

BID COVER (Non CCNA)**Procurement Division**

(352) 334-5021(main)

**City of
Gainesville**

Issue Date: April 8, 2022

REQUEST FOR QUALIFICATIONS: #CMGR-220052-DH**Planning, Design Development and Operation of a Cultural Arts Center**PRE-PROPOSAL MEETING: Non-Mandatory Mandatory N/A Includes Site Visit

DATE: April 22, 2022 TIME: 10:30 am

LOCATION: Zoom meeting

QUESTION SUBMITTAL DUE DATE: April 28, 2022 @ 3:00 pm

All meetings and submittal deadlines are Eastern Time (ET).

DUE DATE FOR UPLOADING PROPOSAL May 6, 2022 @3:00pm

SUMMARY OF SCOPE OF WORK:

The City is seeking an experienced consulting firm that specializes in planning, design development and operation of a Cultural Arts Center. The consulting firm will work with the City, external stakeholders and community members to create a vision for a Cultural Arts Center in East Gainesville, including an assessment of site and facility requirements commensurate with the vision.

For questions relating to this solicitation, contact: Diane Holder, holderds@cityofgainesville.org

Bidder is not in arrears to City upon any debt, fee, tax or contract: Bidder is NOT in arrears Bidder IS in arrearsBidder is not a defaulter, as surety or otherwise, upon any obligation to City: Bidder is NOT in default Bidder IS in default

Bidders who receive this bid from sources other than City of Gainesville Procurement Division or DemandStar.com MUST contact the Procurement Division prior to the due date to ensure any addenda are received in order to submit a responsible and responsive offer. Uploading an incomplete document may deem the offer non-responsive, causing rejection.

ADDENDA ACKNOWLEDGMENT: Prior to submitting my offer, I have verified that all addenda issued to date are considered as part of my offer: Addenda received (list all) # Addendum #1 and Addendum #2

Legal Name of Bidder: Arts Consulting Group, Inc.DBA: Arts Consulting GroupAuthorized Representative Name/Title: Douglas Clayton, Senior Vice PresidentE-mail Address: dclayton@artsconsulting.comFEIN: 95-4838573Street Address: 292 Newbury Street, Suite 315 Boston, MA 02115-2801

Mailing Address (if different): _____

Telephone: (888) 234.4236

Fax: (____) _____

By signing this form, I acknowledge I have read and understand, and my business complies with all General Conditions and requirements set forth herein; and,

 Proposal is in full compliance with the Specifications. Proposal is in full compliance with the Specifications except as specifically stated and attached hereto.

SIGNATURE OF AUTHORIZED REPRESENTATIVE: _____

SIGNER'S PRINTED NAME: Douglas R ClaytonDATE: May 6, 2022***This page must be completed and uploaded to DemandStar.com with your Submittal.***



503 East Jackson Street, Suite 337
Tampa, FL 33602-4904
Tel (888) 234.4236
ArtsConsulting.com

May 6, 2022

Diane Holder
Senior Buyer
City of Gainesville
Procurement Division
200 East University Avenue
Gainesville, FL 32601

via email: holderds@cityofgainesville.org

Dear Diane,

On behalf of Arts Consulting Group, Inc. (ACG), thank you for the opportunity to present a proposal for Facility and Program Planning Consulting Services to the City of Gainesville ("City"), regarding RFQ #CMGR-220052-DH. We are pleased to provide the enclosed materials for your consideration.

ACG will objectively assess the needs of the broader public community in the City and the surrounding areas, and work with the City, external stakeholders and community members to create a vision for a Cultural Arts Center in East Gainesville, including an assessment of site and facility requirements commensurate with the vision. Through a robust analysis of current spaces, programming, and peer markets, as well as a thorough needs assessment of arts groups and the diversity of potential audiences, ACG will evaluate the necessary practical infrastructure to meet those needs.

The ACG team is unique in its breadth and depth of hands-on experience in the planning, operation, and management of performing arts organizations and facilities throughout North America, including market analysis and facility and program planning. ACG consultants have worked with leading arts and cultural institutions in a wide variety of communities. We bring an integrated approach that includes an understanding of how to balance creativity and artistry with best business practices and a focus on research, data, and findings that provide clarity in decision making.

ACG's commitment to Inclusion, Diversity, Equity, Access, and Success (IDEAS) is at the core of every project and service. ACG will work closely with your team to deeply understand what diversity means to City residents in the context of their potential use of the facility and the City government's civic goals. This framing considers an array of factors, including race, culture, physical ability, socioeconomic, and geography. ACG recognizes that each client is unique and therefore equity, diversity, and inclusion require thoughtful understanding in any assessment process.

If you have any questions or would like additional information, please contact me at adavis@ArtsConsulting.com or (888) 234.4236 Ext. 215 or ACG President Dr. Bruce D. Thibodeau at bdthibodeau@ArtsConsulting.com or Ext. 201. We look forward to supporting the City in this important work for its residents and local community.

Sincerely,

Adam Davis

Adam Davis
Vice President

Cc: Dr. Bruce Thibodeau, President



Arts
Consulting
Group

A Proposal for
Facility and Program Planning Consulting Services
(RFQ #CMGR-220052-DH)

City of Gainesville, Florida



Submitted May 6, 2022



**Arts
Consulting
Group**

Growing Institutions.
Advancing Arts & Culture.
Enhancing Communities.

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Enhancing Communities.

City of Gainesville, Florida (“City”)

A Proposal (“Proposal”) for Facility and Program Planning Consulting Services

May 6, 2022

I. Project Background

Organizational Background

The City of Gainesville (“City”) is the most populous city in, and serves as the county seat of, Alachua County. The City also serves as the cultural, educational and commercial center for the North Central Florida region. Gainesville is located midway between the Gulf of Mexico and the Atlantic Ocean and halfway between Miami and Pensacola. There are approximately sixty square miles of land included within the corporate boundaries of the City. As of April 1, 2021, the official population estimate was 143,835 (Bureau of Economic and Business Research - University of Florida, 2021).

The City of Gainesville provides its neighbors with a wide variety of public services, including but not limited to public safety, recreation and cultural events, mass transit, utility distribution, refuse collections and stormwater management services.

East Gainesville: The Urban Gainesville community located east of Main Street is generally the older single-family developed areas of Gainesville. Residential developments located in eastern Gainesville are vintage 1940’s – 1960’s with few exceptions. Primary roadway corridors such as Waldo Road, University Avenue/Hawthorne Road, NE 16th Avenue, and NW 23rd Avenue offer land use and zoning designations for non-residential uses. Even so there are pockets of residential areas along these corridors as well. Institutional uses also characterize eastern Gainesville with the Airport, Tacachale Center, parks, schools, government facilities (Alachua County Health Department and Sheriff’s Office, FDOT, etc.) and churches. Otherwise, the balance of developed areas of eastern Gainesville is primarily single-family residential.

Non-residential and institutional uses tend to be older facilities, more local (mom and pop establishments) versus national brand and are limited in quantity and variety. Commercial retail east of Main Street and within the urban area tends to be characterized by convenience stores, beverage stores, locally owned restaurants with some national chain facilities, gas stations, and industrial. Wal-Mart and Walgreens stand out since there are no other grocery/retail or retail/drug stores in this area of the City.

The demographics east of Main Street can be summarized as:

- Population: 18,000
- Race breakdown: 42.5% White, 40.7% Black or African American, 4.6% Asian, 3.7% Other, and 8.5% Two or More Races
- Daytime population: 23,000 (with half of downtown Gainesville included)
- Approximately 8,000 household units
- Occupancy breakdown: 52% owner-occupied, 37% rental, 11% vacant
- Home value median price: \$141,000
- Per capita income: \$23,000
- Average Household Income: \$57,000

In the fiscal year 2020 ending 9/20/2020, the City reported total revenues of \$574.9 million and \$578.3 million in expenses.

Sources: edited from RFQ #CMGR-220052-DH, cityofgainesville.org

Current Situation

There are currently no comprehensively staffed and programmed Cultural Arts Centers in the City of Gainesville. The Parks Recreation & Cultural Affairs Department however, operates the Historic Thomas Center with its event spaces and galleries, the small A. Quinn Jones Museum & Cultural Center which is located in a historic house, and the downtown Bo Diddley Plaza outdoor performance space, as well as the Cultural Arts Coalition, a non-profit that operates in the Wilhelmina Johnson Center. The Porter's Community Center offers various programs and initiatives like the Summer Block Party and community garden but does not offer scheduled arts programming. None of these spaces are in what is considered East Gainesville.

The City is seeking an experienced consulting firm that specializes in planning, design development and operation of a Cultural Arts Center. The consulting firm will work with the City, external stakeholders and community members to create a vision for a Cultural Arts Center in East Gainesville, including an assessment of site and facility requirements commensurate with the vision.

Project Objective

Arts Consulting Group, Inc. ("ACG"), in collaboration with architecture and design firm BrameHeck Architects ("BrameHeck"), engineering firm Gmuer Engineering ("Gmuer") and estimating and cost control experts Venue Consultants ("Venue"), will provide Facility and Program Planning Consulting Services to the City to inform decisions for the new facility. To accomplish this, ACG will:

- Review the City's inventory and cultural assets for events in context of a potential new facility;
- Complete a market analysis of potential patrons, including residents and tourists;
- Engage with the local community to determine needs, priorities, and concerns around future facilities;
- Assess key partners and activities, value propositions, relationships, and beneficiaries;
- Determine the size and key elements of the facility in terms of spaces and functionality; and
- Assess the economic sustainability of a potential facility, including specific operating expenses, projected cost structures, and anticipated revenue streams.

II. Methodology and Philosophy

Arts Consulting Group

ACG maintains an active learning environment with its clients and among its consultants. The firm believes in facilitating lively and truthful group meetings in which ideas are shared, goals are set, and timelines and accountability are easily identified and managed. In small in-person meetings with board members, artists, staff, partners, patrons, donors, volunteers, and community leaders, ACG team members present thoughtfully prepared questions and listen carefully. The firm utilizes an appreciative inquiry, strengths-based approach among participants in group meetings, surveys, and in-person interviews with donors and stakeholders.

Inclusion, Diversity, Equity, Access, and Success (IDEAS) Framework

ACG's commitment to IDEAS means that we work closely with each client to understand what diversity means to the organization in the context of the services that we provide. This can include race, culture, gender, socioeconomic status, age, geography, physical ability, and an array of other factors related to diversity in programs, audiences, management, and governance. Each client is unique and therefore equity, diversity, and inclusion require careful discussion and consensus building to ensure clarity at the launch of the planning process.

ACG also encourages all clients to follow SAFE principles:

Set institutional policies that strengthen equity, diversity, and inclusion in programming, staffing, and governing, and serving communities.

Assert commitment to anti-racism, inclusion, diversity, equity, and access in all activities.

Form inclusive committees with an equity lens, including those who are not currently members of the existing power structures.

Evaluate qualitative and quantitative data to minimize unconscious biases in assessments, analysis, and decision making.

Project Guidelines

A creative and clearly articulated working-learning partnership between ACG and the City is critical to the successful outcome of a multi-faceted planning project. To that end, the following guidelines are helpful to review at the beginning of these projects.

What the City Can Expect from the ACG Project Team:

- High-quality work delivered on time, on scope, and on budget
- Success measurements as developed in collaboration
- Commitment to understanding and respecting, but also challenging history and culture
- Application of the IDEAS framework to all aspects of the project
- Analysis and education that can strengthen the organization's position within a diverse community
- Passion for strengthening vibrant, sustainable arts and cultural organizations and the communities they serve

What the ACG Project Team Expects from the City:

- Dedication of one Project Lead to liaise with ACG and help guide the process
- Clear communication and well-articulated expectations throughout the project
- Community relevance and mission delivery through SAFE principles

What the Project Needs from the City:

- Strategic oversight of the process
- Access to available data, stakeholders, and community resources
- Representation as the public face of the project
- Review and thoughtful feedback on assessment documents
- Open-mindedness, creativity, and intellectual engagement

III. Scope of Work

ACG proposes that its Facility and Program Planning Consulting Services can be accomplished in three phases within a ten-month timeline as follows:

Phase 1: Plan and Align

Months 1-2

Task 1: City Project Team

The first task of Phase 1 is for the City to appoint a primary individual as Project Lead to interface with ACG and to establish the City Project Team (“Project Team”). The Project Team will regularly meet with ACG and bring historical knowledge and local context to the analysis and recommendations developed in the Vision Report.

