volunteers and interns.

A community-favorite amenity also requires mold treatment: the ceramics studio. Regraded paths are all part of the plan to ensure the safety of our visitors and support our future growth.

Description of Project (continued): (5000 maximum characters)

A large, empty rectangular box with a thin black border, occupying most of the page. It is intended for the user to enter a project description, with a maximum character limit of 5000.

Project Start Date:

Project End Date:

Amount Requested:

Total Project Budget:

Historical Significance (if applicable)

A. Age of the building

B. Is the building subject to historical preservation requirements?

YES

NO

Ownership/Lease

A. Who owns the building?

B. Who owns the land?

C. If building is leased to applicant, what is the remaining length of the lease (From the time of application due date?)

## **A. Concept**

Q1) Need (8,000 maximum characters) (20 points)

Why is the project important to your community and what are the consequences of not doing it, or the opportunities for advancement by completing the project. Please be sure your response is project specific and that needs have been shown. Supporting photos, tables, studies, statistics, and documents may be uploaded as an attachment under "SupportMaterials."

Built in 1854, the Meginnis-Monroe House is on the National Historic Register and has stood the test of time. But buildings of that age require constant care and maintenance. Over the past five years, LeMoyné has spent nearly \$400,000 restoring the exterior and interior. We are committed to continuing to restore this valuable, beloved historic landmark. With these well-invested projects, we are ready to bring this facility up to the next level.

### **LOBBY AND GALLERIES**

The consequences of not updating our lobby and galleries include being passed up by discerning tourists due to a shabby and non-professional appearance, not showing artwork in the best light, and not providing an excellent visitor experience. A dated appearance can also hinder the motivation of potential members, funders, volunteers, and future donors. We have made significant progress in upgrading and renovating LeMoyné Arts with our recent electrical, ADA and HVAC upgrades, but efficiency and security require more work to achieve a new level worthy of this long-standing and beloved cultural institution that welcomes 6,000 visitors annually.

The highest priority in the lobby is a larger reception desk. The Holiday Show draws hundreds of people each year, and the Mahaska Whitley show draws nearly 500 people at one time to its reception. The popularity of these events continues to grow, and LeMoyné Arts' accommodations must grow accordingly. At present, the small desk creates long lines, blocked pathways, and cramped quarters, all of which inhibit community engagement. In conjunction with a new reception desk, a new doorway between the galleries is required for traffic flow for viewing art. Making these upgrades will create a sensical space for the visitor experience, where the reception desk faces the front door and traffic patterns for viewing art are easy to follow. These improvements encourage longer interactions between visitors and front desk personnel, translating into new memberships, volunteers, engaged artists, and new funders.

As part of the mission to upgrade the gallery to 21<sup>st</sup>-century standards, we must improve the current art display walls as well in the galleries. These changes would mean the artwork on view will be shown in its best light. Part of LeMoyné's commitment to the community involves gallery education, particularly with the Mahaska Whitley show, which educates students on how to present artwork in a professional manner. It is difficult to get that important message across when we are not abiding by those very standards.

As the galleries benefit from upgrades and improvements to aesthetics and sustainability, the opportunity for efficiency arises. Applying 98% UV/Heat blocking film in the Hoover Gallery and to the children's art making space improves our ability to maintain an appropriate gallery temperature, something made complicated due to the gallery's sun-facing windows.

In the galleries, LeMoyne produces contemporary exhibits year-round, featuring the works of local and regional artists. One of these exhibit opening receptions draws 400-500 people at one time, while the remaining exhibit opening receptions draw upwards of 100 visitors each. Nearly 6,000 people overall tour the gallery to view these exhibits each year.

**A. Concept**

Q1) Need (continued) (8000 maximum characters) (20 points)

**GIFT SHOP**

Installing a locking pocket door where merchandise is stored (now currently closed with a hanging piece of fabric) and installing another door in the entrance of the Gift Shop improves security. The merchandise in the Gift Shop consists of paintings, photography, pottery, jewelry and other hand-made items, all which require the same care that the gallery artwork receives. The consequences of not installing locking doors and UV protection on the windows include increased chance of theft and damage to the merchandise through exposure to sunlight.

**SECOND FLOOR OFFICES AND MEETING SPACES**

We need to install a door at the top of the stairs leading to the offices. It will ensure safekeeping for items such as keys and sensitive documents, such as the membership files. The upstairs windows are also out of alignment decreasing efficiency in cooling and heating throughout the year.

