



union PROJECT
SYSTEMS SYNTHESIS

Investigating Cooperative Models and Identifying Best Practices

**A Systems Synthesis Project of the
H. John Heinz III School of Public Policy
and Management**

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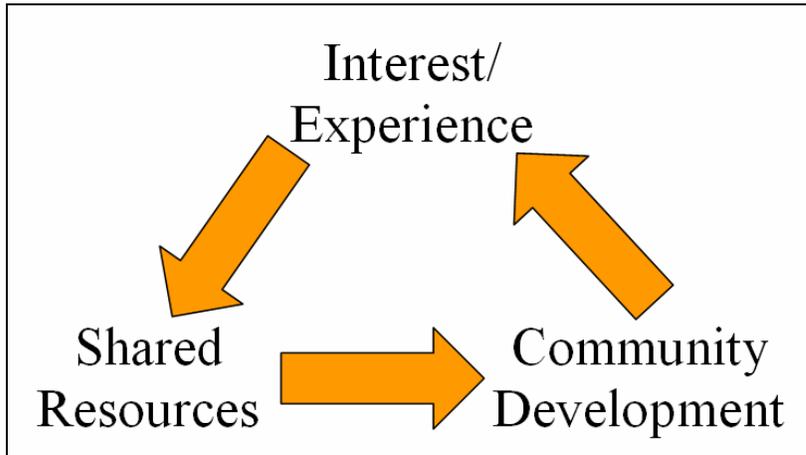
Executive Summary

In the early part of 2005, the Union Project approached Brenda Peyser, associate dean of the H. John Heinz III School of Public Policy and Management at Carnegie Mellon University, with an idea for a systems synthesis project.¹ The organization, located on the border of Pittsburgh's East Liberty and Highland Park neighborhoods, wanted to incorporate a ceramics cooperative into its programming, and its leaders were hoping a group of CMU students might provide gratis consulting services in exchange for a unique educational opportunity.

Our team was assembled in the spring of 2005, and we began work on the project in the summer of that same year. This report is the culmination of our work and our studies at Carnegie Mellon, and we are confident that the report provides a very clear picture of the best practices for the development of a sustainable ceramics cooperative within the Union Project. It is also important to note that many of our recommendations are universal, and this document would be informative to any potential arts cooperative.

One of the first issues we discussed as a team was the Union Project's reasoning for incorporating a ceramics cooperative into its programming. Since none of our team members had experience with ceramics, it was important that we understood the motivations of the organization's leaders for considering clay art.

Discussions with the Union Project's directors and several of its board members led to the following graphical interpretation of the value a ceramics cooperative could add to the organization.



(A ceramics cooperative could add cyclical value to the Union Project.)

Since two of the six founders of the Union Project are ceramic artists, also called potters, it is natural that this type of art would be discussed as a possibility for inclusion in the organization. However, according to King and Rothshank, the idea of incorporating ceramics developed based on more than sheer interest from a few individuals.

¹ See "Systems Synthesis Description," p. 8.

“The Union Project really lends itself to clay” because of the “sharing of resources and people coming together to accomplish something as a group,” according to King. She and Rothshank feel that ceramics work better in a cooperative setting than any other artistic medium.

Interviews with several of the Union Project’s board members indicate that King and Rothshank have the board’s support with regard to the ceramics initiative. Susan Indrisano, vice-chair of the board, said clay art will associate well with the Union Project’s mission of connecting art and community because of pottery’s social nature. The ceramics center will be a “meeting space, a teaching space and a safe space” for community members, she said.

Indrisano added that both clay art and the Union Project involve people getting their hands dirty to create something meaningful.

Anne Franks, another Union Project board member, mentioned the “symbiotic relationship” between the ceramics initiative and the rest of the Union Project. She said the organization’s hope is that the cooperative will supply Union Station, the Union Project’s planned café space, with production pottery – plates, mugs, bowls, etc. This will not only cut costs for Union Station; it will also provide another way for the ceramic artists’ work to be seen by the organization’s patrons.

The interest and experience of a handful of artists can be used by the Union Project to promote resource sharing and community development. At the same time, the value added as a result of the artists’ contributions would ideally create ceramics interest and experience among individuals in the community. These individuals could then become members of the cooperative and the cyclical process would continue.

Obviously, the progression described above is how the Union Project’s ceramics cooperative would operate in a perfect world. But as we all know, our world is not perfect, so it will be important for the Union Project to consider the recommendations and information in this report, as well as advice from peer organizations and community leaders, during the development of its clay art program.

Similar to the division of our research, this report is divided into three main sections: 1) an analysis of the Union Project and its environment, 2) an analysis of 16 cooperative models and 3) our recommendations for the development of a sustainable ceramics cooperative within the Union Project.

Systems Description

What is “Systems Synthesis”?

The major goal of the Systems Synthesis project course is to provide the Masters of Public Policy and Management (MSPPM) and the Masters of Arts Management (MAM) students with the skills necessary for structuring, managing, and carrying out projects in an organization. Traditional courses cannot provide these skills. Instead, students need to acquire them through first-hand project experiences in relatively small groups with the guidance of seasoned faculty. Therefore, from its beginning in 1969, The Heinz School has required students to complete a Systems Synthesis project.

Systems Synthesis is designed to be a capstone project that must also contribute significantly to solving or ameliorating important problems of the public sector, the not-for-profit sector or arts organizations. The school selects the projects, and project teams use rigorous methods to make sound recommendations. Systems Synthesis can make significant and substantial contributions to public policy and not-for-profit management.

There are four educational goals of Systems Synthesis:²

- Problem structuring and problem solving
- Project management, teamwork and communication skills
- Provide a capstone experience
- Organizational Experience

Opportunity Statement

The Union Project's mission is to "create community by connecting neighbors and celebrating art and faith in a common space." The centralized location on the border of Pittsburgh's East Liberty and Highland Park neighborhoods serves as an optimal setting for congregating people of different backgrounds by offering an artistic experience. The Union Project intends to operate a cooperative art facility and wishes to develop an organizational plan that provides a framework and accounts for how this co-op will function.

Under a cooperative system, the artists own and maintain the facilities they use. This is contrary to a membership organization, in which artists pay fees to an organization that runs and maintains the facilities for them. Often, co-ops are very loosely defined and develop organically, where the rules and procedures are created as needed and are unique to the community that has developed them.

² H. John Heinz III School of Public Policy and Management Web Site.
<http://www.heinz.cmu.edu/systems/handbook.pdf>. 27 July 2005.

The Union Project Systems Synthesis team has the unique opportunity to clarify the term "artist cooperative," and will investigate existing artist cooperatives to determine the best practices for a sustainable program within the Union Project. This project will explore and make recommendations for the following aspects of artist cooperatives:

- Membership logistics
- Member benefits and responsibilities
- Fee structures
- Use of the space
- Policies and procedures
- Tools and equipment
- Staffing
- Public access
- Facility management
- Volunteer management

The Systems team will research a variety of cooperative models across the country and use the resulting data to make recommendations based on the needs and goals of the Union Project.

The Union Project – A Brief History

The Union Project's Mission³

“The Union Project creates community by connecting neighbors and celebrating art and faith in a common space. We are committed to the following outcomes:

1. A strategically located prominent public resource reinvented as an accessible, multi-tenant community center.
2. Constructive interaction among culturally diverse individuals from East Liberty, Highland Park, and surrounding neighborhoods.
3. Non-traditional opportunities for learning, leadership, self-expression, and inspiration.”

Vision⁴

“Restoring neighborhood space to connect, create, and celebrate.”

Core values⁵

³ Union Project Web Site. http://www.unionproject.org/Rent_Space. 20 June 2005.

⁴ Ibid.

⁵ Ibid.

“Creative Expression: We value creativity and are dedicated to infusing it into all aspects of our work including tackling organizational and community problems with an entrepreneurial spirit.

Community and Its Development: We believe in turning geography into community – therefore, we are dedicated to place-based efforts to transform communities.

Servant Leadership: We believe hands on service cultivates investment and leadership.

Faith: We hope in things not yet seen which creates the basis for taking appropriate risks on behalf of the community.

Reconciliation: We value the social and cultural diversity of our neighborhoods. Accordingly, we are dedicated to fostering constructive relationships among neighbors.”

History of the Union Project

The Union Project was created in 2001 by a group of young Pittsburghers who wanted to do something to reverse the decline of the City of Pittsburgh’s East End communities. The virtually abandoned Union Baptist Church at the corner of Stanton and North Negley avenues inspired them to take action on their desire for change. With loans secured through the sponsorship of the Pittsburgh Leadership Foundation, the Union Project’s founding board purchased the Union Baptist Church, launching the Union Project.⁶

Since 2001, the Union Project and its facility have undergone substantial changes. Initial programming at the Union Project included community days, flea markets and hosting neighborhood discussions.⁷ The intention of early programming was to introduce the Union Project and its work, while restoring the former Union Baptist Church and transforming it into a community gathering place. In the Union Project’s early phase, the organization’s leaders made the necessary repairs to the building’s roof and cleaned load after load of garbage and debris from the building.⁸

The Union Project has applied for 501(c)3 not-for-profit tax status, and officially incorporated in 2002.⁹ An early objective of the Union Project was to develop a business plan for the organization’s growth. With assistance from the Bayer Center for Nonprofit Management at Robert Morris University, the Union Project formulated a business plan designed to help the organization achieve sustainability and generate earned revenue. The plan was designed with a three year start-up period, which would help lay the foundation for the revenue-generating initiatives the Union Project plans to pursue.¹⁰

⁶ Union Project Web Site. http://www.unionproject.org/Who_We_Are/History. 20 June 2005.

⁷ Union Project Web Site. <http://www.unionproject.org/Home/Archives>. 30 June 2005.

⁸ Union Project Web Site. http://www.unionproject.org/Who_We_Are/History. 30 June 2005.

⁹ GuideStar Web Site. <http://www.guidestar.org/pqShowGsReport.do?npoId=100193296>. 30 June 2005.

¹⁰ Union Project Web Site. <http://www.unionproject.org/Home/Archives>. 30 June 2005.

Despite the challenges of renovating a building in desperate need of repair and being a new organization trying to gain traction, the Union Project has had many successes that reflect their entrepreneurial spirit, thoughtful planning and desire to contribute to the revitalization of Pittsburgh's East End. When Union Project directors received professional quotes that restoration of the building's 100-plus original stained glass windows would cost somewhere between \$500,000 and \$1 million, they developed a program to offer public stained glass classes and to use the building's windows as class materials. The result was a cost savings of over 80 percent, an opportunity to expand the number of people who were involved with the organization and provide training that homeowners could use to repair their own stained glass windows. So far, about 70 of the windows have been restored by class members.¹¹ This approach of turning liabilities into assets seems to be a prevailing quality of the Union Project's energized leadership base.

Using its plans for sustainability and the contributions it has been able to attract as a young not-for-profit, the Union Project has achieved fundraising success. Just a few of the organizations that have supported the Union Project include the Richard King Mellon Foundation, which granted the Union Project a leadership gift for its capital campaign. The Mellon Financial Corporation Foundation helped the Union Project in its audience development efforts by providing support for new signage. Additionally, the Community Design Centers of Pittsburgh awarded a grant to the Union Project so it could acquire the services of Desmone and Associates Architects to undertake an architectural feasibility study that helped create the plan for the restoration of the former Union Baptist Church building.¹²

This financial support has come to the Union Project in part because it is in the midst a \$1.64 million capital campaign to raise funds to support facility renovation and repair. The Union Project has reached more than 77 percent of its goal, raising \$1.27 million. The funding for Phase One of the capital campaign will provide necessary interior and exterior structural repairs and upgrades, office and studio space, a coffee shop and a ceramics studio. Phase Two of the capital campaign will provide funding for converting the former sanctuary space into a performance space that will be available for rental by performing arts groups, church congregations or others looking for a gathering space.¹³

The Union Project is not only raising funds for its capital campaign, but is also applying one of its core values -- servant leadership. The organization is acting on this value by recruiting volunteers from the community to be involved in a variety of tasks, including cleaning the facility, providing legal assistance, landscaping and Web site design. They have established a regular volunteer workday each Thursday. To date, more than 1,300 individuals and 40 community, church and educational groups have volunteered at the Union Project contributing approximately 13,000 hours of service.¹⁴ In 2003, the Union Project was named Charity of the Year by the Pittsburgh Singles Volunteer Network. The Union Project has also been recognized for its East End community development and

¹¹ Union Project Web Site. http://www.unionproject.org/Stained_Glass/Press. 30 June 2005.

¹² Union Project Web Site. <http://www.unionproject.org/Home/Archives>. 30 June 2005.

¹³ Union Project Web Site. http://www.unionproject.org/Capital_Campaign. 30 June 2005.

¹⁴ Union Project Web Site. http://www.unionproject.org/Who_We_Are/Volunteers. 30 June 2005.

preservation work. In 2004, the Young Preservationists of Pittsburgh, in conjunction with the Northside Leadership Conference, named the Union Project one of the Top Ten Historic Preservation Opportunities in Pittsburgh.¹⁵

The Union Project's also seeks to contribute to the community through providing opportunities for employment and job training. One of these projects will include the Union Project's new coffee shop, Union Station, where students in the Culinary Arts Academy at Peabody High School will benefit from on the job café management experience. During the summer months, the Union Project also hosts a community art and farmer's market, which gives the organization an opportunity to interact with neighbors and provide artists and local farmers the chance to sell their wares. Additionally, the Union Project hosts an annual art market during the winter holiday season.¹⁶ The organization also has hosted several performance events.

Another demonstration of the Union Project's capacity to handle challenges occurred in the summer of 2003, when the former Union Baptist Church was vandalized. Someone broke into the facility, shattered interior windows, damaged the sanctuary floor, stage and stair railings and attempted to set several small fires. Fortunately, the damage was repairable. Once again the Union Project was able to turn this setback into a way to build the organization by recruiting volunteers to help with the clean up, receiving donations to help pay for repairs and attracting media attention that helped to increase the awareness of the Union Project in the Pittsburgh.¹⁷

The 4,000-square-foot basement level is being converted into art studio space. Additionally, the Union Project is currently converting the two-story atrium, located behind the former sanctuary space, into nine office spaces and a conference room. One office will house the Union Project's staff and the rest will serve as rental units.¹⁸ The facility will also contain a gallery space and coffee shop. The former sanctuary is currently a bare, open area, with no pews remaining. With its sloped floor and an elevated altar, the former sanctuary resembles a thrust-style stage, and the Union Project plans to develop a performing arts and meeting space that will provide additional rental income.¹⁹

Facility History

The Union Project's mission appropriately matches the history of its facility. The building, situated at the intersection at Stanton and North Negley avenues, was originally erected in 1903 to house the Second United Presbyterian Church. In 1976, the structure was sold and became the Union Baptist Church.²⁰

¹⁵ Union Project Web Site. <http://www.unionproject.org/Home/Archives>. 30 June 2005.

¹⁶ Union Project Web Site. <http://www.unionproject.org/Programs>. 30 June 2005.

¹⁷ Union Project Web Site. <http://www.unionproject.org/Home/Archives>. 30 June 2005.

¹⁸ Union Project Web Site. http://www.unionproject.org/Capital_Campaign/Floor_Plans. 28 June 2005.

¹⁹ Union Project Web Site. http://www.unionproject.org/Capital_Campaign/Phase_1_Budget. 30 June 2005.

²⁰ Allegheny County Real Estate Web Site.

<http://www2.county.allegheny.pa.us/RealEstate/History.asp?CurrBloLot=0083B00178000000&HouseNum=801&Street=negley&SingleResult=True>. 29 June 2005.

As people moved out of Pittsburgh's East End, the congregation dwindled to the point where they could no longer maintain the building. As an active church, the building was an anchor in the community and played an important role, offering the neighborhood a place to worship, celebrate and congregate. But as the presence of the church diminished, the community lost this anchor. A "public building at a prominent and meaningful intersection – a gateway to many different communities" was lost.²¹ The Union Project's intention is to reestablish this anchor for the neighborhood and provide services to benefit the community.

The Union Project's 15,000-square-foot facility is located on a 26,700-square-foot lot.²² The stone structure includes virtually no religious iconography, although the structure's gothic-style architecture makes it quite apparent that the building was originally designed to be a church. Currently, the appraised market value of the land and building is \$440,700.²³ The Union Project purchased the building four year ago for \$125,000, less than one-third of its current market value.²⁴ The structure had been deteriorating for at least five years before the Union Project took control of the facility.²⁵

²¹ Union Project Web Site. http://www.unionproject.org/Who_We_Are/History. 30 June 2005.

²² Allegheny County Real Estate Web Site. <http://www2.county.allegheny.pa.us/RealEstate/General.asp?CurrBloLot=0083B00178000000&HouseNum=801&Street=negley&SingleResult=True>. 29 June 2005.

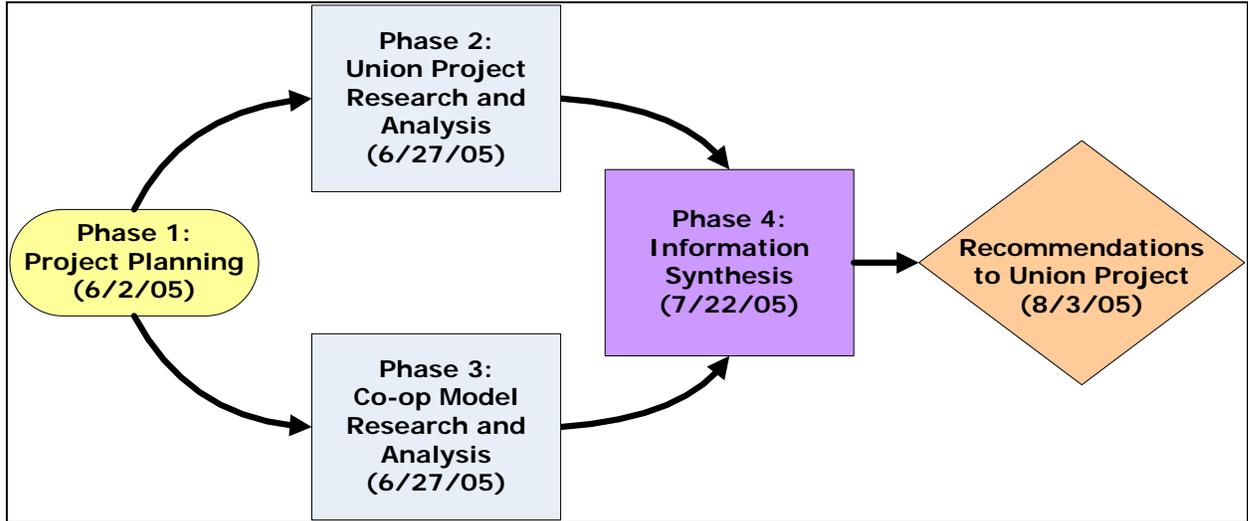
²³ Ibid.

²⁴ Ibid.

²⁵ Union Project Web Site. http://www.unionproject.org/Who_We_Are/History. 29 June 2005.

Project Methodology

The Union Project Systems Synthesis team conducted research over the course of 12 weeks. The research was divided in four successive phases: project framing and development, Union Project research and analysis, cooperative model research and analysis and research synthesis and recommendations.



(We developed a four-phase plan for completion of the project.)

Phase One: Project Framing and Development

At the beginning of the systems process, our team visited the Union Project's facility to meet with executive director Jessica King and associate director Justin Rothshank. This introductory meeting enabled the group to learn more about the organization, its mission and see the renovation taking place at the former Union Baptist Church. It also provided us with an opportunity to further clarify the expectations of the Union Project directors.

During the project framing and development stage, each team member conducted informal research on specific cooperatives to develop an understanding of the operating model. We selected the cooperatives we examined in this preliminary stage based on internet research and a brainstorming session. The organizations we researched included art cooperatives, a food cooperative, a human service cooperative and a kibbutz. We examined both not-for-profit and for-profit entities, and this preliminary research helped the group develop an understanding of some of the potential issues that cooperatives face.

In this introductory stage, we developed an opportunity statement to serve as a guide for our forthcoming research, clearly defining parameters and project deliverables. Each member of the systems team drafted an opportunity statement and the team came together to refine the statement and discuss the goals of the project in terms of our education and Union Project expectations. The final opportunity statement is available on page 8.

We also developed during this phase an outline of the research to be conducted over the course of the project. This outline was designed to give the group an understanding of the elements that would be included in our final written document.

Our project manager then divided the systems team into two sub-teams, the three-member Union Project analysis team and the four-member cooperative model research team, so Phases 2 and 3 could be completed simultaneously. The sub-team leaders were Albert d'Hoste (cooperative research) and Charlotte Yano (Union Project research).

We also assembled during our planning phase an advisory panel we could approach with questions about our research. We included members from a variety of disciplines, including finance, education, marketing, facilities management, cooperative leadership, civic and government leadership and arts management. The final list of advisory board members is available on page 5.

At the completion of our project development and framework stage, we presented our research plan to King and Jerry Coltin, our faculty advisor. This presentation helped us determine if there were any expected deliverables we had not covered in our research design.

Phase Two: Union Project Analysis

The goal of the Union Project analysis sub-team was to develop a context for the team's recommendations for establishing a cooperative at the Union Project. The sub-team undertook this research in a number of different ways, which were designed to give the project as comprehensive a picture as possible of the Union Project and its environment. Our examination of the organization focused on both its internal and external environments.

To begin, the members of the sub-team conducted a Strengths-Weaknesses-Opportunities-Threats (SWOT) analysis of the Union Project. A SWOT analysis is a commonly used method when an organization is preparing a strategic plan or conducting a strategic review of the organization. The SWOT analysis helped the systems group develop a clearer picture of potential strategic directions for the Union Project, as well as for the ceramics cooperative. We asked the directors of the Union Project, Jessica and Justin, to provide their input for the SWOT analysis for both the Union Project and its ceramic artist cooperative. Their thoughts helped to further refine the SWOT analysis by providing both internal and external perspectives.

Next, the Union Project analysis sub-team developed a list of potential competitors and allies of the Union Project and its ceramics cooperative. The competitor and ally list helped give our team a better understanding of where the Union Project will need to distinguish itself from other organizations that have similar offerings or activities. We also developed a list of stakeholders that have a role and interest in the Union Project's success to help us further consider who might be involved with the Union Project and its cooperative.

A brief organizational and facility history was also completed. The organizational study of the Union Project helps to further develop the internal context of the organization and inform our understanding of what role a ceramic artist cooperative could have in the Union Project's organization and its mission. The facility history provides an overview of the building's history and its role in the community as well as how the Union Project can further build on the structure's place in the neighborhood.

Lastly the Union Project analysis team conducted an environmental scan of the Union Project's community. The environmental scan included three major components: an artist focus group, community stakeholder interviews and a demographic analysis of the neighborhood surrounding the Union Project.

The focus group had four major goals: to determine what cooperative membership means to local artists, determine what benefits they would expect, what tools and resources would they expect to be available and what expectations would there be for the facility that housed the cooperative. The questions that were covered at the focus group was kept to three, based on a recommendation from a team member who had experience in leading focus groups and the appropriate methods to use to ensure the discussion remained focused yet informative. A focus group format was used to gather this information from the artists because it helped the group gather a good deal of information in a rather compressed time span, which was important given the time constraints on our project.

The invitation list to the focus group was provided by the Union Project's associate director who is also a potter and has connections to many ceramic artists in the Pittsburgh region and beyond. This list was used because due to the limited time frame we had to arrange the focus group, and for the overall project, the sub-team would not have been able to efficiently compile a list of ceramic artists to invite. The focus group was held on Thursday, June 16 at the Union Project's facility in the area where the ceramic cooperative while be housed. Seven artists participated in the focus group, which was an appropriate size for focus groups. Brad Stephenson served as the moderator and Justin Rothshank helped facilitate the discussion and answer questions that related to the inter-workings of the Union Project. A stenographer recorded the discussion, which was used in later analysis to help shape our recommendations to the Union Project.

Community stakeholder interviews were also conducted as a part of the environmental scan. The community stakeholder interviews were designed to garner feedback on achievements, impacts and directions for the Union Project and its cooperative. Community stakeholder interviews were used because they helped the members of the research team obtain information from people who are more experienced in the community, its challenges and opportunities. Also, interviews could be conducted over a more compressed timeframe than could a full survey of community representatives. The community stakeholder interviews helped to gauge community members' awareness of the Union Project and its work, measure awareness of the Union Project's achievements, develop an understanding of what the community members feel are potential roles of the Union Project and its cooperative in the community, identify issues and opportunities in

both the neighborhoods surrounding the Union Project and the Pittsburgh arts community that could impact the Union Project and its cooperative and seek out potential collaborators for the Union Project and its cooperative. The questions were designed to be open-ended to encourage the respondents to share their experience and recommendations with the interviewer. The interviews were conducted via telephone by two members of the Union Project research analysis team. In total, 11 people were interviewed. The interviewees represented a cross section of religious, educational, community development and arts organizations as well as elected officials and business owners. This document includes the individual responses as well as an analysis and summary of the responses.

The third portion of the environmental scan was an analysis of the demographics of the communities surrounding the Union Project, including East Liberty, Highland Park, Morningside, Stanton Heights and Garfield. This information was also compared to all of Allegheny County and the United States. The analysis of the demographics of the areas surrounding the Union Project provided the team with another way to look at the community where the Union Project is situated, to help develop a sense of issues that could impact the Union Project's success and areas where they will be able to contribute to the community. This research was based on information from the 2000 United States Census.

Phase Three: Cooperative Model Research

The goal of the cooperative model research sub-team was to gather information on other artist cooperatives and how they operate. The team examined 16 cooperatives spread across the United States. All of the cooperatives were art-based, some of them specifically ceramic and others of varying art types. There was also a mix of for-profit and not-for-profit cooperatives.

After the whole group conducted the introductory research in the project development and framing stage, the sub-team decided that, our limited time frame would prohibit us from developing two comprehensive cooperative model questionnaires – one for art cooperatives and another for non-art cooperatives. Additionally, because of the specificity of the questions that Union Project wanted our team to address, we decided to focus our research strictly on arts cooperatives. Our brief research of non-art cooperatives did not provide enough original information to justify their inclusion in our research given our limited timeframe.

Based on a list of cooperatives provided by the Union Project, as well as information gathered during our initial research phase, 16 cooperatives from around the United States were studied.²⁶ To ensure consistency when interviewing representatives from the 16 cooperatives, the sub-team developed a questionnaire that was divided into six sections: membership; staff and volunteers; tools and equipment; gallery and workspace; organizational structure and finances. These sections were determined to be critical based on our preliminary research and the questions the Union Project posed to the systems

²⁶ See "Cooperative Model Analysis," p. 61.

team. The questionnaire was designed to be largely close-ended in nature, based on recommendations from Edna Neivert, a member of our advisory panel with extensive experience in research methods and design.

The cooperative model research team developed the initial questions and then submitted them to the rest of the systems team and to Neivert for review. This review helped the sub-team clarify and refine the questions to make sure they would be easily understood by the cooperative leaders being interviewed.

Once the interviews were completed, the data was entered into a matrix that served as a quick reference guide for the remainder of the project.²⁷ The data from the interviews was also compiled into case study summaries. Each cooperative's case study summary includes background information, as well as a summary of each of our main research areas. The summaries helped provide a clearer and more detailed picture of the cooperatives we interviewed and served as a counterpart to the matrix.

Phase Four: Research Synthesis and Recommendations

The final phase of our research was the synthesis of the information collected by the Union Project analysis sub-team and the cooperative model research sub-team. The systems team participated in a data analysis retreat on June 28, 2005, so each sub-team could get a clear understanding of the work conducted by its counterpart. We also refined during this meeting our plan for the recommendations phase of our project.

Before proceeding with our recommendations, our team began discussing the areas that define success for a ceramics cooperative. Based on our research, we constructed a list of success measures the Union Project should refer to as it begins to develop its clay art center. The full list of "Success Measures" can be found in Appendix I at the end of this report.

We decided to complete a thorough analysis of the focus group, summarizing the major points and analyzing the recommendations of the local artists. This analysis enabled us to highlight key information that could be used to design our recommendations for the Union Project.

Finally, we used the information gathered during all previous research phases to develop our recommendations for the Union Project. As the Union Project is a young organization with little historical information to inform its decisions, we decided to provide not only our recommendations for the ceramics cooperative's development, but also the various other options available. We also listed the advantages and disadvantages of each option, so the Union Project's leaders would better understand the consequences of its choices.

The information synthesis phase also included the creation of a cooperative stakeholder framework,²⁸ developed to illustrate how each of the Union Project's major stakeholder

²⁷ See Appendix IV.

²⁸ See "Stakeholders," p. 20.

groups – artists, community members and the organization – would be affected by its choices for the ceramics cooperative.

The final step of the information synthesis portion of the research was to incorporate suggestions and requested information from our advisory panel. We also completed a section on further research, which includes areas that were either outside the scope of our research or not feasible given our limited timeframe. The Union Project may want to investigate these suggestions as it develops its ceramics cooperative.

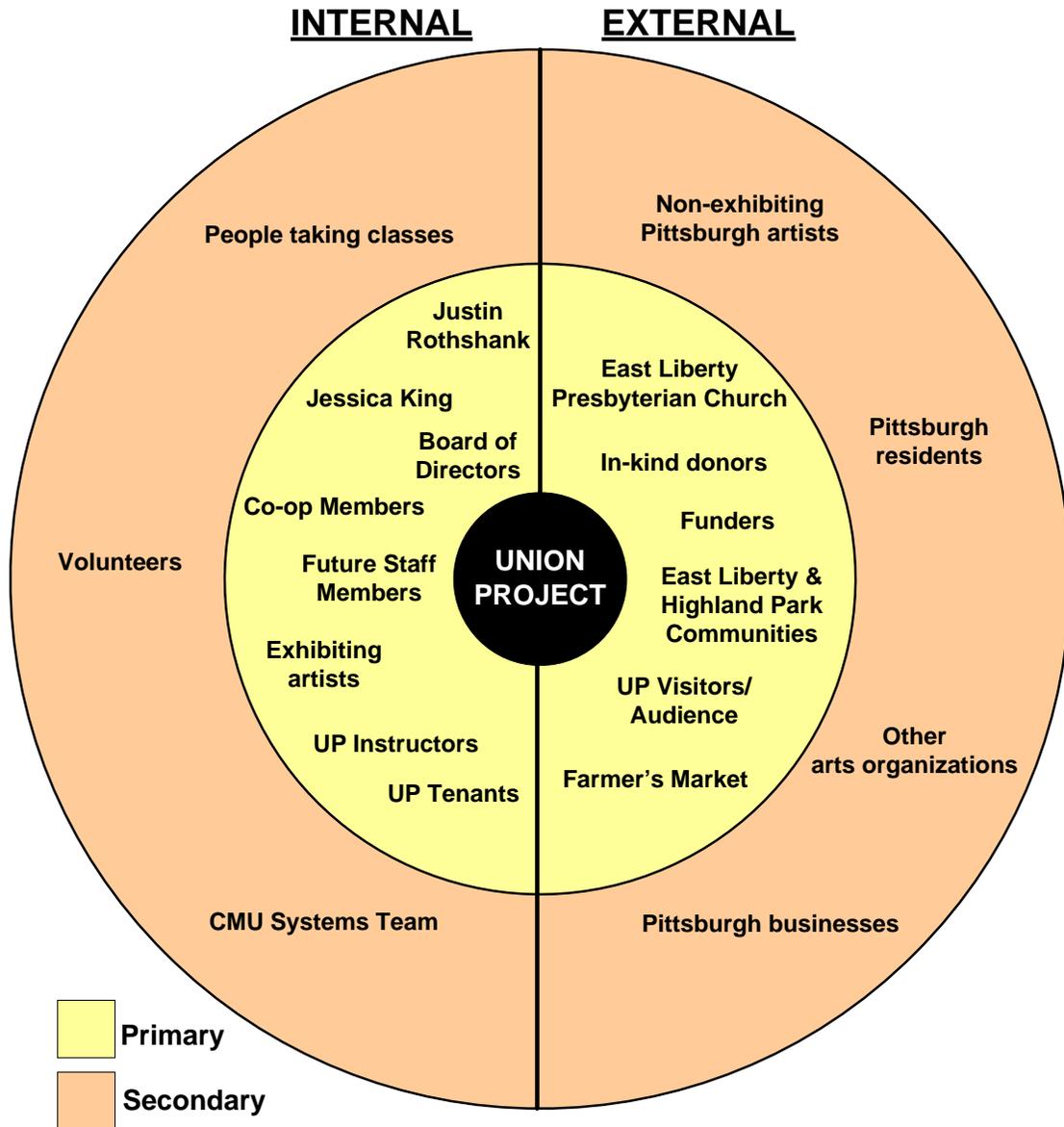
Deliverables

This research project has two main deliverables: presentation materials and a final written document. The interim presentation, which was held on June 27, 2005, introduced our advisory board to our project plan and design. We used this presentation to solicit feedback from the panel on other ideas and areas to address in our research. Our final presentation, which took place on July 22, 2005, provided our advisory panel and representatives of the Union Project with our recommendations in the six main areas we considered: membership, staff and volunteers, tools and equipment, gallery and workspace, organizational structure and finances. Our final presentation also helped us determine some additional areas of consideration for potential inclusion in this final report, which provides the Union Project with a complete picture of our research and recommendations.

Union Project Analysis

Stakeholders

The following diagram shows internal and external stakeholders of the Union Project on both primary and secondary levels. The list is not necessarily a complete picture of all the Union Project's stakeholders; the diagram simply shows stakeholders the Union Project Systems team felt were important to consider during its research.