The establishment of the Project Team is a crucial time for ACG and the City to address the IDEAS framework and how it will be incorporated into every step of the process moving forward. Selecting a diverse group of individuals and perspectives is perhaps the most crucial decision as it directly impacts whose voices are heard and what ideas rise to prominence in the planning process. It is ACG’s strong recommendation that the City’s policies and priorities on this front be centrally considered in the appointment of the Project Team. ACG will provide experience and expertise on these topics as they relate to a successful strategic planning process.

Task 2: Information Gathering

At the beginning of the project, it is critical for the ACG team to review and assess all relevant City and regional information with regard to the new facility. To do so, the City will provide ACG with the following documents (as available) at least two weeks prior to City Project Team Meeting #1:

- City and regional economic, demographic, and tourism data
- Any local or regional master plans
- Previous feasibility, renovation, and fundraising capacity plans
- City arts and recreation programming information, including facilities, schools, classes, and programs
- City arts, culture, and recreation facilities, programming, and participation data, reports, plans, and surveys
- City cultural events, attendance, and revenues from the last three years or already contracted for the future
- List of any identified potential physical sites for the new facility
- City staffing structure/organizational chart related to the cultural facilities and their ongoing support and operations
- City leadership, and City-supported event participant self-identified demographics as available and appropriate related to the demographic makeup of the residents of the City
- City operational policies relating to organizational culture, including:
 - equity, diversity, and inclusion statements or systems
 - anti-racism policies
 - anti-harassment policies
 - regularly instituted trainings on related topics
- Other relevant information directly related to the project as identified by the City or Project Team

Task 3: City Project Team Meeting #1

Following receipt of the background information, ACG, BrameHeck, Gmuer, and Venue will schedule a two-hour in-person project planning and information review meeting with the Project Team to:

- Create a regular check-in timeline between ACG and the Project Lead;
- Review the scope of work, including confirmation of specific process expectations, timelines, and outcomes;
- Discuss the market analysis process and compile a list of facilities to consider as part of Phase 2;
- Jointly develop the schedule and list of participants for Phase 2 meetings;
- Clarify and/or request additional information based on the background materials already received; and
- Establish ACG’s role as outside consultants in the process by asking informed and thoughtful questions to further explore the information reviewed in Phase 1.

Task 4: Site Visits

Following City Project Team Meeting #1, ACG will conduct tours of the region and identified potential sites, including the Duval Early Learning Academy. These tours will be facilitated by the Project Lead or an appropriate member of the Project Team. This will include distinct communities within the City and cultural facilities and event spaces comparable or complimentary to the potential new facility.

Task 5: Project Check-In

At the end of Phase 1, ACG and the Project Lead will participate in a phone call or video conference to review all Phase 1 deliverables, address any concerns or complications that arose during the process, and review the steps of the upcoming phase.

Phase 1 Meetings and Deliverables:

- Background Information Summary
- City Project Team Meeting #1
- City Site Visits
- Written confirmation of specific project timeline
- Schedule of regular check-ins for the duration of the project

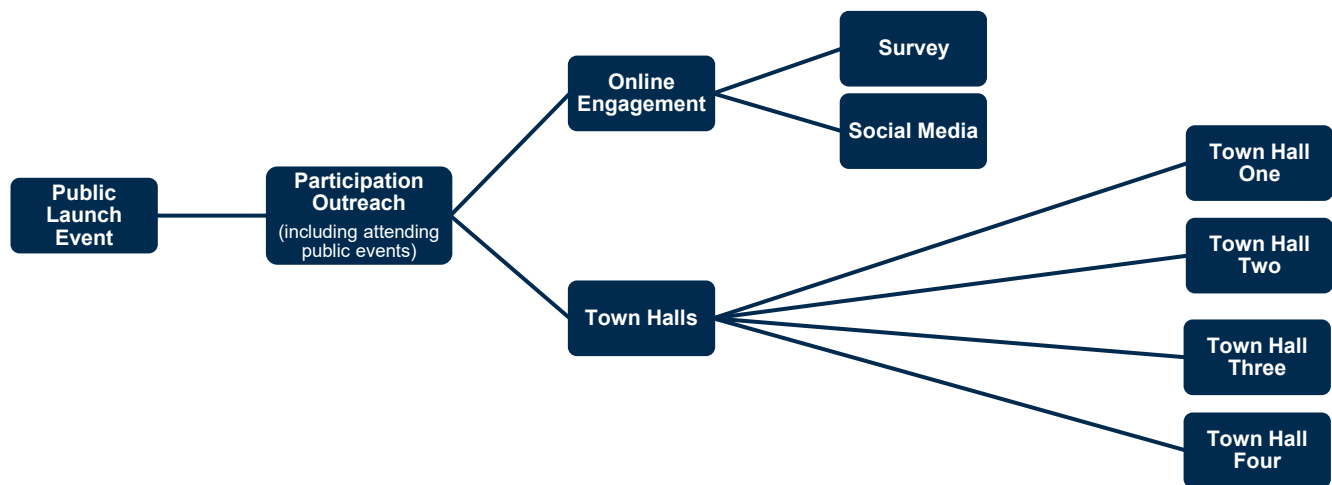
Phase 2: Market Analysis and Community Engagement Months 3-7

ACG will complete a detailed data-driven analysis of the marketplace of cultural event facilities and activities by gathering regional facility and demographic data and comparing it with similar facilities and regions throughout the United States.

In collaboration with the City, ACG and the Project Team will launch the public phase of the facility and program planning process. The primary objectives of community outreach and education will be to:

- Encourage contributions and heightened civic investment from the most diverse groups of community members as possible, including residents, artists, patrons, and visitors;
- Create a positive public perception of the City’s future programs, services, and value of cultural activities;
- Understand which components of the City’s cultural life are most valued by the community;
- Inform the City’s future vision and cultural investments;
- Test potential options for the new facilities being considered by the City; and
- Inform participants of current local opportunities and test concepts.

The following chart indicates the various public launch events and outreach ACG will coordinate with the City:



Task 1: Demographic Analysis

To better understand future audiences and the potential market, ACG will conduct a review of local demographic trends, focusing on the overall market catchment area in 20-, 40-, and 60-minute drive times (or otherwise modified if needed) from central Gainesville. ACG will also analyze available tourism data and projections for the City,

especially as they relate to disposable income and spending patterns on arts and cultural activities. This information will clarify current and future community growth trends and further clarify the need for various programming options in new or renovated facilities in the region. ACG will connect this information to future projections for activity and attendance in its draft financial models articulated in Phase 3.

Task 2: Cultural Asset Inventory

ACG will complete a Cultural Asset Inventory for the City focused on creating a comprehensive record of physical assets (buildings used for cultural activity), organizations (arts and culture institutions), and notable cultural events presented by non-cultural organizations actively patronized or served by residents and visitors within a 300 mile radius. This inventory will be conducted using data currently available to the City that ACG can research directly through public channels.

The inventory for both physical and organizational assets will focus on the distinguishing characteristics of organizational structure (nonprofit/commercial/university), budget size, physical capacity, discipline/programming type, and geographic area. If possible, collaboration with local government Geographic Information System (GIS) resources to visually represent the inventory would be beneficial. This inventory will inform the City's physical space needs and potentially identify over- and under-saturation for various kinds of facilities in the region.

Task 3: Benchmarking

ACG will perform a competitive analysis of the cultural landscapes of up to three United States communities of similar size and character to the area of East Gainesville. The analysis will highlight in comparative terms, if these locales are underserved or saturated with cultural facilities. The analysis will utilize publicly available information as well as interviews with civic and cultural leaders (up to 5 in each community) to inform an understanding of their community needs and characteristics as they relate to their cultural facility strategies.

This analysis will identify the levels of success seen by new facilities in comparable locations, highlight regional gaps in programming for the City, and identify risk and opportunity factors to inform facility specifications and core elements of the programming and operational plans. It will also place the City in a national context for conventions, cultural events, and tourism activity.

Task 4: Public Launch Event

ACG will coordinate with the Project Team in hosting a public event to launch the community engagement phase. Utilizing a two- to three-hour town hall meeting, ACG and the City will introduce the project, share key insights already identified, and set the framework for a robust public discussion about the community's interests and needs. The public launch event will raise awareness of the facility and program planning process and encourage participation in online engagement tools or other in-person engagement activities during this phase. ACG will also conduct targeted special events outreach, with an ACG team member attending public events or hosting pop-up engagements up to four times over a two-month period to drive participation and engagement with the public.

Task 5: Online Engagement

The use of online tools, including an electronic survey and social media engagement through the City's current channels, will expand project reach throughout the community. Technology is essential to engage younger generations or those with limited mobility in the process, providing expanded opportunities for citizen involvement beyond town halls or face-to-face meetings. ACG is comfortable and experienced with facilitating engagement and data collection through a variety of electronic means, including surveys, active social media dialogues, and a variety of community engagement platforms currently in use by local governments.

In collaboration with the Project Team, ACG will determine the appropriate online tools and technologies for use in the community engagement process. ACG will manage the setup, implementation, and management of the engagement and data collection for a six- to 10-week period to ensure full access and awareness of the project and its goals in various segments of the community.

At a minimum, ACG will design and distribute an electronic survey to be widely distributed to City residents, replicating town hall input in an electronic format. ACG anticipates that the survey design, review, and approval by the City will take approximately two to three weeks. The survey will then be distributed (electronically via Survey Monkey or the City's preferred survey platform) during the data collection period to provide sufficient time for participation. Evaluation of the results is expected to take two weeks.

Before the survey is disseminated, a reminder schedule and communication strategy to garner high survey participation will be discussed and set. To encourage participation in the survey, ACG recommends offering incentives to respondents following survey completion. The exact form, number, and value of potential incentives for the targets of each survey will be discussed and confirmed with the City prior to survey release.

Task 6: Town Hall Meetings

Following the initial public launch event, ACG will conduct four additional public town hall meetings. Two- to three-hours in length, these meetings will encourage access and transparency. Designed in collaboration with the Project Team, the town hall meetings may focus on broad exploration of community interests or may be used in a more targeted fashion to seek information or input on identified priorities based on earlier findings. At minimum, the town hall meetings will include (either across all meetings or through a targeted meeting) invitations and discussions with various City community residents, business owners, and potential attendees of the new facilities.

All participants in any interviews, focus groups, or town hall meetings will receive an explanation of the facility and program planning process timeline. They will also be informed of clearly identified points when they will receive updates and additional information, including the launch of the public version of the final plan and takeaways from the process. OTJ will participate in public town hall meetings as appropriate and requested.

Task 7: Stakeholder Interviews

ACG will conduct up to 20 hours of additional individual and small group interviews to better understand usage, capacity, infrastructure, and facility and community needs. These interviews will be conducted with local stakeholders as deemed relevant by ACG and the Project Team, which may include:

- City leaders, including officials involved in arts, culture, tourism, and recreation programming and planning
- Groups in the region that are currently or may potentially be significant users of the new and renovated facilities
- Regional tourism and hospitality boards and bureaus
- Managers of local competing or complimentary facilities in the City
- Potential partner funders of the renovation, construction, or ongoing operations of the facilities
- Other key stakeholders or influencers in the creation of the new facilities as identified by the City

Task 8: City Project Team Meeting #2

ACG will facilitate a two- to three- hour meeting (in-person or by video conference) with the Project Team to review findings and framing from the information gathered in Phase 2. During this meeting, the Project Team will also review and confirm the plans for Phase 3, including the list of people who will be engaged for individual stakeholder interviews.

Phase 2 Meetings and Deliverables:

- Demographic Analysis
- Cultural Asset Inventory
- Benchmarking Report
- Public Launch Event
- Online Engagement and Survey Results
- Town Hall Meetings (four)
- Town Hall Meeting Summaries
- Stakeholder Interviews
- Stakeholder Interview Summaries
- Project Team Meeting #2 and Summary

Phase 3: Visioning and Operations

Months 8-9

Task 1: Facility Programming Plan and Needs Assessment

Based on the discoveries from Phases 1 and 2, ACG will create a draft Facility Programming Plan that will outline a sample schedule of potential activities at the new facility, targeted to addressing and meeting community needs, regional gaps in programming, and appropriate levels of anticipated attendance or usage demand.

ACG will collaborate with the partner firms to determine the physical requirements for the new potential facility including seating capacity, type and number of usable public spaces, infrastructure, and additional amenities. These

will be provided in a Needs Assessment Summary and an architectural narrative for each facility as developed by BrameHeck.