This space needs to be fully functional for members, funders, staff, contract employees, volunteers and interns. The meeting area does not project a professional atmosphere for visiting partners, volunteers, interns and potential funders.

**KITCHEN AND BATHROOM**

The kitchen is another opportunity to improve efficiency. The storage area in the kitchen currently lacks a door (there is another fabric panel hanging in the doorway), presenting another security risk. A pocket door and shelving will improve our ability to serve the community during events, as well as improve work conditions for staff.

A ventilation system is required for the single bathroom in the house, used by both the public and staff. Refinishing the backdoor area repairing a hole in the wall provides a better environment for guests. Removal of the back stairs carpet, along with installation of new carpeting will contribute to a safe and professional-looking area.

**CERAMICS STUDIO**

The ceramics studio at LeMoyne Arts is one of our most popular community areas and provides educational opportunities for both young and mature students. The ceramics space is located under the house and requires under-building door access. First and foremost, refinishing the pathway to the studio from the parking lot is essential to decrease the chance of visitors slipping and falling while walking back to their cars.

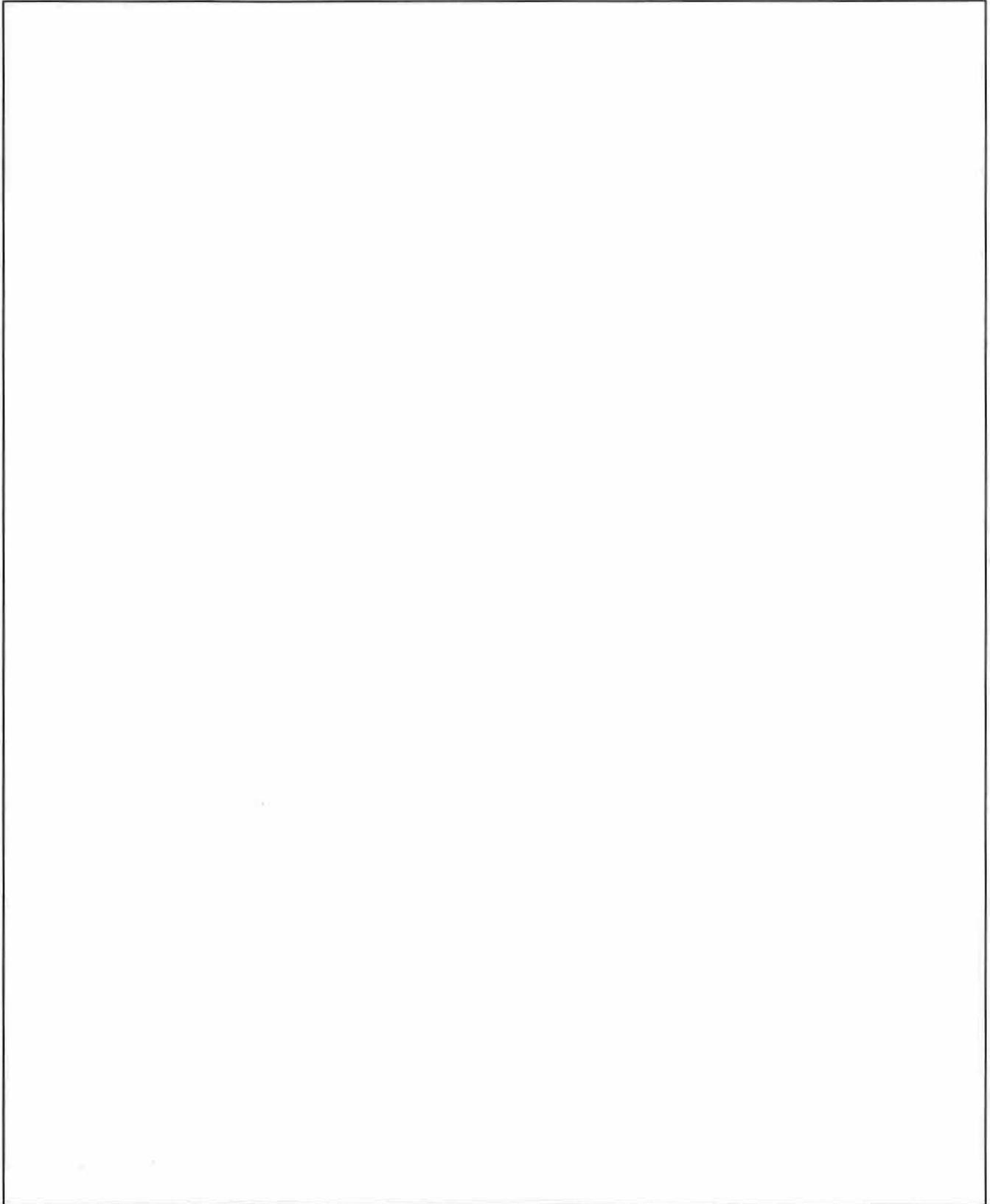
The ceramics studio has a serious mold issue that needs to be addressed for the health and safety of our staff and students. The ceramics studio is a unique aspect of LeMoyne Arts and generates income due to the popularity of the classes. An upgraded facility creates a safer place for artmaking.