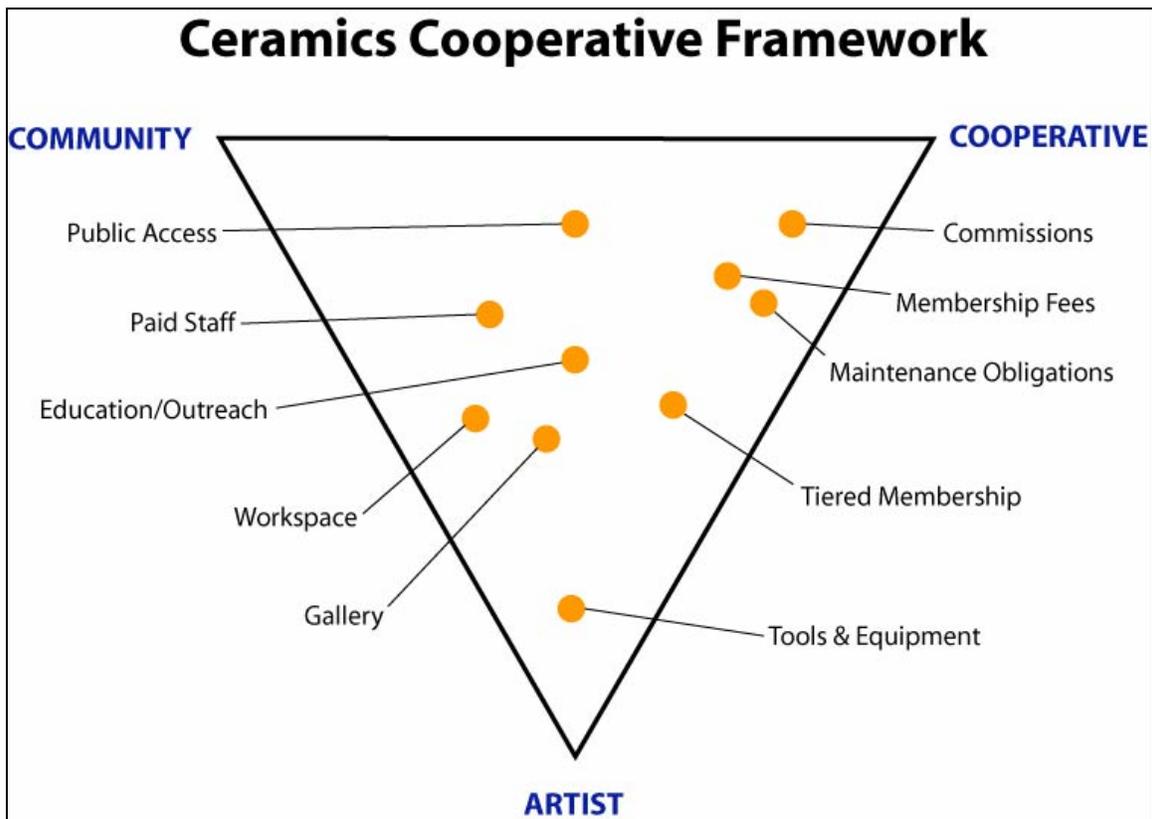


(NOTE: This graphic denotes only whether an organization or individual is primary, secondary, internal or external to the Union Project and its programming. There is no significance to an entity's exact placement within each sector.)

In addition to developing the stakeholder diagram, we also designed a graphical framework representing the Union Project’s three major stakeholder groups: the cooperative’s artists, the community the cooperative serves and the cooperative as a function of the organization.

The framework was developed relatively, not mathematically, meaning that the points were plotted in relation to one another and not according to a precise formula. The graphic is simply included in this document as a reminder that every choice the Union Project makes will affect those entities which are important to the organization’s survival.

Based on our research, the systems team grouped its major recommendation areas²⁹ and plotted these areas as points on the following chart. Where each point lies indicates which stakeholder group the Union Project should consider as it discusses options for its ceramics cooperative. For instance, offering tools and equipment will most directly benefit artists, so “Tools & Equipment” is plotted in the artist zone. However, “Tiered Membership” directly benefits both the artists and the cooperative in many ways, so “Tiered Membership” is plotted in between those two groups on the framework. It is important to note that either the artists or the cooperative will be affected in some way by all the Union Project’s choices, so there are no points that fall strictly in the community area of the graphic.



(The Union Project must consider how its choices for the ceramics cooperative will affect its major stakeholder groups.)

²⁹ See “Recommendations for the Union Project,” p. 94.

Stakeholder Interviews

We interviewed 11 local stakeholders regarding their perceptions of the Union Project in three major sectors of influence. The following individuals contributed to our research:

- Paul Brecht, Executive Director, East Liberty Chamber of Commerce
- Lisa Dormire, Director of Seminary Relations, Pittsburgh Theological Seminary
- Eric Jester, East Liberty Development Inc.
- Michael Johnson, Board Member, Highland Park Community Development Corp.
- Edward Lesoon, Owner, Asia Carpet
- Robert Neu, Executive Director, Kelly-Strayhorn Theatre
- Lars Olander, Partner, Real Estate Enterprises
- William Peduto, City Council Representative, District 8
- Rev. Richard Otty, Interim Pastor, East Liberty Presbyterian Church
- Hon. Joseph Preston, Jr., State House of Representatives, House District 24
- William Russell Robinson, Allegheny County Council Representative, District 10

We interviewed 11 local stakeholders regarding their perceptions of The Union Project in three major sectors of influence. The questions regarding community awareness and impact are designed to determine how the public views the organization, involvement opportunities and how they perceive the ability of the Union Project to make a positive difference in the region. The questions about organizational direction address points of advice from the stakeholders to the Union Project regarding pitfalls and stumbling blocks that could potentially cause problems. The community direction section is essentially a priority list that stakeholders discussed with regard to the Union Project's neighborhood.

What follows is an aggregation of the responses given to us by the above stakeholders. The information in this section is not based on facts; rather, it is based strictly on the stakeholder responses to our questions. The stakeholder perceptions will be helpful not only in the launching of the Union Project's ceramics cooperatives, but also in the development of a strategic plan.

Community Awareness and Impact

1.) What do stakeholders know about the Union Project?

The Union Project is an initiative originally sponsored by the Mennonite Urban Youth Corps and is aimed at rehabilitating an old church to be used as a community center and art studio. The site is located in Highland Park on the corner of North Negley and Stanton avenues. The location is strategic, sitting at the junction of several Pittsburgh neighborhoods. There are only a few organizations that are close enough to be considered major competition.

Stakeholders are aware that there was an incident of vandalism, which resulted in the breakage of many of the Union Project's stained glass windows. They are

also aware that there are now classes available for learning how to restore stained glass windows. The creative outlet this provides, as well as potential job training, is seen as valuable for those who would be interested in pursuing the process further.

There is awareness that the Union Project intends to be a community gathering place, both for worship and celebrations, and that the goal is to involve the community on as many levels as possible. Stakeholders feel that involving other people improves both the facility and the morale of the neighborhood. Maintaining enthusiasm and interest levels is also viewed as important.

People are aware that the Web site lists opportunities for volunteering, as well as a great deal of information about the organization.

2.) What do the stakeholders consider to be the Union Project's objectives, and do they think they are being implemented effectively?

Stakeholders sometimes think what the Union Project does is difficult to determine. Job creation and training, opportunities for young people and functioning as a community hub are among the many perceived goals. The Union Project is also seen as a resource for the East End, providing activities that are about more than just the building.

The Union Project is seen as a unique design for a community center, and stakeholders feel that setting up enough milestones to ensure success will keep people's interest. People expect the rehabilitation of the building, providing offices and studio space for artists and organizations, to increase the overall effectiveness of the community. Building harmony and trust in the community and promoting the talents of those who have grown up in the area is a major strength of the Union Project. Stakeholders think a creative outlet will keep many students off the streets and give them more opportunities for success in later life.

3.) Has the stakeholder or their organization been involved with the Union Project in the past?

Stakeholders are aware that the founders are willing to give tours of the facility as it currently stands and feel that the Union Project's leaders have been very friendly and courteous. Many stakeholders are willing to help out financially with fundraising and donations as a result of their attitudes. Letters of support for the organization have been written by stakeholders, and many members of other organizations are involved as volunteers, though most organizations don't have official ties.

4.) How do stakeholders think the Union Project has impacted the community? What are the Union Project's achievements?

The organization appears to be running successfully. The improvements on the church are visible, and it's clear that work is being done. The improvement of that single building has a significant effect on Highland Park, and people feel that this is a great use of an old church. Getting the local preservation societies involved is a good idea, and outreach will increase as the building improves. The organization is getting a great deal of positive publicity, and the activity adds a great energy to the local neighborhood.

Arts organizations are welcome in Pittsburgh communities, and tackling the renovation of the church is a great achievement and an excellent first step. The project will be expensive, but it is an important entrance into the community. Stakeholders think the Union Project should actively recruit young people who want to get their hands dirty and learn construction skills to create a positive change in the region.

Stakeholders feel it is a positive thing that Jessica King is the executive director of the Union Project, because she is seen as having the experience necessary to run the organization. Her time spent on the board for the Highland Park Community Development Corporation has been helpful for the organization.

Stakeholders think defining "community" is important. The Union Project needs to determine how wide a net to cast when marketing the organization beyond word-of-mouth. Community development groups would be more helpful than a chamber of commerce, due to the fact that the organization is in a residential neighborhood, as opposed to a business district.

Stakeholders feel that concrete achievement results will not be evident until after the building renovation is complete.

5.) How do stakeholders think the Union Project can benefit the community in the future?

Local stakeholders think the Union Project can be a central location for multiple groups, especially those that will be housed in the rental offices. Other groups not housed at the Union Project can still be positively affected through the Union Project's efforts in the areas of community development, art and social progression. The organization can also provide community groups an alternative space to have activities.

People feel that the Union Project should be available to mentor young people with a talent for art, much like the Manchester Craftsmen's Guild does for students on the North Side. By bringing artists in from other areas of town, the Union Project can foster a welcome environment.

By revitalizing the former Union Baptist Church and putting it to good use, the beauty of the building is brought back to life, and it is no longer an empty, depressing shell. Stakeholders think this will help the neighborhood become more interesting and unique, while providing a new venue for events. East Liberty is striving to become a more multicultural and diverse area, and artists can be part of that process. Social entrepreneurship, performances, education and youth community initiatives will assist in this progression as well.

Local residents are looking for enrichment and recreation programs that provide opportunities for people of all backgrounds to improve their situations. By providing a place for artists to teach and create at an affordable rate, the Union Project can serve as a business incubator for multiple groups.

Collaboration with other organizations will be very important. Community development does not happen in a vacuum; there needs to be collaboration and the sharing of resources.

People know that the building has a great history, and it would be great for the community to provide that information to help ground the organization in the past and demonstrate that change is not always negative.

A major issue that stakeholders mentioned is the fact that there is going to be a great deal of public traffic in the café. Most feel that the Union Project needs to be sure it doesn't become a drug depot or something equally offensive that counteracts the efforts to improve the community.

6.) What do stakeholders view as weaknesses of the Union Project?

The Union Project is viewed as having been able to turn most of their weaknesses into strengths. Issues that can affect them are things such as being a new organization and having very little organizational experience to build on. People think a small staff will limit how much they are able to do at any given point, and renovating a building is very time consuming. They are getting federal funding and doing a good deal of outreach, so some of the fallbacks of being a young organization are already being overcome.

Stakeholders have noted that racial barriers are significant in Pittsburgh. Some people think the organization is currently viewing the community through relatively Caucasian eyes. The socio-economic issues in the Union Project's neighborhood are significant, and the Union Project needs to find ways to overcome those barriers.

Public relations and marketing should be made priorities of the Union Project. After four years of operation, stakeholders feel they should have a better idea of what is going on with the organization. There are inexpensive options to get the

word out. Simply using word-of-mouth to get information out is seen as unreliable and not very helpful in the long run.

The location of the site is useful for the community, but people warn that this location may pose some problems for the organization. The market base for the Union Project is not clearly defined, and the programs need to be tailored for the people living in the community. Solid financial support needs to be established, since many in the community would not be able to afford premium prices for courses and programs.

Organizational Direction

7.) Do stakeholders have any recommendations for involving the general public in the Union Project and its cooperative?

People think expanding events like the farmer's market, getting involved with the street bazaars in East Liberty and renting tables at street festival events would increase the visibility of the organization. Partnering with Penn Avenue Arts Initiative is seen as a possibility. Programs such as "Unblurred Fridays," with its rotating venues, would be an interesting way to raise public awareness. Leveraging arts groups such as the East Liberty Arts Council could help spread the word as well. Stakeholders think the Union Project needs to step out of the shadows in order to draw in more people. Organizational networking, open houses, art exhibits and retail events will also help.

Many people in the community around the Union Project have minimal exposure to fine arts and crafts. Stakeholders feel they will have to make a case for a strengthened crafts community and its benefit the East End. People feel that working with the youth of the area and aiding in the creation of better art is a positive thing. Apprenticeships should be a possibility, where students could work along side a more experienced craftsman. Stakeholders think the Union Project needs to have classes available for the community and specifically invite different groups into the organization. Asking the community what it wants and needs would be important to the stakeholders and beneficial to the Union Project.

People feel that creating a warm and welcoming atmosphere for people to host parties, weddings and meetings will increase the use of the space. As long as the organization retains a positive reputation, the public will get involved.

8.) Do stakeholders have any recommendations for involving artists in the Union Project and the cooperative?

Stakeholders said the Union Project should reach out to artists involved with Penn Avenue Arts Initiative or the Spinning Plates Lofts, which is a living space and workspace with a gallery on the ground floor. The stakeholders would also

like to see the Union Project get involved with informal organizations of black artists; they might have some ideas regarding outreach to individuals and organizations outside of the Union Project's social network.

People feel that having a cooperative is a great utilization of the facility, because it speaks to the diversity and culture in the community. This goes beyond community service and gets people involved in neighborhood redevelopment.

The area is rich with artists and sculptors, and stakeholders think the Union Project could potentially help with granting issues. Preparing applications and helping artists navigate the maze of government funding and foundations would be very beneficial for the community. The artists should be involved with the policymaking and management of the Union Project, with the acknowledgement that not all artists are good at managing an organization. Striking a balance between the artistic director and the executive director is vital.

9.) Can stakeholders envision any sort of collaborations with their organization and the Union Project or its cooperative?

Stakeholders could offer space for an event or function for the community. There is willingness to provide leasing opportunities for organizations that have gotten their start at the Union Project and are ready to move to the next level. Facility collaboration is always a possibility.

There is also a willingness to help secure funding, promote the organization and write letters in support of the Union Project. Stakeholders think collaborating with local housing authorities to restore the stained glass windows in the area's old houses could expand the glass project beyond the Union Project's current plans.

People might be interested in courses regarding theology and the arts. While many organizations feel a partnership in spirit, it is hard to say where they might combine efforts directly. Some organizations have very specific missions, and expanding to reach beyond that could jeopardize their programming.

10.) If stakeholders were asked to provide a single piece of advice for the Union Project – what would it be?

Stakeholders feel that the most important thing for the Union Project to do is continue being creative and entrepreneurial. Being persistent and energetic is the best strategy. It is essential, according to stakeholders, that the organization remains committed to cultural diversity and reaching out to everyone in the community.

The Union Project is advised to become more visible. An awareness of the organization in East Liberty and Highland Park is crucial to attracting more people. Making sure the organization stays in touch with residents in the target neighborhoods is important.

People want the Union Project to define its mission well and stick to it. Expanding too quickly could cause the organization to become unstable, and too many projects early on would be a bad idea.

Community Direction

11.) What is the vision for the community in the future? How do stakeholders see it developing?

The Union Project's stakeholders acknowledge that the community needs to continue to be revitalized. Additional restaurants and shops in the immediate area is a step in the right direction. Highland Park has become an inclusive community that welcomes diversity and the arts. People believe that having a progressive mindset is important, not simply with regards to politics, but also with regard to individuals who are willing to get involved in hands-on restoration and community preservation.

Stakeholders view Highland Park as having the potential to become a model of diversity and an opportunity-rich urban environment. It also seems promising that East Liberty is building new low-cost housing and enticing a diverse retail mix to attract people to the community.

12.) Please rank your priorities for the community.

Stakeholders want a better and broader retail base. They hope that unique "Mom and Pop" stores will flourish. There is a desire for more residential units and for the area to become an exciting place to live, work and play.

Stakeholders understand that there is a need for an increase in safety and a decrease in the negative publicity often associated with East Liberty. Small businesses enhance the quality of life for local residents. The image of safety is as important as the reality of safety, and people's perceptions of the area will help to create that image.

The stakeholders we interviewed want diversity, safety, commercial space, community services, recreation and quality housing. They feel it's important to create educational opportunities for at-risk residents.

Stakeholders want the Union Project to be a force of stability in the area by being a community center that creates racial and cultural harmony, similar to the Kinsley Center on Frankstown Avenue. The salvation of physical beauty in the

area would help to increase citizens' pride in their surroundings, stakeholders said. Owner occupied single family homes, rather than absentee landowners, would increase interest and value in the area. When people own their own residences, they are more willing to invest in refurbishing the buildings and increasing the health of the neighborhood.

The condition of area buildings is seen as a reflection of the entire community. Clean areas are perceived as safe and dirty areas as dangerous. People want to live in places they perceive as beautiful.

13.) What do stakeholders think are the difficulties facing their communities?

There are several organizations in the local area that all have the same goal in mind, but do not actually work in tandem. The result is that there is overlap in some areas and gaps in others. A great deal of progress was originally made due to generous funding, but the funding has since been diverted to other programs. Young people are working on rehabilitating buildings, but are having a difficult time without financial support.

Public safety and crime are seen as important issues, as well as housing redevelopment. The specifics vary by neighborhood. East Liberty has a reputation for gang warfare, drugs, prostitution and problem bars. Many of these things have been eradicated. New hope and enthusiasm has begun to spring up in its place. The bad publicity remains though and needs to be addressed.

According to the Union Project's stakeholders, racial barriers will cause people to leave a community. Murders may not be happening in Highland Park, but cars continue to be broken into, decreasing the feeling of safety in an area. People who have little invested in the community will detract from the efforts of those who do.

There is a reluctance to relocate families and children into area school systems, due to the low quality of schools. Things are improving, but there needs to be more work and more funding.

Shifts in the neighborhood could drastically affect the Union Project. The same problems that are affecting East Liberty also affect Pittsburgh as a whole. There needs to be a willingness to eliminate buildings that are in disrepair, either by cleaning them up or demolishing them altogether.

14.) How do stakeholders see these difficulties impacting the Union Project and its cooperative?

Stakeholders do not feel that the difficulties should impact the Union Project, they exist despite the neighborhood. However, there is a narrow constituency for the Union Project, and the audience will be limited.

Securing funding is an issue, creating revenue generating programs is very important. The funding that they have now may not be there later. Being entrepreneurial and maximizing the usage of the money available is vital. People in the community reflect the same issues that the Union Project has: everyone needs access to capital, and needs access to space.

15.) Do stakeholders have any other comments about the Union Project or its place in the community?

The Union Project is seen as a benchmark for how community redevelopment can be done, and it needs to succeed. The organization seems to truly care about diversity, inclusiveness and improving the social fabric. The difficulty lies in transforming beliefs into action. The Union Project is trying to change the nature of the community, and that is not easy. Stakeholders would like to see the Union Project reach out to a broader community.

The single church in Highland Park is St. Andrew's Episcopal Church. It is very welcoming, and many organizations meet there. Many people in Highland Park go to church, but they don't attend in Highland Park. Black churches serve many community needs, from faith to economic development. They are often located in communities that do not have the same resources as do other more affluent communities.

The Union Project can play the role of a socially welcoming church. They are not religious, but the organization is associated with religion by being located in an abandoned church. The Union Project has the ability to combine the best of both sacred and secular organizations.

East Liberty and Highland Park have enjoyed a good relationship, one being predominantly commercial and the other residential. There is a great deal of redevelopment in the area, and the Union Project is well positioned to ride that wave. What the organization is attempting is extremely ambitious, according to stakeholders, and its success will require a great deal of energy and steadfastness.

SWOT Analysis

As the Union Project prepares to launch a ceramic artist cooperative, there are forces both inside and outside of the organization that can impact the cooperative’s success. An awareness of these internal and external factors will help the cooperative use existing strengths and opportunities to counter weaknesses and threats that could hinder the cooperative’s growth.

Internal Factors

Union Project	Strengths	Weaknesses
	<p><i>Leadership:</i></p> <ul style="list-style-type: none"> • Enterprising leaders, young & visionary • Clear mission • Effective, efficient governance • Significant time dedicated to planning and feasibility work • Supporting by volunteers <p><i>Physical Space:</i></p> <ul style="list-style-type: none"> • New building, space • Good space and building under construction • Big space 4k ft² • Provide studios • Rental programs • Excellent location • Bus access <p><i>Programming:</i></p> <ul style="list-style-type: none"> • Multi-arts accessibility • Co-op operations • Non-member program • Exhibitions and shops run different focus aspects 	<p><i>Financial:</i></p> <ul style="list-style-type: none"> • Construction debt • Established revenue • Annual giving • Not a long history of fiscal growth and viability • Large building, substantial renovations still required • Lack of funds <p><i>Staffing:</i></p> <ul style="list-style-type: none"> • Lack of Full-time professional staffs; such as fundraising, and marketing, PR persons • Lack of professional Board members • Young staff and board is somewhat transient in the coming years – could face tough internal transitions • A new organization <p><i>Physical Space:</i></p> <ul style="list-style-type: none"> • Lack of visibility • Under construction

**Union Project
Ceramics
Cooperative**

<ul style="list-style-type: none"> • Good studio facilities planned • Ceramic artists on staff and on founding board • On site gallery/gift shop • Coffee shop is a built-in buying client/display area 	<ul style="list-style-type: none"> • Studios are not yet built • Co-ops depend on people to succeed—personality clashes could arise • Too much growth potential in UP – co-op could get sidelined by something else
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The Union Project’s mission is very clear and is one of the organization’s biggest strengths.

The Union Project creates community by connecting neighbors and celebrating art and faith in a common space. We are committed to the following outcomes:

1. *A strategically located prominent public resource reinvented as an accessible, multi-tenant community center.*
2. *Constructive interaction among culturally diverse individuals from East Liberty, Highland Park, and surrounding neighborhoods.*
3. *Non-traditional opportunities for learning, leadership, self-expression, and inspiration.*³⁰

The Union Project’s executive director, Jessica King, and associate director, Justin Rothshank, are visionary and devote a great deal of time and energy to planning and feasibility work. King and Rothshank manage the organization efficiently, and the organization is highly supported by its volunteer base. Currently, more than 900 volunteers give more than 11,000 hours to the Union Project.

The Union Project space is under construction, with a plan by Desmone & Associates Architects that includes a 4,000 square foot clay studio, gallery/display areas, a coffee shop/retail area and several offices. The space will allow artists and the surrounding community to connect through art.

Another major strength of the Union Project is that it welcomes all forms of art to be exhibited in its gallery or sold in its retail area. The organization embraces ceramic art, photography, glass, fiber, metal, sculpture, etc. This unique feature of the Union Project will allow the organization to attract more artists and community members.

The Union Project’s location is also a major strength. The organization is situated on the corner of Stanton and Negley avenues on the border of Pittsburgh’s East Liberty and Highland Park neighborhoods. It is easily accessible by car, bus and foot for many of the

³⁰ The Union Project Web Site. <http://www.unionproject.org>. June 7, 2005.

city's residents. Directly in front of the Union Project facility is a bus stop on the following lines: 94A (Stanton Heights), 94B (Morningside), 77D (Highland-Friendship), 77F (Morningside-Friendship), 77G (Stanton Heights-Friendship), 71A (Negley) and 64A (East Liberty-Homestead).

Though the organization is managed by young, energetic directors, there are several weaknesses the Union Project must consider in order to find a successful niche in the Pittsburgh arts scene. For instance, the Union Project was founded in 2001, so the organization's visibility is still a weakness. In addition, there are only two full-time staff members working for the organization. Though the Union Project's executive and artistic directors run the organization effectively, more professionals will eventually be needed to fill such positions as fund raising director and marketing director.

Furthermore, there are 16 members on the Union Project's Board of Directors; however, the board is still lacking experience in areas like facility planning, marketing, finance, community development, multicultural management and strategic planning. Because the staff and board are young and potentially transient, the organization may face internal transition challenges. Precious experience and lessons learned might be lost in the organization's evolution.

Another of the Union Project's weaknesses is the lack of an annual giving program. Construction is a strength, because it will give the Union Project an impressive new space. However, a large amount of capital is still needed for the construction. Of the \$1,646,000 required to complete the capital project, \$367,000 still needs to be raised. In addition, Phase II of the total construction project, including substantial renovations, will be required in the near future. Most the Union Project facility is still under construction, so studios, offices, shops, the café and galleries cannot be used until the construction is complete.

There are some weaknesses associated specifically with the Union Project's plan for an artist cooperative. For instance, there is so much growth potential within the organization that the cooperative initiative could get sidelined by another project. In addition, cooperatives depend on people to succeed. Among other things, they are extremely difficult to manage, and personality clashes could arise.

External Factors

Union Project

Opportunities

- Place in Market:*
- Rental space
 - Unique mission
- Physical Location:*
- Location underserved by arts; Can cultivate new market
 - East End is currently focus of private and public investment
 - Community resources in social enterprise available to Union Project as a model to start new money-making, mission-related ventures
- Community Support:*
- Strong relationship with local partners who will continue to be instrumental in success
 - Widespread community buy-in as volunteers, tenants, financial supporters
 - Positive media coverage and PR
 - Support from local universities to tackle new program development with innovative plans
 - Public and Community Interest
 - Local artists
 - Board members
 - Local businesses
 - Other arts organizations
 - Schools: elementary, high school and colleges and universities
 - Regional initiatives to promote and sustain arts and culture organizations; cultural tourism

Threats

- Place in Market:*
- Young organization
 - Other organizations in Pittsburgh area that focus on ceramics
 - Many arts organizations in Pittsburgh
- Physical Location:*
- Location is residential/obscure
 - Location perceived as dangerous
 - Educational rates
 - Security and vandalism
- Funding/Finance Issues:*
- Competition for funding; funding resources of government and foundations are spread too thin
 - Challenge of including communities in programming; making sure the programs are relevant and supported representatively by the community

**Union
Project
Ceramics
Cooperative**

<p><i>Physical Location:</i></p> <ul style="list-style-type: none"> • No other clay co-ops exist in Pittsburgh; new angle on the market • High percent of clay artists living in East End • Well respected clay artists are locating in Pittsburgh and SW Pennsylvania 	<p><i>Place in Market:</i></p> <ul style="list-style-type: none"> • Clay co-op is new/unfamiliar idea in Pittsburgh; will require education about co-op model • Recruiting artists to participate could be challenge since co-op is new and Union Project is young <p><i>Funding/Finance Issues:</i></p> <ul style="list-style-type: none"> • High start-up costs for co-op—materials, tools and equipment • Cost of insurance
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The City of Pittsburgh, where the Union Project is located, is a market that with many other arts organizations. Additionally, several of these arts organizations offer ceramic classes, exhibitions or artworks for sale. These organizations are experienced at running their ceramic-focused activities and have respected reputations as well as a knowledge base of successful past activities to build on. The competition from these arts organizations programming may make it more difficult for the Union Project to attract an audience to the cooperative’s programming and the artwork created at the cooperative. The Union Project and its ceramic cooperative will need to distinguish itself from the other arts organizations in the region, especially the established ones that focus on clay artwork.

Fortunately, the Union Project can create an audience and market for itself and its cooperative in several ways. With a mission to “create community by connecting neighbors and celebrating art and faith in a common space,” the Union Project’s goals are unique in the Pittsburgh arts market.³¹ This is an advantage that the Union Project can use to distinguish itself, among both the general public and the funding community. The Union Project’s combination of rental office space and performance space available to both artistic and other organizations is another distinctive factor of the Union Project and for the Pittsburgh art market. The Union Project’s rental spaces will also help them create relationships with other organizations that may extend the organization’s audience and attract people to the cooperative.

Additionally, although the Pittsburgh market does have many arts organizations, there is not a ceramic artist cooperative in the city’s East End. By offering the only ceramic cooperative in the area, the Union Project’s cooperative will fill a niche in the market, providing a new and unique venue for ceramic artists and helping to further distinguish

³¹ Union Project Web Site. http://www.unionproject.org/Rent_Space. 6 June 2005.

the organization from other arts institutions. Because artist cooperatives are unfamiliar entities to many arts patrons in the region, the Union Project may need to educate people about the cooperative model and what responsibilities and benefits are associated with a cooperative. The Union Project may need to work to overcome people's reluctance to join the cooperative as this reluctance has the potential to delay the success and growth of the cooperative.

The many arts organizations in the region may pose a problem for the Union Project and its cooperative, yet they also offer many potential partners and collaborators. The Union Project and the new cooperative can seek out opportunities to build relationships with other arts organizations, both the ones that offering ceramic artwork and those that do not.

Another advantage to the Union Project's location in Pittsburgh is that the community also offers many resources and potential partners. These partners can create alliances with the Union Project, can offer inexpensive or free programming advice and development assistance to the Union Project and can provide specialized knowledge that can help the Union Project create innovative plans for the future growth of their organization and the cooperative. These potential collaborators include artists, universities, community members, businesses and K-12 schools and are discussed further in the allies section.

Additionally, the Pittsburgh region is increasingly recognizing the importance of its arts and culture organizations for the community and the role they have in attracting visitors to the community. Thirty-four percent of the money spent by the Greater Pittsburgh Convention and Visitor's Bureau is directed toward tourism and cultural tourism initiatives, including developing tours that including arts and culture destinations for visitors.³²

Because promoting cultural tourism, the Pittsburgh region also has at least one initiative that works to sustain the arts and cultural institutions in the area. The Allegheny Regional Asset District (RAD) helps fund arts and cultural organizations in the Allegheny County, where the Union Project is located.³³ The RAD funding is supported by a sales tax in Allegheny County, and RAD is one of only a few regional asset funding districts in the nation.³⁴ The approval and continuation of this tax represents a political climate interested in sustaining the art and cultural assets in the region. The Union Project can use both of these pro-art movements to their advantage.

As a new organization, the Union Project is still building its reputation and, as mentioned earlier, competes with many organizations that are well established in the community.

³² Greater Pittsburgh Convention & Visitors Bureau Web Site. <http://www.visitpittsburgh.com/>. 9 June 2005.

³³ Allegheny Regional Asset District Web Site. <http://www.radworkshere.org/>. 9 June 2005.

³⁴ Wilkinson, Mike and Kelly Lecker. "Funding Our Cultural Treasures," Toledo Blade, 15 February 2004. <http://www.toledoblade.com/apps/pbcs.dll/article?AID=/20040215/NEWS08/102150176/0/NEWS>. 9 June 2005.

This may hinder the effectiveness and reach of the Union Project's programming, including the cooperative, and can make it difficult to secure funding. Yet, currently, the Union Project benefits from a dedicated board, volunteer and community support and committed financial supporters. The cooperative can capitalize on this existing community support as it develops and works to expand.

The Union Project also received positive media coverage for the work it is doing to renovate an abandoned church in economically disadvantaged communities and for the innovative programming they have developed to date. Positive press helped boost the Union Project's public image and can be further built upon as the organization grows and works to create an artist cooperative.³⁵

In addition to contending with the other arts organizations in the region for audience members, the Union Project will also compete with these organizations for funding. Compounding this, support from foundations and government for not-for-profit arts organizations continues to decrease or is offered with more restrictions on use than in the past.³⁶ The Union Project can use its unique mission to help the organization both stand a part from its arts peers and attract funding from organizations that may not directly support organizations that only provide art offerings.

The Union Project can also access the financial and intellectual resources in the region that relate to social entrepreneurship to help the organization develop mission-based earned revenue streams. These social entrepreneurship resources can be used to make the cooperative not only a source of artistic exchange, but also a source of revenue for the artists and the Union Project. Earned revenue streams may also help the Union Project deal with the increasing competitive funding climate.

Another financial issue the Union Project will need to handle will be the significant start-up costs related to launching a ceramic cooperative. In addition to high start up cost for materials, tools and equipment, many of the supplies that will be purchased on a regular basis to equip the facility are also expensive. Maintenance and insurance costs are additional expenses that the cooperative will need to generate funding to sustain.

The Union Project's location in the east end of the City of Pittsburgh may also help garner support and attention for the organization and its cooperative. The east end of the City of Pittsburgh currently is the focus of much public and private investment. This may be helpful for the Union Project because as individuals and organizations become aware of the church's renovation, they may want to financially support the organization and the community development work the Union Project wants to undertake. Improvements and increased business activity in Pittsburgh's east end communities may increase the number

³⁵ A few examples include "Form a More Perfect Union" from Pittsburgh Magazine (http://www.pittsburghlive.com/x/search/print_198439.html) "Two abandoned churches could be remade by idealistic new owners" from Pittsburgh Business Times (<http://pittsburgh.bizjournals.com/pittsburgh/stories/2001/12/24/story4.html?page=1>.) 19 June 2005.

³⁶ Strom, Stephanie. "Soft Financing Causes Arts Groups to Make Hard Choices" New York Times, 19 June 2004. <http://proquest.umi.com/pqdweb?did=653025831&sid=1&Fmt=3&clientId=3259&RQT=309&VName=PQD>. 7 June 2005.

of visitors to the Union Project and help boost sales of artworks created in the cooperative.

The many ceramic artists who live in Pittsburgh's East End will also benefit the Union Project as it develops a cooperative.³⁷ These artists provide a potential membership base for the cooperative. Additionally, there are ceramic artists in the broader Pittsburgh region and throughout southwestern Pennsylvania that could get involved with the cooperative in some way.³⁸ Some of these artists are nationally recognized and will bring reputation, knowledge and experience to the cooperative.