Task 2: Site Evaluations

Returning to the City for site evaluations, ACG and the other firms will utilize the gathered data and needs assessment to evaluate the currently identified locations and up to three others identified during the community engagement process.

Task 3: City Project Team Meeting #3

ACG and the other firms will meet in-person with the Project Team to discuss the Facility Programming Plan, needs assessment, potential Amphitheater sites, and key assumptions about the renovation or construction for either facility that will most impact the cost estimates to be provided by Venue. The purpose of this meeting is to discuss and agree on the assumptions and parameters that will be used to inform the financial modeling and Vision Report.

Task 4: Operating Plans

ACG will develop a modelling tool to incorporate the various levels and frequency of programming at the facility, producing conservative and realistic estimates for each facility's operating plan, including the first 10 years of operation after the completion of renovation or construction. ACG will consider programming requirements as determined by the benchmarking, stakeholder engagement, needs assessment, and market analysis processes, which will determine earned revenue streams, including ticket sales and rental income, based on attendance and utilization projections. The operating plans will also provide cost projections for running the facility, including programming, marketing, and general maintenance costs. The operating plans will contain an analysis of any necessary ongoing subsidy and/or other contributed revenue streams required for long-term viability—such as individual donations, sponsorships, or foundation support—and the obligations of providing a portion of facility usage to community events at minimal cost.

Step 4: Facility Visualizations and Construction Cost Estimate

Based on the detailed needs assessment, programming plans, and location evaluations approved by the Project Team, BrameHeck will provide a conceptual building footprint to test-fit the site, and prepare concept diagram(s) showing the form and configuration of utilized spaces. These diagrams are not architectural drawings, but are intended to provide clarity to the City for decision making purposes.

Based on the initial diagrams and supporting information, Venue will analyze and provide a rough order of magnitude estimate for the construction costs for the envisioned facility. This estimate will consist of a preamble, cost summary and construction cost elemental cost summary, all based on functional costs per square foot based off a program plan and use case.

Task 6: Social and Economic Impact Analysis

ACG will prepare a preliminary Social and Economic Impact Assessment Report, which will incorporate projections for attendance and utilization levels at the new venue and their anticipated impact on job creation in both arts and creative industries as well as secondary market segments such as hospitality and tourism. This assessment will be heavily influenced by the potential location of the new facility and will contrast potential variations in impact based on identified viable sites, if more than one exists.

Due to its nature and the scope of this project, the social impact assessment will be primarily non-quantitative. It will incorporate social benefits such as community development and inclusion, quality of life, and increased attractiveness of the City for potential new residents.

Task 7: Draft Vision Report

ACG will submit a PDF of the Draft Vision Report for the Project Team's review and feedback. The Draft Vision Report will include the following:

- Executive Summary of key findings
- Methodology of the planning process
- Data findings, including revised versions of all previous deliverables:
 - Background Information Summary
 - Market Analysis:
 - Demographic Analysis

- Cultural Asset Inventory
 - Benchmarking Report
- Public Stakeholder Input:
 - Online Engagement and Survey Results
 - Town Hall Meeting Summaries
 - Stakeholder Interview Summaries
- Financial Feasibility Plans:
 - Facility Programming Plan
 - Needs Assessment Summary
 - Site Evaluations
 - Operating Plans
 - Renovation and Construction Cost Estimates
 - Social and Economic Impact Analysis
- Final Recommendations
- Recommendations regarding other priorities for the City that were identified during the process or additional information beyond the scope of the study that could be useful to the City and future cultural facilities
- Comprehensive listing of all resources utilized and individuals interviewed during the project

Task 8: City Project Team Meeting #4

ACG will submit a Draft Vision Report to the Project Team and solicit feedback in a two-hour in-person or video conference meeting. Following the discussion, ACG will incorporate appropriate adjustments and prepare a PDF of the Vision Report and an accompanying PowerPoint Presentation that will be delivered to the Project Team within two weeks of the meeting. The delivery of the Vision Report and PowerPoint Presentation will conclude the engagement.

Phase 5 Meetings and Deliverables:

- Facility Programming Plan
- Needs Assessment Summary
- Site Evaluations
- City Project Team Meeting #3
- Operating Plans
- Renovation and Construction Cost Estimates
- Social and Economic Impact Analysis
- Draft Vision Report
- City Project Team Meeting #4
- Vision Report
- PowerPoint Presentation

IV. Personnel – Arts Consulting Group

ACG believes in utilizing a comprehensive and collaborative team approach with seasoned professionals. ACG has assigned Vice President Adam Davis as Project Lead to this engagement, with assistance from Senior Consultant Quodesia D. Johnson, Senior Consultant Michael Blachly, Associate Vice President Trinity Villanueva, and Associate Vice President Nagham Wehbe. They will be supported by Brame Heck Architects and Venue Consultants, as well as all of ACG's available resources as needed in meeting the requirements of this engagement.



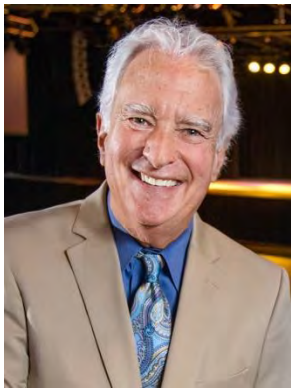
Adam Davis, Vice President (Project Lead) **St. Louis, Missouri**

Adam Davis (he/him/his) is a results-driven leader with 20 years of experience in the nonprofit and performing arts sector. Resourceful and capable of leveraging strong connections to propel organizational objectives, Davis strategizes and implements complex initiatives to remove obstacles, ensure organizational success, and fulfill programmatic goals. His areas of expertise include strategic planning and community engagement, board development, operational efficiency, fundraising and capital campaigns, arts facilities and program planning, and financial forecasting. Davis most recently served as Managing Director of Shakespeare & Company, where he managed full-time and seasonal staff members, oversaw the annual budget, maximized fundraising results, managed facility capitalization, and strategized with the board to raise a cash reserve. During his tenure, he also led the organization through a strategic planning process that resulted in the initial phase of a redevelopment plan for the 33-acre campus, as well as implementation of inclusion, diversity, equity, and accessibility training for staff and board members. Davis has also previously served as Managing Director for the John Anson Ford Amphitheater, a community-oriented major performing arts center for the Los Angeles County Arts Commission, Theater Operations Manager at Pepperdine University's Center for the Arts, and Company Manager at La Jolla Playhouse. Davis was a member of the Southern California Leadership Network and a board member of California Presenters. He received an Emmy Award for producing the 54th Annual L.A. County Holiday Celebration. Davis holds a bachelor of arts in theatre from Principia College.



Quodesia D. Johnson, Senior Consultant **Dallas, Texas**

Quodesia D. Johnson continues to forge a diverse and exciting career in arts and culture, serving local, national, and international communities as a speaker and collaborator to help achieve true equity, healing, and community in the arts. Ms. Johnson is the creator of the Company Culture Framework, a system to provide the tools necessary to transform and strengthen organizations through a foundation of inclusive community. In her current role as the Education and Company Culture Manager for The Dallas Opera, Ms. Johnson works with staff and board members to ensure a culture of co-creation and collaboration through organizational analysis, workshop facilitation, company education, and implementation of practices to dismantle systems of oppression for greater impact and connection. Her additional roles include Steering Committee Member of OPERA America's ALAANA Opera Network; Board Chair of Bishop Arts Theatre Center; Racial Healing Committee Member of Dallas Truth, Racial Healing & Transformation; Founding Co-Chair of Dallas Black Dance Theatre's Young Professionals Encore! Partners; and member of the Board of Friends of WRR 101.1 FM. Ms. Johnson also previously served as the Guest Services Coordinator of the Dallas Symphony Orchestra. Current and upcoming projects include acting co-host and content creator for TDO Network's "Taking the Stage with Kristian and Quo," and participation in the 2020 American Express Women in Music Leadership Academy. She received a bachelor of arts in music with a minor in business management from Prairie View A&M University and is currently earning a master of arts in arts administration from Goucher College. Ms. Johnson is a 2019-2020 American Association of University Women Career Development Grant Awardee.



Dr. Michael Blachly, Senior Consultant **Tampa, Florida**

Dr. Michael Blachly's career in the arts extends over 50 years. He was Director of Performing Arts at the University of Florida from 2000 to 2015. Previously, Dr. Blachly has held various positions in presenting, producing, and managing performing arts including at UCLA Performing Arts, University of Hawaii, Colorado State University, University of Tennessee, the 1982 World's Fair, and Florida State University. These positions included work in community outreach, educational activities, master classes, and engagement work with children as young as pre-k through high school. Additionally, his work has involved working with students on the margin of high-risk environments, engaging them in productive co-curricular pursuits. Dr. Blachly has served in numerous elected or appointed leadership positions with organizations such as Association of Performing Arts Professionals, Chamber Music America, Western Arts Alliance,

California Presenters, National Association of Campus Activities, Association of College Unions-International, South Arts Performing Arts Exchange, North American Performing Arts Managers and Agents, and the International Society of Performing Arts. A highly sought-after panelist, he has served for grant application evaluations with the National Endowment for the Arts, California Arts Council, Florida's Division of Cultural Affairs, Western States Arts Federation, The Japan Foundation, Mid-Atlantic Arts Foundation, and South Arts. Dr. Blachly holds a bachelor of arts in speech and theatre/psychology from the University of Northern Colorado, a master of arts in communication theory/sociology from Washington State University, and a doctor of philosophy in educational psychology/higher education administration from the University of Tennessee.



Trinity Villanueva, Associate Vice President **Washington, DC**

Trinity Villanueva (she/her/hers or ella/siya/'o ia) is a performing artist, educator, and Belonging advocate. She brings a lifetime of experience on the intersections of cultural inclusion and leadership from a global perspective in arts and culture. Prior to joining ACG, Villanueva led the nonprofit Public Art Reston as Executive Director, shining light on community inclusion and equitable public art processes. The work collectively involved stakeholders from government agencies, developers, foundations, residents, and public art committees, as well as strategic and growth planning. Villanueva also cofounded mixt collective, a virtual safe space for mixed-racial identifying artists, including transracial adoptees, in providing creative opportunities to elevate navigating paucal communities. She has also worked in marketing, education, museums, performing arts, and other areas of the nonprofit and government sectors.

Villanueva pivoted to education and founded the Arts Integration and Culture Department at the Carlos Rosario International Public Charter School, empowering low-income immigrants from over 128 countries, and became a leading expert for Emerging Multilingual Learners (or ELLs) in visual and performing arts education. Sustaining numerous partnerships, she paved accessible opportunities in collaboration with organizations such as Washington Performing Arts Society, GALA Hispanic Theatre, and the Smithsonian institutions. Villanueva serves on the boards of National Art Education Association, Indiana University Singing Hoosiers Alumni Council, and as an advisor for the Anti-Racist Art Teachers. She is an active artist elevating her indigenous roots across disciplines and performs for the Hawai'iian Entertainment Company in the DC-Baltimore-area as a Polynesian dancer, fire spinner, ukulelist, and vocalist. Villanueva holds a bachelor of science degree in piano performance with an outside field in art history from Indiana University Bloomington Jacobs School of Music, a master of science degree in nonprofit leadership, through the National Arts Strategies arts and culture strategy executive program at the University of Pennsylvania, and a post-graduate degree in international perspectives of theatre and drama in education from the Trinity College in Dublin, Ireland.



Nagham Wehbe, Associate Vice President **Los Angeles, California**

Researcher, strategist, and award-winning storyteller Nagham Wehbe joined ACG in 2021, bringing a diverse background professionally, academically, and culturally. She supports all of ACG's practice areas with market research, data analysis, financial modeling, survey and interview design, and translation of data into actionable business recommendations for cultural organizations. She has utilized qualitative and quantitative data (primary and digital) to identify trends and deliver recommendations to clients. Her areas of expertise include audience engagement trends, brand visibility, and program competitiveness. Prior to joining ACG, she worked as a researcher with CBS, 20th Century Studios, Hallmark Channel, and Freemantle Productions. Ms. Nagham adapted to the stage and directed *Confessions of an Arab Woman* based on the memoir of journalist and human rights activist Joumana Haddad. Her production won the Encore Producers' Award at the Hollywood Fringe Festival in 2017. She has also directed cultural events and facilitated educational programs with various organizations and nonprofits in California. Selected to join the Women in Cable Telecommunications' 2021 class of Rising Leaders Program, Ms. Wehbe previously led the Los Angeles chapter of the Arab Film Festival and is currently on the Selection Committee of the Asian World Film Festival. She also served on Crown Media's Diversity Council as the chair of the workforce committee. In addition, she has led teams in fundraising efforts, obtaining nearly half a million dollars for organizations such as the Dragon Kim Foundation, Habitat for Humanity, and Veterans Village. Ms. Wehbe received a bachelor's degree in radio, television, and film from California State University, Fullerton and a master's degree in communication management from the University of Southern California. In addition to earning certificates in a variety of topics related to diversity, marketing, and change management, she is also a certified coach and trained workshop facilitator.