We are committed to our downtown location and want to grow in place for the next 50+ years of our life. If we don't keep up with repairs and maintenance, we will fall short in our ability to serve are growing public. We believe that the Historic Park Avenue District and all of downtown Tallahassee is on the verge of realizing its vision of a bustling and vibrant city center. LeMoyne envisions its role as a quality center of creative life in Downtown Tallahassee that will grow and expand to meet the needs of its visitors.

LeMoyne serves as the premier institution for the visual arts and artists in the Tallahassee region. It has been a fixture in downtown Tallahassee for over 55 years.

**A. Concept**

Q1) Need (continued) (8000 maximum characters) (20 points)



**A. Concept**

Q2) Vision (8,000 Maximum characters) (15 Points)

What is the vision? Why is the project important to *your mission*, and what are the consequences of not doing it, or the opportunities for advancement by completing it.

Our mission is to “promote and advance education, interest and participation in the contemporary visual arts” and our current needs directly reflect our mission.

Our vision is to further repair and protect the Meginnis-Monroe House so that future visitors will continue to enjoy their experience during one of our numerous exhibits, programs and events held in the building.

At the heart of our master plan is saving, preserving, and enhancing the historic Meginnis-Monroe House. This historic home is one of the oldest surviving structures in Tallahassee, built in 1852. It is one of many buildings that are part of the Park Avenue Historic District in downtown Tallahassee and is listed on the National Register of Historic Places at the United States Department of the Interior. It takes incredible diligence and dedication to maintain structures of this type through a combination of frequent visual inspections, active termite prevention, and constant upkeep. Repairs must be done in a timely manner to prevent a minor problem from becoming a major concern.

First impressions are everything. Entering the door of a building that is well cared for sets the stage for the rest of the experience. An upgraded lobby and galleries are essential for creating an experience that is pleasurable and inviting.

LeMoyne Arts has served the creative community in Tallahassee, Leon and surrounding counties for nearly 56 years. Many members of the community have taken classes, bought art, volunteered, or served on the board of LeMoyne. Many have expressed a desire to reengage in a meaningful way. We think this is what they are looking for: a reinvigorated mission with new, sustainable and accessible facilities that are flexible enough to house the traditional LeMoyne offerings and embrace new, expanded offerings. In the meantime, we know that our existing facilities still need and deserve our attention. People prefer to visit fresh, accessible and visually appealing facilities, even if they are historic. In addition to striving to become the primary vibrant cultural center in the heart of the Downtown Park Avenue Historic District, LeMoyne Arts aims to be a source of civic pride for all who engage and enrich their lives through our exhibitions, educational programs and events.

The proposed project will cost around \$50,000 We are requesting \$40,000 from COCA and will include \$10,000 in matching funds. We will use approximately \$30,000 of property value as collateral for the remaining portion of the required match.

The consequences of not upgrading the Meginnis-Monroe house would mean stifling growth and development of a beloved and respected organization that has served its community for nearly 56 years. The advancement of education would be limited due to the deterioration of the galleries, lobby, offices and meeting spaces. Participation of our artists would also be stifled, as well as not living up to the public’s expectations in comparison to other cultural organizations in the region.

**A. Concept**

Q2) Vision (continued) (8000 maximum characters) (15 points)

Rather than being seen in the public eye as a quality 21<sup>st</sup>- century contemporary arts venue, the LeMoyné facility will instead be perceived as a fading arts venue of yester-year. After all the work we have invested in the building thus far, with the recent electrical, ADA and HVAC improvements, these upgrades would finally bring us up to the level of quality that our community deserves and that discerning tourists expect.