There are also some disadvantages to the Union Project's location that may negatively impact the success of the cooperative. There may be a lingering perception to residents of the Pittsburgh region that the Union Project is located in a dangerous area of the city.³⁹ Historically, the crime rate in East Liberty, one of the neighborhoods bordering the Union Project's location, was higher than other sections of the City of Pittsburgh.⁴⁰ This perception may prevent patrons from visiting the cooperative and enrolling as members. The Union Project has been vandalized in the past, so security is an additional concern for the cooperative.⁴¹

The East Liberty and the Highland Park sections of the City of Pittsburgh, the neighborhoods that border the Union Project's location, educational attainment varies. In East Liberty 20 percent of the population has not earned a high school degree; this number drops to 10 percent in Highland Park.⁴² In Highland Park 53 percent of the community has earned a bachelor's level degree or higher, and decreases to 18 percent in East Liberty.⁴³ As a baseline of comparison, across the City of Pittsburgh, the percentage of the population with a high school degree or less is 18 percent and those with a bachelor's degree or higher is 26 percent.⁴⁴

³⁷ Based on information provided by Union Project staff.

³⁸ Ibid.

³⁹ Rosenwald, Mike. "Perceiving is believing: A major obstacle to the renewal of East Liberty has been its dangerous reputation." Pittsburgh Post-Gazette, 25 May 2000. Accessed 7 June 2005. Available at <http://www.post-gazette.com/businessnews/20000525elib3.asp>.

Thomas, Lillian, "East Liberty Struggles to Improve reputation." Pittsburgh Post-Gazette, 16 November 1998. Accessed 7 June 2005. Available at http://www.post-gazette.com/neigh_city/19981116eliberty5.asp.

⁴⁰ Rosenwald, Mike. "Perceiving is believing: A major obstacle to the renewal of East Liberty has been its dangerous reputation." Pittsburgh Post-Gazette, 25 May 2000. Accessed 7 June 2005. Available at <http://www.post-gazette.com/businessnews/20000525elib3.asp>. and "Online Graphic: Pittsburgh vs. East Liberty crime stats." Pittsburgh Post-Gazette, 25 May 2000, Accessed 7 June 2005. Available at <http://www.post-gazette.com/businessnews/200005205elibstats9.asp>.

⁴¹ Bails, Jennifer. "Union Project work begins." Pittsburgh Tribune-Review, 17 April 2005. accessed 6 June 2005, available at http://www.pittsburghlive.com/x/search/s_324991.html.

Thomas, Lillian. "Vandals at old church leave damage, but not broken spirits." Pittsburgh Post-Gazette, 1 June 2003. accessed 6 June 2005, available at http://www.post-gazette.com/neigh_city/20030601unionproject0601p2.asp.

⁴² Brean Associates. Highland Park Community Plan Final Report, (2004): 71.

⁴³ Ibid.

⁴⁴ Ibid.

This diverse mix of education levels provides a challenge to the Union Project because individuals with higher education levels tend to participate in arts activities more than their counterparts with less school-based education.⁴⁵ This range of education in the neighboring communities further complicates the Union Project's desire to provide programming that will attract local audiences to the facility. Since education plays a role in arts participation, then those individuals with higher education, many of who live in Highland Park, may participate more in the Union Project's activities than those with less school-based education, who make up a larger percentage of the population in East Liberty. Creating inclusive programming that attracts a diverse audience from both neighborhoods is a challenge facing the organization and will impact the cooperative as well.

Additionally, the Union Project is located in a mostly residential area of the city, and is not located close to many other large arts organizations. If the Union Project and the cooperative were located closer to other arts organizations, it may benefit from foot traffic from patrons of other arts organizations. Because it is located in a residential area and in a former church building, the Union Project is not easily recognized as an artistic facility to those passing by the building. This distance from other large arts organization can also benefit the Union Project, as it is able to provide arts activities to an area that has been underserved in the past.

The Union Project and the new cooperative it is launching will need to take these factors into account when planning and work to minimize negative impacts while building on the opportunities for the organization's growth.

⁴⁵ Bradshaw, Tom and Bonnie Nichols. 2002 Survey of Public Participation in the Arts (Washington, DC: National Endowment for the Arts, 2004), 19-20.

Competitor/Ally Analysis

	Competitors	Allies
Union Project	<p>Sports & Entertainment:</p> <p>Local Sports Television Computer Games/Internet Bars & Clubs Waterfront, Southside & Entertainment Complexes</p> <p>Religious:</p> <p>East Liberty Presbyterian</p>	<p>Businesses/Orgs:</p> <p>Kingsley Center PULSE Pittsburgh Leadership Foundation Pittsburgh Cultural Trust Port Authority Chamber of Commerce Pittsburgh Social Enterprise Accelerator</p> <p>Religious:</p> <p>East Liberty Presbyterian St. Andrew's Episcopal</p>
Union Project Pottery Co-op	<p>Galleries:</p> <p>Clay Place Kingsley Center Pittsburgh Center for the Arts Society for Contemporary Craft Firehouse Studios WAD Clay Institute Penn Ave Pottery</p> <p>Educational:</p> <p>Manchester Craftsmen's Guild Local High Schools/Colleges Pittsburgh Glass Center Bottle Works Ethnic Arts Center</p>	<p>Galleries:</p> <p>The Clay Place Society for Contemporary Craft Pittsburgh Center for the Arts The Clay Penn Brew House Penn Ave. Pottery Firehouse Studios WAD Clay Institute</p> <p>Educational:</p> <p>Manchester Craftsmen's Guild Local High Schools/Colleges Peabody High Art Schools Bottle Works Ethnic Arts Center</p>

Who is considered a competitor?

A competitor is any organization or activity that competes for the same audience or resources as the Union Project and/or the planned Union Project ceramics cooperative. An organization does not need to be arts-related to compete for the same audience. For example, a popular movie theater can affect the number of people attending a nearby playhouse.

Who is considered an ally?

An ally is any organization that can either lend support or partner up programming efforts for mutual gain. An art museum can coordinate a film festival with a movie theater, which increases the flexibility of programming for the museum and increases the prestige of the theater. As mentioned above, an organization can be both an ally and a competitor.

Note: An organization can be both a competitor and an ally of the Union Project. Two organizations can team up for mutual gain, while competing for resources from individuals, foundations or government sources.

Competitors and Allies of the Union Project

Competitors:

Computer Games, Internet and Television

Home entertainment is a considerable competitor for any cultural organization, and the Union Project is no exception. Not only is it a challenge to build interest in the organization's programming; it is becoming increasingly difficult to compete with comfortable and entertaining home environments. Promoting family friendly programming, as well as unique and exciting experiences, can help with overcoming that inertia.

Local Sports, Bars, Clubs and Entertainment Complexes

Sporting events, bars, retail shopping centers and movie theaters can draw audiences away from arts organizations as well. They provide an entertaining, unstructured atmosphere where people can meet others who share the same interests. Young people frequently use bars and clubs to meet new people, and the appeal of shopping at malls and local retail districts provide a social venue that is both away from home and non-threatening.

East Liberty Presbyterian Church

Local religious organizations can be competitors, especially when they are long standing institutions in the community. East Liberty Presbyterian Church has a very large

community, and provides many services from substance abuse meetings, to book clubs and day care.

Allies

PULSE, Pittsburgh Leadership Foundation, The Pittsburgh Cultural Trust and Pittsburgh Social Enterprise Accelerator

Local funding entities have been crucial in the development of the Union Project. Pittsburgh Urban Leadership Service Experience (PULSE) is a part of the Mennonite Urban Corps⁴⁶ that connects recent college graduates with a variety of not-for-profit organizations for either volunteer or internship opportunities. Young professionals are an important resource for the Union Project to utilize in many of its programs.

Pittsburgh Leadership Foundation⁴⁷ is an organization devoted to promoting Pittsburgh, and getting businesses to flourish in this complex arena. PLF is an organization of predominantly religious leaders, whose goal is to unite organizations together to improve the city's stability. They can provide both manpower support, as well as funding.

The Pittsburgh Cultural Trust⁴⁸ is a coordinated effort of the performing arts organizations in downtown Pittsburgh. By pooling resources, organizations such as the Pittsburgh Symphony Orchestra and the Civic Light Opera can obtain products and services at a lower rate than they would if they were buying it independently. The Trust also acts as a funding agency for smaller arts organizations around the Pittsburgh region, providing seed money and other support for these entities.

Pittsburgh Social Enterprise Accelerator⁴⁹ works with not-for-profit organizations to develop solid business models. The Accelerator aims to support the sector with both development tools as well as financial support for emerging organizations. They also connect the new organizations with existing ones in the region for much needed services. By providing seed money, the Accelerator assures that the organization can afford to make progress in its program development.

Port Authority and The Chamber of Commerce

Municipal organizations can support places like the Union Project due to their goal of improving the neighborhoods around town. The Port Authority has been working very hard to partner up with organizations to promote public transportation in the city of Pittsburgh. Some of those partnerships are discounted fares, and some of them are using the monthly passes as discount cards in stores. The Chamber of Commerce is designed to support local businesses be promoted and succeed in the environment of "big box" shopping and competing for the same customer base.

⁴⁶ Mennonite Urban Corps Web Site. <http://www.mennocorps.org/Pittsburgh>. 19 June 2005.

⁴⁷ Pittsburgh Leadership Foundation Web Site. <http://www.plf.org/>. 19 June 2005.

⁴⁸ Pittsburgh's Cultural District Web Site. <http://www.culturaldistrict.org/>. 19 June 2005.

⁴⁹ Pittsburgh Social Enterprise Accelerator Web Site. <http://www.pghaccelerator.org/>. 19 June 2005.

East Liberty Presbyterian and St. Andrew's Episcopal Churches

By partnering up with local churches and religious organizations, the Union Project can have a very easily accessible group of volunteers, for the larger projects that need a great deal of manpower to accomplish. Churches often have youth groups, as well as groups of retired citizens who are looking for new projects to help out with. Marketing and networking with church organizations will often yield surprising results.

Competitors and Allies of the Union Project Ceramics Cooperative

Competitors:

Galleries

The Clay Place,⁵⁰ Pittsburgh Center for the Arts,⁵¹ Society for Contemporary Craft,⁵² Kingsley Center, WAD Clay Institute, Firehouse Studios⁵³ and Penn Avenue Pottery are among many galleries in the Pittsburgh area that provide venues for art, specifically crafts and ceramics. Galleries can be both a competitor and an ally, depending on what the specific issue is. Other galleries can have an opening or reception at a time that conflicts with the Union Project, and if they are not within walking distance, that can hamper the attendance rate of the reception. People have a tendency of seeking out the same galleries, rather than exploring new ones, so the need to market the new space is very important to the success of any exhibition space at the Union Project.

Educational

Local high schools, area colleges, Manchester Craftsmen's Guild⁵⁴ and Pittsburgh Glass Center⁵⁵ are just a handful of the many institutions that supply the area with art classes and have well-established reputations. Parents want to send their children to a program that they are familiar with, and teachers that they know. Local colleges and MCG all have the advantage of having a diverse program available for students, and the high schools have the advantage of being convenient and a known factor.

⁵⁰ Clay Place Web Site. <http://www.clayplace.com/>. 20 June 2005.

⁵¹ The Pittsburgh Cultural Trust Web Site. <http://www.pittsburgharts.org/main.asp>. 20 June 2005.

⁵² The Society for Contemporary Craft Web Site. <http://www.contemporarycraft.org/home.html>. 20 June 2005.

⁵³ Firehouse Ceramics Studios Web Site. <http://www.firehousestudios.org/>. 20 June 2005.

⁵⁴ Manchester Craftsmen's Guild Web Site. <http://www.manchesterguild.org/home/indexFlash.html>. 20 June 2005.

⁵⁵ Pittsburgh Glass Center Web Site. <http://www.pittsburghglasscenter.org/>. 20 June 2005.

Allies:

Galleries

The Clay Place, Society for Contemporary Craft, Pittsburgh Center for the Arts, The Clay Penn, The Brew House, Penn Ave. Pottery, Firehouse Studios and WAD Clay Institute are all allies in respect to the Union Project getting in touch with other artists. Galleries are vital for artists to network with each other, and know what else is going on in the local art market. The same goes for art organizations.

Some of these galleries also hold classes or have studio space available. SCC and PCA hold classes on a regular basis, and the Brew House and Firehouse Studios both have artist studios available. There are many hybrid organizations out there, and the Union Project could potentially ally themselves with these organizations and the people involved with them.

The Bottle Works Ethnic Arts Center, located 60 miles east of Pittsburgh in Johnstown, PA, is another potential competitor and ally of the Union Project. In addition to offering a gallery, theatre space, studios and offices, the Bottle Works is also undertaking a feasibility study to evaluate the potential of converting an industrial warehouse to a “Torpedo-Factory-type-facility” that will provide a space “where artists can work, teach and sell.”⁵⁶

If the Artworks Project of the Bottle Works is deemed feasible and is launched, it has the potential to pull artists and customers away from the Union Project’s cooperative. The Artworks Project could also be a great partner for the Union Project’s cooperative in many ways, including artist exchange programs and cross-facility programming. Additionally, there is the opportunity to share successes and failures and create a dialogue that can be mutually beneficial as they work to meet the challenges of managing organizations that provide support services and space to artists and the community.

Although some of the Bottle Works offerings, like exhibitions, classes, and rental space, overlap with the Union Project, the distance between the two facilities should help to minimize competition.

Educational

Manchester Craftsmen’s Guild is a multi-disciplined center for the arts that offers classes, display space, training, jazz concerts and recordings. In the MCG education program, there is programming for both youth and adults in ceramics, photography, design and digital arts. After-school and summer programming is available for young students. The Union Project can work with the MCG in organizing a curriculum that can satisfy both youth and adult populations.

⁵⁶The Bottle Works Ethnic Arts Center Web Site. <http://www.bottleworks.org/projects.html>. 22 June 2005.

Local high schools, colleges and art schools are also important resources, offering diverse programming and classes. Recent graduates, young faculty and adjunct professors are often willing to instruct at other locations. Studio facilities are a valuable commodity for young artists as well. Often, they do not live in places that offer enough space for them to work in a home studio.

Peabody High School is an excellent example of an education partnership opportunity. The Union Project can take advantage of the school's culinary and creative arts programs.

Focus Group Summary

On June 16, 2005, the Systems Synthesis team conducted a focus group comprising local ceramic artists to get a clear picture of how local artists might hope to benefit from the Union Project's potential ceramics cooperative.

For a full transcript of the focus group, see Appendix II at the end of this report.

Participants:

Chad Martin, Dale Huffman, Mike Gwaltney, Tracey Donoghue, Gary Pletsch, Elvira Peake, Pamela Wilson

Facilitators:

Brad Stephenson, Justin Rothshank, Charlotte Yano, Kristin Nicewanger, Albert d'Hoste

Artist Cooperatives

During the focus group, there was discussion about what exactly defines an artist's cooperative. From the conversation it was concluded that a cooperative is an organization where the members own the facilities and are jointly responsible for the care and maintenance of the facility. A membership organization, on the other hand, is an organization where people pay for the privilege of using the facility without having to maintain it themselves. The artists discussed the benefits of being responsible for the maintenance of the facilities. One of the benefits mentioned was having control of the direction of the group. Other benefits of working in a collective format included sharing of space and equipment, and exhibition opportunities. One artist stated, "One person can't buy a kiln. Twenty people can go buy a kiln."

The group discussed the negative connotation of the word "cooperative." Sometimes the word brings to mind an image of hippie communes, vaguely controlled chaos, or "idealistic failed enterprises of the sixties." Many organizations have avoided that issue entirely by calling themselves a "collective," "guild," "club," or any number of other terms.

The question was posed to the focus group as to whether there is a need for this type of organization in the Pittsburgh area. The consensus of the group was that yes, there is a need for a facility like this in Pittsburgh, and that in a metropolitan area as large as this, there would be a substantial audience.

It was observed by several artists that most facilities demand a person to take a class in order to have access to the kiln. However, when an artist gets to a point where skill is not an issue, they are less interested in paying money for a class that they most likely do not need. Having the ability to come to a space, use your own tools, and have a locker in which to store your personal items is very appealing to an artist. One artist stated, "I think there's a lot of people ... who would be more than willing to pay something and yet be able to come and work." If the organization can avoid having an elitist attitude, people

will come. Similar organizations have cropped up, but some have since folded. A few artists remembered one organization that gave members 24/7 access to facilities, but pottery wheels were rented out when members were not using them. The proceeds from those rentals were split between the artists and the organization. However, the organization eventually had to close due to a major kiln meltdown. Classes are available at many of these facilities, but the students are often discouraged from getting too entrenched in one location and instructor. The Carnegie Museum offers classes, but focuses primarily on hand-built work, and they have eliminated the pottery wheels. The Pittsburgh Center for the Arts is expensive and is currently in a tenuous state. The Brewhouse is primarily about studio space and doesn't offer classes.

Membership

The focus group also discussed membership issues for artist cooperatives. What came out of this discussion was that membership fees are a flexible point with cooperatives. A high fee can be issued with a low consignment percentage, or vice versa, and at the far ends of the spectrum, both can be low or both can be high. The extreme ends are both in conflict with the goal of supporting the organization or the artist. It was observed that, "it's a question of what is fair financially in the group and what is responsible." It is necessary to determine the primary goals of the organization before setting any rules or policies.

There are different ways of organizing cooperatives. Furthermore, there is a tradeoff between benefits and responsibilities. Some are specifically designed to have everyone on as equal a footing as possible, and some have a tiered system where there are concentric rings of responsibility. A major question that needs to be asked is what is fair, and what is best for the organization. If a major role in the organization is a rotating post, then there is the large risk of handing an important baton to a very inexperienced or unable person. It is very important that a core group of people is willing to be the primary responsible party, and to train less experienced members in case something should happen.

Another question that was brought up is how membership should be determined. Is it open to all who are willing to pay the member's fee, or should there be a periodical jury process? Many organizations use available classes as a pre-screening process to select new members. With the "payment only" method, there is the possibility of having a large amount of members with underdeveloped skill levels. However, with a jury process it can become very exclusive, and can move away from the community at large.

The focus group considered membership turnover, and that there will always be a certain amount of rotation of people. Some of that will be due to interest change, or something as mundane as a member moving to a different city. Possibly a few people will become entrenched, but not very many. One artist stated, "I don't guess I've seen an organization where it was so cozy and worked so well that everybody stayed and nobody could get in... I've never seen that." Ultimately, it is not a major issue, because if classes are available, most people will be satisfied with that.

An important issue that was brought up was determining the rules for studio access. Simply letting anyone use the facility is a safety hazard. Doing community kiln firings for a fee is doable, though as one artist observed, it is wise to require participants to provide their own shelves. A designated one or two people who are in charge of the firings is also a good idea. People are often willing to pay a premium to simply have access to the kiln. As an artist stated, people who would be interested in participating in such a cooperative “are not neophytes...they're getting serious about a hobby that has taken over.”

When questioned about the anticipated size of the artist cooperative, the Union Project expects to have six to twelve artists involved. The focus group thought this was a manageable size, since the facility doesn't really have the space to accommodate a very large group, and since large cooperatives tend to become unwieldy and difficult to control. The space available is from 2000 to 2300 square feet, including kiln and storage space. A partition will have to be built to divide the clay space and the space for the stained glass studio. The focus group agreed that cross-contamination of the media would ruin the glass and become a serious safety hazard for the clay studio.

Tools and Equipment

During the focus group, there was discussion about the use of the kilns. The artists in the focus group agreed that some flexibility is needed, but ultimately people are at the mercy of the “kiln master.” Sometimes very specific firing needs arise, and those needs supersede the need to fill the kiln as efficiently as possible. With regards to high fire items, people are usually willing to pass off the responsibility to someone who has more experience. If people are willing to take the time to learn how to do it, the responsibility is usually willingly given over. The core group has to be in primary control of the kiln firings. It was observed that the smaller the number of people involved in managing the kiln, the better things work.

The focus group agreed that while it is nice having people around, shared tools don't work as well as some would like. Different people have different standards for taking care of these things. Working together is a good start, but eventually artists tend to strike out on their own.

One artist quipped, “You're talking to a lot of independent people here who don't share.” Often, people will think that a tool is theirs simply because it looks like theirs. Clear identification of whose tools belong to whom is important.

The artists present think that the Pittsburgh area would benefit from a cooperative because not everyone has the option of having their own kiln or other large equipment due to space, safety, or financial reasons. Slab rollers are also an expensive item that takes up more space than most people can have in their own home studio. One artist commented “the big thing that separates the person who can kind of do this for a couple hours here and there from the person who can really kind of get serious about it, is if you have access to that kind of equipment.” If someone is able to invest the money and

research, one can do a great deal of things with an electric kiln, but that doesn't fit all of the possible needs.

The focus group observed that zoning requirements on venting for the kilns is also very important. Since the Union Project is in a residential area, this will be essential to clear with the local government. Gas and electric kilns should not be too much of a problem, but other kinds of kilns like soda, wood, or salt kilns could be more problematic.

Many of the artists agreed that sharing the heavy machinery is a great thing, provided there are designated supervisors. The smaller tools should only be provided for if there is a great deal of funding available. Small tools get broken, lost and stolen to the point of only having approximately 25 percent remaining at the end of a year. The beginner packs are easily obtained, or can be calculated into the cost of the class. One member of the focus group stated that some people "just want to go and make the pots and later glaze them, and they're willing to pay to do that and to help and do whatever they have to do just to do that."

The artists all agreed that kiln meltdowns are a risk, but they happen, and it is a matter of controlling the situation as best you can. Shelves, pots, filaments can all be destroyed. Shelves are about \$100 each, so sometimes requiring people to provide their own is necessary. Opening the kiln up for the community to fill it is a source of revenue, but risky.

"Seventy-five percent of the people can do this over and over and over and it's totally fine, and then the other 25 percent, like something breaks every time they do it, and I don't know. It might be they're careless, it might be they're not as practiced and need more practice, but it does become an issue quickly."

The focus group also brought up the issue of scheduling kiln access. The participants believe that organized scheduling is the best way to do it. There will be a firing if/when there is enough material that needs firing, and if there is a problem with the group filling up the kiln, it can be opened up to the community for a fee. There can be shelves that are filled with things ready to be fired, and the kiln can simply be fired when it has been loaded. Members and public can have different priorities, and there can be a different fee structure for urgency. Other artists can rely on the kiln master to fire on a regular basis or alternatively announce when firings will happen. Sometimes, if the kiln needs to be filled, a notice can go out that if something is ready that it should be handed over.

The focus group discussed different ways that the kiln logistics could work. There can be many different people's work loaded into a kiln, and they need to be billed accordingly, so as not to bill someone for space taken up by another. It can be by percentage or square footage, but per shelf is deceptive, since it only measures by horizontal space, not vertical space. People can also have shelves of items that are ready to go, and they can all be loaded as the kiln is prepped for particular temperatures and space. If everyone in the group is equally skilled and produces enough work on a regular basis, then everyone can

fire up the kiln. However, one person being the regular operator seems to be the best option, especially as the groups get larger.

The pottery wheels are also a very large and important element for the space. A few wheels have been donated, but having one for everyone is still being considered. If everyone gets a wheel, then people will become entrenched very quickly. Private wheels and wheels for the classroom are also possible options.

Gallery and Workspace

The focus group discussed ways to promote emerging artists, and how classes and rented studio space would be big draws for artists from all over the Pittsburgh area. The Union Project will want people who have committed to the media beyond simply wanting to take a class. It is a scary proposition to simply open the membership to anyone, but if it is a success, people will be waiting for the opportunity to become involved. Of course, there are always challenges when artists share space with each other. One artist said, "I tried working with other people, and it didn't work out as I would have liked...one person can't devote enough time to get everything organized. If people don't work together, it falls apart."

The discussion also covered what kind of activities could be hosted in the facility, since the focus group took place in the space of the future cooperative. New venues are always welcome by people who are interested in the media of clay. It was observed that people know that there is something getting ready to happen at the UP, and are keeping an eye on things. The more things happen and the more people that are included, the more the community will become interested. Many experienced people - while not necessarily interested in moving to a new facility - would likely be willing to teach a seminar on pottery. Therefore they could become involved, but not disrupt their lives.

The floor plan is still being designed, and so there are several things to consider. Should there be a public studio/classroom space? Should the private areas be payment per square foot? Should the organization allow for a "graduate studio" format, where there is a large open space with smaller private spaces? How many different kiln options can be arranged? The Union Project will have to collaborate to solve these issues as time progresses.

The artists in the focus group agreed that it was beneficial to have different ways that people can buy into the organization. If the space is specifically geared towards emerging artists, setting term limits may be something to consider. However, if the organization would like to know which artists will be long-term members, term limits should be extended or not exist at all. It is important to figure out the goals first, and then set the structure around that. 'Studio etiquette' needs to be arranged and encouraged as best as possible.

One artist commented that for people who are new to the area, it is very difficult to find the facilities available for this sort of thing. One has the option of taking a class or paying

\$200 to be allowed to come in and work on Saturdays, only get a certain amount of clay and firing parameters. Regardless of how much experience you have, these formats are unavoidable. Many people are only looking for a venue to fire their work. They don't need to take Clay 101 just for the privilege of access. An artist observed that, "this other aspect, it being a community-based organization that's not just an artists' organization for the artists who are involved in it, was additionally really, really appealing, and actually is really exciting to me." Artists try to make the transition from being a student to being a professional, and the crucial point is having access to equipment, and interaction with other artists. With a tiered system, there can be an informal mentoring system available, and it allows the artists an opportunity to grow.

Whether a core group decides on who gets added to the group, or the group collectively votes someone in, the participants thought that the core group should be the ones who run the studio. The cleaning, bill-paying, and studio management needs to be monitored and controlled by this core group. Setting hourly requirements, outreach, marketing and assigning specific tasks to particular people would also be important tasks. Much of this is an organic process, but when it is started small and the growth is controlled, there is a good chance it can succeed.

The focus group discussed the topic of producing art and working in view of the public. One artist said, "It's annoying. If you do it...I went through my phase of doing it because it's just part of your maturation of getting into the whole system." Bringing people in to view the artists working is good for promoting the arts and art education, but it does cause some practical concerns. With regards to artistic field trips, bringing supplies out of the studio is frustrating and difficult. Often the artists feel "like a monkey for the organ grinder," when they are performing ceramics for the public. Many times when the studios are open, there is a good chance the artists will have to deal with mentally disturbed and angry people. Having a person specifically designated as the "greeter" is a good idea. Some artists enjoy showcasing their skills, but many do not like to answer questions while they are working. It is better to have the studio "open" during specific hours and days, but closed to the public at other times.

There is an expectation that 24-hour access is necessary, especially if people are seeking to become professional. Most artists have "day jobs" that limit their availability, and therefore wouldn't benefit from the facility operating only during regular business hours. Many people don't end up working past 5 pm, but like to have the option of staying later if need be. The security issues need to be clarified, even with the two direct points of access to the facility.

Given the aspects of the facility that is being considered, having a sales venue at the Union Project would be wanted and expected. It is good for everyone to have competition with sales, and encourages the public to see the value in art. It is good exposure for the organization, and it is good for the community. Assistance in promotion and marketing would be helpful and appreciated as well.

Finances and Membership Fees

Most of the discussion related to finances focused on paying for damaged equipment. When asked about the finances of the cooperative, the participants in the focus group emphasized that operating funds would be necessary, especially if the cooperative is going to be responsible for paying for damaged or broken equipment. An artist expressed that “operating funds...would be something you obviously need because there are breakdowns,” and another artist said that operating funds are “important.”

The participants also agreed that artists should be familiar with commissions on sales and that it would be understandable if a commission structure on sales is implemented. One artist said, “When [artists] don’t have the money to give, part of our work is easy to give.” It was added that the percentage of the commission should be considered and perhaps lowered “if people are already investing,” by becoming members of the cooperative.

The artists at the focus group indicated that the organizational structure that develops at the cooperative would influence who is responsible for purchasing and repairing equipment. They felt that if the Union Project runs the cooperative, then the Union Project should be responsible for fixing damage and buying new tools and equipment. Regardless of organizational structure, the funds that are raised from membership fees and the sales of artwork created at the cooperative should be used to pay for repairing equipment and tools as well as purchasing new ones. If the Union Project does not oversee the cooperative, one artist recommended that members pool their money to cover any “exorbitant” costs.

The artists felt that if the cooperative designates an individual who is responsible for operating the kiln, then the cooperative will need to find a way to pay for damage so that it is not the responsibility of the individual member. An artist added, “if somebody is designated a supervisor, I think it’s the cooperative’s responsibility. Things can happen. It wouldn’t be the individual.” A policy that determines who is responsible for damage to equipment, especially when there is a problem with the kiln, needs to be laid out before the cooperative begins activity.

The focus group also discussed insurance coverage for the ceramic cooperative. The group’s consensus was that insurance is expensive. One artist stated, “You can get insurance at a price.” Another artist added that in a situation like the cooperative at the Union Project, “insurance would be very crucial.” Others added that they personally do not have insurance for their own kilns in their home studios or businesses. One artist said he had been insured, but then added “I’m not any more because it went up and up and up, and I said forget it.” Others have kept their insurance costs down by not telling their insurance companies that they have kilns. The artists added that if the Union Project’s cooperative builds a kiln, “then you just have a kiln here all of a sudden,” without the insurance company knowing.

The artists suggested that if a cooperative member handles the finance duties, then the responsible member must be someone who is “accounting savvy” and a part of the core group. If a member of the cooperative handles the financial tracking, the information needs to be “completely transparent so that anybody who wants to access that information at any time can do that.” The financial tracking should be the only responsibility that the member has.

Another option that was considered for tracking the financial information is to have the person who handles the accounting for the Union Project handle the tracking of the cooperative’s finances. This could be the structure regardless if the Union Project manages the cooperative or not. “The Union Project may want to keep some control of what’s going on [at the cooperative] or at least know financially. So you know, it might not be a bad idea to have the bookkeeper from the Union Project do the books. Just so there’s some connection [between the Union Project and the cooperative],” commented one participant.

Staff and Volunteers

Another topic that was discussed by the focus group was staffing and volunteer duties. Overall, the group seemed to feel that paid staff was not necessary. “It seems to me of the core members, everybody is going to have different skills, so you can sort of divvy up responsibilities,” said a participant. Another said, “You don’t have to pay somebody, but you can sort of make everybody have an equal number of responsibilities even if they’re not the same responsibilities.” The artists emphasized that managing the cooperative would be a wonderful learning experience for one of the members, or perhaps an intern. “To save money, by all means get a volunteer because it’s a great learning thing,” added one of the artists. Additionally, if there is someone assigned to manage the kiln, and “if it costs to fire the kiln, [kiln management duties] could be traded for firing time.”

When the topic of term limits was brought up, there was some confusion about the term limits applying to leadership duties or general membership. For both leadership responsibilities and for general membership, term limits received a mixed response. One response was “If it’s working, why kick somebody off?” “Except if there’s people waiting to get in,” responded another. Another artist said that rotation “sounds like an open venue for politics.” If there is going to be rotation of members, cooperative members need to know up front, so they can prepare for the end of the term. Another’s thought was “I don’t think there should be limits necessarily that kick people out, but I also think there should be a way to ensure that new people can come in kind of a regular way.” A suggestion for accomplishing this was artist residencies, where artists could work at the cooperative on a temporary basis. One artist cautioned about term limits on leadership position, stating that the organization needs:

“To be pretty honest about the breadth of tasks that people do to make a studio run or make an arts organization run, and I don’t know if you necessarily put time limits on that. It’s great to have people learn, but it’s also a shame when the person who knows something about finances

passes the checkbook to the guy who always pays his bills three weeks late, because that doesn't help the organization very much. It maybe help that guy learn a little bit about paying his bills, but it doesn't help the cooperative a whole lot."

If term limits are applied to leadership positions, training to help the new people take over the leadership responsibilities would promote stability. Additionally, "the people who have been in charge, it doesn't mean they have to run away and get kicked out. I think it's simply giving people another sense of responsibilities." This could help keep people invested in the organizations and, as another participant added, "I just don't think there's anything wrong with this shaking it all up a little bit now and then."

The focus group participants felt that hiring someone to do the cleaning could be a way to prevent conflict in the cooperative. Additionally, it can be hard to organize volunteers who are responsible for cleaning the public areas. One participant noted that "you're probably going to meet community people that would love to do [the cleaning]" and this would be another way to involve the community in the cooperative.

Organizational Structure and Policies

The focus group discussed the organizational structure of the cooperative at the Union Project, including the cooperative's relationship to the Union Project and organizational policies. Should the artist cooperative be a project operated by the Union Project, or be an organization that the Union Project helps launch and then rents studio space to, but does not have a direct hand in operating? The focus group participants felt that it would be appropriate for the Union Project to operate the ceramic artist cooperative as one of their projects.

One artist, when asked if the Union Project would be exerting too much control over the cooperative if it laid out the guidelines, said, "No. I don't think it's too much control because I think the alternative is putting yourself at the mercy of a group of people who are going to have good will. I mean you could get yourself in a situation where the Union Project was at odds with the people in the basement [where the ceramic studio will be located]. That would be awful." Another artist added, "I mean at first that's okay. There's nothing wrong with [the Union Project laying out the guidelines and concepts]." The artist added that the structure of the cooperative and its relationship to the Union Project "can always change down the road" as the Union Project and the cooperative would need to be in continuous dialogue. If the Union Project oversees the cooperative, the Union Project, would need to be, as a member of the focus group said,

"Open to input all the time. Can we work this -- what can we do better, like you're doing tonight (at the focus group), asking how could it work? I think keeping that open mind to everybody's thoughts is really important. But you got to have something for [the new cooperative] to start with."

The subject of the tax status of the cooperative was talked about very briefly with no real conclusion as to whether the cooperative should be a for-profit or non-profit.

Nearly all of the artists agreed that it was most important for the cooperative be established with very clearly defined policies. Of the seven artists who participated in the focus group, six responded they were “more comfortable” becoming a member of a cooperative that has clearly defined guidelines, and would be less comfortable joining one with less defined policies. The seventh member responded, “It would depend on the organization and the people involved. I don’t know if I can give you a black and white answer.”