Joseph Garcia

AIA



Architect



EDUCATION

MIAMI-DADE COLLEGE

Associate of Science Architectural Technology

REGISTRATIONS

Florida Registration No. AR0006997

PROFESSIONAL ORGANIZATIONS

American Institute of Architects

COMMUNITY

AIA Florida

Florida Architects Political Action Committee

AIA Gainesville

AIA Gainesville UF School of

Architecture Golf Tournament

EXPERTISE

Architecture 44 Years

Building Technologies 40 Years

Project Management 35 Years

Construction Administration 40 Years

Joe Garcia is a Registered Architect bringing to our firm a wealth of experience and project knowledge. Joe Garcia has been in the design and construction industries as an architect and a construction product representative for over 44 years. His project experience is far-reaching and various, from residential, to commercial, medical, educational, and hospitality. Clients included homeowners, school districts, universities and colleges, municipal and county governments, federal and military, business owners, and hospitality companies such as Walt Disney World. His involvement with projects includes programming, construction documents, and post-occupancy evaluations. Mr. Garcia has the ability to put a building together, as well as take it apart.

Joe contributes his expertise in specification writing, building envelope design, and project management.

RELEVANT PROJECT EXPERIENCE (BRAME HECK)

Santa Fe College Building E Auditorium

Project Manager/Construction Administration

Santa Fe High School Auditorium Renovations

Specifications / Project Manager

Santa Fe High School Auditorium Renovations

Project Manager/Construction Administration

Hernando County Fire Station #6

Specifications

Roswell Surgery Center - Roswell NM

Specifications

Moore Duct Fabrication Facility

Specifications

High Springs Farmer's Market Pavilion, High Springs, FL

Specifications Writer, Construction Administrator

Alachua County Civil Courthouse Fourth Floor Renovations

Specifications Writer, Construction Administrator

Alachua County Budget Inn Fire Sprinklers

Specifications Writer, Construction Administrator

North Florida Retirement Village Center Point Renovations

Specifications Writer, Construction Administrator

RELEVANT PROJECT EXPERIENCE (INDIVIDUAL)

Philips Center for the Performing Arts

Project Architect / FLAD

Alexander Dreyfoos School of the Arts - Music BLDG/Auditorium

Architect

Lake City Auditorium

Project Architect / FLAD

UF Center for Outdoor Recreation and Education (CORE)

Project Manager for UF/PDC

UF Music Building Room 101 Renovation

Owner's Representative

UF Architecture and Fine Arts Library Renovation

Project Manager for UF/PDC

UF Chemistry Laboratory Lecture Hall Remodeling

Project Manager for UF/PDC



Michael Richmond

AIA, NCARB, LEED AP



President



EDUCATION

Harvard University Graduate School of Design
Master of Architecture, 1991
University of Florida, Bachelor of Design, 1987

REGISTRATIONS

Florida Registration No. AR91268
Oregon Registration No. 5363
New Mexico Registration No. 6163

PROFESSIONAL ORGANIZATIONS

American Institute of Architects
AIA Gainesville Board President 2019
NCARB Member
LEED Accredited Professional
Member of the Society of Building Science
Educators 2010 - present

COMMUNITY

Prairie Creek Conservation Cemetery-Volunteer
Gainesville Modern-Volunteer
Alpha Rho Chi Professional Architectural Fraternity
Member of the University of Florida Campus
Sustainability Committee, 2011-2014
Member of AIA Committee on the
Environment (COTE) – Portland Chapter 2009-2010

EXPERTISE

Architecture	21 years
Design	35 years
Sustainable Design	25 years
Building Technologies	19 years
Project Management	30 years
Construction Admin	27 years
AutoCAD	35 years
Revit	13 years

PUBLICATIONS

“The Second Street Bakery”
Florida/Caribbean Architect, Spring 2007
“Atriums and Energy”
College Planning & Management, July 2010

Mick Richmond has worked as an architect, designer, and educator since 1991. He has accumulated a wide range of architectural experience; working on new buildings, tenant fit-outs, renovations, and additions on project types ranging from institutional facilities to primary, secondary and higher education, commercial, and residential. Clients on these projects have included universities, municipal/county governments, school districts, business owners, the GSA, and the US State Department. Mr. Richmond serves as Principal-in-Charge on all active projects, and oversees all work in the firm from concept to completion. Specialties include Performing Arts Facilities, Higher Ed, and K-12.

In addition, he has taught design studios and environmental technology courses at the University of Florida, and a graduate design studio at the University of Oregon. For much of his career, his focus has been on sustainability and the built environment - specifically as it relates to the effects of building design on energy consumption. He has coordinated post occupancy evaluation (POE) studies of existing buildings; gathering information about energy performance, water usage, indoor environmental quality and thermal comfort in order to assist building owners with decisions regarding their buildings, and to carry lessons learned from these exercises forward to future building projects.

RELEVANT PROJECT EXPERIENCE (BRAME HECK)

Santa Fe College E Building Auditorium - Gainesville FL
Eastside High School Auditorium Renovations - Gainesville FL
Buccholz High School Auditorium Renovations - Gainesville FL
Santa Fe High School Auditorium Renovations - Gainesville FL
Eastside High School Band & Choral Suite Renovations - GNV
UF Music Building Practice Rooms - Gainesville, FL
UF Chemistry Lecture Hall Renovations - Gainesville FL
Elestial Sound/Pulp Arts Recording Studio - Gainesville FL

Clay Electric Cooperative New District Office - Keystone Heights, FL
Queen of Peace New Admin Building - Gainesville, FL
UF Center for Outdoor Recreation - Gainesville, FL
AC Public Defender Office Building – Gainesville, FL
Holy Faith Catholic Church Parish Life Center - Gainesville, FL

RELEVANT PROJECT EXPERIENCE (INDIVIDUAL)

Alexander Dreyfoos School of the Arts Music Bldg & Auditorium
Location: West Palm Beach FL
Firm: Jackson-Reeger Architects
Role: Lead Designer / Project Manager

Florida A & M University
New School of Journalism & Graphic Communication (2005)
Location : Tallahassee, FL
Firm: Karl Thorne Associates
Role: Project Manager / Project Architect / Designer

Michael Russell

LEED AP BD+C



Senior BIM/CAD Specialist



EDUCATION

ASHVILLE-BUNCOMBE TECHNICAL
COMMUNITY COLLEGE

Associate of Applied Science in Mechanical Drafting
and Design Technology, 1989

SHEFFIELD SCHOOL OF INTERIOR
DESIGN

Diploma, 2004

PROFESSIONAL ORGANIZATIONS

LEED Accredited Professional

ACCREDITATIONS & AWARDS

Published design in an international competition as
being one of top 100 out of over 500 structures. Com-
piled by David Greenberg in the book *Treehouses in
Paradise: Fantasy Designs for the 21st Century*

EXPERTISE

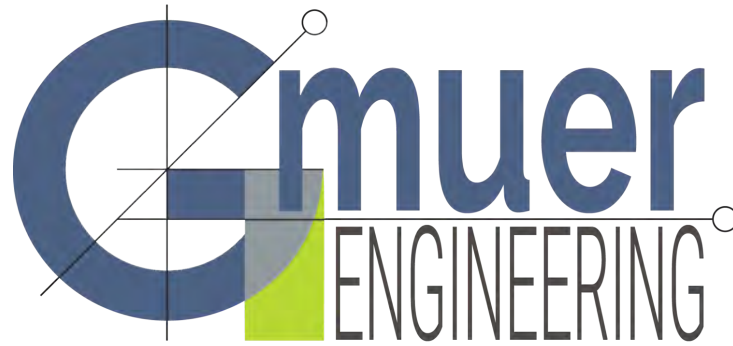
Project Management	5 Years
Construction Administration	11 Years
Interior Design	18 Years
SketchUp	10 Years
LEED AP	8 Years

Mike Russell is lead CAD, BIM, and Revit Specialist and Project Manager for Brame Heck Architects Inc., and holds a LEED AP BD+C accreditation with USGBC. Mike joined our team shortly after moving to Gainesville over 20 years ago; throughout his tenure, he has worked on a wide variety of projects. After earning a diploma from the Sheffield School of Interior Design, he became the lead on our in-house interior design, working closely with the principal architect to finalize the overall motif of the project.

With his experience, software proficiencies, and attention to detail, Mike contributes cohesiveness and consistency to every project. As projects develop, he communicates with stakeholders, projects managers, and contractors in order to create a harmonious and easily understood set of drawings. Mike brings these skills into the Construction Administration phase, where he continues to provide his expertise throughout the building process.

RELEVANT PROJECT EXPERIENCE

- Santa Fe College Building E Auditorium
Sr. BIM Specialist
- UF - Music Building Room 101 Renovation
Sr. CAD Specialist
- Santa Fe High School Auditorium Renovations
Sr. CAD Specialist
- Buccholz HS Auditorium Renovations
Sr. CAD Specialist
- UF Music Building Practice Rooms
Sr. CAD Specialist
- Eastside High School Band & Choral Suite Renovations
Sr. CAD Specialist
- Alachua County Public Defender Office Building - Gainesville, FL
BIM Specialist/CA
- UF Center for Outdoor Recreation – Gainesville, FL
CAD Specialist/CA
- City of Lake City Public Safety Building -Gainesville, FL
CAD Specialist/CA
- Naylor Corporate Office Buildings- Gainesville, FL
CAD Specialist/CA
- Loncala Corporate Office Buildings - Gainesville, FL
CAD Specialist
- Camp Kulaqua Lodges – High Springs, FL
CAD Specialist/CA
- Clay Electric District Office – Salt Springs, FL
CAD Specialist/Project Manager/CA
- Clay Electric District Office – Lake City, FL
CAD Specialist/CA
- Clay Electric District Office - Palatka, FL
CAD Specialist/CA
- Central Florida Electric Cooperative Headquarters Office - GNV
Sr. CAD Specialist/CA
- GRU-Lobby / Security Renovations – Gainesville, FL
CAD Specialist/CA



elegant solutions | technology driven | civil engineering

WELCOME SERVICES PROJECTS NEWS ABOUT
PARTNERS CAREERS CONTACT



Christopher A. Gmuer, PE is a Professional Engineer, licensed in Florida, and owner of Gmuer Engineering, LLC. Chris graduated with an Engineering Degree from the University of Florida with a specialization in Land and Water Resources. He worked from 2005 to 2014 with **Causeaux, Hewett, & Walpole, Inc.** (CHW) in Gainesville as both a Senior Project Manager and Design & Technical Operations Manager. He was instrumental in developing the Innovation District and UF Health / Shands. These projects included Innovation Square Roads and Utilities, UF's Infinity Hall, Social 28, UF Health Medical Office Building at Springhill, UF Health Emergency Center at Springhill, and the new UF Health Heart & Vascular / Neuromedicine Hospital and Parking Garage. His specialties center around infill development with technical challenges including stormwater management and treatment, utility allocations, and local government permitting. In 2014,

Chris accepted a position as Director of Engineering with **eda engineers-surveyors-planners, inc.** (eda) where Chris worked to double the size of their engineering department and implement revised production and design workflows. At eda, he designed the Gainesville Ridge Apartment Complex, the I-75 Overpass Multi-Modal Roundabout, and the Publix at Alachua Marketplace. Now in 2016, Chris ventured to form **Gmuer Engineering, LLC** to better serve the development community of North Central Florida. Projects have included an apartment complex in the Historic University Heights, Retail and Offices in Gainesville / Alachua / Lake City / Neptune Beach, Roads and Utility Mains in Newberry FL, School Board projects, Hotels in Lake City, and an Assisted Living Facility.