Every year LeMoyné strives to improve the quality of the experience for all who visit. Held in the nearby downtown Chain of Parks, our annual Chain of Parks Art Festival takes place on the third weekend in April. This year over 43,000 art lovers came to enjoy the event. The Meginnis-Monroe House serves as the welcome hub for the Art Festival artists, who check in and collect their booth materials in the galleries prior to the event. During the Chain of Parks Art Festival, a number of discerning tourists visiting the Art Festival also come to the Meginnis-Monroe House. Upgrading the Meginnis-Monroe House would be imperative to continuing a seamless quality visitor experience from the award-winning Art Festival that takes place right down the street to the LeMoyné galleries.

LeMoyné is invigorating the downtown by attracting more people to its facilities with its gallery, special events, and educational opportunities as well as offering event space for others. Enhancing the existing building will make the building more attractive and desirable to users, staff, and the community.

LeMoyné hosts the highly anticipated Holiday Show, which generations of families have enjoyed since its inception 56 years ago. Nearly 1,500 members of the community visit during the Holiday Show, and nearly one hundred artists participate. The artists are encouraged to show the full range of their skills while providing buyers the opportunity to buy one-of-a-kind artwork, as opposed to the "Target experience." The show provides beginner and seasoned collectors the opportunity to purchase original art at affordable prices.

A. **Concept**

Q2) Vision (continued) (8000 maximum characters) (15 points)

## A. Concept

Q3) Inspire Excellence (7,000 maximum characters) (5 Points)

What has inspired excellence, beyond bricks and mortar? How will the project further enable or enhance the artistic or cultural excellence of your program? You may include testimonials of patrons or experts.

Between its exhibitions, educational offerings and outreach elements, LeMoyne is recognized as the premier visual arts center in Tallahassee and in the region. It will continue to grow in its efforts to expand its reach and be a resource of excellence to more students, artists, and teachers.

The LeMoyne campus has long been an active part of downtown Tallahassee. After recently renovating the exterior and portions of the interior of the historic Meginnis-Monroe structure, that includes electrical, HVAC and ADA enhancements, LeMoyne poises itself to further improve its buildings and grounds to accommodate and appeal to a wider audience. Although the interior of the Meginnis-Monroe is functional, it needs improvements and better accommodations for visitors.

Our Art Camps have served as a springboard for hundreds of young artists of all levels. Summer Camp alone provides an opportunity for upwards of 400 children yearly, ages 6 through 16. Instructors at LeMoyne camps prepare lesson plans that chart the course of the theme-oriented camps. They carefully select themes educating and expanding student imaginations and skills. Current testimonials from our Summer Camp parents include:

**"I think she really enjoyed this camp the most all summer. I will definitely be signing her up for more weeks next time around."**

**"My son had a great time and overall we were pleased as parents!"**

Education continues at the adult level, inspiring the exploration of hidden talents and encouraging the muse in everyone to come out and play. Classes and intensive workshops run the gamut - from beginner through expert level classes - with many media and interests supported including painting, photography, drawing, watercolor, collage and ceramics. LeMoyne is establishing itself as the best ceramics' studio in the area, providing opportunities for students to learn unique, lesser-known firing techniques. One current testimonial states:

**"I really enjoyed getting a taste of how to paint with watercolor and I am excited to keep working at it. Gail was a great instructor. She was patient, kind, helpful, and always more than willing to share her supplies."**

Our four galleries showcase approximately 6 exhibitions annually, and works of all media include painting, photography, works on paper, fiber and 3D art. Current visitor testimonials include:

**"I LOVED the care in hanging the show. You could see a lot of thought went into grouping the pieces to complement one another. Fabulous job!"**