Much of the discussion surrounding organizational structure and guidelines focused on the participants past experiences with cooperatives, be they art cooperatives, food cooperatives or another cooperative model. From past experiences in cooperatives that failed, a few of the members said they would be weary of joining a new cooperative. For these artists, the concept of a cooperative carries “this aura of groups of people with large masses that want to come and do something and don’t want to take any responsibility for how things happen.” The artists with these failed cooperative experiences were able to offer some helpful advice about what will be necessary, in their views, to make the cooperative at the Union Project a successful one. A few of the members noted of cooperatives, “They always had a core. You had a group of people, some of [the core group of members were] quite large, but you always had a core of the, quote, serious people who put their nose to the grindstone and made it work.” Another artist noted, “With any group there will always be people that are more serious about it than others.”

Another member of the focus group added that a cooperative’s guidelines need to be laid out with the good will of the cooperative in mind. The member elaborated by saying, “From a beginning standpoint, if there isn’t a good will of how can we make this work instead of what do you want and what do you want, and it’s not individual wants.” If this is not the not the case and the guidelines are created based on individual desires, then what happens is “a group of people would get together and decide, oh, I want this. I want this, and it was essentially a tradeoff of, oh, if you want this, but then I want this, and I’ll support you. And [over time], people tended to forget what the other person’s point of view was,” resulting in conflict and the demise of the cooperative.

In addition to making the cooperative’s policies detailed in terms of requirements, the cooperative’s policies should also have consequences. As one focus group participant stated, “At the outset, say ‘these are the expectations, and if that doesn’t happen, then this is what’s going to happen.’” The artist added that it is important for people to join the cooperative with an understanding of both the policies and the consequences.

The artists agreed that creating the policies for the cooperative will be “a headache,” but very necessary to be effective as a cooperative. Another suggestion was to conduct regularly scheduled guideline reviews, where the entire membership gets together to examine both the “big picture stuff like big vision mission statement,” and the policies

and responsibilities to ask “is it all still reflective of the people who work here?” The artist added that policy reviews are especially important for a cooperative whose membership changes regularly. Policy reviews will require organizational energy, as one artist followed up on the guideline review comment by saying, “I think it’s great that there can be organizations which have the energy to do that. That requires a lot of energy to stay on it like that.”

Another topic that was discussed during the focus group was whether or not to require the artists to work in front of the public, during public hours. The artists felt that required public work time and other required hours were fine. One artist said that for the organization and the community, this type of education is “crucial. I think it would be a healthy aspect of an enterprise.” Another artist added, that if working in front of the public, “doesn’t work for you, you probably shouldn’t be working in a cooperative studio in the first place.” The artists also added that there should be flexibility in the public work hour requirement to let people trade with other members of the cooperative if they cannot make their scheduled work hours, or if the artist is not comfortable working in front of the general public.

Opportunities for the Union Project

At the end of the discussion, the focus group participants were asked, “What do you see as the unique aspect and opportunity that the Union Project has?”

Many of the responses focused on the valuable role that the Union Project and the cooperative can have in the community, specifically the neighborhoods that surround the facility. One artist mentioned that the Union Project and the cooperative can be involved in the community and help bring increased activity to the community, responding, “The [Union Project’s] initial idea was involvement with the community, I think that is the nut of the whole thing, being part and parcel of what’s around here, the fact that this was an old church that used to be vibrant and went downhill, and bringing a sanctuary back. That would involve people that wouldn’t want to be involved.” Another focus group participant echoed the sentiments that the Union Project is “creating a very powerful community anchor” in the East End of the City of Pittsburgh in a couple of ways. The artist noted that the Union Project “becomes a new stronger anchor in some ways because you’re combining so many things, the art and the fact that it will be, as you say a place for worship.”

Additionally, the group noted that artists could help aid economic development by becoming a part of the neighborhood, saying that the Union Project’s location is “ideal,” since some much redevelopment is happening in the city’s East End communities. Another artist said the Union Project is in “a target area” and the facility has a “great location.” Because the Union Project is based in the East End it can be a part of the neighborhood’s revitalization.

Besides being involved with economic development, the Union Project’s location near economically distressed neighborhoods gives the organization the opportunity to benefit

the community by “having artists working in residential areas where it’s accessible to people who wouldn’t necessarily have access.” The Union Project’s opportunity in this context is that it will help the community by “making [art] accessible to some of the truly underserved people in this community...there’s a real need in [the East End of Pittsburgh] for some kind of enrichment...so many people in these communities are struggling to get their basic needs met and get by. It would be so nice to have something available and accessible to them that’s opportunities that wouldn’t necessarily be available otherwise.”

Another opportunity for the Union Project is to help teach ceramic art. One of the ways that the Union Project can serve the Pittsburgh region and, in a broader context, the national ceramic art community, is to be a forum for ceramic art education. The Union Project could bring nationally respected artists to Pittsburgh to demonstrate and teach their craft. This focus on ceramic art education matches another suggestion that the Union Project will be an important in Pittsburgh because, “it’s valuable and important to have places where people can get started if they can’t afford their own place but they’re beyond that neophyte stage where they need a place they can go work. Those kinds of communities are very valuable.” This artist also added that the cooperative’s projected size of six to fifteen members is “a nice size as an incubator for artists that slowly will move out as they get to a certain point, and people will take their places, and I think it’s a valuable thing to have.”

Lastly, because many other activities are taking place at the Union Project besides the cooperative, the energy at the facility will be beneficial, making it a place where audiences beyond those that would seek out the cooperative will be exposed to the artwork being created there.

Economic Analysis

The following summary of the economic data provided in Appendix III at the end of this report contains information concerning the neighborhoods surrounding the Union Project, the city of Pittsburgh, Allegheny County and the United States. The Union Project is located at the crossroads of five communities inside the Pittsburgh city border – East Liberty, Highland Park, Morningside, Stanton Heights and Garfield. These five sections of Pittsburgh have very different profiles, and the Union Project needs to arrange its programming to accommodate this diversity. There are several different categories of statistics that will be examined in this section: age, race, household type, occupancy, education and income.

The age profile of the local region is very different from the nation at large. Simply looking at Allegheny County, the median age is 39.6, as opposed to the national median, which is 35.3 (Table 1).⁵⁷ We do not have information about the median age of the 5 local regions, but we can look at specific age groups. With the percentage of age ranges, we can compare the two ends of the age spectrums. At the one side, the range is 0-14⁵⁸ and at the other end we will look at the 65+ bracket. In the United States the population that is 14 and under is 21.4 percent and those that are 65 and older is 12.4 percent. Allegheny County has only 18.2 percent that are 14 and younger, while the 65+ set makes up 17.8 percent. Of our five local neighborhoods, East Liberty, Highland Park, Morningside and Stanton Heights all fall within the parameters set by the national and county numbers. There are some variations; some are closer to the national on one, but closer to the county numbers on the other. The area that stands out is Garfield. This section of Pittsburgh has 31.6 percent of its population 14 and under and only 11.5 percent of the population 65 and older. This is a substantially younger population than either county or national numbers.

Allegheny County also has a different racial profile from that of the United States. Simplifying the categories into Caucasian, African-American and Other,⁵⁹ the breakdown for the country at large is 75.1 percent Caucasian, 12.3 percent African-American, with 12.5 percent remaining (Table 3). The county has 84.3 percent Caucasian and a similar 12.4 percent of African-Americans, leaving only 3.2 percent of other minority citizens. Of our local neighborhoods, the one with the greatest diversity is Stanton Heights, with a ratio of 61.4, 35.8 and 2.7 percent, respectively. The area with the least diversity is Morningside, with 88.0, 9.9 and 2.1 percent. Garfield is nearly the exact opposite of Morningside, with 10.9 percent Caucasian, 83.2 percent African-American and 5.9 percent remaining.

⁵⁷ All data, except where noted, is provided by the 2000 US Census. <http://www.census.gov> and http://www.city.pittsburgh.pa.us/cp/html/census_map.html.

⁵⁸ The usual age bracket is 0-18, however this percentage was not significantly different between national, county and local numbers. The analysis was shifted to 0-14 to discern where the true variation lies.

⁵⁹ “Other” consists of the numerical sum of the following statistical groups: American Indian/Alaskan Native, Asian, Hawaiian/Pacific Islander and Multi-racial.

The Union Project will need to make very specific choices with regard to its target audience in order to maximize the impact of its marketing efforts. We need to be concerned more about who will benefit from the Union Project and its programs. What will attract them to join the Union Project activities?

Across the nation, approximately 35 percent of people reported their annual income to be between \$35,000 and \$75,000 (Table 11). This trend is consistent in three of our five neighborhoods: Highland Park (34.4 percent), Morningside (40.4 percent) and Stanton Heights (43.1 percent). All of these areas have a bell-shaped curve to the income charts; however, East Liberty and Garfield both have a double curve. The first curve is at the \$10,000 and under bracket, and the second is from \$15,000 to \$35,000, with about 30 percent of the population falling under both curves. Some of this anomaly can be contributed to the rate of public assistance being higher in those two neighborhoods, as well as the rate of 'single moms' is higher.

The rate of vacant housing units in East Liberty and Garfield is also higher than the national average (Table 5). The national rate of vacancy is 9 percent, but the rate is 14.2 percent in East Liberty and a surprising 23.9 percent in Garfield. It has been found that untended property quickly escalates the rate of petty crime, followed by greater and greater levels of disorder. The Union Project's effort to involve the community in the process of rehabilitating the former Union Baptist Church facility is a valiant attempt to reverse the process James Q. Wilson discusses in his book "Broken Windows."

Wilson writes, "Untended property becomes fair game for people out for fun or plunder and even for people who ordinarily would not dream of doing such things and who probably consider themselves law-abiding." Wilson continues with, "We suggest that "untended behavior also leads to the breakdown of community controls. A stable neighborhood of families who care for their homes, mind each other's children and confidently frowned on unwanted intruders can changes, in a few years or even a few months, to an inhospitable and frightening jungle."⁶⁰ A result of the perception that "no one cares" about a house or an abandoned car would be a rapid devolution of the property, rendering it unusable in short order.

One of the other major economic issues in the local area is the frequency of the "single mom." The percentage of households in the United States that have women as the head, as well as having children under 18 is 7.2 (Table 4). Comparatively, Allegheny County has a rate of 6.4 percent. Highland Park, Morningside and Stanton Heights all have comparable rates to the national rate, whereas East Liberty and Garfield have rates of 15.4 percent and 24.6 percent respectively. This is something that can easily be paired with race and income, but being a 'single mom' spans racial and income barriers. The disparity between East Liberty and Garfield and the other areas can be attributed to urban violence, drugs, teen pregnancy and other financial stressors. The Union Project would do well to make sure that the programming is accommodating to the needs of people who

⁶⁰ "Broken Windows: The police and neighborhood safety" James Q. Wilson and George L. Kelling, *The Atlantic Monthly*, March 1982, Vol.249, No.3, pg 29-38.

are single parents. Subsidizing classes, offering family oriented classes for a low cost, after school programming and child care for those taking classes.

Education is a very important factor in determining the likelihood of a person to be involved in the arts. Research has shown that people with a higher education and higher income are more likely to participate in the arts and cultural activities.⁶¹ Someone who has a bachelor's degree is three times more likely to participate than someone who has a high school diploma or GED. There are two ways of looking at higher education. One is to look at all education that is greater than high school and another is to limit the number to completed 4 year bachelors and above. Allegheny County has 52.4 percent of its population over the age of 25 with higher education, though only 28.3 percent have a bachelors or masters degree (Table 7). Comparatively, Highland Park has a very high rate of higher education, with 73.5 percent overall and 53.1 percent for bachelors and masters degrees. On the other end of the spectrum, Garfield has 35.3 percent overall higher education, but when the category is limited to 4-year institutions and graduate school, it plummets to 9.7 percent. Sometimes the reluctance of people with lower education stems from being uncomfortable in an arts environment, as well as having a lack of interest. The Union Project has a vested interest in building accessibility into their programming

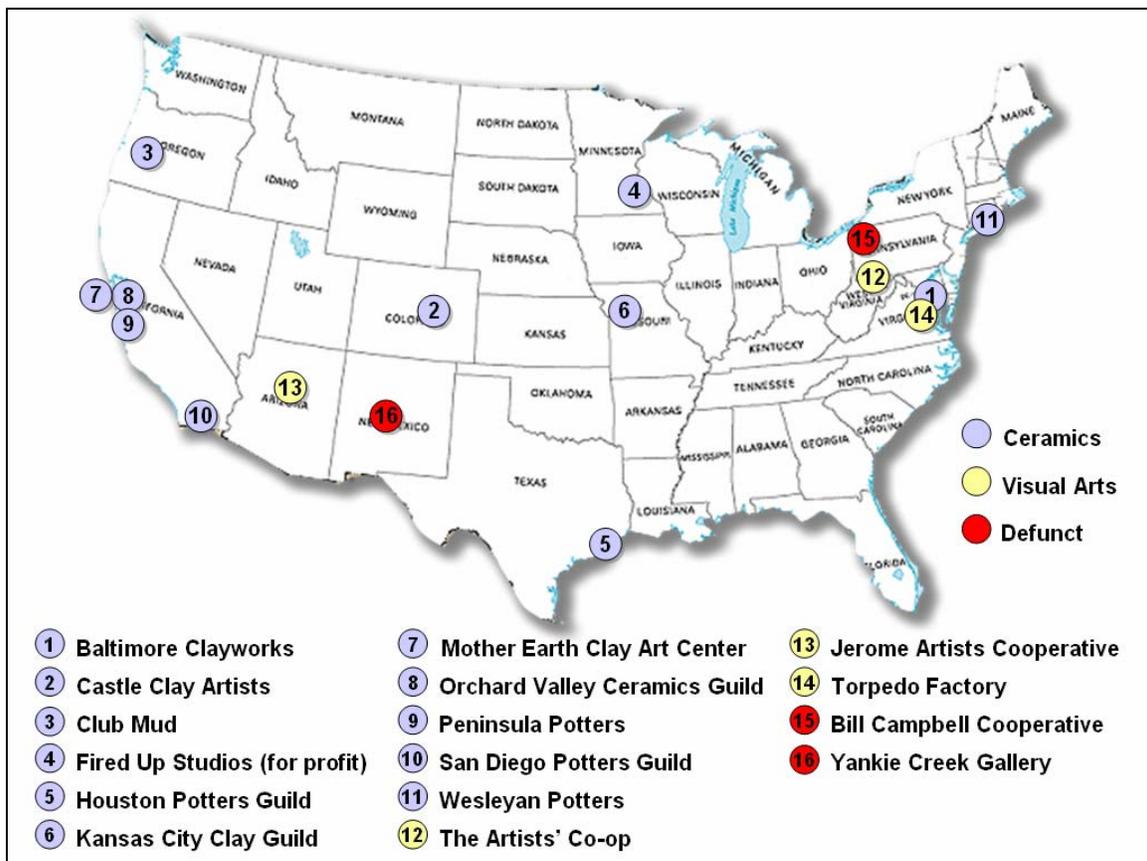
These contrasting numbers between the two sets of communities reflect the tensions that Pittsburgh has as a whole. The two communities of East Liberty and Garfield have more social problems and they will need greater social resources to solve problems that exist. The uneven ratio of age, the self-segregated neighborhoods and wage discrepancy, brings a fine point on the tenuous state of both communities. East Liberty has made very strong efforts to improve its stability. The high rate of single parents and low rate of education create barriers towards participation in the arts. The Union Project will have to make a concerted effort to develop programming that is welcoming and inclusive to everyone. Highland Park, Morningside and Stanton Heights are significantly more stable communities, but if there is too much of an impression of being an urban oriented organization, participation from these three neighborhoods will decrease. A full marketing plan will be needed to promote the Union Project in a way that will make both sets of potential participants feel welcome.

⁶¹ "The Impact of the Socio-Demographic Environment of Southwest Pennsylvania on the Arts and Culture Community" Arts and Culture Observatory, H. John Heinz III School of Public Policy, Carnegie Mellon University, September 2003.

Cooperative Model Analysis

Case Study Summaries

The following case study summaries were written based on interviews with the director(s) of organizations around the country. The questionnaire that aided in the gathering of cooperative model information can be found in Appendix IV at the end of this report. We selected our research cooperatives based on a list provided by the Union Project, interviews during our planning phase and contact with local ceramic artists.



(We selected 16 cooperatives around the United States for our research.)

THE ARTISTS' COOP (Washington, PA)⁶²

General

The Artists' Co-op was founded in 1994 as a not-for-profit organization. Part of its mission is to increase awareness of the arts within the community and to showcase the talents of the region's artists and craftsmen. The cooperative also provides opportunities for local art guilds, public school art clubs and other groups to exhibit their work in a gallery setting.

Membership

New cooperative members are selected by a jury of current members. Currently, the Artists' Co-op is composed of 17 members, who pay monthly dues and are responsible for helping to maintain the gallery by working a set number of hours per month and giving a small commission for all work sold in the gallery. These costs also help support other programs and exhibits. Each member is also asked to serve on an organizational committee. Members receive the following benefits: The chance to exhibit and sell their work, promotion of their work through advertising, involvement with collaborative projects and the opportunity to interact with other artists. Group health insurance is also available through the local Chamber of Commerce. There are no term limits to membership, and all members have access to and are given keys to the entire facility.

Tools and Equipment

The Artists' Co-op does not have shared equipment and tools as there is no workspace on the premises. The cooperative serves primarily as a place for artists to exhibit their work.

Gallery and Workspace

The cooperative houses a gallery but no workspace. All members maintain the gallery by working their required number of hours as necessary for membership privileges.

Finances

The total operating budget is approximately \$35,000. This money is received from grants, corporate support, private donations and income from commissions of artwork sales. Unexpected costs surfaced during the cooperative's early years of operation were higher than expected utility bills, a furnace add-on due to high utility bills and window breakage that the insurance company did not cover.

⁶² Unless otherwise noted, this case study was written based on a personal interview with Barbara Campbell, president of the Artists' Co-op.

Staff and Volunteers

There are no paid staff or volunteers employed at the cooperative. All duties are handled by the members.

Organizational Structure

The Artists' Co-op has been in existence for 10 years. The current size of their facility is 3,500 square feet but they will be moving into a 1,500-square-foot space. The cooperative is open (and open to the public): Wednesday through Saturday from 11 a.m. to 7 p.m. and Sunday from Noon to 5 p.m. The average number of visitors per week is 25. Though the cooperative holds lecture series, offers exhibits by new members and allows public and school use of the space, it is not directly involved in any education or outreach programs.

BALTIMORE CLAYWORKS (Baltimore, MD)⁶³

General

The Baltimore Clayworks is a 25-year-old ceramics organization that was formed by nine potters and sculptors to create an artist-centered community. Over the years the Clayworks has grown from nine members and one staff to over 50 members and 12 staff, with expanded educational and collaborative programs to promote the ceramic arts locally, nationally and internationally.

Membership

The Clayworks has four levels of membership with varying costs and benefits. All members have 24-hour access to a group studio, with reduced kiln and workshop fees. Resident artists, associate members and exhibiting artists may also participate in all shows and sales, though the cooperative charges 40 percent commission on wares sold in the gallery. Resident artist membership includes use of a private studio with all utilities included and access to all equipment. Costs for the different membership levels are as follows:

- Resident artists – \$160 per month
- Associate members – \$35 per month
- Exhibiting artists – \$50 per year

Tools & Equipment

Though several pieces of equipment, including kilns, are shared at the clayworks, tools are not. A total of 13 kilns are available for member use – seven electric, three gas, two electric test and one raku. A Brent slab roller, Bailey slab roller, Bailey extruder, Alpine spray booth and Ball Mill are also available for use by resident artists only. Members reserve times to use the equipment and are liable for any damage. Members, and staff, ensure that the equipment is maintained. The Clayworks obtains new equipment through purchases and donations.

Gallery & Workspace

The Clayworks makes a gallery and studio workspace available to all members. The public may view and purchase pieces in the gallery, as well as observe artists at work in the studio. More than 75 patrons visit the Clayworks each week. The gallery frequently displays pieces from featured artists, with all gallery pieces chosen by the Clayworks staff. Members receive studio time and space through a reservation system and are responsible for maintenance of the studio. Volunteers and staff also help with studio maintenance.

⁶³ Unless otherwise noted, this case study was written based on a personal interview with Betsy Yeomans, business manager for Baltimore Clayworks.

Finances

The approximate annual budget of the Clayworks is \$1 million. Primary revenue sources include membership dues, commissions, donations and class fees. Donations have been an especially significant part of its budget lately as a capital campaign nears its end. The effort has raised \$2.9 million of the \$3.5 million goal. Those funds have largely gone toward a 6,000-square-foot expansion project for one of the cooperative's two buildings.

Staff & Volunteers

The Clayworks employs 9 full-time and 3 part-time staff members, and has an active volunteer roster of 25. The demands on both staff and volunteers are challenging, as their duties include marketing, fundraising, and administration. Staff also engages in financial management, organization of exhibitions, community arts outreach and arts education. About one or two volunteers are on duty on any given day.

Organizational Structure

The Clayworks is a not-for-profit organization established in 1980. It is housed in two buildings, totaling 16,000 square feet. The hours of operation and hours open to the public are Monday through Saturday 10 a.m. to 5 p.m. and Sunday Noon to 5 p.m. In addition to the gallery and studio, the facilities are used for special events, shows, openings, classes, offices and meetings. The cooperative conducts numerous education and community outreach events to promote the ceramic arts, particularly in underserved communities and inner-city Baltimore. Examples include the offering of ceramics classes at reduced fees for low-income individuals; collaborating with grassroots organizations, cultural groups, schools and public agencies to connect artists with distressed community members; and running a community arts program with 11 teachers.

BILL CAMPBELL COOPERATIVE (Cambridge Springs, PA)⁶⁴

General

Started in 1979 by Bill Campbell, the Bill Campbell Cooperative was in operation until 1983. The following is a case study summary of why the cooperative failed and what could have been done better, according to Bill Campbell, the founder.

Membership

Membership at the Bill Campbell Cooperative was open to anyone interested. Membership cost \$150 a month and included rental of a studio space and all utilities and gas charges. At the height of the cooperative, there were four potters and one stained glass artist. There were two types of membership: potters and apprentices. The only work requirements were clean-up duties. There were no regular meetings and no specific by-laws of memberships. Members were allowed full access to the entire building.

Tools and Equipment

The cooperative had a shared kiln and mixer while all other tools were the property of the individual potters. The members were responsible for the maintenance of the shared equipment. However, if the equipment needed replacement, the cooperative would pay for the replacement. There was no policy in place for the use of the equipment - whoever wanted to use the equipment simply used it. Because the cooperative had a small number of members, there was never a conflict when it came to equipment use.

Gallery and Workspace

The cooperative did not have a gallery space, but the entire facility was shared workspace. Because there were so few potters, space was not an issue. The members were required to maintain the space, and cleaning duties were assigned with special schedules. Bill Campbell stated that members sometimes ignored these schedules.

Finances

Bill Campbell funded this project, and although the cooperative eventually closed, he did not lose money on the endeavor. Member fees and founder contributions covered all finances.

Staff and Volunteers

There was only one staff member, Bill Campbell. Bill Campbell performed most administrative duties while members performed other tasks as necessary. Bill Campbell

⁶⁴ Unless otherwise noted, this case study was written based on a personal interview with Bill Campbell, founder of this untitled now-defunct cooperative.

filled the role of director, manager, and administrator, as well as being responsible for the finances of the cooperative. There were no marketing or fundraising efforts.

Organizational Structure

The organization was run as a not-for-profit. The facility was approximately 10,000 square feet. There were no visitors or specific hours of operation as it was strictly a shared workspace with no gallery or shop open to the public.

General Comments by Bill Campbell

Bill Campbell felt that the main reason the cooperative failed was because there were no defined rules or structure. He founded the cooperative with the idea that this small community would be one of mutual respect, shared workspace, and shared equipment. Unfortunately, that idea broke down until he eventually became just a landlord and a babysitter. He also cited that there were some members who were simply using the facility to store their equipment and were not contributing to the overall community. He recommends that there be detailed by-laws that deal with these types of situations. He also suggests that there be strong leadership and management that would enforce these rules and by-laws.

CASTLE CLAY ARTISTS INC./DENVER POTTERS ASSOCIATION (Denver, CO)⁶⁵

General

Castle Clay Artists, Inc. and Denver Potters Association is a cooperative that provides space for clay artists. The various forms of clay art include functional, decorative and sculptural hand built and wheel thrown objects, as well as vessels made from stoneware, porcelain, terracotta and raku clays. After inhabiting three rented facilities more than 25 years, they moved into a warehouse, located in an industrial area, which it now owns. The warehouse has been converted into studio spaces with separate areas for bisque firing and glazing and a common area. The cooperative owns seven gas kilns – four Cone 10 reduction kilns, two for salt firing and one raku.

Membership

Castle Clay has a membership base of 20 full members and 10 associate members. An artist becomes a member through a jury process and by paid membership. Membership is not restricted. There are two types of memberships: associate and regular. An associate member pays \$600 annually with a work requirement and a regular member pays \$600 with no work requirement. Unlimited access to the facility is the benefit of being a member. There are no term limits.

Tools and Equipment

The equipment is shared among all members but use their own tools. It is a requirement of membership that everyone is responsible for maintaining the equipment. Equipment is purchased with cooperative funds, and there is a budget set aside for necessary repairs. Use of equipment is determined on a first-come, first-served basis.

Gallery and Workspace

Castle Clay Artists do not have a gallery on the premises but do participate in four sales each year which many people plan to attend ahead of time. There is a shared workspace on the cooperative premises where members have their own section. The cooperative isn't open to the public, and members maintain the workspace.

Finances

One quarter of all sales go into the budget. Unexpected costs that generally arise are for repairs.

⁶⁵ Unless otherwise noted, this case study was written based on a personal interview with Ann Loper, a member of Castle Clay Artists, Inc.

Staff and Volunteers

There are no paid staff or volunteers. One of the cooperative members manages marketing, administration and finance.

Organizational Structure

The cooperative has been in existence for 30 years and operates as an s-corporation. The facility is 3,000 square feet, and members have 24-hour access to the building. There are no education or outreach programs.

CLUB MUD (Eugene, OR)⁶⁶

General

Club Mud is an artist cooperative located in Eugene, OR. Its mission is to be a ceramics cooperative providing studio space for its members. The cooperative is located in the Maude Kerns Art Center and could serve as excellent model for the Union Project to investigate further as the organization develops its own cooperative.

Membership

Club Mud's 30 members are also required to be members of the arts center. Membership costs \$37 a month and an initial \$100 deposit in return for use of the workspace and tool sharing, discounts on classes, newsletter, early class schedule listings, invitations to receptions, a 20 percent discount at the Oregon Art Supply store and a 10 percent discount on art purchased in the gallery. Members receive a 5 percent discount if they pay their dues on time. Members can rent a medium size shelf in a storage area for \$49, a large shelf for \$55 and a space in the backroom for \$90. Members have clean-up schedules, other cleaning chores, a group activities requirement and a mandatory monthly meeting at which they discuss cooperative business. Members are given keys to the cooperative facility but cannot use the rest of the facility without prior permission.

Tools and Equipment

Club Mud has shared equipment such as small tools and kilns. The cooperative features three kiln types: electric, gas and wood-fired. Members are responsible for their own clay; art glazes are available for purchase from the cooperative. Members are also responsible for maintaining tools and equipment, and they are liable for damage. However, if new equipment must be purchased, the cooperative uses its own funds. Members must sign out any small tools they plan to use, and priority is determined on a first-come, first-served basis.

Gallery and Workspace

Club Mud does not have its own gallery space, but it does feature workspace. The entire workspace is open, and priority is determined through a sign-up process. The members are required to maintain the workspace, and each has a maintenance schedule they must follow. The workspace is in view of public, but artists are not required to work in public.

Finances

All finances are handled by the Maude Kerns Art Center. Budget size was not disclosed. One unexpected cost cited was related to members not paying their dues on time. One source of income generation is the one-time rental of kiln space to non-members. Non-

⁶⁶ Unless otherwise noted, this case study was written based on anonymous responses to a questionnaire received from Club Mud on 20 June 2005.

members can fire a small piece in the electric kiln for \$6, a medium piece for \$9.50 and a large piece for \$13. Non-members can fire a piece in the small gas kiln for \$10 plus the cost of gas and \$15 in the large gas kiln.

Staff and Volunteers

The Maude Kerns Art Center full-time staff handles all administrative work for Club Mud. The cooperative does not employ any of its own staff. Members are required to help with administrative duties that are exclusive to the cooperative, such as setting up work schedules. The Center has dedicated 10 volunteers to the cooperative.

Organizational Structure

The Maude Kerns Art Center has been in existence for 55 years and the cooperative for 45. The cooperative is a not-for-profit organization. Hours of operation are Monday through Friday from 10 a.m. to 5:30 p.m. and Saturday from Noon to 4 p.m. The cooperative hosts about 40 visitors a week, but the Arts Center hosts many more. Members are required to give classes to the public on a rotating basis. There is also an arts camp for local children and members of Club Mud lead them in ceramics sessions, in which the children and members do a ceramics session together.

FIRE UP STUDIOS (Minneapolis, MN)⁶⁷

General

Fired Up Studios is a for-profit organization formed in 1998 to provide space and equipment for clay artists and to offer artists of all levels a supportive place to explore their crafts. The organization offers studio memberships, firing memberships and classes. It is considered an adults-only studio, meaning that all members must be at least 21 years old and have knowledge of basic ceramics skills. It is part of Fired Up Studio's mission for their members to have fun and leave in a better mood than when they arrived.

Membership

Fired Up Studios has approximately 110 members. This includes both studio and firing memberships. Members pay a fee to join, and there are no restrictions other than age and skill level. There are no levels of membership, but Fired Up offers two distinct types of memberships: Firing memberships for artists who work at home but need to use the kilns, and studio memberships for artists who use both studio space and kilns. Membership offers 24-hour access to all equipment; bisque firing; use of all glazes; access to the spray booth and banding wheels; gallery space for up to 20 pieces; and space in two large annual sales events.

Studio Membership fees are as follows:

Key deposit	\$50
One shelf	\$100/month
One rack	\$150/month
Private studio	\$200/month and up

Firing Membership fees are as follows:

Key deposit	\$50
Storage shelf	\$30/month
3-month	\$150
6-month	\$200
12-month	\$300

There are no term limits. Members must pay fees on time or privileges may be suspended or terminated. They are also required to sign a studio membership agreement. Members are given keys and allowed access to the entire facility 24 hours a day.

⁶⁷ Unless otherwise noted, this case study was written based on a personal interview with Linda Taylor, a member of Fired Up Studios.

Tools and Equipment

Members bring their own tools and share the equipment on a first-come, first-served basis. All members are required to maintain their own tools but the studio maintains the equipment. If there is damage the studio will repair the equipment (that belongs to the studio).

Gallery and Workspace

There is a gallery on the premises to which members have free access. Each member is allowed to show a limited number of pieces. Members and paid staff maintain the gallery and workspace areas. All members have their own studio unless they desire to share with another member.

Finances

Fired Up members are asked to pay a studio commission rate of 30 percent. The organization hosts two annual sales for their members. Unexpected costs that occur frequently are for equipment repairs.

Staff and Volunteers

The studio does not have volunteers but uses the assistance of contractors on a part time basis. Fired Up has five instructors, three people to fire the kiln and one maintenance person.

Organizational Structure

Fired Up has been in existence for six years and operates as a for-profit organization. The approximate size of their facility is 11,700 square feet. It is open 24 hours a day for the members, and its public hours are Monday through Thursday from 12 p.m. to 7 p.m. and Friday through Sunday from 12 p.m. to 5 p.m.. The organization's alternate uses for space include classes and gallery space, and it is also involved in education programs such as classes, workshops and corporate programs.

HOUSTON POTTERS GUILD (Houston, TX)⁶⁸

General

Since 1980, the Houston Potters Guild Shop and Gallery has provided the Houston area with high quality original handmade pottery art. The shop is a retail cooperative owned and operated by potters in the greater Houston metropolitan area. Their range of work represented includes stoneware, raku, earthenware, porcelain and salt-fired pieces. Houston Potters Guild operates as a cooperative ceramics shop and gallery of other art in different mediums.

Membership

Houston Potters Guild allows members to join based on a jury process. An interested applicant can apply at any time, and when there is an opening due to a current member leaving, a jury will determine membership based on the work and an interview process. There are no term limits to membership, which means membership openings do not happen on a regular basis. Members pay for a full year of dues up front as well as a one-time \$250 initial buy-in. Potters are required to come with their own insurance on pieces. Membership includes rent, utilities, parking, taxes and liability, flood and personal property insurance. Monthly membership fee is \$250 if the upstairs gallery is occupied, \$350 if not. Members are given full access to the entire facility. Members are required to attend a monthly business meeting as well as work requirements. Houston Potters Guild builds an annual calendar of days that each member will work at the store. If the member fails to work they are assessed a \$150 penalty. There are currently 12 potters.

Tools and Equipment

The only tools that are shared are the store equipment and display equipment. The members are required to maintain this equipment. However, if the equipment is damaged or needs to be replaced, the cooperative is responsible for replacement or maintenance. Use of the equipment is totally equitable.

Gallery and Workspace

There is not a shared workspace, but there are two shared galleries. The downstairs shop and gallery is used for members, while the upstairs gallery is used for mediums other than ceramics created by non-members. The cooperative members determine which pieces are shown by a jury process. The members are the ones that maintain the gallery and shop.