Chris is experienced in Site Development, Urban Site Layout, Master Planning with Land Use, Master Stormwater Design, 3D Site Grading, 3D Utility Infrastructure Design, and Geometric Roadway Design and is especially proficient in Auto CAD Civil 3D. He has been a member of the Florida Engineering Society (FES) and the National Society of Professional Engineers (NSPE) since 2006. His interests lie in workflows that leverage technology and design to provide elegant solutions to complex land development conflicts.

Take a minute to give Chris a call and see if his approach can work for your project, 352-281-4928.

Florida Professional Engineer **#71599**

FDOT Advanced MOT (Maintenance of Traffic)

Certification **#12835**

Certifications

Project Experience at Past Companies

CRA Innovation Square, 3rd Ave

Gainesville, FL 2013

Engineer of Record (CHW) and permitted a new 850' road bisecting the Shands AGH super block. The proposed 78' ROW included travel lanes, street trees, LED street lights, 10' sidewalks, 12" water main, 8" gravity sewer, 6" Reclaimed Water Main, 3" gas main, 16" chilled water



supply and return, 24" stormwater pipe, electric and communication conduits and vaults, and irrigation.

Publix Supermarket

Alachua, FL 2014

Engineer of Record (eda) and permitted the site plans for a 45,600 sf grocery store and 10,400 sf retail strip in the City of Alachua. Site design involved significant grading to maintain ADA standards, terraced stormwater ponds, private utility main extensions, and a turn lane addition to US Hwy 441.



Gainesville Ridge Apartments

Gainesville, FL 2015

Engineer of Record (eda) and permitted the site plans for a mixed use development that included 142 3-story row houses and a mixed-use 3-story building with 36 apartments and ground floor retail and offices. Site followed urban design standards with on-street parking, underground stormwater chambers, private utility main extensions, and tree removal mitigation and protection. www.theridgefl.com



UF Health / Shands Springhill Medical Office Building

Gainesville, FL 2011

Engineer of Record (CHW) and permitted the civil infrastructure for a 4-story medical office building and future phases of a medical campus. This included approx. 950' of new County road with roundabout, 1,000' of private roads, 1,925 feet of FDOT directional median improvements within 39th Ave, and 1,300' of utility corridor including water main, gravity sewer, storm pipe, and underground electric.



Social 28 Apartments (Courtyards Redevelopment)

Gainesville, FL 2014

Engineer of Record (CHW) and permitted the civil infrastructure for 6-story multi-use apartment buildings at SW 13th Street and SW 3rd Ave. The reconstruction of 675' of SW 3rd Ave included upgrading a 2" water main to 8", gravity sewer replacement, new gas main, new stormwater pipe, underground electric, and street lights. The new cross section includes travel lanes, parallel and angled parking, 10' sidewalks, street lights. Stormwater treatment was provided in vaults under the buildings.



Gmuer Engineering
(352) 593-3134
Gainesville, FL
(954) 363-2335 Coconut
Creek, FL
info@gmuereng.com

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Newsletter





FIRM PROFILE

Our goal is to provide the most flexible and reliable Venue estimating and cost control service mindful of the Client's bottom line, based on our professional cost consulting experience, depth of knowledge, and personal long term relationships developed with the Client and design team.

Here's how:

Flexibility of service

- service tailored to meet the Client's and design team's requirements
- listen to Client's needs, which can range from a one time order-of-magnitude initial estimate, to total cost control services throughout the design and construction stages

Reliable and thorough cost estimates and cost control

- provide detailed, user-friendly, venue construction costs
- based on real experience with real costs
- feedback on how decisions made during design and construction will impact the Client's bottom line
- ensure the Client's bottom line is protected

Experience

- years of solid experience by highly qualified professionals
- specific experience for unique projects
- consistency of results

Building long term, meaningful relationships with the Client and design team

- not just a short term estimating service but a long term cost management partnership
- personal relationships developed over time with the Client and design team
- service oriented and focused on ensuring the Client's needs are satisfied
- collaboration/teamwork is key to a successful outcome for all

Competitive fee

- based on the level of information provided, and required, by the Client





Background

Nakoto Rentz is an accomplished Associate Principal and cost consultant credited with highly successful performing arts projects under his cost control belt, spanning a 20 year career.

Experience

Nakoto has collaborated with design and construction teams for projects in the US and has assisted, in varying capacity, design and construction teams on over 50 complex projects to budget, ranging in single project size of \$10 million to over \$100 million.

Nakoto is a Cost Consultant at Venue, responsible for guiding design teams to design projects to budget. His duties include establishing project budgets at all design stages, cost control, value engineering, local market cost research, and contractor/construction manager bid and GMP validation.

Education and Organizations

Bachelor of Science in Construction Engineering Technology (BS), Florida A&M University 1998
Certified General Contractor State of Florida, current



NAKOTO RENTZ RÉSUMÉ

Florida Projects Experience:

PERFORMING ARTS

(over \$100M)

- [Dr. Phillips Center for the Performing Arts \(Stage 2\), Orlando, FL \(new\)](#)

PERFORMING ARTS

(under \$50M, over \$10M)

- [Coconut Grove Playhouse, Miami, FL \(new and renovation\)](#)
- [Parker Playhouse, Fort Lauderdale, FL \(renovation\)](#)

PERFORMING ARTS

(under \$10M)

- [Blyth Andrews Library, Tampa, FL \(new\)](#)



NAKOTO RENTZ Résumé



EXPERIENCE

Venue cost consultants travel extensively in their work participating in performing arts, museums, visual arts, educational arts, entertainment arts and other specialty venue studies and projects.

Florida Projects

PERFORMING ARTS (over \$100M)

- Dr. Phillips Center for the Performing Arts (Stage 2), Orlando, FL (new)
- National Young Arts Foundation, Miami, FL (new and renovation) - study
- Sarasota Orchestra Concert Hall, Sarasota, FL (new)
- Sarasota Performing Arts Center (Van Wezel Hall), Sarasota, FL (new)

PERFORMING ARTS (over \$50M, under \$100M)

- Harborside Center for the Arts, Punta Gorda, FL (new)

PERFORMING ARTS (under \$50M, over \$10M)

- Coconut Grove Playhouse, Miami, FL (new and renovation)
- Lauderhill Cultural Center, Fort Lauderdale, FL (new)
- Parker Playhouse, Fort Lauderdale, FL (renovation)
- Royal Poinciana Playhouse, Palm Beach, FL (renovation)
- Sarasota Opera Support Building, FL (new)
- University of Florida Phillips Center, Gainesville, FL (renovation)

PERFORMING ARTS (under \$10M)

- Blyth Andrews Library, Tampa, FL (new)
- Delray Beach Arts Warehouse, Delray Beach, FL (renovation)
- Mahaffey Theatre, St. Petersburg, FL (renovation)
- Norwegian Cruise Lines Rehearsal Facility, Miami, FL (renovation)
- Ocala City Auditorium, FL (renovation)



EXPERIENCE

Venue projects are located in the following 42 states and 92 cities:

States: Arkansas, California, Colorado, Connecticut, DC, Delaware, **Florida**, Georgia, Illinois, Indiana, Iowa, Kentucky, Louisiana, Massachusetts, Maryland, Michigan, Minnesota, Missouri, Montana, Nebraska, Nevada, New Hampshire, New Jersey, New York, North Carolina, Ohio, Oklahoma, South Carolina, Tennessee, Texas, Utah, Virginia, Washington, West Virginia, Wisconsin

Cities: Addison, Albany, Atlanta, Augusta, Baltimore, Beloit, Billington, Big Springs, Bloomington, Bowling Green, Brooklyn, Cambridge, Center Harbor, Chapel Hill, Charleston, Chesterfield, Chicago, Cincinnati, Clarksville, Covington, Dallas, **Delray Beach**, Denver, Dubuque, Duluth, Durham, East Lansing, Elgin, Fairfax, Fayetteville, **Fort Lauderdale**, Fort Worth, Geddes, Glencoe, Greensboro, Hilton Head, Houston, Idyllwild, Indianapolis, Kansas City, Kohler, Lauderhill, Little Rock, Los Angeles, Lubbock, McAllen, Memphis, **Miami**, Morgantown, Mt. Crested Butte, New Orleans, New York, **Ocala**, Oklahoma City, **Palm Beach**, Philadelphia, Pinecrest, Portland, Princeton, Reno, Sacramento, Salt Lake, **Sarasota**, San Antonio, San Francisco, Seattle, Selbyville, Shelter Cove, Sheboygan, Stillwater, South Beach, **St. Petersburg**, Sugar Land, Tallahassee, **Tampa**, Washington, Willimantic

Refer www.venue-consulting.com for more information



Required Forms

End of Proposal

BIDDER VERIFICATION FORM

LOCAL PREFERENCE (Check one)

Local Preference requested: YES NO

A copy of your **Business Tax Receipt** must be included in your submission if you are requesting Local Preference:

QUALIFIED SMALL BUSINESS AND/OR SERVICE DISABLED VETERAN BUSINESS STATUS (Check one)

Is your business qualified, in accordance with the City of Gainesville's Small Business Procurement Program, as a local Small Business? YES NO

Is your business qualified, in accordance with the City of Gainesville's Small Business Procurement Program, as a local Service-Disabled Veteran Business? YES NO

REGISTERED TO DO BUSINESS IN THE STATE OF FLORIDA

Is Bidder registered with Florida Department of State's, Division of Corporations, to do business in the State of Florida? YES NO (refer to Part 1, 1.6, last paragraph)

If the answer is "YES", provide a copy of SunBiz registration or SunBiz Document Number (# _____)
If the answer is "NO", please state reason why: IN PROCESS - ALL SUBCONTRACTORS ARE

REGISTERED

DIVERSITY AND INCLUSION (Applies to solicitations above \$50,000)

Does your company have a policy on diversity and inclusion? YES NO

If yes, please attach a copy of the policy to your submittal.

Note: Possessing a diversity and inclusion policy will have no effect on the City's consideration of your submittal, but is simply being requested for information gathering purposes.

ARTS CONSULTING GROUP
Bidder's Name

DOUGLAS R CLAYTON, SENIOR VICE PRESIDENT
Printed Name/Title of Authorized Representative

[Signature] 5/6/22
Signature of Authorized Representative Date

DRUG-FREE WORKPLACE FORM

The undersigned bidder in accordance with Florida Statute 287.087 hereby certifies that

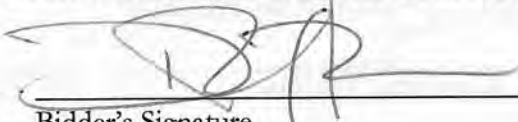
ARTS CONSULTING GROUP

does:

(Name of Proposer)

1. Publish a statement notifying employees that the unlawful manufacture, distribution, dispensing, possession, or use of a controlled substance is prohibited in the workplace and specifying the actions that will be taken against employees for violations of such prohibition.
2. Inform employees about the dangers of drug abuse in the workplace, the business's policy of maintaining a drug-free workplace, any available drug counseling, rehabilitation, and employee assistance programs, and the penalties that may be imposed upon employees for the drug abuse violations.
3. Give each employee engaged in providing the commodities or contractual services that are under bid a copy of the statement specified in subsection (1).
4. In the statement specified in subsection (1), notify the employees that, as a condition of working on the commodities or contractual services that are under bid, the employee will abide by the terms of the statement and will notify the employer of any conviction of, or plea of guilty or nolo contendere to, any violation of Chapter 893 or of any controlled substance law of the United States or any state, for a violation occurring in the workplace no later than five (5) days after such conviction.
5. Impose a sanction on, or require the satisfactory participation in a drug abuse assistance or rehabilitation program if such is available in the employee's community, by any employee who is so convicted.
6. Make a good faith effort to continue to maintain a drug-free workplace through implementation of this section.

As the person authorized to sign the statement, I certify that this bidder complies fully with the above requirements.


Bidder's Signature

5/6/22
Date

In the event of a tie bid, bidders with a Drug Free Workplace Program will be given preference. To be considered for the preference, this document must be completed and uploaded to DemandStar.com with your Submittal.

Arts Consulting Group (ACG) is the leading provider of hands-on interim management, executive search, revenue enhancement, Market Assessment, and facilities & program planning services for the arts and culture industry. Founded in 1997, ACG is a full-service firm that effectively works with a wide range of nonprofit organizations, universities, government agencies, and for-profit entities that operate in the creative industries. The firm takes a contemporary approach to client challenges and opportunities focused on growing institutions, advancing arts and culture, and enhancing communities. ACG senior team members have leadership experience in every type of artistic and cultural discipline, and they seamlessly adapt to clients' rapidly changing strategies, business models, and operating environments.