**"The unique overall theme of the exhibit – exploring something anew with each piece."**

**"I love art that makes me go "WOW" and/or makes me laugh. This exhibit wowed me!"**

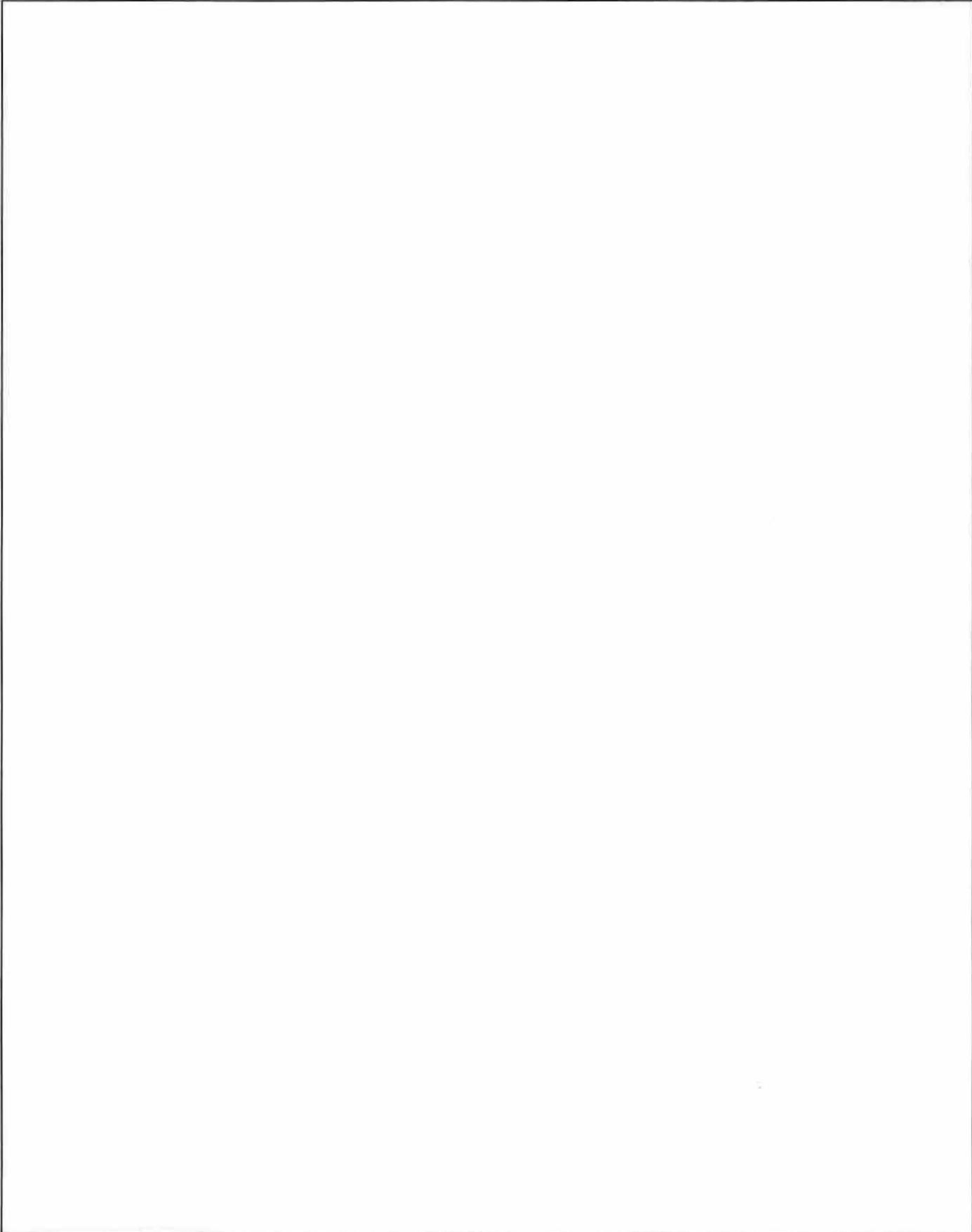
**"The quality and variety of the quilts. Impressive range from realistic to abstract. Very interesting mix of fabric and materials."**

The benefits of the arts last a lifetime. A vibrant arts community is an asset to society, the every-day lives of

its community members, and has a positive impact that translates into the classrooms for young people who are actively seeking creative outlets. It is known that a vibrant arts scene is a means by which to attract and retain young people to a community, no matter what field they are working in. People seek out opportunities to be creative and experience creativity, whether it be through art, music, theater, or dance.

**A. Concept**

Q3) Inspire Excellence (continued) (7000 maximum characters) (5 points)



## B. Facility

### Q4) Process/Design & Planning (9,000 maximum characters) (15 Points)

Include:

- Process/Design Planning – project scope
- How have you addressed environmental features and sustainability?
- Necessary components from consultants
- Estimates
- Programmatic square footage
- Demonstrate that you have the proper qualified project team and have taken all the necessary steps for project preparation
- A timeline of project milestones; include start and end date and key points in between

LeMoyne is working with William Gwynn, a local experienced contractor. The project scope includes renovations and repairs to the Meginnis-Monroe House. The entire interior of the house needs painting, the display panels in galleries need to be updated, and a larger reception desk needs to be installed in the lobby. To improve traffic flow for visitors, a doorway will be installed connecting two galleries. All carpeting throughout the house needs to be replaced, locking doors need to be installed for security, and the windows on the second level need realignment. The staircase needs to be refinished and the ceramics studio mold treatment is needed.