Finances

The total annual operating budget of Houston Potters Guild is \$50,331, which covers rental of the building, taxes, insurance and utilities. The Guild receives this money

⁶⁸ Unless otherwise noted, this case study was written based on a personal interview with Marsha Landers, president of the Houston Potters Guild.

through membership fees and commission sales. The Guild takes 10 percent of work sold in the upstairs gallery and a 1.5 percent stocking fee for works sold in the downstairs shop. Credit card fees from pieces sold on credit cards are recovered from the member whose work was sold. Some unexpected costs cited were an unexpected increase in city taxes and charges from bounced checks. Being located in Houston, air-conditioning is required, and there has recently been a rate increase in electricity rates as well as unexpected repairs on the air-conditioning unit.

Staff and Volunteers

There are no full-time or part-time staffs. Each member agrees to hold a particular position within the Houston Potters Guild for a period of three years. The jobs are as follows: President, Treasurer, Secretary, Bookkeeper, Payroll, Special Events Director, Email, Web site, Mailing List, Maintenance, Supplies and Advertising. These duties are in addition to the daily gallery work requirement.

Organizational Structure

The cooperative is not-for-profit and has been in existence for 25 years. Its hours of operation are Monday through Saturday 10 a.m. to 6 p.m. and Sunday 11 a.m. to 5 p.m. These hours allow the Guild to receive at least 80 visitors a week. The size of the facility is approximately 1,800 square feet. The Guild is involved in community outreach that includes workshops, a city-wide pottery festival, a flower arranging festival and help with Empty Bowl which benefits the Houston Food Bank.

JEROME ARTISTS COOPERATIVE GALLERY (Jerome, AZ)⁶⁹

General

A tiny town of 450 people clings to the side of Mingus Mountain in north-central Arizona. Across from Paul and Jerry's Saloon, the only nightlife in the city, hangs a plaque entitled, "Too tough to die." There's no bank or gas station there, but there is an artists' cooperative in a converted hotel, the Jerome Artists Cooperative Gallery. Its 2,500-square-foot facility displays work of artists, and the gallery benefits from the large tourist trade generated by the city's historical character.⁷⁰

Membership

The Jerome Artists Cooperative Gallery has around 40 members who display their work in the gallery and who operate it, as well. They describe their cooperative as basically business by democracy, that actually works if the right people get involved in doing their part. Fine artists or craftspersons living the Verde Valley are eligible to apply for membership. Members can apply through a jury process, and they have to pay a \$100, non-refundable membership fee to get in. They have to go through a six-month probationary period at the end of which they may be offered permanent membership. Also, they are expected to assist in the running of the business, attend monthly meetings and work shifts in the gallery.

Gallery

Co-op members have to pay rent for the amount of space they use to display their work. The cost is \$.60 per square foot per month for members who work 8 hours a month, and \$.90 per square foot per month for members who work 4 hours per month. There is no workspace available at the gallery; the art has to be composed elsewhere. The art sold includes a variety of media, including pottery, painting, photography, drawing and fiber art.

Finances

All members have to pay a 25 percent commission on the sale of their work in the cooperative gallery. Although the director declined to give the total annual budget of the cooperative, he said it was several thousand dollars. One unexpected financial need the cooperative encountered was that it had to re-organize as a limited liability corporation.

⁶⁹ Unless otherwise noted, this case study was written based on a personal interview with Rex Peters, business manager for the Jerome Artists Cooperative Gallery.

⁷⁰ White, Erin. "Tiny town a big draw for tourists, artists." Arizona Daily Star. 22 March 2005.

Staff and Volunteers

The cooperative is run primarily through the labor of its members; however there are one or two part-time staff members who handle the administration of the cooperative. The members are expected to work on marketing, fund raising and administration. On an average weekday and weekend day, there are two volunteers on duty.

Organizational Structure

The Jerome Artists Cooperative Gallery is a for-profit Limited Liability Corporation. The cooperative was formed nine years ago. The gallery is open from 10 to 6 every day, but the artists have access throughout the day. The gallery gets at least 100 visitors every week. The Cooperative Gallery sells its by-laws to other organizations at a cost of \$50.

KANSAS CITY CLAY GUILD (Kansas City, MO)⁷¹

General

The Kansas City Clay Guild was established in 1981 with the aim of providing a supportive environment for local potters to meet, share knowledge and experience, promote public awareness of the ceramic arts and foster creative and economic growth.

Membership

Membership is open to the general public at an annual cost of \$40 for individuals, \$50 for families and \$20 for students. Members enjoy reduced rates on classes, workshops, firing, clay, and studio time, in addition to free open studio nights on Fridays and Saturdays, eligibility to exhibit in the guild's Centered Earth Gallery and a subscription to their quarterly newsletter.

Tools & Equipment

Members share some tools and equipment, which are maintained by volunteers since members are not required to do so. Only Studio Technicians and their assistants are given responsibility for the kilns, while glaze chemicals are handled exclusively by a few members who are trained in mixing glazes. Use of the tools and equipment are determined by a reservation system. The guild acquires additional tools and equipment through purchases and donations.

Gallery & Workspace

The Centered Earth Gallery is operated by the guild, and exhibits work from members and featured local artists. The guild also has a workspace where members can throw clay in view of the public. All members are eligible to display work in the gallery and use the workspace by reservation. Both members and volunteers maintain the facility, which is visited by approximately 31 to 45 patrons a week.

Finances

The guild has an annual operating budget of approximately \$40,000. Rent is the largest expense, though the guild is in the process of purchasing the building it currently occupies. Revenue is generated from membership dues, class fees and a 40 percent commission rate on artwork sold at the gallery.

Staff & Volunteers

There is no staff employed by the guild, as volunteers and members take on all necessary responsibilities. About 23 active volunteers work in four hour shifts, supervising gallery

⁷¹ Unless otherwise noted, this case study was written based on a personal interview with Donna Steinhart, president of the Kansas City Clay Guild.

and studio activities. They may spend half their shift creating artwork. During hours of operation, one or two volunteers are on duty.

Organizational Structure

The guild is a not-for-profit organization established in 1981, and located in a 2,599-square-foot facility. Its hours of operation are Monday through Thursday from 10 a.m. to 9 p.m., Friday through Saturday from 10 a.m. to 10 p.m. and Sunday from 1 p.m. to 5 p.m. The guild uses its facilities for special events such as a semi-annual raku fund raiser, Boy Scout and Girl Scout meetings and rental space for local businesses. Art education and outreach activities are undertaken by the guild through their extensive class offerings and scholarships for promising young artists pursuing ceramics in college.

MOTHER EARTH CLAY ART CENTER (Sunnyvale, CA)⁷²

General

“The Mother Earth Clay Art Center is a place where clay art education and creativity can flourish together,” according to the organization’s mission statement. Housed in a 10,000-square-foot facility in Sunnyvale, CA, the art center is a place where potters can work together and sell art in the gallery. Additionally, it’s a center for people interested in art to take classes.

Membership

The Mother Earth Clay Art Center has more than 40 members in a two-tiered structure. Full members pay \$100 per month, or \$285 per quarter or \$1,080 per year. Student members pay \$50 per month while enrolled in a class at Mother Earth in addition to the class fee. Additionally, members pay \$5 per hour for work in the open studio plus firing fees. For full membership, an artist is required to have either previous experience or take two classes on-site before full membership is allowed. Members get keys to the facility; however, the kiln room, glaze-mixing room, retail shop and warehouse are all restricted after hours.

Tools and Equipment

Both members and paid staff maintain the tools and equipment at Mother Earth, but the owner of the business pays for additional equipment out of pocket. When equipment is damaged, the liable member is required to pay for it. There is a first-come, first-served policy for use of the equipment; however, there is a work area for members that is separate from the classroom area. If their studio is full, members have the option of using the student area, provided they are not disturbing any classes in progress.

Gallery and Workspace

Members get first priority for displaying their work, and a sign-up process is used to determine who gets to use work space. Members and paid staff work together in maintaining the gallery; however, there is a member who acts as gallery coordinator and gets a reduced monthly fee. The public can observe the artists at work, but, it is not a requirement that artists work in view of the public.

Finances

Mother Earth has a total annual operating budget of \$200,000, and members at both levels are required to pay a commission of 30 to 39 percent on the sales of their work. One unexpected cost that Mother Earth encountered was the replacement of its HVAC system with a \$11,000 system.

⁷² Unless otherwise noted, this case study was written based on a personal interview with Robert Thomas, studio manager for Mother Earth Clay Art Center.

Staff and Volunteers

At Mother Earth, there are one or two full-time staff members and three or four part-time staffers who fill every role, including directing, marketing, fundraising, administration and finance. There are no volunteers.

Organizational Structure

The Mother Earth Clay Art Center, established one year ago, is a for-profit organization run by owner Abby O'Connell, who said it was her dream to creating a "high-end" pottery studio. Full members get 24-hour access, and the retail operation is open from 10 a.m. to 6 p.m., Monday through Saturday. The facility is also used for a number of special events, including corporate team-building events, birthday parties and church retreats. Additionally, the center works with local school districts to help teachers develop affordable art curricula.

ORCHARD VALLEY CERAMIC ARTS GUILD (Sunnyvale, CA)⁷³

General

Formed in 2001, the Orchard Valley Ceramic Arts Guild exists primarily to foster ceramic arts education in the South Bay/Peninsula area of Northern California. Guild members share a strong sense of community, which is an important aspect of membership. To promote arts education, the guild conducts community outreach events, publishes a bi-monthly newsletter, offers workshops, organizes shows, and funds scholarships for area students.

Membership

The guild accepts anyone, age 16 or over, who has an interest in ceramic arts. To become a member, one simply pays an annual fee of \$40, or \$30 for seniors over 60 and full-time students 16 and over. Membership benefits include discounts on workshops, tools and supplies; a subscription to the bi-monthly newsletter, *Greenware*; a member page on the guild Web site; access to the guild's library of books, periodicals and videos; and participation in guild shows and sales. To participate in shows and sales, members must either have seniority or have volunteered some time to the guild. The guild currently has 185 members.

Tools & Equipment

There are no shared tools or equipment among guild members. A sound system and projector are two of the few pieces of non-art equipment owned by the Guild.

Gallery & Workspace

The guild does not operate a gallery, nor does it maintain facilities where artists can work communally. The guild originally intended to open a studio, but the demand waned as members joined who either had their own studio or access to one. A gallery was also deemed nonessential since sales and art exhibitions are organized throughout the year at various locations, with sales usually held in hotel ballrooms and exhibitions in museums.

Finances

The guild's annual operating budget is approximately \$40,000. The bulk of the budget goes toward rental and promotional expenses related to the sales, exhibitions and workshops. Other material costs include storage costs for guild-owned equipment, web-hosting, printing and mailing of the newsletter, community outreach programs and a scholarship program for art school-bound high school students. Revenue is generated through membership dues, newsletter and Web site advertising and workshop fees. The

⁷³ Unless otherwise noted, this case study was written based on a personal interview with Bob Nicholson, a member of the Board of Directors for the Orchard Valley Ceramic Arts Guild.

guild also charges commissions, which range between 15 and 30 percent, depending on the specific event (as opposed to membership level).

Staff & Volunteers

The guild does not employ any staff, but it has a 15-person volunteer group that consists of members who sit on the steering committee. Their duties encompass all aspects of running the guild, including marketing, fundraising, administration and budgeting. Moreover, approximately 40 percent of all members volunteer, performing tasks like producing the newsletter, maintaining the Web site and organizing events. About four to six volunteers are on duty during sales and exhibitions.

Organizational Structure

The guild is a four-year-old not-for-profit organization that operates under a 501(c)3 designation.

PENINSULA POTTERS (Monterey, CA)⁷⁴

General

Peninsula Potters of the Monterey Peninsula is a small association of ceramic artists working together. The 38-years-old cooperative is housed in a 1,000-square-foot facility in small shopping center near the Pacific Ocean. The potters share tools make pots together. Additionally, the works of each member are advertised on the cooperative's Web site.

Membership

Peninsula Potters has around 10 members who split the rent and pay firing fees based on the weight of the pieces they put into the kiln. Members have to pay to become members, and their work has to pass a jury process. There is only one tier of membership. Members are given keys and have access to the entire facility. Members are required to wait on members patrons who come to look at the pots. Most of the pots cost between \$25 and \$125, and they can be ordered by telephone as well as purchased in the cooperative.

Tools and Equipment

The members are responsible for maintaining the tools and equipment, but they hire help to fix things when needed. The cooperative pays for the replacement of equipment and tools, and it has a first-come, first-served system for their use.

Gallery and Workspace

The cooperative members decide which pots will be displayed. Usually, the individual artist can make that decision. The public can observe the artists at work; however, the artists are not required to work in view of the public. The artists maintain the gallery and workspace.

Finances

Cooperative owner Shirley Pribek declined to give the cooperative's annual budget, but said the main expenses were rent and insurance. Cooperative members are required to pay a 35 percent commission on the works they sell.

Staff and Volunteers

The cooperative does not employ any full-time or part-time staff. The members are expected to maintain, clean and operate the cooperative themselves.

⁷⁴ Unless otherwise noted, this case study was written based on a personal interview with Shirley Pribek, the owner of Peninsula Potters.

Organizational Structure

The cooperative is a for-profit organization that is open seven days a week, with public hours from between 11 and 4. Peninsula Potters gets an average of 15 visitors per week, and it holds big shows approximately every two months. The cooperative do not rent to outside groups, but it sometimes invites groups in for classes, such as a Japanese flower arranging class.

SAN DIEGO POTTERS' GUILD (San Diego, CA)⁷⁵

General

The San Diego Potters Guild is a professional association and a retail gallery for ceramics artists in the San Diego area. In their 1,200-square-foot facility, the potters share tools, work together, put on semi-annual pottery events and offer classes to the larger community. The purpose of the Potters' Guild is to give members the chance for fellowship with other potters, and give them the chance to sell things.

Membership

The Guild has more than 40 members from San Diego County. There is one tier of membership, in which Guild members pay an annual fee of \$75. Members are accepted through a jury process, and the Guild has space for a total of 46 members. Once a year, membership applications are accepted, and all members of the Guild are required to participate in a jury process to allow artists to compete for an open slot. Additionally, an applicant must receive a two-thirds yes vote to compete for a space. Members have access and keys to the entire facility.

Tools and Equipment

The members of the Potters' Guild maintain their own tools and equipment, which are usually purchased through donations. Cooperative funds are occasionally used for the purchase of new equipment as well. When equipment is damaged, the liable member is required to pay for repair or replacement. In deciding who gets priority for the workspace, they use a sign-up system, or an informal first-come, first-served system.

Gallery and Workspace

The Potters' Guild has one gallery, and members sign up for space in which to display their pieces. There is a maximum of 20 pieces displayed per member in the gallery. In the shared studio workspace the Guild has a 24-cubic-foot gas kiln and an electric kiln. In addition to their annual fee, members must pay per use for the equipment to cover the cost of utilities and equipment depreciation. The public is allowed to view the artists while they are working, and the members are required to maintain the workspace.

Finances

The total annual operating budget of the Potters' Guild is approximately \$20,000. The facility they rent is leased from San Diego County at a very low rate. Members pay a 25-percent commission to the Guild on the sale of each piece during the year, but only 15 percent on sales during the bi-annual sale.

⁷⁵ Unless otherwise noted, this case study was written based on a personal interview with Ed Thompson, a member of the San Diego Potters' Guild.

Staff and Volunteers

The Guild has no paid staff, and the members are the organization's only volunteers. Members are required to serve one shift per month as clerks in the gallery and are also required to work during the semi-annual sales. On an average day, the Guild has one person on duty, both during the week and on weekends.

Organizational Structure

The San Diego Potters' Guild is a not-for-profit organization founded in 1957. The facility is open 24 hours a day to members, and 11 a.m. to 4 p.m. for public visitors. Estimates for daily visitors range from 30 per ordinary day to 150 on busy days.

TORPEDO FACTORY (Alexandria, VA)⁷⁶

General

The 30-year-old Torpedo Factory Artists' Association in Alexandria, Virginia is a community of artists working in fine arts and fine crafts. The 72,000-square-foot facility houses open studio settings where the visiting public and cultural community can meet, learn and interact in the promotion and appreciation of the visual arts. The Association runs like a condo association of artists. There are 84 artist studios and six gallery spaces.

Membership

The Torpedo Factory runs on a two-tiered membership schedule with a total of 164 members. There are leaseholders and associates, each paying different amounts per month. Leaseholders pay \$40 a month, while associates pay \$50 a month. Membership is by jury process. The jury is a board of professional artists, curators, teachers and directors who are independent of the Torpedo Factory. There are work requirements for members who are required to be in their studio during certain regular business hours and working in view of the public. Members are given keys to the facility but are restricted to using their own studio space.

Tools and Equipment

The Torpedo Factory has some shared tools and equipment, including a kiln. The members are required to maintain the shared equipment and common areas such as the loading dock and the building itself. There are some studios within the facility that are set aside for shared workspace. Other members are not allowed to use these studios, and members who lease the shared spaces are required to maintain the area and the tools.

Gallery and Workspace

There are five cooperative galleries, one general gallery and an archeology museum on the premises. An outside jury determines the pieces that will appear in these galleries. Paid staff run and maintain the galleries. With the exception of the few shared studio spaces, there is not a general common workspace. Members are responsible for maintaining their own workspace.

Finances

The annual operating budget of the cooperative is \$750,000, which includes rent, staffing and insurance. Artists have their own liability insurance, business license and tax numbers. This reduces the overall liability insurance of the organization. However, the organization does not have the ability to track each artist's income. There is no commission fee on pieces sold. The rent is reduced due to the city of Alexandria's special

⁷⁶ Unless otherwise noted, this case study was written based on a personal interview with Trudi Van Dyke, executive director of the Torpedo Factory Arts Center.

tourist rates for rent. Some unexpected financial strains that were cited include flood damage not covered by insurance and legal advice.

Staff and Volunteers

There are five full-time staff and two part-time staff currently employed at Torpedo Factory. Jobs include director, administration, finance, rentals and events. Torpedo Factory has a base of 15 active volunteers who primarily help with administration, gallery help, information desk and tours. There are typically one or two volunteers on duty each day.

Organizational Structure

Torpedo Factory is a for-profit organization, although it operates a not-for-profit 501(c)3 community outreach organization. Hours of operation are daily from 10 a.m. to 5 p.m. and 5 p.m. to 9 p.m. on the second Thursday of each month. The cooperative attracts an annual audience of approximately 800,000 people. Ancillary activities include a small souvenir shop and rental for special events.

WESLEYAN POTTERS (Middletown, CT)⁷⁷

General

Wesleyan Potters was formed in 1948 as a place to promote learning and the development of skills in crafts. They hold year-round classes for adults and children, demonstrations, films, exhibits and invite visiting craftspeople to conduct critiques and workshops. Not only do they have classes in pottery and ceramics, but they also offer courses in metalsmithing, weaving, and various crafts for young people.

Membership

Wesleyan Potters maintains a 100-person membership base. All members are accepted through a jury process, and membership is not restricted to anyone. Member benefits consist of 5 percent off on items in their store and 24-hour access to the facilities. It is expected that the members volunteer 40 hours per year, but some choose to volunteer up to 40 hours per week. The cost of annual membership is \$275. There are no term limits. All members are given keys.

Tools and Equipment

Wesleyan Potter members share tools and equipment. Members and a paid studio manager are responsible for the upkeep. All tools and equipment are purchased with cooperative funds. There is a budget set aside for all repairs or replacement of equipment. Equipment use is determined on a first come, first served basis, although there is generally enough equipment to go around.

Gallery and Workspace

The Wesleyan Potters own a gallery/shop. At certain times during the year, members are allowed to exhibit in this space. Pieces are chosen by an outside jury and cooperative members. Members that are assigned to particular committee are responsible for maintaining the gallery. There is a shared workspace on the premises that is determined on a first come, first served basis. Since this space is shared by the school, the students get first priority. The public may observe the artists at work, but the artists are not required to work in view of the public. A paid studio manager maintains the workspace.

Finances

The total annual operating budget of the cooperative is \$500,000. Members who sell their artwork in the gallery are required to give a 28 percent commission and outside artists must give a 37 percent commission.

⁷⁷ Unless otherwise noted, this case study was written based on a personal interview with Melissa Schilke, director of Wesleyan Potters.

Staff and Volunteers

The cooperative uses seven part time personnel to assist in operations. They work an average of 18 hours per week. All positions are covered by the assistance of part time employees. There is also a studio, gallery and facilities manager. The Wesleyan Potters heavily rely on the contributions made from their 100 active volunteers. These volunteers are members of the cooperative and it is a requirement for them to work in exchange for the benefits they receive from using the cooperative space. Typical volunteer duties involve marketing, fundraising, administration and maintenance.

Organizational Structure

Wesleyan Potters have been in existence for 56 years and work as a not-for-profit organization. They operate out of a 9,000 square foot facility. Members have 24-hour access to the facility. The building is open to the public 9 a.m. to 9:30 p.m., Monday through Friday, and hold office hours from 9 a.m. to 3 p.m., Monday through Friday. On average, 55 visitors attend the facility each week. The cooperative runs its own gallery, and there are no alternative uses for this space. The cooperative participates in education and outreach programs.

YANKIE CREEK GALLERY (Silver City, NM)⁷⁸

General

The Yankie Creek Gallery (YCG) was a visual arts cooperative that served the southwestern New Mexico artist community for 12 years until operations ceased in 2004. The primary goal of YCG was to educate artists in the business of art as an economic development tool. The cooperative operated successfully for most of its existence, however problems that included the departure of core and successful members, the lack of properly trained future leaders, poor staff, weak enforcement of bylaws and apathetic members contributed to the dissolution of the cooperative. This case study provides information from YCG while it was open and lessons learned about the management of the cooperative from a founding member.

Membership

YCG hosted about 30 members each year, with new members added through a jury process. All members had to possess professional-level skills and be committed to further development of those skills. For a time YCG offered multiple membership levels, and members had different dues, commissions and work responsibilities. This posed problems with bookkeeping and scheduling, though so YCG eventually opted for a single level of membership that charged approximately \$45 per month in dues. All members received keys to the facility.

Tools & Equipment

Members enjoyed use of shared tools and equipment on a first-come, first-served basis, but were obliged to maintain them in accordance with membership terms. New tools and equipment were acquired through donations and cooperative purchases. If damage occurred, the liable member and cooperative split the cost to replace or repair of the damaged item. After the cooperative closed, much of the tools and equipment were illegally taken by former members.

Gallery & Workspace

The cooperative was housed in a 3500-square-foot facility that featured both a gallery and a workspace. Each member was allotted space in the gallery to sell his/her work. The location of the members' spaces changed regularly to give artists a variety of backdrops and scenarios to develop their display skills. Members worked in view of the public but were not required to do so. Priority for studio space was given to members who were scheduled to work that day. Members were responsible for maintaining both the gallery and the workspace. Every month, an open house was held at the gallery to showcase work by a featured artist, which generated publicity for the YCG and the artist. More than 76 patrons visited the cooperative weekly.

⁷⁸ Unless otherwise noted, this case study was written based on a personal interview with Victoria J. West, the former treasurer of Yankie Creek Gallery.

Finances

YCG's budget was approximately \$25,000. Revenues came from membership dues, donations and commissions, from which the cooperative received 15 percent and the member who sold the piece received 5 percent. Unexpected costs encountered by YCG were shoplifting and insurance for liability and/or loss.

Staff & Volunteers

No staff or volunteers worked at YCG. Members performed all duties related to cooperative operations.

Organizational Structure

YCG operated for 12 years as a not-for-profit enterprise, and was open to the public Monday through Saturday from 10am to 9pm and Sunday 10am to 5pm. Officers were either members or relatives of members. Members served on three committees: steering and finance; membership and marketing; and gallery and facilities.

General Comments from the Founding Member

Perhaps the primary reason YCG eventually disbanded is the lack of a core group of members who were willing to lead the cooperative and take on additional responsibilities. The founding members comprised this core group for numerous years, but over time many left the cooperative for a variety of reasons, leaving YCG essentially directionless and without members who felt vested in its success or failure. Eventually conflicts ensued, particularly between professional artists (who were generally dedicated to YCG) and recreational artists (who were generally uncommitted to YCG). Without strong leaders to enforce the cooperative rules, indifference grew among members. Had a new generation of leaders been trained to replace the aging and dwindling core members, YCG may still be around today.

Recommendations for the Union Project

Recommendations

The following recommendations are based on our research of 16 cooperative models and the analysis of the Union Project and its internal and external environments. It is important to note that our work was qualitative in nature because of the narrow scope of our project and our limited 12-week timeline. There was neither the time nor the necessity to conduct a statistical analysis of a significant number of cooperatives in the country. Our recommendations are based specifically on the unique needs and objectives of the Union Project and its mission, vision and core values.

MEMBERSHIP

Background

The members are the key element in running a cooperative. It is they who can make or break the organization. In looking at how to gather the most successful group of people, there are combinations of factors that can affect how a cooperative is run. When joining, the artists should first understand how a cooperative is structured and how it differs from other organizations. There are generally duties that the member must perform in exchange for the use of services. Group dynamics also play a key role in how the cooperative functions. Because the Union Project's mission should also tie into the operation of the cooperative, it is best to make sure that there is a good fit between the members and the organization. In building a ceramics cooperative the Union Project should look at the limitations that may prevent it from operating in a successful manner. Issues that need to be addressed in finding the best practices of performance can be a combination of number of members, facility size, equipment availability, group dynamics and finding a means to be self-sufficient and even profitable.

The Union Project ceramics cooperative will attract members in need of certain tools and equipment; who desire accessibility to an exhibition gallery and a retail space; and who are looking for a support system of other ceramic artists to help with artistic development. It was the consensus at our focus group⁷⁹ that there is a need for a cooperative in Pittsburgh's East End. According to participants, there are artists in the city that have an intermediate level of ceramics experience and don't want to pay for a class just to gain access to equipment. The Union Project's cooperative would provide a place for these artists to work and contribute to the community. Members will also be attracted to a secure facility that provides 24-hour access, so they can work according to their individual schedules. Additionally, having a sales venue will be both a desire and an expectation of cooperative members.

⁷⁹ See "Focus Group Summary," p. 46.

Issue One: How many members should join the cooperative?

When looking at the cooperatives questioned, there weren't any obvious patterns on the number of members involved but in considering how many members, limitations will be based on the availability of workspace, which will determine how many members can work at one time. Also potential insurance issues should be considered.

Option One: The Union Project could start off with several members that have already expressed interest and add to their membership based on recommendations of these members. If the current members are recommending other candidates then it can be assumed that these members already get along with the potential members. The current members can perform the screening process. This is important because group dynamics is a key factor in a cooperative's success. A disadvantage of this is that current members may get used to working with full access to all tools and equipment and may find it hard to adjust to having to wait their turn.

Option Two: The Union Project can advertise a call for ceramics artists and allow an open invitation. The management of the Union Project can then screen these candidates. This option may invite a diverse group of people that may be representative of the community. But because of the limited size of the facility many candidates will be turned away. There may be a sense of bitterness and people may take being turned away personally.

RECOMMENDATION: Because the Union Project's cooperative is in the formation process, it is important to get key figures involved in ceramics to join. These people will be instrumental in setting the bar for those members that will follow. Initially the candidates will go through an interview/screening process with members of the Union Project to make sure that they strongly understand and believe in the mission. As suggested in the focus group discussion⁸⁰ a membership base of up to 12 members would be ideal in an organization of this size. This amount can possibly grow based on the schedules of the members. It is interesting to note that some cooperatives questioned of comparable size have more than 30 members.⁸¹ But this may be based on people involved in classes if there is no distinction between who is a member and who is a student.

In the beginning phase of setting up the cooperative we recommend the Union Project start with a lower number of members and gradually increase until they reach a suitable number. As suggested through the focus group discussion, 6 to 12 artists would be a manageable size based on the size of the space.

⁸⁰ See page 46 for a summary of the focus group or Appendix II for the full transcript.

⁸¹ See the case studies for Kansas City Clay Guild (page 78), San Diego Potter's Guild (page 86) or Jerome Artists (pg. 76) for details.

Issue Two: What is the process of becoming a member?

Option One: Membership can be gained by paying dues and agreeing to adhere to the rules of the cooperative. This option is advantageous in that it is first-come, first-served. The disadvantage is that the lack of a screening process may lead to conflicts in the group dynamic because of significant differences in personalities and the levels of work produced.

Option Two: When considering potential members there could be a jury process which includes a screening process and no dues required. This would ensure that there would be a best match of caliber of work and personalities but the cost of maintaining the cooperative would rest on either, the members, the cooperative or both. There are many disadvantages, such as an unwillingness to pay for repairs if members feel they are not at fault. There would be many issues to deal with if choosing this option.

Option Three: There could be a jury process based on the current members vote as well as a requirement to pay membership dues. A requirement for membership dues helps maintain and sustain the organization. The jury process helps ensure that the caliber of work is at the same level, although this may give the appearance of exclusivity.

Option Four: This option would include both the jury process and membership dues except the jury process would not consider the caliber of work but more so the passion of the potential member to learn the ceramics process. These members would at least be required to be of a certain age and have basic skills. As suggested in the focus group, these members can be pre-screened through the involvement in ceramics classes that the cooperative will offer. A disadvantage here is the more experienced members may not want to deal with constantly assisting members with little experience.

RECOMMENDATION: We suggest that the Union Project cooperative use a membership fee structure as well as the jury process. The jury process would be based on the screening process done by current members. As suggested in the focus group, potential candidates should come from the students in the cooperative classes (which will at least have basic skills) as well as other professionals in the community. It is a part of the Union Project mission to interweave faith, art and community. This would ensure that the cooperative is adhering to its mission. The current members will be aware that this cooperative is run with the idea of mentoring others who are interested in ceramics but may not have the experience level as some. The student members will be also mindful that the cooperative is a place for the artists to create their art as well and will give them their space in doing so. Understanding that this cooperative will initially have up to 12 artists and quite possibly using the facility at different times, there should not be too much concern placed on the beginner interrupting the more experienced. It is suggested that all members of the cooperative be 18 and older to avoid potential legality and safety issues. It should also be

important to consider the diversity of the community where the cooperative resides. In keeping the community involved in the Union Project as a whole there should be representation of all ethnicities, gender, ages - people from all walks of life, included in the cooperative. Members should be tolerant of the community and should have ideals that are aligned with the Union Project's mission.

Issue Three: Should there be different levels/types of membership?

Because the Union Project cooperative will be accessible to a smaller number of members as they start off, options for different levels of membership may be limited. In looking at the cooperative model matrix,⁸² those organizations that had more than 20 members had levels. The majority of the cooperatives questioned did not offer different levels for membership.

The following are some examples of levels offered by the few cooperatives that featured tiered membership:

- Individual, Family and Student
- Resident artists, Associate members, Exhibiting artists
- Benefits (i.e. Member pays more gets more benefits)
- Work requirements (i.e. The more the member works for the cooperative the less they pay)
- Studio membership which will include firing privileges.
- Firing membership for those artists who just need to fire.
- Based on a commission structure (ex. Pay less dues, pay higher commission)

The following options are suggestions that can be used once the Union Project's cooperative becomes more established.

Option One: Membership levels can be based on the Individual, Family and Student levels, such as the case in the **Kansas City Clay Guild**. At the Individual level, the member pays a set monthly amount, which will take into consideration all expenses that need to be covered by the cooperative and potential repairs that may arise. The Family level is an amount that is at a reduced family value but greater than the Individual rate. The Student level is the least expensive because students are those that are enrolled in classes and would like to have access to equipment outside of class hours. This option is good for cooperatives that have a larger membership base.

Option Two: The Baltimore Clayworks⁸³ model offers 3 levels of membership; Studio, Associate and Exhibiting. The Studio member rents out a 70-125 sq. ft. space with a 6-month rental agreement (rent can be offset by work arrangement) along with other amenities and requirements. The Associate (Functional Potters) and Exhibiting (Sculptors) members are allowed entry to sales and shows and donate work time in an

⁸² See Appendix IV.

⁸³ Baltimore Clayworks Web Site.

http://www.baltimoreclayworks.org/who_we_are/Becomemember_artists.html. 10 July 2005.

annual show. Baltimore Clayworks also requires a 40 percent commission on pieces that are sold in their gallery and 20 percent if the patron contacts the member through Clayworks. The advantages of this model is it guarantees more income for the Union Project cooperative and allows outside artists to take part in show and sales without needing to use the facility while also providing income for the cooperative. It also includes the maintenance of the workspace as a duty of membership so paid staff won't be necessary. The disadvantages could be that members can become very territorial with their space. Caliber of work by outside members may not be equal to members within the cooperative.

Option Three: Two types of memberships that can be offered are Studio and Firing as offered in Fired Up Studios⁸⁴. The Studio membership would allow the member full access of the facility, individual studio space as well as firing privileges. The Firing membership allows artists who work at another location to make use of the kiln. An advantage of this is it allows the cooperative to gain more financial income by offering the firing membership. The disadvantage here is the sensitivity of the different types of firing processes; a question of liability can arise if a piece becomes damaged.

RECOMMENDATION: Because they will be starting with a small number we suggest the cooperative start with one level and as they grow can incorporate a structure. The Baltimore Clayworks provides a good model for the Union Project to immitate. It is a good idea to have different levels of membership that can produce more revenue (ex. Commission structure) for the cooperative and also assist in decreasing expenses (ex. Maintenance). Duties and requirements will be discussed further.

Issue Four: What benefits go along with membership?

Potential members are attracted to the benefits the cooperative offers when considering membership. There should be a healthy balance between benefits and duties, making sure the members as well as the cooperative are equally benefiting.

Option One: Most cooperatives offer 24-hour access to the facility. This allows members to work when time is convenient for them since they may have full-time careers. The disadvantage is that members may not work along with the other members and not be involved in cooperative events. This can be avoided by requiring members to participate in some manner as will be discussed in the duties section.

Option Two: Individual workspace is attractive to a potential member. Members have their own designated area to work. This can be a disadvantage because members may become territorial and isolated from each other. The facility may not be large enough.

Option Three: Shared workspace fosters a greater sense of community and is more in line with the mission of the Union Project. In this model all members share resources

⁸⁴ Fired Up Studios Web Site. <http://www.firedupstudios.com/about.htm>. 10 July 2005.

and work together. This model is not good for those members that prefer to work in private.