The firm continues its rapid growth and currently has locations in Minneapolis, Calgary, Chicago, Dallas, Los Angeles, Minneapolis, New York, Portland, Raleigh, Tampa, Toronto, Vancouver, and Washington, DC. ACG employees and consultants are embedded in communities throughout North America to invigorate clients so that they can achieve the delicate balance between cultural impacts and business sustainability.

Mission

ACG's mission is to support and strengthen a sustainable and vibrant arts and culture community by offering customized and integrated professional management consulting services.

Vision

ACG's vision is to be known for the highest quality personalized services and ethical standards, recognized as a significant intellectual resource to the industry, and respected for breadth of experience and depth of knowledge in all cultural disciplines and functional areas of expertise.



Core Values

We are guided by our core values that enable our clients and consultants to CREATE amazing cultural, educational, and social experiences!

- C**ommitment to the wellbeing of our clients and consultants
- R**ecognition as an intellectual resource to the field
- E**xperience in and for this unique industry
- A**ppreciation for arts and cultural communities everywhere
- T**rusted as a partner, mentor, coach, and colleague
- E**thical standards that are second to none



Interim Management

The show must go on despite leadership changes. A smooth transition with ACG can lead to even greater credibility and financial support.



Executive Search

The quest to find the perfect person to fit your organization can be a daunting task. For ACG clients, it is an exciting opportunity.



Revenue Enhancement

Most arts and culture organizations are skilled at stretching dollars. ACG is skilled at maximizing resources with powerful methods for fundraising and marketing.



Donor Research & Planning

Are you leaving money on the table? Not if you are with ACG. Our in-depth tools can uncover a wealth of individual and institutional funding opportunities.



Strategic Planning & Community Engagement

The strongest arts and culture organizations have something others do not: A strategic plan based in community engagement, a unified board, a powerful vision that resonates with stakeholders, and a resilient management team. Let ACG guide you there.



Facilities & Program Planning

Community support and a cultural legacy takes careful planning, from initial project concept to grand opening, and deep expertise you are unlikely to find at any one firm except ACG.



Arts Insights Publications

Looking for inspiration, best practices, new ideas, and free advice on the top management and governance standards in the arts and culture field? *Arts Insights* is ACG's free monthly publication for the arts and culture industry.



Appendix 2: Selected Clients

Alabama Contemporary Art Center
Mobile, AL

Alberta Ballet
Calgary, AB

Artpark
Lewiston, NY

**Arts Center & Theater of
Schenectady - Proctors Theatre**
Schenectady, NY

Atlantis Community, Inc
Denver, CO

Ausherman Family Foundation
Frederick, MD

Catskill Mountain Foundation
Hunter, NY

The Center for the Performing Arts
Carmel, IN

City of Beaverton
Beaverton, OR

City of Burlington
Burlington, ON

City of Clarksville
Clarksville, TN

City of Delray Beach
Delray Beach, FL

City of Evanston
Evanston, IL

City of Norfolk - Chrysler Hall
Norfolk, VA

**Civil Rights Institute of Inland
Southern California**
Riverside, CA

Community Vision of Hilton Head
Hilton Head, SC

Cosmosphere
Hutchinson, KS

**Dallas Holocaust Museum Center
for Education and Tolerance**
Dallas, TX

**Downtown Victoria
Business Association**
Victoria, BC

**Hudson Valley Visual Art
Collections Consortium**
New Paltz, NY

Joshua M. Freeman Foundation
Selbyville, DE

**The Lake on Wilshire
Cultural Center**
Pasadena, CA

**Lehigh University –
Zoellner Arts Center**
Bethlehem, PA

The Lensic Performing Arts Center
Santa Fe, NM

Los Angeles Chamber Orchestra
Los Angeles, CA

Malashock Dance
San Diego, CA

**Massachusetts
Air and Space Museum**
Boston, MA

National Archives Foundation
Washington, DC

New Adventures
London, England

Ocala Civic Theatre
Ocala, FL

RCI Theatricals
New York, NY

Red Mountain Theatre Company
Birmingham, AL

Reed College
Portland, OR

Roswell Arts Fund
Roswell, GA

Sarasota Orchestra
Sarasota, FL

Seattle Foundation
Seattle, WA

**The Shakespeare
Center of Los Angeles**
Los Angeles, CA

**Southwest Washington
Center for the Arts**
Vancouver, WA

Suffrage Coalition
Knoxville, TN

Toledo Symphony Orchestra
Toledo, OH

Town of Barnstable
Hyannis, MA

**Town of Basalt –
The Arts Campus at Willits**
Basalt, CO

Town of Herndon
Herndon, VA

**Town of Stratford / American
Shakespeare Festival Theater**
Stratford, CT

**University of North Carolina
School of the Arts**
Winston-Salem, NC

The Very Little Theatre
Eugene, OR

Victoria Symphony
Victoria, BC

**Wallis Annenberg Center for
the Performing Arts**
Beverly Hills, CA

Walton Arts Center
Fayetteville, AR

Sarasota Orchestra

Sarasota, Florida

Facilities, Program, and Fundraising Planning (2014-Present): The oldest continuing orchestra in the state of Florida, the Sarasota Orchestra has been entertaining music lovers from around the region and visitors from around the world since 1949. Its mission is to engage, educate, and enrich the community through high-quality, live musical experiences. This 80-member orchestra performs more than 100 classical, pops, and family concerts each year. ACG has provided facilities, program, and fundraising planning services to Sarasota Orchestra for a potential new performing arts center. Steps included formation of project planning leadership committee, data review and assessment of current reports and plans, in-depth stakeholder and potential user group interviews, audience market and demographic analysis, and financial planning. ACG also partnered with theater planning, architectural, and cost consultants to complete preliminary conceptual vision and design, as well as to prepare financial operating estimates. ACG has provided ongoing advisory services since 2020 as Sarasota Orchestra seeks out a site for the new facility.

Joe McKenna
President & CEO
(941) 953.4252; ceo@sarasotaorchestra.org

University of North Carolina School of the Arts

Winston-Salem, North Carolina

Facility & Program Planning Feasibility Study – Community School for the Arts (2014): UNCSA is North Carolina's unique professional school for the performing, visual and moving image arts, training students at the high school, undergraduate, and master's levels for professional careers in the arts. ACG was engaged to assist UNCSA and The Kenan Institute in defining the need for the development of a new, unified UNCSA Community School for the Arts (CSA) through a Facility & Program Planning Feasibility Study. The process included a needs assessment, market analysis, and program planning, including reviewing and analyzing existing program and facility information, identifying future programming and utilization goals, performing competitive and market analyses, benchmarking similar university-affiliated community arts schools, and preparing a report of program findings and recommendations.

Corey Madden
Former Director, The Kenan Institute
(213) 509.3005; cbmcorey@gmail.com

Artpark

Lewiston, New York

Facilities and Program Planning (2017-18): Artpark opened in 1974 on New York Power Authority property, just north of Niagara Falls, and with New York State support. Its visual and performing arts program flourished between 1974 and 1984, with more than 200 artists created work on site, including large outdoor sculptures and installations, glass blowing, woodworking, stone carving, and ceramic arts. The theater and performing arts program was robust with touring productions by many prominent artists and groups of the time, as well as licensed and original productions in theater, opera, and dance. Many of the artists who had performed or had residencies at Artpark have gone on to gain national and international prominence. In order to progress with confidence, Artpark needed a feasibility study to analyze its facilities, programs, and vision for the future. Feasibility in this case is an examination of the strengths and weaknesses of the new program model and how that new vision would impact and align with the organization's mission, artistic programming, facilities, site, cross-border market, and goals for the future. With this in mind, ACG tested several assumptions and verified the future concept for Artpark. This process assisted Artpark in making a series of planning, funding, programming, and design decisions critical to its future.

Sonia Kozlova Clark
President and CEO
(917) 685.7853; sclark@artpark.net



Twelve Steps to Prepare for a Cultural Facility Project

Martin Bragg, Senior Advisor
Douglas R. Clayton, Senior Vice President
Peter Mraz, Associate Vice President

As the economies in the United States and Canada continue to grow, more communities and organizations are recognizing the value of arts and culture as community connectors. As a result, many cities, towns, and arts and cultural organizations are examining their facility needs and considering new, exciting projects. Audiences continue to attend arts and culture venues of all kinds—museums, performing arts centers, theaters, concert halls, opera houses, and shared-use spaces. They drive the local economy and serve as hubs of the community. With millions of people participating in arts and culture activities, there is a need for appropriate physical spaces in which nonprofit organizations, universities, commercial developers, and government agencies can present programs, house administrative and production activities, and deepen community participation.

This issue of *Arts Insights* identifies the 12 key steps that community leaders should consider prior to undertaking a cultural facility project, examining their current facilities to determine whether they meet artistic and community needs, audience expectations, market demands, and infrastructure requirements.

Step 1: Understand the Complex Challenge

Many communities have big dreams when it comes to building arts and cultural facilities. As one of the most complex challenges an institution can undertake, such projects can be daunting to the board, management, and community leaders because of the complex nature and infrequency of such projects. Cultural facility projects can involve an intimidating range of tasks depending on their type, scope, and scale, including artistic program planning, business and operating models, governance structures, site selection, land acquisition, architectural design, board development, staff changes, government regulations, high-level financial responsibilities, and unprecedented capital campaign fundraising efforts. Some projects require a decade or more to go from initial concept to groundbreaking to grand opening—a marathon, not a sprint.

Step 2: Clarify Mission and Vision

To build the case for support, organizations must articulate why a cultural facility project is key to achieving its mission and vision and fulfills a vital community need. A new or adaptive reuse building project should grow out of an organization's or government agency's basic purpose or fit within a community's urban or cultural master plan. It should be urgently needed to fulfill the mission, meet the market demand for the arts and culture field, and enhance community impact. The idea for a facility project may start with a single individual. However, without consensus among everyone (the board, artistic leadership, community stakeholders, town or city councils, and management) that the project is mission-critical rather than elective, the idea will not be prioritized, advanced, and ultimately brought to fruition. A one-day leadership summit can be a helpful tool to build consensus on vision and establish next steps in the planning process.

Step 3: Integrate Facility Planning into the Organizational Strategy

Cultural facility projects can transform an organization and community in both planned and unforeseen ways for years to come. However, managing a major building project while simultaneously running a thriving organization can be an underestimated challenge. It may be unrealistic to ask current staff and management to take on a major facility project in addition to regular responsibilities. Appropriate human and financial resources must be allocated to move the project from inception to completion. Creating a strategic plan that addresses short- and long-term needs for both the organization and the project is a key first step in preparing for a major undertaking. Objective advice, assessment, and strategic planning from an expert in cultural facilities planning or an outside source can be instrumental and cost effective at this stage, including a baseline cultural facilities summit to test ideas, concepts, and strategic direction.

Step 4: Engage the Right Team

After establishing the initial goal of the facility, its overall feasibility from a financial and market-driven perspective needs to be tested. Extensive objective data must be gathered and specific space/program utilization plans must be created. An outside specialist can play a vital advisory role in leading the group of experts that the project requires, such as architects, theater planning consultants, museum planners, acousticians, fundraising counsel, project cost consultants, real estate developers and brokers, operational/capital cost analysts, or site planning, zoning, traffic, engineering, and landscaping firms. A cultural facilities and program planning specialist can provide an objective and comprehensive analysis as to whether the project should proceed and how to best achieve the desired results through effective timing and stakeholder engagement strategies. Using such a structured, team-oriented approach in the early planning stages will effectively launch the project while strengthening its credibility with major prospective donors, government agencies, and community leaders.

Step 5: Mobilize Fundraising and Financing

Cultural facility projects are rarely accomplished without a major fundraising efforts, such as a capital campaign with a goal far higher than the current annual operating budget. Inviting major donors to join a special task force early in the planning stages can formalize their involvement, answer questions, address concerns, and encourage early consensus. In the case of newly formed organizations or groups whose primary focus is the cultural facility project, it is critical to develop relationships that also attract financial and community support. Including prospective donors and community leaders at this early stage helps them understand and support initial project investments that are required beyond post-opening annual operations. It will also pay dividends when the time comes for the campaign planning study and eventual facility capital campaign. Their investment will create broader community ambassadorship and advocacy by all involved in the facility, program, and fundraising planning process.