During the past five years, LeMoyne spent over \$400,000 in funds provided by the Florida Division of Historical Resources, COCA and our reserves to restore the exterior and improve lighting, ADA accessibility and HVAC on the interior. Our desire is to complete the renovations and repairs, so we are fully efficient and can provide an excellent visitor experience to all.

**We will address environmental features and sustainability** by cleaning up the severe mold problem in the ceramics studio. This is a health issue for students and the staff.

We have recently completed a recent **Commercial Energy Analysis** with the City of Tallahassee (8/22/19) that revealed much-needed efficiency upgrades that include realigning all windows where heat and cool air escapes.

In addition, the City recommended to tape off and patch ripped supply ducts under the house and seal up all random gaps or holes all around the house.

We will add UV protective film to a selection of sun-facing windows.

The proposed improvements would improve our energy efficiency, lower our utility costs, improve overall visitor safety, and increase accessibility. LeMoyne is prepared to pay for the costs of maintaining these components and this building for the next 10 years.

**Necessary components** include a design for a new front desk for the lobby by an architect. All renovations will be phased and managed in such a way as to minimize its impact to the operation of the facility.

## B. Facility

### Q4) Process/Design & Planning (continued) (9000 maximum characters) (15 points)

LeMoyne has confirmed **the scope and cost of the work** with Mr. Gwynn and the total cost would be \$50,000 This includes \$6,450 (or 15% of job cost) for the services provided by the General Contractor, Mr. Gwynn. The amount of the project contingency is \$2,150.

The programmatic square footage is 5,200 square feet.

LeMoyne is working with the contractor William Gwynn on the assessment, renovations and repairs of the Meginnis-Monroe House. In addition, we are working with Architect Tock Ohzam on the creation of the lobby desk. During the past four years, LeMoyne spent over \$400,000 in funds provided by the Florida Division of Historical Resources, COCA, and our reserves to restore the exterior of the Meginnis-Monroe House and make improvements to the interior. These monies allowed painting the entire exterior, upgrading all interior lights to LED, rebuilding outdoor ramp for enhanced accessibility, replacing an HVAC unit, and replacing the exterior exit stair. This work rectified long-standing issues with respect to the integrity of the exterior skin of the approximate 5,200 square foot Meginnis-Monroe House and greatly improved its appearance.

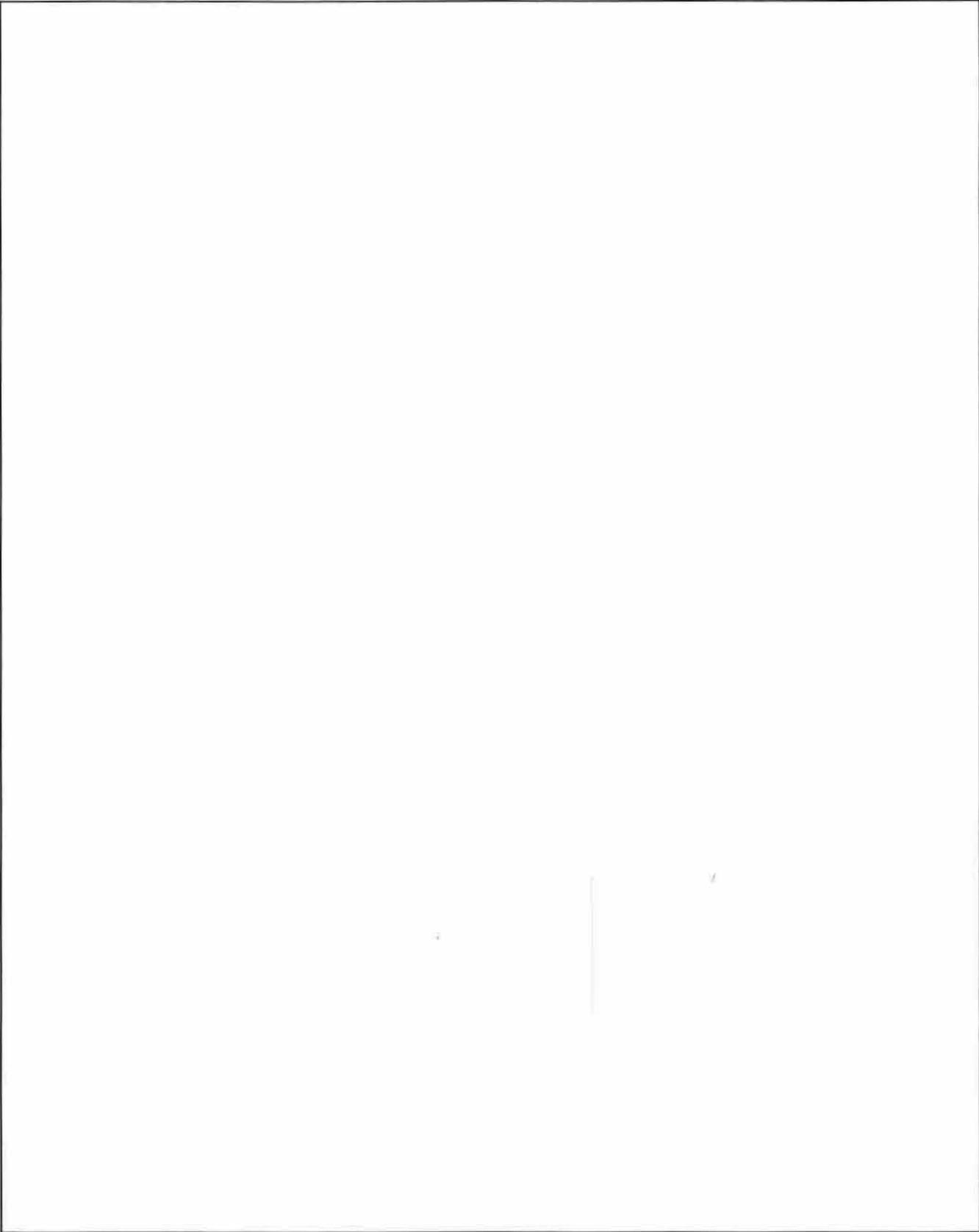
We have taken all the necessary steps to complete the project, including readiness to adjust our exhibitions calendar accordingly.