Option Four: Gallery show space and participation in sales events allows the member exposure and provides a source of income. With this option the cooperative can require a commission that will be deposited into a repair fund or paying for any operating expenses. A disadvantage is members may become unhappy with the location of their pieces in the gallery.

Option Five: Free entry in classes/workshops provided there is space can be a valuable incentive for membership.

Option Six: The members' works will be promoted through marketing media. This provides more exposure for the member and the cooperative.

RECOMMENDATION: We suggest the Union Project's cooperative to make use of most of the benefits discussed above. Providing 24-hour access allows members to work after their full-time job. To avoid any member isolating themselves from cooperative events members must be required to fulfill a duty that will be discussed in the following issue. A shared workspace is ideal in the Union Project's cooperative since it coincides with their mission of the intermingling of faith, community and art. All members should be accepting of this. Gallery and show space with a commission structure is an incentive that provides income to the artists and the cooperative. To avoid any issues of location of pieces, there should be one or two featured artists per show – making sure all members get a featured spot each year - and other member pieces can be rotated in different locations for each show/event. Members will also be allowed free access to any classes or workshops given provided there is space. Exposure for the member will be gained through various marketing media. It is also important that members know that the connection to a group of artist with similar interests is good for support and helps in artistic growth.

Issue Five: What are the duties/requirements of membership?

Duties required of membership should also be in line with the mission while also providing revenue for the organization. The ceramics cooperative of the Union Project is different from the cooperatives questioned in that it is connected to a parent organization. A special focus should be made to incorporate the duties of membership with the mission of “connecting art, faith and community”. All of the cooperatives questioned used several of the following options.

Option One: Teaching classes and workshops fulfills the mission by giving back to the community. This could be a requirement of membership that would provide income for the cooperative. The member also gains exposure by teaching. A disadvantage is the member may not want to devote too much time teaching.

Option Two: The member will be required to donate time working at sales events and maintaining the workshop. This carries out the meaning of the cooperative where all work together to help maintain and sustain the existence of the cooperative.

Option Three: Percentage of commission from sales will go back into the cooperative's operating expenses and an emergency fund.

Option Four: Members will be required to work in sight of the public. As mentioned in the focus group discussion, this can be annoying to the member, sometimes being confronted with disruptive people. The advantage of working in sight of the public is it promotes the arts and the artists gain exposure to the community, as well as the community feeling welcome and involved in the Union Project.

Option Five: Members will be required to take an administrative role, such as in marketing, fundraising or finance. This way they are playing an integral part in the running of the cooperative. A disadvantage is they may not have the experience in position. Finance should be handled by a more experienced and paid staff member who will have more vested in the position.

Option Six: Members must pay monthly/annual dues to assist in paying for operating and maintaining the cooperative.

Option Seven: Members should take turns with maintenance duties.

RECOMMENDATION: We recommend that the Union Project require the members to perform all of the options above. Teaching classes fulfills the mission of connecting the community to art. If members are at the beginning level they can assist or work in another capacity. Working at sales and gallery events would benefit the member as it is their work that will be for sale and the Union Project would not have to pay someone for this position. The members can take turns handling the sales but all members should be present at the shows and sales events to promote their own artwork. A percentage of all sales should go back into maintaining and operating the cooperative. Members should be required to work in sight of the public but this will not be marketed as a public attraction. As suggested in the focus group discussion there should be someone on staff designated as a guide to direct the patrons and make sure they are not interfering with the artist's work time. The studio should only be open to the public during specific day hours. We suggest members to take on administrative roles if they have a certain expertise in an area, such as in fundraising or marketing. An arrangement can be made to reduce their membership dues as they are performing a service that would otherwise have to be paid for. Members should be required to pay dues to help with maintenance and operation of the cooperative. All members should be responsible to clean up after themselves and should take turns cleaning the cooperative's common areas. A schedule of chores should be used.

Issue Six: What should be the monthly/annual cost of membership?

The Union Project may want to take into account expenses before setting a membership fee. Some considerations to keep in mind are equipment maintenance and repair, supplies, paid staffing related to running the cooperative, insurance for the facility and setting up an emergency fund.

Option One: Membership fees can be a set price for all.

Option Two: Fees can be flexible depending on what duties the members take on. For example, if a member has experience in graphic design and can design the print material for the cooperative, their dues can be reduced.

Option Three: Different levels of membership will have varying fees.

RECOMMENDATION: In the beginning phases of the cooperative we suggest using a set fee structure based on the financial needs of the cooperative while also considering sources of funding. If the member can provide a service that will save the cooperative money then an agreement can be made to reduce the fee. This will help save the cooperative and the member money.

Issue Seven: Are there term limits to membership?

A majority of the cooperatives questioned did not have term limits to membership. There is a limit to the number of members and when one no longer is interested then another potential member is allowed to join. The benefit to having term limits would be to keep the cooperative invigorated with new ideas and energy by allowing new artists to join. A suggestion given by a member of the focus group was to also incorporate artists' residencies as a way to have artists to come in for a temporary basis.

Option One: The cooperative can have membership on a 6-month basis and can have the option to renew their "contract" or leave.

Option Two: No term limit. Members can stay as long as they want provided they continue to pay dues on time and are a work well with other members.

Option Three: An annual vote can be made to see if the member should remain a member. An obvious disadvantage of this option would be the potential for resentment within the group.

RECOMMENDATION: We suggest that there be no term limit. Members should have a 6-month to 1-year contract. This will ensure they abide by all rules. All members can stay as long as they want provided they pay dues on time, perform all duties in a timely manner and are a positive and effective component to the cooperative. There will be members that will leave. The new candidates will be screened and voted in by current members as discussed in issue two.

Issue Eight: Should members be allowed access to the entire facility?

RECOMMENDATION: Since the cooperative is housed within a parent organization it is suggested that members not be allowed access to the entire facility, as there is no need for them to have access to the Union Project. There should be areas or equipment that may not be accessible until paid staff member is on-hand to assist.

Issue Nine: Are members given keys?

RECOMMENDATION: In most of the cooperatives questioned members were given keys so they could have 24-hr access to the entire facility. The Union Project may want to set up a way to monitor who is using the facility after-hours. A card swipe entry method could be used. That way the facility can tell who was in the cooperative and at what time. Another suggestion may be putting in a security camera at the area of entry. Entryway should be well lit. A security system should be in place if the cooperative is open 24 hours.

TOOLS AND EQUIPMENT

Background

Accessibility to tools and equipment can potentially affect a person's decision to join an artist cooperative. When joining a ceramics cooperative, the need for this accessibility tends to be greater because tools and equipment can be expensive, costly to operate and take up a lot of space. According to the University of California's Center for Cooperatives, members "can share expensive tools, kilns, or equipment by purchasing them together. When artisans use similar supplies and materials they can use the cooperative for joint purchasing and save money through bulk or quantity purchases. If they wish, members can offer technical assistance, collegiality, and constructive critiques to one another."⁸⁵ Tools and equipment can include anything from kilns to small hand tools to potters wheels. The following issues are concerns that arise when discussing the use and offering of tools and equipment within a ceramics cooperative.

Issue One: Should the Union Project make tools and equipment available to members?

This issue is at the heart of the cooperative model that can only be answered with budgetary and membership issues in mind.

Option One: The Union Project could offer tools and equipment. Offering tools and equipment could be used as an incentive to membership. Starting one's own ceramics studio can be very expensive for individuals and is one of the main benefits of joining a ceramics cooperative. Equipment can also be used as an income generator for the cooperative.

Option Two: The Union Project could opt to not provide tools and equipment. Providing tools could potentially become very expensive. Small tools will be misplaced and/or broken and will need to be replaced on a regular basis. Also cited as a potential problem is that members will have different standards of care for tools and ownership may be mistaken. Shared equipment needs to be monitored and can also become expensive.

RECOMMENDATION: We recommend that the Union Project make tools and equipment available to its members. This recommendation is based on the focus group discussion and the models of successful cooperatives interviewed. Of the 16 cooperatives studied, 13 share tools and equipment. The focus group also mentioned that this would be a motivating factor for a potential member to join a cooperative. We recommend that small tools, such as metal scrapers, wooden ribs, needle tools, brushes, spoons and paddles, not be made available. Clear ownership markings should be required on all member tools that are left in the facility. If the cooperative decides to offer ceramics classes it can build in a small tools fee. Students will then receive a starter's kit which they will take home with them.

⁸⁵ University of California Center for Cooperatives Web Site.
<http://cooperatives.ucdavis.edu/whatis/index.htm>. 18 July 2005.

Issue Two: Who should be responsible for maintenance of tools and equipment?

There are several different factors when it comes to maintenance of tools and equipment. The first is that there are different requirements for different pieces of equipment. We are assuming that the members of the cooperative have enough experience in pottery to be able to maintain equipment and/or learn quickly about the maintenance. This issue should not be seen solely as a chore or a duty that one has to fulfill but this could be seen as an opportunity for community building, learning, mentorship and class work.

Option One: Members can be required to maintain tools and equipment as part of their membership agreement. An advantage of this is that paid staff would not be required for maintenance which can be costly. Another advantage mentioned in the focus group is members can use this opportunity to learn about proper maintenance, especially when using the kilns. Disadvantages could include enforcement issues, scheduling conflicts and different levels of maintenance between members.

Option Two: Staff members could maintain equipment and tools. Advantages include avoidance of possible conflict between members and an assurance that proper maintenance will occur. Disadvantages include the cost of hiring an expert in the field and scheduling maintenance time around member schedules. Budgetary restrictions might prohibit hiring a maintenance person in the beginning.

RECOMMENDATION: The Union Project should have a maintenance requirement as a part of membership duties in regards to equipment and shared tools. The majority of cooperatives surveyed had maintenance requirements within the member requirements. However, guidelines on proper tool and equipment maintenance as well as scheduling should be provided by the cooperative to avoid possible conflict about member participation. Concerning maintenance of the workspace⁸⁶ there should be one supervisory person at all times to insure proper maintenance. There should be one or two people who are directly responsible for the firing of the kiln, preferably someone with extensive experience to mitigate possible problems with the kiln.

Issue Three: Who should be responsible for buying or repairing tools and equipment?

It is inevitable that equipment will break, tools will be lost and that new equipment will be necessary. This question deals with who will be responsible in those cases.

Option One: Most cooperatives that we studied bought new equipment with either cooperative funds or donations. As needed the cooperatives would either look for in-kind donations or would take the necessary funds out of the cooperative budget. Advantages of this approach would be that if the cooperative has a broad base of support it would be a low cost approach to seek in-kind donations. The advantage of purchasing equipment through cooperative funds would be the assurance that the cooperative is getting quality equipment that can be expensed off in a depreciated

⁸⁶ See “Workspace” recommendations, p. 115.

equipment category within the budget. A potential disadvantage of seeking in-kind donations is the cooperative affecting resources that could be made available for other operating expenses. This could also affect costs attributed to replacing frequently used equipment. A disadvantage of purchasing equipment would primarily be the expense.

Option Two: Members could be required to pay for additional equipment depending on the need. Advantages of this would be a greater responsibility of the members to maintain equipment and tools, as well as lower costs for the Union Project. The cost would be divided among members and there would be more motivation of members to be involved in decision-making processes. The disadvantage of this approach is that potential members may be turned away. And if members are not able to pay, the equipment may not be purchased or repaired. The danger here is that if the member who has purchased equipment decides to leave they may be tempted to claim ownership over that equipment and take it with them.

Option Three: Cooperative would purchase new equipment or repair equipment that requires repair simply because of normal wear and tear but liable members would be responsible to repair damaged equipment. Advantages include less liability for the cooperative and more accountability of members. Disadvantages arise when there is no clear liability and there could be a potential to harm to the community environment of a cooperative.

RECOMMENDATION: We recommend that the Union Project sets up an in-kind donation program with a specific goal of equipment donations. In addition, the cooperative should set aside funds for the purchase of new equipment. Members should not be liable unless there is clear and outright neglect.

Issue Four: How does the Union Project make tools available to members?

Because there will be limited availability of tools and equipment, the cooperative has to be clear about the procedures to use when allocating time with the limited resources. Of the two failed cooperatives that we researched, both cited the fact that there was a lack of control over such issues because there were no clear rules. This led to a breakdown in the community aspect of the cooperative.

Option One: First come, first served. This approach works best if there are a relatively few number of members. An advantage of this approach would be that it is an easy approach. Staff and/or members would not have to create a work schedule and members would be able to access tools and equipment at their own convenience. The major disadvantage would be that if membership grows there might not be enough room in the kiln for all pieces. This may cause conflict among members due to overcrowding.

Option Two: A sign up/reservation system could be used. Advantages include a relatively easy way to handle equipment use. A sign up system would allow advance

planning of the most efficient time to run the kilns. Disadvantages include potential conflict when members cannot receive their preferential time and the necessity of someone to enforce the schedule.

Option Three: Seniority levels of members could determine time with equipment and tools. Advantages include the encouragement of members to stay for longer terms, creates a mentor relationship and it is an easy way to objectively determine tool use. A major disadvantage would be the possibility of resentment of newer members towards older members. Another disadvantage is that at the start of the cooperative all members have the same seniority so this system would not be able to be implemented for a few years.

Option Four: Membership level could determine priority. An advantage of this is the incentive for members to enroll at a higher membership level. This would mean more revenue for the cooperative. It is also a clear way to determine priority. Of course this would only work if the Union Project has different levels of membership. Disadvantages would be that there again might be resentment from the lower level membership holders.

Option Five: A combination of the different systems. This scenario would make the most sense if the cooperative had a large number of members. The combination that makes the most sense would be first come, first served with priority given to higher membership levels. The major advantage is its adaptability to changing circumstances. The major disadvantage would be possible confusion about rules and enforcement issues.

RECOMMENDATION: Both the focus group and the case studies suggest that the tools and equipment should be made available on either a first come first served basis or by sign-up process. It would be relatively easy to monitor tools and equipment use if there are fewer members. This is our recommendation for the initial membership base.⁸⁷ If membership grows, tools and equipment should be as a sign-up process or some other method.

Issue Five: What tools and equipment should be offered?

Option One: All tools and equipment necessary to create ceramics such as kilns, wheels and small tools should be offered. This would create an attractive package for potential members and could also be used for class equipment. The major disadvantages are the cost involved in the initial purchase, the maintenance and storage space required.

Option Two: Only large, stationary equipment such as kilns, clay mixers and pottery wheels should be offered. According to the focus group there is an attraction to a cooperative that offers slab rollers because of the space required to house this type of machinery. This is an advantage because the cooperative will offer potters large and

⁸⁷ See "Membership" recommendations, p. 94.

expensive equipment that they would not normally have the funds or the space for. Another advantage would be that owning this type of equipment would help to facilitate ceramics classes. This ties into the mission of the Union Project as it relates to community outreach and would also bring in revenue streams. A disadvantage would be the cost and space needed to run these machines. Because the ceramics cooperative has limited space, the use of large kilns or rolling machines could take up space that would be used for additional members.

RECOMMENDATION: Small tools should not be offered as they will be easily lost but large equipment should be offered. The use of large equipment was mentioned as one of the primary reasons that potters would be willing to join a cooperative. As the cooperative grows and the budget permits, the Union Project should offer either more kilns or more pottery wheels.

Issue Six: What types of kilns should be offered?

Option One: Several kilns such as an electric, gas, raku and soda kiln should be offered. The advantage of offering many types of kilns is that it will attract a wider base of potters who would be potentially interested in joining. It could also be assumed that the more variety of kilns the better for the artists. The disadvantages of this are the high initial cost (if the kilns are not donated), the high cost of operation, the space restrictions and the high cost of maintenance.

Option Two: Only gas and electric kilns should be offered. Electric kilns are the easiest to run and the most efficient in terms of space and cost. They are relatively consistent in their results. Gas kilns, though more difficult to operate, provide more flexibility in terms of the type of work produced. The biggest downside is that the operation of the two kilns would need to be monitored.

Option Three: Only one type of kiln should be offered. The advantages are the low initial cost, lower cost of operation, less space needed and less time needed for maintenance and operation. The disadvantages are that it does not offer much flexibility to the artists to create different types of pieces and would be limiting if membership grew.

Option Four: No kiln will be offered. The obvious advantages are that no cost is involved and there are no space, ventilation and management issues. The disadvantage would be that the members will not be able to finish pieces in the space. It would be a deterrent from membership.

RECOMMENDATION: The Union Project should offer at least a gas and electric kiln and others as budget allows. This would offer the greatest flexibility along with easiest usage. The electric kiln would not require special ventilation and would be easiest to run. The gas kiln would allow for different artistic outcomes without the risks associated with other types of kilns, such as wood or raku.

Issue Seven: Who will be in charge of enforcing rules about the tools and equipment?

This question must be answered prior to setting up the cooperative's rules.. According to Bill Campbell of the now defunct Campbell Cooperative, this was the defining issue that led to the demise of his cooperative. He said that there was no leadership and hence no accountability. This left people to their own devices where they felt they should not be responsible for the actions of others.⁸⁸

Option One: Elect member who would act as team leader and would be in charge of enforcement and scheduling. One of the major advantages of this approach would be a sense of ownership by the members. There is no outside force that is mandating the rules. One disadvantage would be that the member might face opposition and resentment. This could mean a loss of group cohesion.

Option Two: A Union Project staff member could oversee the enforcement of rules. One advantage of this approach is that the staff member is an outside, objective person who would be non-preferential in his/her treatment. Another advantage is the outside person would have more authority than a member. The major disadvantage would be the complication between the staff and member relationship. If the cooperative is to be truly run by its members, there should not be an outsider enforcing rules.

RECOMMENDATION: Elect a member to be in charge on a rotating basis. According to Bill Campbell of the now defunct Campbell Cooperative, the major reason that his cooperative failed was a lack of leadership and respect for the rules within the membership base.⁸⁹ The focus group discussion has also mentioned that they would prefer more structure and that the structure should come from within the membership base. This approach would also allow for the most ownership over the rules.

Issue Eight: Who will operate the kilns?

Operation of a kiln takes skill, practice and know-how. This issue should be carefully examined as it has large consequences if mishandled.

Option One: Whichever member happens to be there and needing the kiln should operate the kiln. One advantage of this would be the convenience of the members and the relatively easy operational ease. The major disadvantage is that not all members will have the same experience working with the kiln and there could be a problem with inexperienced members damaging the kiln.

Option Two: One or two kiln masters would be in charge of running the kiln. The kiln masters would run the kiln when there were enough pieces to fill the kiln. The major advantage would be the assurance that the kiln would be operated properly. A

⁸⁸ See the Bill Campbell Defunct Cooperative Case Study, p. 66.

⁸⁹ Ibid.

mentorship program can be created to learn about firing the kiln. A major disadvantage is that the kiln masters would be required to be on the premises on a regular basis.

Option Three: A staff member could fire the kiln. This would be good if there were no experienced kiln masters within the membership. It would insure proper use but would be fairly expensive to hire a kiln master. This could also breed resentment towards the staff member.

RECOMMENDATION: One or two kiln masters should operate the kiln. Based on the focus group discussion that involved experienced potters, it was suggested to have one or two people in charge. Their reasoning being that it is an easy deferment to someone with more experience. This would limit the liability of the members.

Issue Eleven: Should the Union Project make shelf space available to non-members?

Option One: The cooperative could open shelves up to non-members. One advantage is the revenue stream option from the public. It was mentioned in the focus group that because there are almost no venues in the Pittsburgh region where a potter can fire a piece there is a market for this practice. Another advantage would be to further the cause of bringing this art form to the public. This would be a great way to open up the facilities to those who wouldn't necessarily participate.

Option Two: The cooperative will not allow non-members to have access to shelf space. A disadvantage is that non-members may not know how to correctly use the kiln and could create a meltdown. Also there would need to be either a cooperative or staff member to oversee the use of the kiln.

RECOMMENDATION: The Union Project should not initially open up the kiln to the public. Due to the logistical problems of non-members having access to the kilns, kiln use should be restricted to members in the cooperative's initial stages. A firing membership level could eventually be created for artists who prefer to work at home but need access to the Union Project's kilns. This would provide the Union Project another avenue for earned revenue.⁹⁰

⁹⁰ See "Suggestions for Further Research," p. 129.

GALLERY SPACE

Background

Galleries and studios are common components of ceramics cooperatives. While they draw customers and can attract new members, they also result in staffing and maintenance issues that can breed frustration and discord among members. Of special concern for cooperatives with workspaces that are open to the public is the discomfort some artists may have while working in view of the public, and also the potential for homeless and mentally disturbed individuals to disrupt the cooperative. These drawbacks are minor compared to the upsides of housing a gallery and/or studio, which include building a sense of community among artists, creating customer traffic and interest from the public, and generating income from commissions and classes. We will discuss the gallery and workspace topics in greater detail, as well as some major issues that may arise, and finally make recommendations for each issue. Our overall recommendation is that the Union Project establishes both a gallery space and a studio space.

A gallery provides a venue for artists to exhibit their work and a convenient means for members to sell their wares. While our SWOT analysis uncovered eight other galleries displaying ceramics in Pittsburgh, they pose little threat to the proposed gallery at the Union Project, and in fact are likely to bolster awareness of a new gallery (see SWOT analysis, p. 32). The area to display and sell products is not limited to an in-house gallery, as four of the sixteen cooperatives we researched sold artwork during special sales events at various locations (such as churches and hotel ballrooms). Additionally, several cooperatives operate a virtual gallery. Though we did not investigate how much revenue online sales generated, the Union Project should consider creating a virtual gallery to expand sales and artist exposure.⁹¹

Issue One: Should the cooperative operate a gallery?

An onsite gallery would showcase the artwork of cooperative members.

Option One: Do not operate a gallery. By not operating a gallery, the cooperative avoids potential competition and resentment that can result when some members' artwork generates more sales than others. Furthermore, the cooperative research revealed that successful members occasionally leave their cooperatives, believing that they can continue their success as a solo artist without the obligations or fees and commissions imposed by the cooperative. Also, staffing the gallery could be contentious as members routinely excuse themselves from staffing duties. Finally, space may be an issue if the cooperative will also house a workspace area, while sharing space with stained glass classes and a coffeehouse.

Option Two: Operate a gallery. A gallery facilitates the exhibition and sale of member artwork, and is an important and often expected feature of a ceramics cooperative. Of the 16 cooperatives researched, 12 operated galleries. This space is

⁹¹ See "Suggestions for Further Research," p. 129.

fundamental to a ceramics cooperative if its membership will mainly comprise professional artists who have a greater interest in earning income from their artwork than beginner or novice members. Commissions earned on each sale may also be vital to the continued operations of the cooperative.

RECOMMENDATION: Operate a gallery. Having a gallery will offer a compelling reason for area artists to join the cooperative, generate commission income for the cooperative, and draw the public to an art venue.

Issue Two: Should the cooperative have a retail area?

Distinct from a gallery is retail space, which would sell artwork that is reproducible, such as coffee mugs or dinnerware. This most likely would be a part of the coffeehouse.

Option One: Do not have a retail area. Merging the cooperative and coffeehouse retail area may prove problematic, resulting in sales that are improperly accounted for. Also, Yankie Creek Gallery cited theft as an unforeseen problem of its retail operation.

Option Two: Have a retail area. A retail area will generate more sales and attract a broader customer base, interested in utilitarian pieces and not just unique, decorative art. Members who produce more utilitarian products will also benefit.

RECOMMENDATION: Have a retail area. The resulting higher sales and additional customers should more than offset any problems encountered by theft and integration with the coffeehouse.

Issue Three: What pieces should be displayed?

The gallery is the face of the cooperative, and its artwork indicates to the outside world the magnitude of talent possessed by its members. Quality artwork will attract not only customers who are interested in viewing and purchasing fine pottery, but also potential new members who may see a style they are interested to learn or simply want to associate with talented potters. In addition to displaying artwork from members, cooperatives often showcase pieces from outside artists or the community. For example, the Centered Earth Gallery, operated by the Kansas City Clay Guild, exhibits artwork from talented local artists and area high school students.

Option One: Member pieces only. Because display space will be limited, the cooperative may decide to reserve it strictly for members' artwork. That way, all members are likely to have some pieces on display at any given time. If a tiered membership structure is in place, the cooperative will need to address which membership levels will have gallery privileges.

Option Two: Member pieces of professional quality, artwork from featured artists and children's pieces. In addition to members' artwork, the cooperative may also want to

collaborate with a non-member artist to feature his or her work for a period. This may be a well-known area artist, a visiting national artist, or an artist who teaches a ceramics class at the cooperative. Pieces from children who have taken a pottery course could also be on display.

RECOMMENDATION: Member pieces of professional quality, artwork from featured artists and children's pieces.

Displaying a variety of artwork from members outside the cooperative will attract a curious public and induce past visitors to return. Exhibiting pieces from children who have attended a ceramics class or from promising potters in high school would in-line with the Union Project's mission of creating opportunities for inspiration and creative expression.

Issue Four: What process determines which pieces should be displayed?

From the cooperative research, an outside jury process normally determines what will be displayed in the gallery. Many cooperatives also permitted members to display pieces as a benefit of membership. Whatever process is chosen, careful consideration must be given to equity and fairness so that all members have an opportunity to display their work.

Option One: Outside jury. This offers the most unbiased approach, as the selection process is left to a group of art-educated individuals who are not affiliated with the cooperatives. Five of the 12 researched cooperatives with galleries employed this method. Juries may be unbiased, but it may happen that one particular artist has a style that is appreciated most by some jury members, and thus is continually chosen for display while other members may be chosen only sparingly. Choosing the outside jury members may also pose difficulties.

Option Two: Paid staff. The lone cooperative to utilize this process was Baltimore Clayworks, primarily because it was the only cooperative to have a significant amount of paid staff. Since the cooperative will not employ many, if any, staff this option cannot be explored.

Option Three: Membership vote. Only Peninsula Potters used this method exclusively, though Wesleyan Potters used a membership vote in conjunction with an outside jury. In this process, members could vote for pieces, other than their own, on a rank-order point system. For example, each member chooses five pieces they believe should be displayed, ranking each piece from 1 to 5. Five points are awarded for a 1 vote, four for a 2 vote and so on until all gallery spots are filled. A limit could be set on the number of pieces one artist may display, based on the total amount of pieces that the gallery can hold. A requirement could be made to have at least one piece from each member be displayed. If members are required to staff the gallery and maintain the studio, they should have completed their work requirements in order

for their pieces to be displayed. A downside to this is its complexity and potential for collusion among members.

Option Four: Reservation/sign-up. As a benefit of membership, five of the twelve researched cooperatives with galleries allowed any member to display his or her pieces by way of a reservation system. Members would simply reserve gallery space to show their art. No screening or selection process is involved. This pleases members because they may choose the pieces they wish, with a guarantee that they will be displayed eventually.

RECOMMENDATION: Reservation/sign-up. To convey that all members are equal, the cooperative should allow all members to display their artwork via a reservation system. As the cooperative grows, it may want to choose a method that more accurately reflects the quality of work produced by its members, such as an outside jury. If the cooperative requires members to staff the gallery, it should make sure that members who have pieces on display have fulfilled their staffing requirements.

Issue Five: Who should staff the gallery?

The gallery must be staffed during open hours in order to answer customer inquires and process sales. As a condition of membership, 10 of the 12 researched cooperatives having galleries require members to staff the gallery. Using volunteers or paid personnel to staff the gallery are other typical options.

Option One: Members only. Our researched cooperatives indicate that staffing the gallery with cooperative members is a normal duty of membership. Requiring this allows members to interact with the community while educating visitors on art and the cooperative. Enforcing adherence to the staffing requirement could become an issue.

Option Two: Paid personnel. Only one cooperative, Baltimore Clayworks, used paid personnel to staff its gallery. The other cooperatives either did not have paid staff to begin with or did not have enough to devote to gallery management. The Union Project cooperative most likely will not have paid staff, thus this option should not be considered.

Option Three: Volunteers. The Kansas City Clay Guild used both members and volunteers to staff its gallery. Using volunteers relieves members of the burden of working in the gallery; however, volunteers may not have the ceramics expertise to answer customers' questions.

RECOMMENDATION: Members only. Because the cooperative will not have paid staff and since volunteers may not be qualified, only members should be required to staff the gallery. Members should know enough about each piece of displayed art to answer customer questions. Typical gallery duties in other cooperatives include

assisting customers, selling merchandise and maintaining the gallery area. It is imperative that the cooperative strictly enforces the staffing schedule. The failed cooperatives that we researched failed in large part because members neglected their duties, which led to resentment of the responsible members and an overall feeling of detachment within the cooperative. Requiring members to staff the gallery and holding them to it will breed members who feel vested in the cooperative.

WORKSPACE

Background

Throwing clay requires a dedicated area for one to work, and many potters do not have such a space. Some focus group participants lamented that an advanced potter without a studio of his or her own must often face the irksome and costly prospect of paying for pottery classes just to use the workspace during class time. By providing a studio for members, the cooperative can capture a segment of Pittsburgh potters who are faced with such a prospect, and would prefer to join a cooperative for the privilege of having studio space. Designs for the cooperative already include a 2,000- to 3,000-square-foot studio, which we believe should proceed as planned. The studio's size should provide enough space for initial members, estimated to be six to twelve, since four researched cooperatives had higher membership figures but a smaller studio. Workspace can also be converted into classroom space should the cooperative decide to offer pottery courses.

Issue One: Should the workspace be arranged in an open manner, or should there also be individual studios?

Facilities for a ceramics cooperative typically has a large area dedicated to workspace that members share. Though three of the fifteen researched cooperatives with workspace offered private studios, 12 of the 15 had only shared workspace for their members.

Option One: Open and shared workspace. Shared workspace is cheaper than building private studios, more versatile (may be rearranged periodically or converted for pottery classes), and builds community. Maintenance issues could arise if members do not keep the space clean.

Option Two: Individual studios. The beneficiaries of individual studios are potters who prefer to work in relative solitude, without many distractions. Space may not allow the construction of many private studios, while the cost of constructing them may be prohibitive. Growth of the cooperative would be restricted due to the limited number of studios that could be built.

RECOMMENDATION: The workspace should be open and shared. The space that will house the studio is already open, thus without additional construction private studios cannot be made available. This should not hinder the cooperative since potters who desire private facilities are already likely to use them. Potters that do not have access to a studio, such as the ones mentioned earlier who register for classes just for workspace, will be the typical cooperative member. Finally, the Union Project chose ceramics over other kinds of art forms specifically because potters are typically more social and more likely to enjoy a communal environment as opposed to other artists. An open studio fosters collaboration and mentoring among artists, which in turn builds community, conforming to a core value of the Union Project.

Issue Two: If the workspace will be shared, what determines priority for use of the studio?

Since studio space is limited, a system must be in place to determine who uses the studio and when.

Option One: By reservation. If the demand for studio time is high, then requiring members to reserve studio time would be sensible. Only three of the twelve researched cooperatives with shared workspace used a reservation system, indicating that most cooperatives had enough workspace to accommodate members most of the time.

Option Two: First come, first served. Since most studios had enough workspace for their members, many just allowed members to use workspace on a first-come, first-served basis. This is the simplest method, though it may lead to wait times for members wanting studio space.

RECOMMENDATION: Combination of first come, first served and a reservation system. If members are required to maintain the studio, then the person scheduled to work the studio should have first priority for studio space during their work hours. The remaining space should be determined on a first come, first served basis. For members who want assurance that studio space will be available, a reservation system should also be in place. Fulfillment of work requirements should be necessary to reserve space. If members are routinely waiting to use space, then a reservation only system should be instituted.

Issue Three: Who should be required to maintain the workspace?

Maintaining the workspace ensures that it is in order and all tools and equipment are returned to their designated areas.

Option One: Paid staff. A maintenance crew would do a professional and reliable job of cleaning the workspace. They would also absolve members of that responsibility, leaving them more time to produce art. This option costs money, and crew members may be prone to misplacing tools and equipment.

Option Two: Volunteers. Aside from the cost, this option offers the same advantages and disadvantages of Option One.

Option Three: Members. Members should be responsible enough to leave their workspace clean and tidy after use. If some members shirk this responsibility, others will be indignant and conflict may result.

RECOMMENDATION: Members. Requiring members to maintain the studio is simply something that should be expected. The member who is scheduled to oversee the studio should ensure that all members are properly maintaining their workspace.

Repeating what was mentioned in the gallery-staffing issue, both defunct cooperatives that we researched failed in large part because members neglected their duties, which lead to resentment among the responsible members and an overall feeling of detachment within the cooperatives. Requiring members to maintain their workspace and holding them to it will breed members who feel vested in the cooperative.

Issue Four: Should members be required to work in view of the public?

Working in public view can be a pleasant experience for some artists and a distracting one for others. Apparently being sympathetic to the latter, only 4 of the 13 researched cooperatives with shared workspace required members to work in public view.

Option One: Yes. An advantage of requiring members to work in public view is that visitors will be more likely to observe a potter at work. By scheduling potters during hours when the cooperative is open to the public, more customer traffic should be generated during those hours. A downside of this requirement is that potters who are averse to working in front of the public may choose not to join the cooperative.

Option Two: No. As revealed during the focus group, some potters do not enjoy working while the public observes them. It can be disruptive and annoying, leading to an unproductive session for the artist. To attract these artists and avoid burdening members, the cooperative may choose not to require them to work in public view. A disadvantage to this could be that working potters will not be available for visitors to interact with during most open cooperative hours.

RECOMMENDATION: Yes. As stated in its mission, “The Union Project creates community by connecting neighbors and celebrating art and faith in a common space.” Since the cooperative will share this community focus, its members must be committed to it as well. Requiring members to work in view of the public will attract artists who believe in building a sense of community. As mentioned earlier, this also generates customer traffic, promotes art education and may influence customers to become members. A provision could be made to allow potters to work additional hours in the gallery or studio in lieu of working in public view. Of course, there will also be designated times when the studio is closed to the public.