Step 6: Conduct a Needs Assessment

An objective inventory of program utilization and space needs is fundamental to cultural facility planning. It is essential to accurately project the number of productions, performances, rehearsals, exhibitions, classes, rentals, meetings, and other events that a facility needs to accommodate in future years. A pro forma annual schedule takes that one step further. Itemize the number of square feet each of the proposed uses needs, as well as other requirements like special equipment, HVAC, parking, guest services, concessions, and administrative and storage space. Outside organizations that plan to use the facility will need to be interviewed (preferably by an objective source) to determine their needs and aspirations. Those discussions may result in a list of overlapping or conflicting space needs, demands, and desires that must be addressed early in the planning process. A facilities specialist can conduct this assessment and advise on how a new space can balance and accommodate multiple uses that best serve community needs. In the end, not all the space, equipment, and calendar requests will make the final cut, as no cultural facility can meet every need.

Step 7: Analyze the Market and Engage the Community

Objective analysis of the audience market area, census data, population trends, economic forecasts, tourist figures, seasonal residents, and a host of other demographic factors can provide quantifiable data to demonstrate the need for new, renovated, or larger arts and culture spaces. An analysis of like-sized communities and their cultural spaces can be an effective way to save time and money in the long term. It may also signal the need to scale back plans or redefine the goal. How can potential audience attendance be projected accurately? Involving the community in focus groups, surveys, and town hall meetings can provide valuable insights on topics such programming, ticket pricing, and willingness to support new building plans. A survey provides an opportunity to share organizational vision, communicate potential impact, demystify the planning process, and spark excitement.

Step 8: Benchmark the Competitive Environment

Once the organization, municipality, or community has confirmed its facility needs, it is equally important to understand how the new, expanded, or renovated venue will be viewed from an external stakeholder perspective. Are there other facilities with competing visions and program offerings? An in-depth inventory of similar or neighboring facilities and spaces can ratify the need for a new facility project and avoid creating duplicate spaces. Such a gap analysis can also inform adjustments to the original vision for the proposed facility. It is also important to consider the business and governance models of similar facilities in comparably sized communities.

Step 9: Commission a Preliminary Facility Concept

Using all this information, the project planning committee and a design team, typically led by specialists in cultural facilities and program planning, are now ready to prepare a preliminary facility concept. At this time, a basic building program itemizing the net square footage of each space within the venue should be created. The architect then

translates this space list into a bubble diagram that shows the relative sizes of the basic building functions, a simple space adjacency diagram, or even some hand-drawn sketches. With the organization's guidance, the design team can offer suggestions on levels of construction quality, interior finishes, performance equipment, location, and other factors affecting building cost.

During initial discussions, organizations may be tempted to ask an architect to prepare a rendering for fundraising purposes. Creating such an artistic drawing may be premature and even unwise. An artist's rendering can be hard to read and, because most building projects go through an iterative planning process, the initial concept may look nothing like the final design. Some donors may object to the particular design approach in the rendering. A design that seems fixed too soon may spoil an otherwise successful campaign planning study interview that should be entirely focused on programming and community impact rather than architecture.

Step 10: Anticipate Capital and Operating Cost Estimates

The special requirement analysis, construction quality statements, and basic diagrams of the pre-design facility concept allow the project cost consultant to make a preliminary order-of-magnitude construction cost estimate. New facilities can have a major impact on an organization's ongoing financial operations—affecting artistic programming, ticket sales and admissions, staffing, insurance, and utility costs. Precise, long-range forecasts of the organization's financial operations are essential. These should encompass the planning, design, construction, and fundraising phases as well as opening year and several years of stable post-opening operations. Detailed financial operating estimates prepare the organization for the new venue's impact on future annual budgets. Many organizations see major donors increase annual giving levels as a result of excitement about a new venue.

Step 11: Commission an Integrated Campaign Planning Study

Capital and operating cost estimates, endowment needs, program and facility plans, ancillary space requirements, and intended staffing structures are just a few crucial factors to develop a draft case statement that fundraising counsel can use in campaign planning study interviews. Such a study will test the case statement, determine a community's capacity and willingness to support the project, and identify the components necessary for campaign success. Candid feedback from prospective donors on their interest in and willingness to support the project is essential. Engaging independent outside counsel to conduct confidential interviews can be helpful in maintaining strong relationships with donors. Share the organization's vision and demonstrate that the individual, family, corporation, or foundation is valued enough to participate in the interviews. The objective discussions and recommendations will provide an opportunity to develop action plans that ready the organization to launch the project or to re-think its relevancy as currently envisioned.

Step 12: Create a Community Treasure

A major cultural facility project may happen only once in a generation—lasting for decades and becoming beloved landmarks, visitor attractions, philanthropic statements, centers of civic pride, and community symbols. To turn a big idea into a vibrant reality, it is imperative to be thorough in the initial planning stages. Following a pre-determined planning process, gathering data and feedback from the community, and creating an integrated program, facilities, fundraising, and financing plan will ensure great ideas become unique treasures. Undertaking an arts and cultural building project can be daunting. Nevertheless, hundreds of communities have successfully accomplished them over the years. Above all, every project requires passion and a vision that drives arts and culture leaders to create long-lasting benefits to the community and a wonderful new addition to the local landscape.

Editor's Note: This article was inspired by an earlier version written by former ACG Senior Consultant Willem Brans, published in January 2015.



Martin Bragg, Senior Advisor

Martin Bragg joined ACG in 2015 to lead the firm's Canadian subsidiary. With a career spanning more than 30 years, Mr. Bragg has a wide range of experience in presenting, producing, and managing large cultural organizations and facilities throughout Canada. Since joining the firm, Mr. Bragg has guided numerous executive searches, innovative arts center facilities and program plans, board governance and organizational assessments, and strategic planning initiatives throughout North America. Mr. Bragg has extensive leadership experience in dance, theater, and performing arts center management, with a focus on organizational development, strategic planning, and sustained growth in earned and contributed revenue. Prior to joining ACG, he served as Executive Director of Alberta Ballet, Executive Director and Artistic Director at Canadian Stage in Toronto, Executive Director of

the Vancouver Playhouse and Vancouver Playhouse Acting School, and Vice Commissioner and Producer for the Canadian Pavilion and Expo '92. Mr. Bragg has held various management roles at the Stratford Festival, National Arts Centre, Theatre New Brunswick, Vancouver East Cultural Centre, and many theaters in Toronto. Working both in the nonprofit and for-profit sectors, he has been responsible for creating innovative partnerships with companies in Canada, the United States, England, and Ireland. Mr. Bragg has a long history of volunteerism and community service, including serving as President of the PACT Communications Centre, Vice Chair of the Professional Association of Canadian Theatres, and National Chair of the Equity Negotiating Committee for two successful collective agreements. He was also a founding member of the Minister's Advisory Counsel for Arts and Culture for the Province of Ontario.



Douglas R. Clayton, Senior Vice President

Douglas R. Clayton joined ACG in 2019, bringing more than 20 years of experience in the arts and culture industry, specifically within opera, theater, and arts service organizations. Passionate about innovative business models in the arts and culture sector, he leads ACG's Planning & Capacity Building area, guiding strategic planning and community engagement, facilities and program planning, organizational benchmarking studies, board governance summits, team building retreats, and a variety of services that strengthen nonprofit organizations, universities, government agencies, and the communities they serve. Mr. Clayton has an extensive background in cross-sector collaboration in public-private partnerships and the dynamic relationships that exist in the creative industries. Prior to joining ACG, Mr. Clayton served in various roles at Chicago Opera Theater, ultimately becoming General Director. He has also served as Director of Programming and Operations for LA Stage Alliance, as Chair of the Host Committee for the record-breaking 2011 Theater Communications Group national conference, and as a member of the Directors Lab West's steering committee. Mr. Clayton has worked artistically as a stage director, playwright, and performer and has hands-on experience as both an artist and producer with a range of theatrical unions in the United States, including the Stage Directors and Choreographers Society, Actors' Equity Association, American Guild of Musical Artists, and United Scenic Artists. Mr. Clayton holds a bachelor of science from the University of Southern California and earned a master of business administration from the Anderson School of Management at the University of California, Los Angeles. In 2018 he was named to Crain's Chicago Business 40 under 40 list as a leading innovator in the business of culture.



Peter Mraz, Associate Vice President

A classically trained pianist, Peter Mraz brings a unique combination of strategic insight, leadership, artistic sensitivity, and business acumen to all his consulting engagements. Since joining ACG in 2016, he has been an integral part of several teams that have completed projects in a wide variety of functional disciplines, including executive searches, board summits, organizational management assessments, audience and community surveys, competitive market analysis, audience demand estimates, extensive benchmarking studies, and programming and financial pro forma plans for new arts and culture facilities. His varied background and experience allow him to provide a global perspective, identify tailored and innovative solutions that build consensus, incorporate best management practices, and deliver practical and enduring results that enhance the mission and sustainability of ACG's clients. Mr. Mraz began his career with the Slovak Ministry of Foreign Affairs in Bratislava and KPMG in Prague. He later joined the London Symphony Orchestra and Royal Opera House at Covent Garden. A native speaker of Slovak, Mr. Mraz is fluent in English and Czech and has a working knowledge of Russian and French. A former Slovak and Irish folk dancer, Mr. Mraz completed his piano studies at Košice Conservatory of Music in his native Slovakia. He holds a bachelor of science in business administration from City University of Seattle and a master in public policy from Harvard Kennedy School.

Contact ACG for more information on how we can help your organization achieve new or revitalized cultural facilities.

(888) 234.4236
info@ArtsConsulting.com
ArtsConsulting.com

ADDENDUM NO. 1



Date: April 27, 2022

Bid Date: May 6, 2022
at 3:00 P.M. (Local Time)

Bid Name Planning, Design Development and Operation
Of a Cultural Arts Center

Bid No.: CMGR-220052-DH

NOTE: This Addendum has been issued only to the holders of record of the specifications and to the attendees of the non-mandatory pre-bid conference held on April 22, 2022.

The original Specifications remain in full force and effect except as revised by the following changes which shall take precedence over anything to the contrary:

1. Any questions shall be submitted in writing to the City of Gainesville Purchasing Division by 3:00 p.m. (local time), April 28, 2022. Questions may be submitted as follows:
Email: Diane Holder holderds@cityofgainesville.org
2. Please find attached:
 - a) Copy of the blackout period information (Financial Procedures Manual Section 41-524 Prohibition of Lobbying in Procurement Matters)) distributed during mandatory pre-bid meeting.
 - b) Copy of the Pre-Proposal registrants for your information.
3. Diane Holder Procurement Division, discussed bid requirements.
 - a. This is a non-mandatory meeting.
 - b. The cone of silence (blackout period) began once the solicitation was released and continues until contract award. No lobbying or discussions can occur between bidder and any representative of the City or GRU, except the designated purchasing staff contact; otherwise your bid will be disqualified.
 - c. Questions/Answers and topics of discussion addressed at this pre-bid will be available in an addendum for download through DemandStar.
 - d. Send questions in writing to Diane Holder via email
 - i. All communication through Diane Holder only. Do not communicate with other City staff.
 - e. Upload your response in PDF format before the due date and time.
 - f. Proposals must be uploaded to Demandstar by 3:00 p.m. on May 6, 2022. This platform does not accept late submittals.
 - g. Various forms are to be completed and returned with your proposal.
 - i. Sign, date and return all Addenda.

4. Cintya Ramos, City Manager's office, discussed the project scope.
 - The City is seeking an experienced consulting firm that specializes in planning, design development and operation of a Cultural Arts Center. That consulting firm will be working with the City staff, external stakeholders and community members to gather information on what may be needed for a Cultural Arts Center. Some of the steps to getting to that are mapping out all the Cultural Arts centers in the city and putting together a feasibility study of what this could look like. We are looking for best practice case study research on other cultural arts facilities that have been successful in other areas that are similar to the City of Gainesville.

The following are answers/clarifications to questions received prior to the non-mandatory pre-bid conference:

5. Question: At the time of the published bid, the contract start date was listed as TBD. Do you have a general goal date for starting the project?
Answer: The City is looking to get started as soon as the contract is fully executed.
6. Question: Do you have an anticipated budget for the overall project?
Answer: The City is looking to the firms to provide an appropriate budget for this project but does expect proposals to be highly competitive.
7. Question: Do you have an anticipated budget per service/deliverable required of this project (i.e. project management, cultural asset mapping, best practice/case study research)?
Answer: No.
8. Question: Are you considering contracting with several vendors to work together within the same scope of work - for example, would you consider hiring a Gainesville-located consultant to serve as a local representative of the project, provide local insight, project management, communication, and vendor relations/management services with the other selected vendors?
Answer: The City is looking for firms to provide a proposal of what they think will work best. An understanding of the local city, with knowledge specific to Gainesville, is important.