Our qualified team includes General Contractor William Gwynn and Architect Tock Ohzam, and Executive Director Lee Ortega.

We plan to phase the project so we begin work January 2020 and complete the project by July 31, 2020.

**B. Facility**

Q4) Process/Design & Planning (continued) (9000 maximum characters) (15 points)



## B. Facility

Q5) Quality (5,000 maximum characters)(15 Points)

Describe how the design, materials, longevity, and installation of your proposed project will contribute to your organization's goals and impact.

LeMoyne Arts is seeking to extend longevity of the Historic Building in which we reside. The alterations, upgrades, refurbishments, and additions discussed previously will be completed with contractors familiar with historic buildings. The materials used to accomplish the project all around the building will complement the existing structure and be chosen to accommodate the needs of an older building. Through completion of the project, our organization will continue to impact the community through high quality programming and exhibitions. Our goals rely on our building continuing to stand and function at the highest possible level. The upgrades will also bring the galleries into the 21<sup>st</sup> century, ensuring LeMoyne Arts remains a pillar of the Tallahassee arts community, and will be an accessible, welcoming space for discerning tourists. This project strives to ensure our organizational foundation is alive, well, and up-to-date on all levels.

These renovations would allow LeMoyne to better serve its staff, students, artists, visitors, and ultimately, the entire community. By making these alterations, we are better fulfilling our mission, providing excellence for the visitor experience, attracting tourists, and protecting and preserving our historic structure, that is a Tallahassee treasure.

LeMoyne is prepared to pay for the costs of maintaining these components and this building for the next 10 years.

As stated earlier, Contractor William Gwynn and Architect Tock Ohzam will provide the design, documentation, and construction administration associated with this project.

## **B. Management & Budget**

Q6) Operational Readiness (4,500 maximum characters) (10 Points)

Address the project plans & preparation that is complete/confirmed, give specifics on the required attachments below, or add what is relevant to your project, to demonstrate the project readiness.

Our General Contractor William Gwynn will gather all the necessary design documentation to execute the improvements to the lobby, galleries, ceramics studio, restroom and upper level. Mr. Gwynn is experienced in historical upgrades and renovations and he will be available for consulting on any issues associated with the historic preservation aspects of the project.

We anticipate needing approximately a month to prepare the design documents, one month to review, and 4 months to complete the renovations. If funds are received on or about January 1, 2020, we expect to complete the project by July 31, 2020.

In order to ensure staff and visitor safety, we are prepared to close the galleries when painting the interior and schedule certain aspects of the repairs during our slower summer months. This approach should have the least impact on the staff and our visitors.