STAFF AND VOLUNTEERS

Background

The staffing and volunteer structure of a cooperative is an important part in the operation of the organization. The model that would work best would save the cooperative money while working in the most effective manner.

Issue One: How many full-time or part-time staff should the cooperative employ and what are the positions?

The number of full or part-time staff members would depend on the financial status of the cooperative.

Option One: Aside from the larger sized cooperatives that were questioned a majority did not employ a full-time staff. This is a costly option because benefits may need to be supplied. The advantage would be that full-time personnel may be more permanent than part-time.

Option Two: The cooperative can hire part-time experienced staff for specific duties such as:

- Maintenance
- Managing the kiln
- Administrative
- Finance
- Fundraising
- Marketing

These could be duties of several part-time positions. It is suggested to figure the most cost effective option, while taking into consideration safety issues.

Option Three: Creating paid internships allowing for future arts managers or artists to gain experience. The disadvantage is that they may not have the experience needed to run the cooperative in the most effective manner. Interns would have to be supervised unless the intern has previous experience.

RECOMMENDATION: Since the cooperative is connected to a parent organization, finance, fundraising and marketing positions will be connected to the Union Project. In the beginning we suggest that the cooperative not hire paid staff due to budgetary restrictions. It might become necessary if the cooperative grows substantially.

The Union Project needs to clarify the financial structure of the cooperative before any suggestions can be made regarding the number of positions to hire for full or part-time staff.

Issue Two: How many volunteers should the cooperative have and what are their duties?

A majority of the cooperatives questioned did make use of volunteers within their facility. It is also interesting to note that in some organizations the volunteers were the actual members and as part of their duties filled a position. An example of this is the Wesleyan Potters of Middletown, CT.⁹² The organization has a membership base of 100 that all work as volunteers. The members are placed in one of three committees: Marketing, fund raising and administration. They volunteer their services within those departments as a part of their membership requirement. It is important to keep in mind what roles volunteers should have in the organization while also making sure that it is not put in harms way. Roles that volunteers have shown to take on are within administration, marketing, fundraising, maintenance and even finance, (assuming that people experienced in this area were used). Within the organizations questioned that used volunteers, an average of 2 worked per day.

RECOMMENDATION: The number of volunteers should be based on the needs of the cooperative. No volunteers will be needed during the beginning phase but as the cooperative grows, volunteers can be used as assistants in classes, helping in marketing, at sales events, maintenance of the workshop, fundraising and other administrative needs. Non-paid interns can be used. It is important to reward volunteers or allow them to sit in classes for free if there is available space.

⁹² Wesleyan Potters Web Site. <http://www.wesleyanpotters.com/index.html>. 10 July 2005.

ORGANIZATIONAL STRUCTURE

Background

A group of young Pittsburghers with a common enthusiasm for the arts, community building and faith formed the founding Board of Directors of the Union Project in the spring of 2001.

They formed a not-for-profit organization under section 501(c)3 of the U.S. Tax Code, and now the Union Project has two full-time staff members on the payroll, Executive Director Jessica King and Associate Director Justin Rothshank who are guiding the organization through the renovation efforts.

The administrative structure has served the organization well, but when the Union Project begins its major programming, it will be a challenge to make the different divisions of the Union Project function together harmoniously. We will present some specific options regarding how the ceramics cooperative can fit into the Union Project. The three options are to have the ceramics cooperative be an independent, for-profit company; for it to be a supporting organization under section 509 (a)(3) of the tax code; or for the ceramics cooperative to be a program of the Union Project. Additionally, we will make recommendations on other issues that affect the organizational structure of the Union Project regardless of which option it takes.

Issue One: Should the ceramics cooperative be part of the Union Project, or should it have its own business and administrative entity?

Option One: The ceramics cooperative can be a separate, for-profit organization that rents space from the Union Project. The ceramics cooperative will be able to pursue its interests independently of the Union Project. The cooperative could be based on the business model at Penn Avenue Pottery in Pittsburgh, where four artists split the costs of the rent and utilities, and do not pay a commission on the sale of their work. Other advantages are that the Union Project will be able to collect rent from the cooperative, and the Union Project will not have to subsidize the operations of the ceramics cooperative.

However, if, for example, the ceramics cooperative is not satisfied with the location, it could relocate to another facility, leaving the Union Project with a large space that needs to be rented. Also, the cooperative may not be able to succeed without assistance from the donors of the Union Project. The cooperative will have to pay taxes on its operations, and the resulting for-profit revenue gained from sales might attract the attention of IRS auditors wanting to levy the unrelated business income tax on other parts of the Union Project. (More on this below.) An additional disadvantage is that it could turn away potential donors who might not be inclined to donate to a for-profit organization.

Option Two: The ceramics cooperative can be a not-for-profit, supporting organization of the Union Project under section 509(a)(3) of the tax code. In this scenario, the larger Union Project would appoint the majority of the cooperative's board, and would have control over the budget.

The ceramics cooperative will not have to pay taxes, and it can have a degree of independence from the greater Union Project that could perhaps prevent conflict if the cooperative and the Union Project have divergent interests. It also saves the Union Project's staff from having to set and enforce a membership fee structure. The cooperative could cultivate its own donor base independently of the Union Project.

A disadvantage here is that the additional administrative structure could be cumbersome.

Option Three: The ceramics cooperative can be a program of the larger not-for-profit organization, the Union Project.

This system would be the simplest regarding the number of organizations that would have to be created. Additionally, the assistance of the greater Union Project organization can provide an incubator for a budding artists' cooperative. Also, it becomes more difficult for the artists' cooperative to relocate, thereby leaving the Union Project with empty space.

However, this option requires everyone to "get along", though the board and the potters may have divergent interests. Furthermore, the Union Project may have to subsidize the work of the ceramics artists if it does not immediately meet its expenses.

RECOMMENDATION: We recommend that the ceramics cooperative be a program of the not-for-profit Union Project. This option is the simplest, and it provides the greatest potential for carrying out the Union Project's mission of uniting art, community and faith. From our research, we found that most cooperatives were independent organizations, however, in the case of the Union Project, we see enthusiasm amongst the administrators and the board for starting a ceramics organization that could foster a family-like atmosphere of artists working with the other community building portions of the Union Project's programming.

Additional Organizational Structure Issues

Regardless of which option the Union Project chooses, it will have to tackle some additional issues about the fundamental nature of its organization.

Matching mission to programming: With the Union Project's diverse offerings of activities, there is potential for the organization to offer some activities that fall outside of its mission, making them difficult to sustain if the founding members of the Union Project are not ready to fully embrace them. In project management circles,

making the mistake of taking on too much is called “scope creep,” and it puts the organization at risk of getting bogged down with a mission that is too large.

The mission statement of the Union Project will need to include justification for making and selling art, and selling coffee as well, perhaps as “providing a place for community members to bridge gaps through expression and interaction.”

A detailed strategic plan can help provide guidance as to what the Union Project specifically intends to do.

Unrelated Business Income Tax: The Internal Revenue Service can place business taxes on some of the activities of a not-for-profit organization if it deems the activities to be outside of its tax-exempt purpose. We recommend that the Union Project look into this issue especially carefully on the subject of the coffee shop.

The first way to prevent having the UBIT levied is to ensure that the mission statement the organization puts on Form 990 is consistent with all of its programming.

According to accounting professors John Leavins and Darshan Wadhwa, the Congress and the IRS have exempted certain activities from the UBIT:

- Activities in which individuals perform substantially all the work without compensation.
- The selling of merchandise which has been received as gifts or contributions.
- Activities conducted primarily for the convenience of the organization’s members, students, patients, officers or employees.
- “Passive” income such as dividends, interest, royalties, most income from rental property and gains from sales of property.⁹³

It is possible for a not-for-profit organization to have to pay the UBIT on some of its activities, but not others. Even in that case, the IRS will examine all of the other activities of the not-for-profit organization much more closely. We recommend that the Union Project consult with accountants and tax lawyers to determine whether the way it sells coffee and art may bring a levy from the UBIT.

An additional caution with the tax-exempt status – if a not-for-profit organization is causing unfair competition with for-profit businesses, the for-profit business can file a complaint with the IRS and have the tax-exempt status of the not-for-profit reviewed as a result. We recommend that the Union Project consult with tax professionals to make sure that it is protected from this risk.

⁹³ Leavins, John R. and Darshan Wadhwa, “Are Your Activities Safe from UBIT?” *Not-for-profit World*, Sept/Oct 1998, pp.49-51.

FINANCES

Background

Cooperative organizations are driven by idealism that the members can gain advantages by working together in a democratic fashion to further their trade. While cooperatives are an excellent way for people with specialized interests to assist each other, the members will still have to face the harsh business realities of making their organization sustainable. Cooperatives, because of their altruistic aims, often have a difficult time demanding better results from underperforming members, and it is difficult for them to end or change unprofitable programming that is popular with their donor bases. But, the cooperatives still must make these tough decisions in order to survive.

There is evidence that this business model can work. Of the 14 existing cooperatives that we surveyed the average number of years in existence was 25.9, indicating that a cooperative can be sustainable if it is financially responsible.

If the organization can keep track of its costs, however, accurate financial planning becomes much easier. Here, we will make recommendations for a framework of how the Union Project can both have an accurate picture of its current financial position. Additionally, we will make recommendations for a job costing system that will allow the Union Project to know how much each division of the organization is costing and earning. This information will be particularly valuable for the Union Project because of its multi-purpose mission and the diverse activities that the converted church building is proposed to house – an artist’s cooperative, a meeting hall, office space and a coffee shop.

This section will be broken into four parts, addressing accounting methods, job costing, separating utility costs and a feasibility budget.

Issue One: Should the Union Project use cash accounting or accrual accounting?

Option One: Accrual accounting. This is the preferred method of auditors and accounting professors. Its advantages are that it gives a more accurate picture of the company’s financial status at any given time. According to accounting authors Regina Herzlinger and Denise Nitterhouse, “The concept requires that financial resource inflows are measured when the entity is legally entitled to them (which may be before or after cash is received) and that resource outflows are measured when the entity uses up the resources in operations (which may be before or after cash is paid for the resources).”⁹⁴

The major changes that the Union Project would have in its accounting statements would be the inclusion of accounts receivable and accounts payable lines in the balance sheet, as well as depreciation accounts, which would put a piece of

⁹⁴ Regina E. Herzlinger and Denise Nitterhouse, Financial Accounting and Managerial Control for Not-for-profit Organizations, p.34. Cincinnati: Southwestern, 1994.

equipment on the balance sheet as the cost of purchase minus a percentage of its value for the number of years of its estimated useful life. For the Union Project, having a depreciation account could help the administration plan for when kilns and other expensive equipment need to be replaced.

Accrual accounting is especially useful for not-for-profit organizations that seek pledges from donors because it keeps their pledges in the “accounts receivable” line with a subline for “less allowance for bad debt,” for the inevitable minority of pledgers who do not meet their obligations.

One disadvantage is that accrual accounting is more complex and time-consuming than cash accounting.

Option Two: Cash accounting. Many smaller organizations prefer to use a cash-accounting system that recognizes revenues when money physically comes in, and recognizes costs when money physically goes out. The disadvantage of that system is that it is sometimes difficult to tell the true financial status of an organization. If, for example, an organization has \$100,000 of cash in the bank at the end of the fiscal year, and the organization bought a \$50,000 truck 10 days before the end of the fiscal year, but the bill for the truck is not due until 20 days *after* the end of the fiscal year, the balance sheet would not show the truck at all on the balance sheet because it had not been paid for.

However, cash accounting, as a system, is simpler, and less time consuming. In the above example, the purchase of the truck might not cause problems if everyone in the administration of the organization were aware that they *really* had \$50,000 in cash and a \$50,000 truck, and that the other \$50,000 in the bank account was earmarked. In the case of the Union Project, a depreciation account might not be necessary if staff members simply have an idea in their minds of how soon they are going to have to replace kilns and other expensive equipment.

RECOMMENDATION: We recommend that the Union Project change to an accrual accounting method now. As the organization grows, it will be more difficult for the administrators to keep a mental picture of all the bills that they owe and the number of years they expect their equipment to keep running. Additionally, the switch will become more difficult as the Union Project grows.

Issue Two: How can the Union Project have multiple programs going on in the same space and keep track of the individual costs of each one?

Option One: The Union Project could have a combined program services budget, similar to its current system that allows it to see a surplus or deficit for its overall program, but not be able to separate out the programs by cost. This system would be simpler, however, it raises the possibility of a portion of the organization expending far more money than it brings in, and management not being able to see that one division is sinking the whole ship.

Option Two: The Union Project could implement a job-costing system, in which all expenses are assigned to the portions of the operation that causes them. The system is more complex, but it provides valuable information that allows the organization to see the portions of its operations that are performing well and bringing in enough cash, and which portions are not performing well, and are taking cash from the other parts.

RECOMMENDATION: We recommend that The Union Project use a job-costing system. In Appendix V, we detail job costing and demonstrate how this system can benefit the Union Project. We provide both real spreadsheets from the Union Project and spreadsheets that we created for a hypothetical organization.

Issue Three: How can the Union Project know how much it is spending on electricity?

Option One: The Union Project can have one electrical meter and one gas meter, and estimate what portion of the utility expenses are caused by the kilns in the ceramics cooperative, and what portion is caused by lighting, heating and air conditioning the building in general. This system would not require the installation of additional gas and electrical meters.

Option Two: The Union Project can request that the electrical and gas companies install separate gas and electrical meters for the cooperatives. This way, the Union Project will know exactly how much the kilns are costing to operate each month.

RECOMMENDATION: We recommend that the Union Project install separate gas and electricity meters. This will help the Union Project assign costs to the portions of the operation that cause them, as we described in issue two, above.

Issue Four: How will the ceramics cooperative meet its own expenses?

RECOMMENDATION: The Union Project should write a feasibility budget for the expenses and revenues that it anticipates coming from the ceramics cooperative.

First, Union Project personnel should make a list of the categories of expenses that are likely to arise as a result of the ceramics cooperative. Here is a proposed list, which will probably be longer at the end of the process:

- Kiln purchase
- Kiln operation
- Tools
- Cleaning
- Repairs
- Supplies
- Telephone
- Marketing

- Advertising
- Salaries for administrators
- Insurance
- Postage / shipping

Then, Union Project staff should decide how many of each item that they want, and investigate the costs of each, and draw up a proposed annual expense budget for the first three years of operation. The budget should include a contingency fund for emergencies, for example, if an expensive kiln is damaged.

Additionally, they should estimate how many pieces will be made by their members, and use that number to help decide how high of a commission should be charged on the pieces. For example, if the above study reveals that the ceramics cooperative should have an annual budget of \$50,000, and the potters believe that they can make and sell 2,000 pieces per year at a price of \$150 per piece, then the total revenue will be \$300,000. For the cooperative to meet its expenses, it would need to charge a commission of about 17 percent on the piece that are sold at the gallery. Or, perhaps a lower commission could be charged if the cooperative got annual fees from its members or rented gallery space to its members.

Please note that the above example is not based on any data whatsoever, and it should not be used as a goal. Additionally, it fails to take into account the varying costs of pieces, and it does not include information about other possible sources of revenue for the cooperative, which might include offering classes, and other possible alternative sources of income. But the method of making a feasibility study will work: The cooperative should decide how much money it needs, and estimate how much money it can bring in through sales.

Our benchmarking study can provide some guidance about the possible size of the annual budget of a cooperative. Of the cooperative managers who would tell us the size of their budgets, we found budgets ranging in size from \$20,000 to \$1 million. Here is a spreadsheet showing the relationship of their budgets and their membership:

Dollars-per-member matrix			
	Budget	Membership	Budget per member
Houston Potter's Guild	50,331	12	4,194
Torpedo Factory	750,000	164	4,573
Wesleyan Potters	500,000	100	5,000
Mother Earth Clay Art Center	200,000	40	5,000
Orchard Valley Ceramics Arts Guild	40,000	185	216
San Diego Potter's Guild	20,000	46	435
Artist's Co-op	35,000	17	2,059
KC Clay Guild	40,000	50	800
Yankie Creek Gallery	25,000	30	833
		Average budget per member	\$ 2,568

This dollars-per-member matrix shows a wide range of possibilities, from \$216 to \$5,000 spent per member, per year, and it does not take into account the vast differences in the business models under which each runs. (The San Diego Potter's Guild, for example, has been getting really cheap rent from the city government for about 40 years.) However, this matrix gives a general idea of the range of the amount of money per member that various cooperatives spend. If the result of the feasibility study is that the Union Project will have a budget per member that is a great deal higher than these cooperatives, the staff may need to reduce its expectations for what they can afford to buy and operate at first.

Additionally, Union Project staff should be careful that they do not charge too high of a commission on the artists' work in order to produce a feasible budget. Only two cooperatives that we found charge greater than a 40 percent commission on the art that is sold.

In Pittsburgh, there is no artists' cooperative that is organized under the business model that we considered when we did our benchmarking studies, however, there is a pottery shop in the Strip District, Penn Avenue Pottery. Under that business model, the potters do not have to give a commission on the art they sell; rather, they equally share the costs incurred by running the shop.

Another business that sells pottery in Pittsburgh is the Clay Place. Owner Elvira Peake sells art made by other artists. She said that she sells some pieces of art on a 50-50 consignment basis, and other pieces of art she buys outright from the artists. Neither of these models is exactly applicable to the Union Project; however, they give an idea of what is possible in Pittsburgh.

Also for consideration in the feasibility budget should be fundraising capabilities. Because the cooperative will be run as a non-profit it has the capability of fundraising if it does not meet its own expenses. There were no consistent indications from our research that showed an overall trend of how much fundraising needs to occur. Earned to contribute income ratios ranged from 60 percent earned income in the Torpedo Factory to 100 percent earned income in the Wesleyan Potters Guild to only 34 percent earned income at the Artist Co-op. The Union Project needs to determine how much they think they can earn versus how much they think they can get through fundraising.

Additionally when creating a feasibility budget idea of subsidization should be considered. As discussed in Issue Two, the Union Project might decide that the cooperative should be subsidized; however, once the feasibility budget is created there needs to be a benchmark set up that will indicate to the Union project that the cooperative is becoming either too expensive or is not producing enough income. This notion should also be explored within a strategic plan. It needs to be determined in advance by the board of directors what set of criteria determines the cooperative's feasibility based on the level of subsidization with which the Union Project is comfortable.

Suggestions for Further Research

Though we attempted to be as comprehensive as possible with our research for the Union Project, the systems synthesis team was limited to a minimal budget and a 12-week project timeline. The following recommendations are areas where further research might help the Union Project and other potential artist cooperatives expand on the information provided in this report.

Bylaws

Bylaw should be established in the cooperative so that all members are aware of their duties and the consequences that will be taken for misconduct. These regulations provide a structured framework for how the organization should operate by elaborating on roles of officers, guidelines for meetings, membership structure, board member's roles and other valuable guiding principles. It is interesting to note that some bylaws are more elaborate than others and most of the bylaws we reviewed make no mention of actions taken for misconduct. This is a very serious issue that needs to be addressed by the Union Project so that all members understand the consequences of negligence or purposeful delinquency. As mentioned in the focus group discussion and also by an advisory panel member, there needs to be some system in place to evaluate current members. The following organizations provide their bylaws online that the Union Project may use when constructing their own.

West Michigan Potters Guild:

WMPG is a group of clay artists organized to improve their own ceramic skills by providing a stimulating and inspirational discussion of technical problems, mutual interests and shared successes. They also serve to acquaint the general public with standards, ethics and appreciation of ceramic art.

<http://www.westmichiganpottersguild.com/user/WMPG%20constitution%202005.pdf>

Arlington Artists Alliance:

The Arlington Artists Alliance is a not-for-profit organization that serves and supports visual artists in Arlington County, VA.

<http://www.arlingtonartistsalliance.org/Bylaws.html>

Arizona Clay Association:

According to its mission statement, "Arizona CLAY is an association of workers in clay in art and commerce who unite in the purpose of advancing public appreciation of clay as a medium of expression. CLAY provides education through open workshops, juried and non-juried public exhibitions in cooperation with other institutions, and development of marketing opportunities. Fellowship for all persons interested in ceramic arts is offered through attendance at meetings and lectures and subscription to CLAY publications."

http://www.arizonaclay.org/wst_page2.html

Visual Arts Association:

The goal of the VAA is to provide each [member](#) an opportunity to express their talents by providing [exhibit opportunities](#), [workshops](#), education and other pertinent information through newsletters, the Internet and publications.

<http://www.visualartsassociation.org/bylaws.html>

Torpedo Factory (for-profit):

For \$100, copies of the Torpedo Factory's bylaws, constitution and studio lease are provided, along with an Economics Impact Report. As suggested on the Web site, this report is very useful for those who are looking into starting up an art center similar to the Torpedo Factory. Please refer to the "About Us" section of the organization's Web site for information on how to receive a copy.

<http://www.torpedofactory.org/>

Jerome Artists:

Jerome Artists will provide a copy of its bylaws for \$50.

http://www.jeromeartistscoop.com/contact_us.htm

Classroom Policies

Given the nature of the Union Project's community-oriented mission, we would be remiss not to mention the issue of classroom policies in our recommendations for further research. If it is planning to offer classes through the ceramics cooperative, the Union Project must develop a clear set of classroom policies in order to maintain the space and facility, ensure the safety of people who use the space and help prevent disputes. Both teachers and students need to know the Union Project's expectations regarding the use of the building and equipment.

Commission Structure

The Union Project will need to find a way to collect revenues from the activities of its members. From our research, we found that collecting a commission on pieces of art sold is a common method of getting that money. Of the 14 cooperatives that answered our questions regarding finances, only five did not have a commission structure.

In building its commission structure, the Union Project has several additional questions to address that will require further research. For example, what is the maximum percentage that artists would be willing to pay on the sales of their work in exchange for the privilege to work on the equipment? A survey of potential members in the Pittsburgh area could answer this question. A local survey will be especially important, given the economic diversity in Southwestern Pennsylvania. Many of the organizations we surveyed were located in affluent areas.

Other questions that warrant additional research include whether a tiered commission structure might be appropriate for the ceramics cooperative. There may be some very committed artists who are interested in staffing the Union Project facility and teaching classes, and they could be offered a lower commission on their pieces of art than those who simply to use the equipment. A survey of how many hours potential cooperative members are willing to work would indicate whether there are two substantially different attitudes regarding work hours.

Community Use of Kilns

While our initial recommendation to the Union Project is to limit kiln access to members only,⁹⁵ the cooperative may elect to give firing privileges to non-members for a usage fee, or expand membership to include a “Firing Member” level. With either option, the cooperative will earn additional revenue and also provide Pittsburgh potters who lack kiln access a place to fire their creations, which, according to the focus group, is a need in the area. The cooperative may also decide that permitting the public to use its kilns is a way to build community and celebrate art, activities that are in-line with the mission of the Union Project.

If the cooperative chooses to create a new “firing” membership level, a good example to follow is Club Mud (<http://www.mkartcenter.org/manual.htm#fees>), which charges a monthly membership fee, a cone or gas fee and a refundable deposit to cover unexpected contingencies. Mother Earth Clay Art Center (<http://www.mamasclay.com/cgi-bin/DJshowpage.cgi?TEMPLATE=prices.html>) provided the only model of the 16 researched cooperatives for non-member kiln privileges, charging \$10 per month and \$.01 per cubic inch for bisque and glaze firings.

Cooperative Database

One of the issues that have come up in our research has been the lack of communication between cooperative arts organizations. The organizations are so organic in nature that each one seems to be constantly trying to reinvent the wheel. Having a database of existing organizations, along with some basic information about their facility, would be highly useful to anyone planning on starting an artist cooperative. It could also potentially help people who are in the process of evaluating an existing organization. Aside from basic contact information, the other things that could be tracked are: facility size, number of members and fee rates. Any of the items that are in the cooperative matrix can also be tracked in a database.

Cooperative Title Terminology

Terminology and title are important aspects of an organization. Different terms evoke specific images in the minds of the public. During the focus group, artists mentioned that there are certain negative connotations associated with the term “co-op.” The Union

⁹⁵ See “Membership” recommendations, p. 94.

Project should carefully consider issues such as this when naming its cooperative. Alternative terms that have been used by groups in our research have been: club, clayworks, center, association and society.

Feasibility Budget

Before starting the cooperative, the Union Project administrators will need to know whether it can sustain itself economically. Writing a feasibility budget will help answer this question, and in preparing it, the Union Project will need some additional information. The ceramics cooperative will need to decide how many potential sources of revenue it can find. Possibilities include a commission structure on art that is sold, teaching classes, renting out kiln usage to non-members and annual membership fees.

Union Project administrators will also need to research their anticipated expenses. Potential large expenses include the purchase of kilns and other large equipment, insurance for the studio work area, repairs, and the purchase of clay and other materials. Finding the best prices for kilns and researching their expected useful lives will be time-consuming but rewarding if the Union Project can find the best equipment.

An additional suggestion is to write a resource development plan for the ceramics cooperative that can identify potential donor bases and potential foundations that may assist in funding the ceramics cooperative. Contributed income may provide an additional boost that brings the cooperative to sustainability.

Insurance Issues

One significant expense when considering operating a ceramics cooperative is insurance. Insurance might be needed for the operation of the kiln, the individual members might need to be personally insured, the building itself might need to be insured and there is an insurance issue when it comes to offering classes. Health insurance might also be an attractive option for membership, depending on cost. Working in ceramics can be dangerous and insurance could become very costly. Dangers include kiln operations, safety of workspace, insurance for produces artwork and students safety. These issues should be considered while creating a feasibility budget. We recommend that the Union Project find a reputable insurance agent before opening the cooperative to determine costs. Insurance costs can vary dramatically depending on individual circumstances and that is why an extensive insurance quote needs to be provided.

Legal Representation

Because there are so many issues that might require legal counsel, we recommend that the Union Project find a good attorney, preferably one who is familiar with ceramic arts or cooperatives in general. Issues that might require consultation with a lawyer include insurance matters, organizational structuring, member or patron liability and taxation.

Marketing and Strategic Plans

We highly recommend further research in developing marketing and strategic plans. These two documents are very important for both the cooperative and the Union Project. These plans will set forth a roadmap for the Union Project, strengthen its relationship with its board of directors and provide clear objectives. Among other things, these plans should include information about target audiences, pricing for programming and products, what forms of media should be used to enhance visibility and how promotions will increase sales and attendance. Without solid marketing and strategic plans, the Union Project and its cooperative will lack direction and will be gambling with its programming and promotions.

National Council for Education on the Ceramic Arts (NCECA)

According to its Web site, the NCECA “is a not-for-profit educational organization that provides valuable resources and support for individuals, schools and organizations with an abiding interest in the ceramic arts.”⁹⁶ We feel that this 44-year-old professional organization comprised of ceramics artists and organizations from across the country could offer practical information to the Union Project ceramics cooperative, such as instructions on how best to ship artwork, details about organizational networking and publications concerning research and trends in the ceramic arts. The institutional membership fee to the NCECA is \$100.00 per year.

Studio Safety

There are many hazards that may be involved in the operation of a ceramics cooperative. The Union Project administrators should find the most appropriate way to prohibit such hazards from happening in an effort to keep all members, staff and patrons safe from harm’s way. As mentioned by an advisor on the System team’s panel, a hazard can be caused from just a piece of clay on the floor. There are guidelines and procedures that should be constructed to prevent such things from happening in an effort to protect all involved parties. Even the most basic procedures should be posted and distributed to all members. Some safety rules can be found at the Ceramics Today Web site (<http://www.ceramicstoday.com/articles/082597.htm>).

This area should be researched further by the Union Project in an effort to make sure that not only the patrons, staff and members are protected, but also the organization to avoid any potential lawsuits and allow for sustainability.

Virtual Gallery

In an effort to promote the artwork of members to the fullest extent, the Union Project should consider building a virtual gallery for the ceramics cooperative. The virtual gallery would showcase selected pieces from members via a link on the cooperative’s Web site. Of the 14 cooperatives that were researched that are still in existence, all

⁹⁶ NCECA Web site: <http://www.nceca.net/aboutus/index.html>

maintained a Web site, so it is highly recommended that the Union Project cooperative have one as well. Of those 14, nine had some form of a virtual gallery, though none allowed visitors to purchase items directly online. While the virtual gallery for the Union Project cooperative likely will not generate direct revenues either, it will allow visitors to peruse members' artwork, which should lead to indirect sales and in-person visits to the cooperative. Effective and visually pleasing examples of virtual galleries can be found online at Castle Clay Artists (<http://www.denverpotters.com/artists.html>), Wesleyan Potters (<http://www.wesleyanpotters.com/gallery.html>), Kansas City Clay Guild (http://www.kcclayguild.org/main/index.php?module=photoalbum&PHPWS_AlbumManager_op=list&MMN_position=14:14) and Peninsula Potters (<http://www.penpots.com/members.html>).

Zoning Issues

If the Union Project is going to be firing kilns, there are issues involving zoning that need to be addressed. Zoning regulations could determine what kind of kilns can be offered and where they can be offered. This can impact the workspace in terms of ventilation requirements and safety issues. We suggest that the Union Project contact the Pittsburgh Center for the Arts, which is located near the Union Project and runs kilns and might have the same zoning laws. The City of Pittsburgh's Department of City Planning handles zoning questions, and the complete zoning code documentation can be found at http://www.city.pittsburgh.pa.us/cp/html/land_use_control_and_zoning.html. Or the planning department can be contacted at:

City Planning

200 Ross St.
Fourth Floor
Pittsburgh, PA 15219
(412) 255-2200

Appendices

Appendix I – Success Measures

As the Union Project begins to develop its ceramics cooperative, it will be important for the organization’s directors to clearly define “success.” We have provided below some information regarding success measures that we developed through our research; however, as success is defined differently for every organization, it will be important for the Union Project’s leaders to decide what it means to them. The following should simply be used as a reference guide.

Business Practices

Perhaps the most obvious success measure is the financial stability of an organization. The big questions are:

- Can the organization meet its own expenses after initial start-up money has been used?
- Can the program both pay for itself and contribute to the organization’s total financial success?

Increased earned revenue can be a good indication that an organization or program is successful. Of course there is ebb and flow for organizations and a natural start-up period that all not-for-profit ventures experience. An increase in earned revenue should be looked at over a number of quarters. One possible red flag of financial instability is the steady decrease in earned revenue. This could also be applied to an increase in contributed income.

Another measure of success could also be an effective marketing campaign. Indications of a successful marketing campaign are things like increase in audience, a general awareness of the organization within the community and positive press (including radio, print, online or television).

Community Building

Actively engaging and fostering ties with the local community is a hallmark of successful ceramics cooperatives. To be sustainable, a cooperative must receive support from the community via patrons and members. Conducting classes, workshops and outreach events are typical examples of how artists’ cooperatives cultivate community relations.

Additionally, as an organization of artists, a natural measure of the success of a ceramics cooperative is its reputation among artists. The quality of artwork produced by members and the cooperative’s civic activities build upon its reputation. Respected cooperatives can attract renowned artists to conduct workshops and hold special gallery showings of their artwork.

Membership

An aspect of success in a cooperative organization is membership health. This is not an issue of medicine, but an issue of social dynamics. An organization is only as stable as the dynamics of its membership. Happiness is a difficult thing to quantify, but there are a few things that are indicators. A low membership turnover rate and a healthy diversity of people are both reliable metrics for how happy the membership is. Members should want to be involved, and not try and move on to different opportunities. The organization should feel open to new people, rather than insular, because an organization that is homogeneous stagnates and ceases to grow.

Members should also be enthusiastic and responsible for taking care of the facility. The care and upkeep of the studio and gallery should not be left for a single person to maintain. When things are left to a single person to be responsible, that member will become frustrated and will feel taken advantage of. At best there will be friction between members, and at worst the member will leave without notice. The more support the members can give each other, the less likely there will be a crisis if and when a member does leave the organization.

Organizational Structure

Perhaps the best way to determine if an organization is successful is to look at mission fulfillment. We can determine if an organization is meeting its mission by looking at primary programming to see if it is in line with mission. If an organization is overwhelmingly providing services unrelated to mission it could be an indication that something is failing within the organization, perhaps that financial goals are not being met. There should be an assortment of programs and events that are all integrated with the entire organization.

Yet another measure of success is longevity. An argument could be made that an organization is successful if it has been in existence for many years. This could be countered with the idea that a young organization that has come up with a new operating mode could be successful as well, but simply unproven. An organization that has been in existence for a long time could be running very poorly, not fulfilling its mission, failing financially. Longevity should be looked at in conjunction with the other success measures.

Organizational growth could also be considered another measure of success. This could mean that the organization is adding programming, attracting additional members or increasing its organizational capacity.

Finally the last thing that can be a measure of success is if an organization that seems to have established policies that are respected among membership, staff and board. This is an indication that those policies are effective and successful.

Strong Leadership

As mentioned in our SWOT analysis of the Union Project,⁹⁷ Jessica King and Justin Rothshank are very energetic, creative and intelligent leaders; however, strong leadership also consists of buy-in from board members and their willingness to play an active role in promoting the cooperative. The six basic responsibilities of board members as cited from the Utah Arts Council's Web site (<http://arts.utah.gov/csp/Chapter2.pdf>) are to:

1. Establish and maintain financial accountability and a code of ethics.
2. Establish mission, program, and organizational plan.
3. Select, evaluate, and support the chief executive.
4. Establish policy and procedures.
5. Ensure adequate resources.
6. Serve as advocates and ambassadors in the community for the work of the organization

There are many roles that board members can fill. Current members and executive management should seek out potential members to fill needed positions. For example, if the cooperative needs assistance in handling its finances, it would be ideal to seek out someone who is successful in the financial field and would be able to provide in-kind services. Finding dedicated board members can also allow the cooperative to save on costs in different areas. An example of this is involving someone who owns their own print shop. This member could allow the cooperative to print marketing materials for free or for a fraction of the price.