The following are answers/clarifications to questions received at the non-mandatory pre-bid conference:

9. Question: On page 12, Section I the samples of relevant work. You just mentioned that you are looking for case studies and feasibility studies. Are you looking for more feasibility studies for cultural art centers or are you looking for ones that had feasibility studies and then are built and open? Because it asks for data where available. Is that the type of data you are looking for, after the center is open and you are collecting data from the center?
Answer: The City is looking for case studies of other already existing cultural arts centers. If the City of Gainesville were to recommend moving forward with a Cultural Arts Center, a feasibility study would be needed for that and is expected to be included as part of the deliverable for this project. In addition, when researching case studies, some cultural arts centers report to the Department of Justice data on adolescent participation in the cultural arts center has lessened

their involvement in crime or negative activities. This type of information is along the lines of the research the City is looking for as part of the case studies.

10. Question: Do you expect that this project will be led by an architect, physical planner that has experience designing cultural art centers or by a consultant that specializes in research, planning, feasibility studies?
Answer: The City is looking for the firms to propose a structure that best meets the goal of the solicitation.
11. Question: In regards to facilities and the end goal for the feasibility study. Is the City looking to build a performing arts center, auditorium theatre or is it going to be more focused on some outdoor type venues from some of the information that I've uncovered on the internet.
Answer: The City is looking for research that will help drive a recommendation based on other facilities in the City and what they are providing/or not providing.
12. Question: I'm sure you are not trying to compete with the Philips Center and UF. So I'm gauging the size of the facility. There wasn't mention of an auditorium or theatre type facility. More educational and other things like that.
Answer: The City is not looking to compete with the Philips Center or UF.
13. Question: You had mentioned in the proposal that you are looking for the cost and budget of the project. Don't you mean that would be in the feasibility study after commissioned? We have no idea without sitting down with anybody on the scope or size, and cost of something unless we spend months doing a study.
Answer: The City research conducted by the firm will determine what the budget for a cultural arts center, if recommended, could be.
14. Question: Also is there any funding from the state that's going to be available. I did see some preliminary numbers in the vision plan of \$12.75M. Is that for the estimated cost producing the feasibility study after implementing the feasibility study?
Answer: The City does not have funds set aside for a cultural arts center.
15. Question: So there will be fundraising efforts after the feasibility is done with renderings.
Answer: The City will determine funding needs if a recommendation is made to move forward with a cultural arts center.
16. Question: Are there been any numbers thrown around on what you will fundraise.
Answer: No.
17. Question: Will you be providing the list of those registered for this meeting?
Answer: Yes.

NOTE: PART 9 – SAMPLE CONTRACT – Section 8 INSURANCE is revised as follows:

INSURANCE.

A. During the term of this Contract, Contractor shall maintain insurance as follows:

Workers' Compensation insurance	providing coverage in compliance with Florida Statutes
Professional Liability insurance	<u>N/A</u>
Public Liability insurance (other than automobile) consisting of broad form comprehensive general liability insurance including contractual coverage	<u>\$1,000,000</u> per occurrence combined single limit for bodily injury and property damage
Automobile Liability insurance	<u>\$500,000</u> per occurrence combined single limit for bodily injury and property damage
Property Damage insurance	<u>[N/A]</u> per occurrence combined single limit for bodily injury and property damage

B. Prior to the effective date of this Contract, Contractor shall provide to City a certificate of insurance certifying such insurance and naming City as additional insured and that City will be notified in writing at least thirty (30) days before any such insurance is canceled or materially changed.

C. Insurance must be written by a company licensed to do business in the State of Florida and satisfactory to City.

ACKNOWLEDGMENT: Each Proposer shall acknowledge receipt of this Addendum No. 1 by his or her signature below, **and a copy of this Addendum to be returned with proposal.**

CERTIFICATION BY PROPOSER

The undersigned acknowledges receipt of this Addendum No. 1 and the Proposal submitted is in accordance with information, instructions, and stipulations set forth herein.

PROPOSER:

Arts Consultive Group

BY:

[Signature]

DATE:

May 6, 2022

CITY OF _____ FINANCIAL SERVICES
GAINESVILLE PROCEDURES MANUAL

41-524 Prohibition of Lobbying in Procurement Matters

Except as expressly set forth in Resolution 170116, Section 9, during the Cone of Silence as defined herein no person may lobby, on behalf of a competing party in a particular procurement process, City Officials or employees, except the Procurement Division or the procurement designated staff contact person. Violation of this provision shall result in disqualification of the party on whose behalf the lobbying occurred.

Cone of Silence period means the period between the issue date which allows for immediate submittals to the City of Gainesville Procurement Division in response to an invitation to bid, or a request for proposal, or qualifications, or information, or an invitation to negotiate, as applicable, and the time that City Officials or the Procurement Division, or City Department awards the contract.

Lobbying means when a person seeks to influence or attempt to influence City Officials or employees with respect to a decision of the City, except as authorized by procurement procedures.

Non-Mandatory Pre-Proposal Meeting
 CMGR-220052-DH
 Held on April 22, 2022

<u>Registrants</u>	<u>Email Address</u>	<u>Registration Date</u>
<u>sarah king</u>	sking@prosserinc.com	4/22/2022 10:34
<u>Roxana Gonzalez</u>	GONZALEZRN@cityofgainesville.org	4/22/2022 10:31
<u>Tony Jones</u>	jonestr@cityofgainesville.org	4/22/2022 10:29
<u>Cintya Ramos</u>	ramoscg@cityofgainesville.org	4/22/2022 10:26
<u>Carrie Blake</u>	carrie@webbmgmt.org	4/22/2022 9:26
<u>melanie sowers</u>	sowersma@cityofgainesville.org	4/22/2022 9:18
<u>Michael Blachly</u>	mblachly@fsu.edu	4/21/2022 12:35
<u>Rebecca Smith</u>	rsmith@mindproconsultants.com	4/21/2022 8:55
<u>Michael Richmond</u>	m.richmond@brameheck.com	4/20/2022 11:34
<u>Anita Seeratan</u>	anita.seeratan@keenindependent.com	4/19/2022 14:21
<u>Shannon Braddy</u>	shannonb@chw-inc.com	4/19/2022 11:54
<u>Amanda Wiegman</u>	amanda@wjarc.com	4/19/2022 11:39
<u>Mike Vela</u>	mvela@hksinc.com	4/15/2022 16:26
<u>Philip Jordan</u>	pjordanxc@gmail.com	4/15/2022 16:24
<u>Carrie Read</u>	cread@smeinc.com	4/15/2022 11:46
<u>Christina LoBiondo</u>	christina@marblefairbanks.com	4/14/2022 15:37
<u>Maggie Chaffin</u>	mchaffin@dlrgroup.com	4/14/2022 15:17
<u>James Casciato</u>	jcasciato@theatreprojects.com	4/12/2022 13:20
<u>Tom Decker</u>	tdecker@arquitectonica.com	4/12/2022 9:59

ADDENDUM NO. 2



Date: May 2, 2022

Bid Date: May 6, 2022
at 3:00 P.M. (Local Time)

Bid Name Planning, Design Development and Operation
Of a Cultural Arts Center

Bid No.: CMGR-220052-DH

NOTE: This Addendum has been issued only to the holders of record of the specifications and to the attendees of the non-mandatory pre-bid conference held on April 22, 2022.

The original Specifications remain in full force and effect except as revised by the following changes which shall take precedence over anything to the contrary:

1. Please find attached:
 - a) Copy of the blackout period information (Financial Procedures Manual Section 41-524 Prohibition of Lobbying in Procurement Matters) distributed during mandatory pre-bid meeting.

The following are answers/clarifications to questions received after the non-mandatory pre-bid conference:

2. Question: Regarding Part 4 of the RFQ, item 4.2 states the Contents of the Proposal should include "B. Table of Contents." As the RFP does not specify a section "A," please confirm if this is correct or if Proposer's should organize their responses beginning with "A. Table of Contents."

Answer: Please organize the responses follows:

- A. Table of Contents
- B. Introduction
- C. Minimum Qualifications
- D. Experience
- E. Project Team
- F. Work Plan
- G. Proposed Budget and Narrative
- H. Samples of Relevant Work (at least three)
- I. Required Documents

3. Question: Section F: Project Team states that there is a two-page maximum. Resumes are required for this section, are resumes excluded from the page count?

Answer: Resumes should be no more than 1 page.

4. Question: Under RFP Section 4.2 (page 11), the description below item E — Experience states there is a 2-page limit and instructs Proposers to provide project descriptions for three similar projects and reference information for one project. Project descriptions are also required for item I — Samples of Relevant Work (page 12) and a reference form is attached to the solicitation?

Answer: Revised Section D (former section E) - Experience: A description of the firm's relevant experience and capabilities must be provided listing three culturally sensitive projects conducted in the past seven (7) years describing the scope of services provided and the outcome. These projects will be further detailed in section H – Samples of Relevant Work. Current contact information for a project manager or individual familiar with at least one project must be included. Also identify the firm's experience working for local governments. (2-page maximum)

Revised Section H (former section I) – Samples of Relevant Work: Include information on the three culturally sensitive projects referenced in Section D – Experience including data on the proposed and actual impact on visitor experiences (where data is available). (2-page maximum per sample)

5. Question: Please confirm (a) whether project descriptions and reference information can be duplicated in response to item E; and (b) whether or not the page limit still applies to Section E.

Answer: Please see response to Question 4.

ACKNOWLEDGMENT: Each Proposer shall acknowledge receipt of this Addendum No. 2 by his or her signature below, **and a copy of this Addendum to be returned with proposal.**

CERTIFICATION BY PROPOSER

The undersigned acknowledges receipt of this Addendum No. 2 and the Proposal submitted is in accordance with information, instructions, and stipulations set forth herein.

PROPOSER:

Arts Consultive Group

BY:

[Signature]

DATE:

May 6, 2022

CITY OF _____ FINANCIAL SERVICES
GAINESVILLE PROCEDURES MANUAL

41-524 **Prohibition of Lobbying in Procurement Matters**

Except as expressly set forth in Resolution 170116, Section 9, during the Cone of Silence as defined herein no person may lobby, on behalf of a competing party in a particular procurement process, City Officials or employees, except the Procurement Division or the procurement designated staff contact person. Violation of this provision shall result in disqualification of the party on whose behalf the lobbying occurred.

Cone of Silence period means the period between the issue date which allows for immediate submittals to the City of Gainesville Procurement Division in response to an invitation to bid, or a request for proposal, or qualifications, or information, or an invitation to negotiate, as applicable, and the time that City Officials or the Procurement Division, or City Department awards the contract.

Lobbying means when a person seeks to influence or attempt to influence City Officials or employees with respect to a decision of the City, except as authorized by procurement procedures.



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Tampa, FL 33602-4904
Tel (888) 234.4236

ArtsConsulting.com

3.1 Price Proposal – RFQ #CMGR-220052-DH

ACG's Facility and Program Planning Consulting Services can be encompassed within a **total cash fee of one hundred forty-nine thousand dollars (\$149,000)**, plus direct expenses*.

ACG's proposed fee covers all elements of the scope of work from ACG and subcontractors Brame Heck Architects, Grume Engineering, and Venue Consultants, regardless of the hours required by ACG to accomplish the stated tasks, except for items that are explicitly defined by the number of hours of support provided by ACG. Additional work beyond the scope listed herein will be billed at the following hourly rates, given prior agreement with the City before excess hours are incurred by ACG:

ACG President	\$350
Senior Vice Presidents	\$275
Vice Presidents/Senior Consultants/Subcontractor Associates	\$225
Associate Vice Presidents/Subcontractor Designers	\$200

This Proposal is valid through July 1, 2022.

* **Note:** Reasonable out-of-pocket expenses for economy air transportation, ground transportation, lodging and meals, telephone, printing, posting, express mail, copying, and other direct expenses are in addition to the fee. The largest share of these expenses will be for the cost of travel and hotel for some project team members during the engagement. ACG preliminarily estimates that with reservations and other client-arranged discounts, expenses will be between **\$15,000** and **\$20,000**, which supports all project activities and travel days for the consultant team, paid through direct receipt submissions and reimbursements by the City.