LeMoyne has been in the business of creating, promoting, and sustaining art and artists for 56 years. This is a project that represents LeMoyne's longstanding commitment to maintain and improve the historic Meginnis-Monroe House. Correcting the traffic pattern issues and accessibility issues will go a long way to provide a more sustainable and resilient structure for the next 50 years of the building's life as well as provide an excellent visitor experience.

The staff at LeMoyne consists of five individuals including Executive Director, (Lee Ortega), Education Director (Gabriela Denton), part-time Office Manager (Ann Lewis); part-time Gallery Assistant (Emily Hunt); part-time Education Assistant (Kylie Nerney), all dedicated to the mission of LeMoyne. An 18- member Board of Directors supports the staff through volunteering their time and talent to realizing LeMoyne's mission every day. Each board member has a variety of skill sets and talents and each is responsible for serving on a specific committee. The Facilities Committee charged with maintaining the existing facilities and grounds, makes recommendations, and projects our needs for future growth and development guided by our strategic plan.

LeMoyne has a level of confidence that they will be able to manage the project in a professional manner resulting in an outstanding renovation project, providing a quality venue for the community and visiting tourists alike. We are committed to improving and sustaining LeMoyne for the next 10 years and beyond.

**C. Management and Budget**

Q6) Operational Readiness (continued) (10 points)

**Required Attachments** - Upload each of the required documents in separate folder marked "Attachments":

**X Minutes from the organization's board meeting authorizing the project for which applicant is applying.**

- **Board of Directors, including officers**
- **Project Team, including key staff involved with project**
- **Form A, Five (5) - year Operating Forecast**
- **Form B, Project Readiness Checklist**

**Q7) Financial Readiness - Forms & Financial Position (15 Points)**

**Please include in attached folder labeled "Attachments":**

- **Form C: Certification from Professionals** - Architect, Engineer and Contractor - if no architect, engineer or contractor, provide 3 bids from vendors, OR explain) (500 maximum character response +1MB upload)
- **Form D: Project Budget - Summary** (for proposed project/phase) - Indicate how grant funds and match will be spent. Include both revenue and expenses for the project, and in-kind (1MB upload)
- **Form E: Matching Funds & Matching Funds documentation** - \$1:\$1 of funds contributed specifically for the proposed project (group documentation, 1 upload each for: cash, pledges, in-kind) (3 times, at +1MB each upload) match (statement of value and service to be provided)
- **Audit and Form 990** - from most recently completed fiscal year
- **Financial Statements** - Current year-to-date (if audit is more than 1 year old) - both Balance Sheet and Statement of Income & Expenses from same reporting date.

• **NOTE: A report will be provided to panel that confirms match & backup documentation**

### C. Management and Budget

Q8) Care & Stewardship (3,000 maximum characters) (5 Points)

Please include a Care and Maintenance plan, your resources dedicated to maximizing the useful life, and the ability for the project to last into the future.

LeMoyne is prepared to maintain the Meginnis-Monroe House upon the completion of this project. In addition, LeMoyne budgets each year for the maintenance of its existing structures as well as for emergency repairs. LeMoyne is working on a Master Plan for its entire downtown property. It is about to undertake a capital campaign to further expand our facilities and re-envision the site.

LeMoyne has a Facilities Committee that is responsible for overseeing the care and maintenance of its existing facilities. The Executive Director acts as the liaison to the committee, bringing items to its attention and addressing minor repairs as they arise. The Facilities Committee keeps a list of maintenance and repair items for each of the buildings. Issues are brought to the attention of the committee, which prioritizes them based on their relative importance. Safety and security issues are addressed first, and items that can be done by volunteers, such as yardwork and interior painting, are scheduled and assigned. When work needs to be done by outside contractors, companies are asked to assess the work, make recommendations for corrective actions, and provide an estimate for the work. If the estimate exceeds \$1,000, other companies are asked to place a value on the work, assuring that we received the best value for our money.

Maintaining our facilities extends their useful intended life and maximizes our investment in them.

### C. Management and Budget

Q8) Care & Stewardship Required Attachments - *Upload each of the required documents in separate folder marked "Attachments":*

- **Long-range or strategic plan** (if for renovation, construction or acquisition, the plan should include facilities planning &/or implementation of proposed project). (1,500 char. +1MB upload)
- **Proof of Ownership, Lease and/or sublease** with remaining term from date of application, includes all addendums. (1,000 maximum characters +3MB upload)
- **Support Materials (photos, tables, studies, statistics, and documents) (Optional):**3MB upload