Board member support can play a significant role in the success of the ceramics cooperative. The board is a strong link to the community and can offer significant areas of expertise and resources to assist in sustainability and growth.

⁹⁷ See "SWOT Analysis," p. 31.

Appendix II – Focus Group Transcript

NOTE: Other than the facilitators, the names of participants in this focus group have been omitted for the sake of anonymity.

Thursday, June 16, 2005

BRAD: I'm Brad Stephenson, the project leader for a group of CMU students who have been approached to help out with doing a little research on co-ops and why they've been successful, why they've failed and what can the Union Project do to ensure that one is successful here.

So thank you very much for coming and helping us out. We very much appreciate this. What we're going to do is -- well, let me just introduce ourselves. This is just -- we're half of the team at CMU. This is Charlotte, and we have Kristin, and Albert. And we have four other team members working on this as well.

What we're doing, we have one team which Albert is heading up that's doing research on co-ops across the country. They are looking at 16 different co-ops. They have different criteria that they've set up to research co-ops, and then Charlotte's team is heading up the Union Project analysis. They're doing environmental scans. They're doing economic research. They're doing interviews with different community leaders and politicians, those politicians that we all love, but actually Bill Peduto is one we were talking with. He's one that we do love as artists. They're rare, but you can find them.

They're doing analysis of the Union Project, and then the third phase, which begins after next week and runs through August, is a phase where we take the two sets of research and combine them to see how the Union Project can line up with what other co-ops are doing and how they can make that successful here.

So hopefully on August 3 we'll be able to present to Justin and Jess a document that shows how the Union Project can create a successful co-op here. That's our goal. So we hope we can do that for them.

What tonight is about is actually Charlotte's portion of the Union Project analysis. We didn't want to go and research co-ops and look at the Union Project without looking at some of the artists who may be potentially involved or, you know, really have something vested in what goes on in Pittsburgh and the arts scene. So we wanted you to come here.

We have a few questions. We're just going to discuss for about ninety minutes, and it's going to be a discussion format, and really I'm just going to facilitate the question portion, and you guys are just

going to have a discussion, and we have a court stenographer, but she works at the Heinz School, and so she's going to be tapping along here while you guys are talking. Everything is going to be anonymous in the documents we release. We're going to put the names of people who are involved, but then the comments are going to be anonymous. So and if you have a problem with your name being listed, just let me know at some point, and I won't list your name.

But every comment is going to be anonymous. So the way it's going to work is I have three questions, and we want this to be open and honest. If you have strong opinions that you don't think co-ops can work or you have reasons why you don't think they'll work in Pittsburgh, we want to know this. We don't want this to be touchy-feely we love the Union Project and go for it. That's not the point. The point is to get true opinions on how you feel as local artists and what you've experienced here in Pittsburgh.

So this is a safe environment and an honest environment, and we would like to hear your opinions on artist co-ops in Pittsburgh, the Pittsburgh arts scene.

So I guess we should go ahead and kick things off. Justin, if you want to be involved in the discussion as well, Justin is going to sort of co-facilitate because I'm not a potter. I don't pretend to be. I have a theater background, so I don't know about kilns and all the details of pottery. So Justin is going to help out from that end. But if you also want to be just involved in the discussion, that would be fine, too.

So I have three questions, and we're going to spend maybe a half an hour on each of the three questions. What we've done is sent out questionnaires to some co-ops around the country, and these three questions we'll discuss tonight are not what the questionnaires to the co-ops were about. So we're going to try to then pair those up for our third phase of research.

The first question is what does co-op membership mean to you? When you hear about memberships in a co-op, what does that entail? What are the benefits of membership? What do you feel the benefits of membership would be, and what would lead a potter to want to become a member of a cooperative or a group? I mean what are the things specifically that makes membership appealing to potters.

So if someone just wants to kick us off, that's the first question, what does co-op membership mean as to pottering?

SPEAKER: What is a co-op?

BRAD: That's a good question. There are co-ops that operate -- I think the biggest thing about a

co-op is ownership. That's my opinion. I think the co-op members actually own the co-op, and you have a lot of member organizations that have membership levels, and you pay to be a member, but those are membership organizations. Co-ops are about ownership I think. Just from my initial research.

So you know, if you know specifically what co-ops are or have an idea, it's a group of artists getting together. They have ownership in the process, and there are certain benefits to that, and that's sort of my question. What should the benefits of being part of a cooperative potter's group be?

SPEAKER: I think of it -- when I think of the word co-op, I think of it as sharing space and sharing equipment, and that would be a benefit for that. I can't remember -- we stayed away from the word co-op and called ourselves a collective. There was four of us in a business sharing, we're sharing a space to sell our work. We're not sharing equipment any more, but we never -- I'm not sure why we never used the word co-op for us.

SPEAKER: -- because it wasn't ownership.

SPEAKER: Also idealistic failed enterprises of the sixties, let's do a co-op. We had been around for fifteen years, so we're not an idealistic failed community. I try not to say co-op. Again, it's the four of us, but it's never been a co-op. Although we have certain similarities, and that's why a lot of people are assuming that it's a co-op.

SPEAKER: Do you dislike the word co-op?

SPEAKER: I do.

SPEAKER: Do we stay away from it?

SPEAKER: What you said, Brad, was good. I mean what a co-op is, but I just see it as something that's a bit flighty to a lot of people, and I think something stronger should be used quite frankly. I mean I'm comfortable with collective, but if someone else comes up with something else, I could easily latch on to that. But I know this sort of skewers the whole thing of the co-op, the Union Project, but it's something to think about.

SPEAKER: Well, our food co-ops buy into that and pay a membership that allows them to have a stake in it, and do co-ops have actual members when they pay into it --

CHARLOTTE: Yes. Usually what happens is that you pay a membership fee or there's some sort of a trade for benefit and responsibilities. So you know, some co-ops will have everybody has an equal responsible role. So there's the treasurer, and that stick gets passed on to one person and the next person, and there's costs and benefits to that. You'll have one person who's really good at numbers and one person who's never had a checkbook. And --

SPEAKER: Or worked the cash register.

CHARLOTTE: Right. So the sense of -- you know, some co-ops will have a membership fee like \$65 a month flat and then no consignment fees when something sells, and some will only have a percentage, and then the people who produce but can't sell anything don't end up having to pay for very much. So it's a question of what is fair financially in the group and what is responsible? And there's hybrids all over the place.

JUSTIN: And I don't think at the Union Project -- and part of the reason for convening as we did, we're not locked into anything. And we're actually interested in choosing direction. So co-op is not necessarily a --

SPEAKER: Don't run away from it just because --

SPEAKER: It doesn't pertain to us. If it does something where you pay fees or there's ownership and stuff to it, then it doesn't pertain to our situation, and that's probably why -- I'm sure we had a definition given to us by somebody. So we stayed away from that.

SPEAKER: But the benefit would be the fact that you can share equipment, especially because one person can't buy a kiln. Twenty people can go buy a kiln.

CHARLOTTE: And one of the advantages of a cooperative scenario is you have one very large expensive piece of equipment, the kiln, and the one individual who owns the kiln, if it's in their basement, they can't be firing it 24 hours a day. An individual cannot produce enough stuff to fire stuff that often, and usually can't pay for the utility fees to go along with the kiln. But if you have a group of people that are all using it, then the utility of the item increases, and the cost of it gets distributed amongst everyone who's using it.

So that's one of the advantages of it, and some organizations use that more loosely than others.

SPEAKER: What's the relationship to the federal government? Are co-ops not-for-profit?

BRAD: It varies. Some co-ops operate as for profit organizations within a not-for-profit organization. So it's kind of an organization within an organization. Some are strictly not-for-profit. Some are strictly for profit. So it can really vary. It just depends on how you want to set it up.

SPEAKER: What's the Union Project looking at? Are you for profit?

JUSTIN: The Union Project organization is not-for-profit. Whatever happens here clay related is yet to be determined.

SPEAKER: I like the definitions you kind of laid out about usage. Penn Avenue is the first

cooperative -- I almost said co-op -- that I've ever been involved in that worked. When I was younger, I was in the dreaded food co-ops that I was thinking he was making reference to, the sixties things, and I was in a few of failed those. And they always had a core. You had a group of people, some of them quite large, but you always had a core of the, quote, serious people who put their nose to the grind stone and made it work. So there's this aura for some of us, there's this aura of groups of people with large masses that want to come and do something and don't want to take any responsibility for how things happen.

CHARLOTTE: Would you think that -- there's a theory that in any group of people, twenty percent of the group will do 80 percent of the work?

SPEAKER: Yes. It's often less than 20.

CHARLOTTE: And so the question is how to control that.

SPEAKER: Well, each setup I've seen always had by-laws or rules or suggestions or whatever you want to call them, depending on how in those days, oh, wow, things were. And it always -- it seemed that the problems came from a lack of setting up these regulations with goodwill in mind. They were a group of people would get together and decide, oh, I want this. I want this, and it was essentially a tradeoff of, oh, if you want this, but then I want this, and I'll support you. And after six months or a year or three years, people tended to forget what the other person's point of view was because it wasn't set up with the basis of good will. And with any large -- I don't know how large this could be or what the space will limit or whatever. With any group there' will always be people that are more serious about it than others. But from a beginning standpoint, if there isn't a good will of how can we make this work instead of what do you want and what do you want, and it's not individual wants.

BRAD: How do you feel about the membership process in terms of becoming a member? Some co-ops use jury process and I used the word co-op again.

SPEAKER: Please use it. I will too.

BRAD: Some cooperative models use jury processes and some use paid membership. If you pay, you can become a member. How do you feel about that in terms of the experience levels? If you just pay to become a member, you might not be an experienced potter, and there might be some really experienced potters.

SPEAKER: I think the core group needs to keep things under control. You know, it's very scary I think with -- you can't just let anybody come in and use it, and not just safetywise and that. But it's expensive, and you have shelves, and you have the kiln

melting like at the PCA. There's just --

SPEAKER: Or you have the situation that there is a core group and one of the core group is in effect like there all the time. Then is it a cooperative? That changes.

SPEAKER: What you're saying is that Gary at the Firehouse is in charge of this space where people rent spaces, rent studio space, but he's in charge of all the firing of the kiln and running it, but they have access to everything there. So things might cost a little bit of money, but nevertheless that's their space to go into and work any time they want.

SPEAKER: I also point out that it is a group of people who are not beginners. They are not neophytes. They're getting serious about a hobby that has taken over. So there's a remarkable respect that just automatically comes with this that people are emerging and/or experienced artists there.

JUSTIN: Can they fire the kiln -- can they ask you to fire the kiln any way they want it fired?

SPEAKER: Sure. I'm still learning to be flexible. There's no question about it. I did this job for ten years at the Carnegie, but it was so locked in at the Carnegie Museum because of the adult program but it was a lot of beginners worked mostly. There were a few people that used the studios as their studio, and they take classes as if the place was their studio. There weren't problems there because they were at my mercy. They had to be nice to me. So but here, no, those people I know, the artists that are over there, I respect that they have a way they want things done, and we can accommodate them, but that's the bottom line. You have to bend to people --

SPEAKER: But they don't access the kiln? Are they allowed to fire the kiln?

SPEAKER: Sure, if they want to. Take it away from me. I don't mind. As far as -- most of the high firing things, they are happy for me to do it because they haven't had the experience of firing the kiln, but if they're willing to learn, that's not a problem. But what you said about the core group, that's serious things about the people who are really running the show, they -- I think your scrutiny is going to have to be important that people understand this is the core group, and they want to know what's going on and taking on so much more responsibility.

I mean we're lucky at Penn Avenue pottery there are only four of us, so it's kept simple. In fact, you notice we were having a meeting just now.

SPEAKER: That's why it works.

SPEAKER: It works because we have one mission. Sell your pots. I mean really that's all we're there for quite frankly. It's the business side that is sometimes ugly to talk about.

JUSTIN: So how would one make room then for the emerging artist or the interested beginner who lives on the East End and can't make it across -- or doesn't want to make it across the river to MCG or places like that?

SPEAKER: Are you thinking of having classes here?

JUSTIN: Yeah.

SPEAKER: Well, that's the answer.

SPEAKER: Classes and renting studio time like they did at the museum.

SPEAKER: And sort of at Manchester, the Guild.

SPEAKER: And he does privately, has wheel time.

JUSTIN: And then slowly work those people into the core group?

SPEAKER: You find out who cares, who does stick to it, because we all know as with any discipline, it's quite a commitment beyond just saying I want to take a class. So it's an evolving thing. You weed people out that way, too, but I think the classes are ideal. That's how I started, took a class and thought, oh, how do we all start?

SPEAKER: What's scary is opening it up to anybody right off the bat because --

SPEAKER: Yeah. I mean -- yeah, I'm not saying resumes and all this.

SPEAKER: You don't know until you start working with the people.

CHARLOTTE: There's a few places that have sort of a tiered membership where there's a larger group, and you pay money to be a part of the greater collective. And then there's the core group of people who are doing the administration and the organizing and the controlling of how the facility gets used; and as one person decides that they don't want to do it any more or they're moving out of town or that they want to go somewhere else, then that spot opens up, and the core center has a spot to be brought in. So they pick somebody from the greater collective to get brought in to the inner sanctum.

SPEAKER: But it is something that is successful. That's the way it's going to work, because you'll be able to glean from those who have been around, and I'm sure if it is a success, people are going to be when are they leaving? I want to get in here and be part of it.

BRAD: Have you ever worked as part of a group or have you always been more of a solo artist?

SPEAKER: I was telling somebody I remembered many years ago, maybe about thirty years ago there were several women, and we wanted a place to fire, and so we thought of having this co-op, and I can remember the person sitting on the floor who said we won't have

to spend any money on supplies because I can steal it from my college. I mean that stayed with me all these years. And as it went on --

SPEAKER: Did somebody say wow?

SPEAKER: Nobody said anything, and she was so excited. One person, you couldn't -- people couldn't devote enough time to get it organized and everything. And so that's in a way how the Clay Place started, because there wasn't -- no one could do it, you know. But we never did that kind of cooperative thing.

SPEAKER: It was your business.

SPEAKER: Yeah.

BRAD: And you said that you've never been involved in a co-op or anything like that?

SPEAKER: No.

BRAD: Have you always be a solo artist?

SPEAKER: I've had people work in a studio with me, rent space from time to time, but not -- that was fifteen or twenty years ago.

BRAD: From your perspective then, what would it have taken throughout your career to have made you want to -- what things did you run into as a solo artist that might have made you say, oh, this would have worked better if I had a group of people to support it?

SPEAKER: Everybody has their own style for how to do things, and I just found that in a studio there were very few people that could work in the same space with me. I'm very particular about my tools, and I had people -- I had students in my studio for a while. After they trashed my tools I didn't do that any more. That's just kind of how I operate. And so for me just my studio is a very special place, and I'm there -- there are only a handful of people that could have shared it with me for an extended period of time.

BRAD: When you first got started -- you built your own kiln?

SPEAKER: A number of them.

BRAD: Because I've seen your site, and it's impressive. But when you were first starting out, were there times when there were things that would have been easier had you had the shared resources?

SPEAKER: Absolutely. And it's always that tradeoff. And for me -- I managed to work it out so that there were -- like I said, from time to time I've had people that rented space from me, shared space, but it just worked out that I could make it happen on my own, so I did.

JUSTIN: Most of you guys have been making pots for a while, and I'm interested in knowing if you think there's a need for this kind of thing in Pittsburgh, or are we attempting to fill something that really there isn't a need for?

SPEAKER: I think there's a need.

SPEAKER: I think there could be a need, just an area of this many people.

SPEAKER: You've already got people lining up waiting. I'm telling people about you and there's going to be something happening, but there are people that are -- beginners are mostly people we get down at the shop that have had it. Oh, I did that in school, because Gary gets a lot of people from his classes and stuff. So I can't say that it would be ever anybody that -- you know, you would have to see how they work, not something that you just join and then get to use and do whatever. Well, you get to use the space and try that, but that's dicey just because of what Dale said, too. But if you had a place to go to where you just took your own tools and worked and then had your own locker --

SPEAKER: Which there wasn't much of that around. I mean Matt at the Firehouse just offering space, there is the Brewhouse, but --

SPEAKER: There isn't anything. Marcy had it, and she did it -- in Lawrenceville this woman opened a place and if she could get somebody to pay for the month, I forget what the monthly rate was, her -- what she told them was they had 24/7 access to use whoever's wheels. That was part of the deal that you maybe got a cut, and if you let anybody come in and use your wheel when you weren't using it. Well, you're not sure. And the kiln, you know, the big disaster melt down, that didn't work one time when that happened. So you have to be careful. But there's a big -- I think there's a lot of people coming in and asking who would be more than willing to pay something and yet be able to come and work.

SPEAKER: You say where's a place to first of all take classes. I mean -- yeah. I teach privately, but I also kick them out after a certain period of time because I don't want them to start filling up my shelves with their stuff. Go somewhere else. But also they need to go out and learn from other people. So I don't get people to lock in on to me. I let them know -- and there's very few places to go, even with the Carnegie Museum, that program is just mainly hand building now, and that might even stop because of the whole structure where the venting problem, which is too detailed to go into now, but they might lose that whole thing. They've got long range plans, but in the meantime there's Manchester Craftsmen's Guild, the Center for the Arts.

SPEAKER: They're expensive. Manchester doesn't do that.

SPEAKER: I think there's definitely room for a facility that does offer. Especially the nature of the building I think is also going to be a wonderful draw for you. I mean just the environment.

SPEAKER: You would be it. I don't know how the Brewhouse operates.

SPEAKER: It's always in flux it seems to me. I get the sense there's somebody new -- it also seems internalized there. You have a sense of really opening way out to a lot of -- a whole different approach to it. It doesn't seem to have an elitist attitude, what you're trying to do, which sometimes these things become.

JUSTIN: Is there a need or an interest from you folks -- is there anything -- I mean many of you have your own space. So is there anything that looks good about this space, whether it's a place to teach classes, whether it's a place to work, whether it's a place to come as a visiting artist? I mean is any of that even appealing, or are you content where you're at?

SPEAKER: I think everybody that is trying to make it with clay is always open to like a new venue. Myself, I don't even live in Pittsburgh. But I've been watching this, and from my cynical point of view as per what I just described, frankly, I've been amazed at what's happened here, and that's why I'm here tonight, because I'm amazed, and I want to see what happens. I live so far out of town, and my life is full with Penn Avenue and with my property that I'm not looking for another -- I don't have enough time. You know, I'd have to stay up 24 hours a day.

But having said that, I'm sure that everybody in this room, you're involved with clay, I mean if there was -- how you want to put it -- in guest appearances or many little workshops, all that can work into the class, have the class side of it without disrupting.

SPEAKER: I can speak to the first question because that was exactly the reason that I E-mailed you and got involved doing this, because when I moved to Pittsburgh, which was two years ago, I initially started seeking out places to fire and studio space where there was equipment available. And what I found was, well, you can take a class. You can pay \$200 and come in on a couple of Saturdays, and you only get this much clay, and you have to fire this way, and you have to take our classes first before you can get sort of pulled into the system, and for me I was like I've been firing since I was 11. I don't need to take a class. All I'm looking for is a kiln, all I'm looking for is some space to do this in. So that was what I was initially hoping to find at the Union Project, but then this other aspect, it being a community-based organization that's not just an artists' organization for the artists who are involved in it, was additionally really, really appealing, and actually is really exciting to me because I think one of the

things that happens when you make that -- for people who are making that transition from I've taken a bunch of classes or I studied this in school into I want to move out of my own and doing this, all of a sudden when you -- that leap to find yourself in a studio by yourself is, you know, you can take your work to a certain point, but it gets really lonely, and materials are expensive, and equipment is expensive, and having other people to do that with is fantastic, and that's one of the things that I like about a tiered system, and I've seen that work really well in different places. And it always starts with an initial core group of people who start out really small and then by pooling their resources and getting equipment?

You know, they'll bring their work to a certain point until they feel that that core group has sort of coalesced and has a really good working family relationship and can run their studio together, and then they start bringing other people in from the outside at a different sort of membership level or whatever you want to describe it, the understanding being that those core people are the people who are really invested, who are -- maybe they're not paying in money, but they're doing a whole lot of legwork and studio cleaning and studio management. They're the people who are essentially running the studio, but then when there becomes extra shelf space, you can open that space up to other people who bring dollars into the studio by saying, okay, \$25 for this amount of shelf space and, you know, materials or firing is extra, and that brings new people in and sort of expands that community of potters and clay artists who are able to learn that way and able to sort of start out the same place that you were starting out at.

It's an organic process, and I think when you start really small and don't bite off more than you can chew, but start with a small group of artists who get along well and are working together and are all being really -- who are all willing to put in a certain number of work hours a week to do that legwork that needs to happen. Whether it's outreach or marketing or cleaning or studio maintenance, you know, those are -- I feel like those are the people who sort of direct the studio, and then other people are welcomed in from the outside. So I've seen it work in a couple of different venues. So I'm not that pessimistic about it.

SPEAKER: Where were these?

SPEAKER: I worked in southern Vermont. I went to Bennington College and studied there. So the studio during the off season was sort of -- it wasn't membership buy-in, but it was cooperatively run, and everything was sort of shared, and everyone got together and decided what materials were going to be

bought and what kind of kiln was going to be built, and firing was going to be happening over that season or the upcoming semester, and then I worked at the Mendicino Arts Center in Northern California.

And The Big Idea book store in Bloomfield is actually another collective -- a cooperatively run collective that it's selling books rather than making pots, but that's a similar structure where there's a core group of people who do most of the legwork who are considered collective, but it's quite open for other people who want to come in if they have skills or talents that people within the collective don't have and that need to be addressed.

So there's sort -- it's not so clearly defined there as being levels of membership, but there's certain like benefits that come with the amount of time that you've been there or the number of shifts or the amount of responsibility you take in the store.

BRAD: How do you feel as artist in terms of because this is a community establishment here, a community organization, how do you feel about working in view of the public? Does that --

SPEAKER: It's annoying. If you do it -- I mean I don't know how -- I went through my phase of doing it because it's just part of your maturation of getting into the whole system, and I too have a little theater background, and so I have fun with it, but it also came to a point where I just overpriced myself so I didn't have to do it. It's good advertising for you. I said look. I've got a store. I don't need your little church community or this community to come out and lug my wheel and lug my stuff and perform like a monkey for the organ grinder.

SPEAKER: But a lot of what you're pointing out, we've all done the schlepping part.

SPEAKER: It was awful. I mean if they paid me -- there were a couple places that were willing to pay \$400 for a day. Wow. I mean there was some place that of course is not in business any more, they don't have that community fair any more. But they had some good organizers that said you have to pay your artists. You can't just expect them to do it for free, and I love to do it once in a great while. I love to have fun showing off on the wheel, to talk and just play with the whole thing and make it entertaining. But I don't know about anybody else, but that's where I am with it.

BRAD: How about some of the rest of you? How is the public -- just because of the community aspect here, and there are a lot of artists organizations that are cooperative that we've talked to that allow the public to come in and watch the artists work and talk to the artists.

SPEAKER: I think that's excellent. I mean we

have to educate. I mean part of my job would be to -- although I am not really comfortable. I have a lot of people in my house, studio, but it's not a space where you can work for a while and have people come in and out. If you're open during the day for certain hours, if you're invited in, it's just better. It's better for everything all the way around. You're educating them. You might spark an interest. If not, they come and watch. It's just given -- it's what has to happen here in Pittsburgh.

SPEAKER: It's crucial. There's no question about it that the visual of the working artist, no matter what the medium, is really important, but you do have to -- I mean it takes a certain personality I think to be able to do it.

SPEAKER: The voice of doom here. But any time you involve the public, that is to say, the door's open and anybody can walk in, you're creating -- I'm not saying don't do it. But you're creating a whole other set of issues that somebody's going to -- somebody in this group that's doing this thing has to deal with. It's a little idealistic.

I like what you said, but it's a little idealistic to think you could have this open door policy and the public could wander in and out and it wouldn't affect how things are going. It will affect it and someone, if that's going to happen, someone should be designated -- somebody should be there to kind of --

SPEAKER: Sitting at the desk.

SPEAKER: To field this sort of thing and deal with the occasional crazy, and it will. Whatever comes along.

SPEAKER: But there are ways to really monitor all that. By having specific hours saying the public is welcome to come in, whether it's one day a week on a Saturday for a couple hours in the afternoon. Nothing will happen right away unless the word is out and the curiosity is there, but that's after promotion, development.

SPEAKER: There's a real benefit to it. But it would have to be a structure. There would have to be a structure to deal with it.

SPEAKER: That's what the place in Suffolk County in New Jersey does. I think Friday afternoons or Saturday afternoons all the studios are open, and that's -- part of working there is it's expected that during open studio hours one of the woodworkers, one of the potters, one of the textile artists, somebody is there to be working in the studio for other people to come in and see, but also to sort of keep an eye on stuff, and it works really well, and they don't have that many crazies coming in. They're pretty lucky, but it's out in the middle of the woods.

BRAD: That brings up a point. A lot of cooperative organizations when they do have these public hours, they have requirements on the number of hours, and if they have open hours, you have to spend a certain amount of time; and how do you guys feel about that; and if you want to be a member of a place and they have certain requirements on these sorts of things because of what they're trying to achieve, how do you feel about these requirements?

SPEAKER: I think that's fine.

SPEAKER: That's crucial. It's guidelines.

SPEAKER: Especially if you're doing it; and if not, you work it out or trade with somebody else. If there's somebody that can't deal with the public, they're not into that, but you're a great person working in the co-op.

SPEAKER: Flexibility. But it's crucial. I think it would be a healthy aspect of an enterprise.

SPEAKER: If it doesn't work for you, you probably shouldn't be working in a cooperative studio in the first place. Like you said, that assumption of good will, that's put out from the very beginning. At the outset say these are the expectations, and if that doesn't happen, then this is what's going to happen; and you know, as long as you bring people in under those parameters --

SPEAKER: Knowing what to expect. I think that's also hammering out what your policies will be is really going to be a headache. We did it with Penn Avenue Pottery as a result of a crisis, but it's very effective now. We didn't have --

SPEAKER: Very detailed and very very detailed. The things you think are the most stupid, write it down.

SPEAKER: I think that's key. I think that's key.

SPEAKER: Nothing is too stupid to write down.

SPEAKER: If you start overlooking stuff down to the point of if you're doing this and you're here, you're expected to sweep the floor. That might sound silly, but it's not. you know, down to the nth degree.

CHARLOTTE: Oftentimes with some art organizations, whether they're a cooperativemodel or not, sometimes their by-laws end up being a little reactionary. What do you guys think about a system of rules where there's a -- you know, a by-law revision periodically or that X thing happened that was totally horrible and disasterous, and we have to make a rule to control this.

SPEAKER: Well, I think kind of what you're describing would come from like numbers. You know, like the smaller the organization, the more successful they are with keeping things real simple, and if something is huge, I've not been involved personally

in a huge one, but I've been in some medium-sized ones, and it gets exponential. It can turn into just what you said. And that's why I said earlier I've been in on a few of these by-law type write-up situations, and when it gets down to -- it's the spirit in which it's done. If it gets down to these trade-offs, you can have this if I can have that, if that's the way it's done, that's why I said about good will. If enough people can decide on what the thing is really going to be, what the organization is going to be and keep that in mind, as it grows, I don't know what to say because I mean that gets dicey. It just depends on who comes in and how big it gets.

BRAD: Just out of curiosity I'd like to go down the line and ask would you be more or less comfortable entering an organization where there are a set of strict guidelines set up beforehand? Would you be more comfortable or less comfortable with guidelines that are predetermined?

SPEAKER: It would depend on the organization and the people involved. I don't know if I can give you a black and white answer.

SPEAKER: Well, from the past, I just say yeah.

BRAD: More comfortable?

SPEAKER: More comfortable with it written.

SPEAKER: More comfortable, and I'd be more invested in it, being part of the development of those guidelines.

SPEAKER: Definitely approved guidelines because you know what you're going to get into. There's no question. And there obviously will be flexibility within it.

SPEAKER: One of the co-ops in Pittsburgh will do six-month or a yearly retreats to talk about how well things are working and what needs to be revised. The Ravato (?) project does I think a six month -- all the members get together and do a revision session, and we did our first one in the book store after -- sort of for a year -- I think after a year and a half, but now we're going to do one every six months, and the co-op does one every year where everybody gets together or goes outside of the city or gets away from the space and knows that they've set aside the whole day to talk about, you know, from big picture stuff like big vision mission statement. Is it all still reflective of the people who work here? Because one of the things that happens in co-ops is that there's a lot of flux in the membership, and they're really driven by personalities of the people who are a part of them. And so, you know, six months later when all of a sudden half of the members are new again, I mean it's kind of important for everybody to say, all right, well, the group that we have right now as opposed to the group that we had two and a half years

ago, they made this set of rules and regulations and responsibilities, but with the group we have now, how are we going to work that out? And I think when there's a fluidity there, and the group is willing to -- instead of this is the way we've always done it so this is the way we're going to do it based on we're a membership, not an organization, to reflect the members we have to be willing to see where everybody is at any one point in time, and it is hard for people who have been there longer who feel I've been building this and I think --

SPEAKER: I think it's great that there can be organizations which have the energy to do that. That requires a lot of energy to stay on it like that. That's great.

SPEAKER: Yeah.

BRAD: How do you feel about the guideline system?

SPEAKER: Definitely better about that. Most of us here have the advantage of a studio of some kind or another, whether it's our own or somebody else's, and if you had to manage it for a week, you know having some assumptions about how it works it goes smoother, but I'm always more comfortable with that.

BRAD: Let's move on a little bit here to talk about pools and resources.

So the second question is what would you expect from a cooperative arts potters organization in terms of tools and resources? So what are your expectations if you were to be a part of it, what would you expect from their tools and the resources that they offer?

SPEAKER: You're talking to a lot of independent people here who don't share.

SPEAKER: I don't know. I never had that.

SPEAKER: It looks like mine. It must be might be.

JUSTIN: Maybe a better question based on who's here would be what do you think the city would benefit from in regards to tools and equipment?

SPEAKER: In terms of like the clay community?

JUSTIN: Yeah.

SPEAKER: The first one I think of is having gas kilns which not all of us can do in the space we have ourselves. That always seems to me to be the big thing that separates the person who can kind of do this for a couple hours here and there from the person who can really kind of get serious about it, is if you have access to that kind of equipment. Because that's a space issue and a safety issue and a financial -- I mean it's a big job to have that yourself.

SPEAKER: Well, I can tell you from first hand experience that if you want to get into electric and invest the money of computer controls and do some

research, that you can do amazing things with just electric, and there's a lot less safety issues and venting concerns, and I'm not saying you're wrong.

SPEAKER: But that's not what everybody wants in terms of the kind of potss they make.

SPEAKER: You would be allowed with the city to have a gas kiln here?

JUSTIN: Yeah. I'm sure.

SPEAKER: Because you have residents around and there's laws and rules and stuff.

JUSTIN: I think a gas kiln would be fine. I would be less confident speaking about soda or wood or salt.

SPEAKER: But you better check that out. You might even get a zoning variance, but Peduto is on your side. What you're saying is good. The fact is the big heavy machinery is obviously shared; and again, as long as there are these designated supervisors, I think that's a great idea. When you get down to the little tool things and whether you supply the tools for everybody, my experience at the Carnegie Museum is they had tools, but by the end of each year there were very few tools left. They just go.

SPEAKER: If you can find small tools for people, you have to have a lot of money to keep providing them on a monthly basis because they disappear in a million different ways.

SPEAKER: It's easy for people to get your own tools.

SPEAKER: Go to her. Sh's got the packs. They don't need a lot of tools. You can buy the simple beginning pack. But I mean I do believe as far as the big stuff it's very -- that's the benefit. That's really the asset.

SPEAKER: Some people want that taken out of their hands. They just want to go and make the pots and later glaze them, and they're willing to pay to do that and to help and do whatever they have to do just to do that. They may not want to mix their own glazes or anything. There's not enough of that here, and the little bit that there is is very, very expensive. It's like taking a class.

SPEAKER: Even if it's not that expensive, it's tied to enrolling in a class, which not everybody wants to do necessarily. And I should say it's not just gas kilns, but the electric programmable kiln you have is not easy for everyone to get the first time --

SPEAKER: I wasn't saying an either/or.

SPEAKER: But slab rollers and things like that, which is a heavy investment to begin with but great assets for any community --

CHARLOTTE: Some of that is also a size issue. With the slab rollers, you might be able to get a small electric kiln into your basement along with all

of the other stuff that accumulates in the basement, but you know, being able to get the roller into the weird Pittsburgh architecture basements --

SPEAKER: Like the dining room table.

CHARLOTTE: Just a rolling pin, I think sometimes these larger things are really an issue. It's not necessarily that it's very complex or very expensive. But it is expensive spacewise.

BRAD: You brought up a good point about the tools, you know, having to purchase tools again, and that's another thing when we talk about cooperatives and you talk to a lot of different people, and there's membership organization, and then there's a cooperative. And what I was saying at the beginning about ownership, does the cooperative pay for the resources? I mean how is that sort of ownership worked out? If something gets damaged, if one of the kilns is damaged or something, how is it purchased? How are purchased made?

SPEAKER: Can Justin take care of that? It's his problem.

SPEAKER: I don't know how fees and stuff are, but that's just something that comes out of whatever, and if it happens to be exorbitant, then you pool people together, and then maybe you're going to have to raise money for it or pay for it --

SPEAKER: Operating funds, that would be something you obviously need because there are breakdowns.

SPEAKER: You guys are so good at selling stuff, Christmas trees, whatever it is, a mug sale. Right there, a mug sale will pay for a new kiln in no time at all. Entire studios, fill the whole studio with mugs.

SPEAKER: I mean yeah, if there's damage to material, I mean is one person responsible for that or -- those are things that you do hammer out first. But operating funds are kind of important.

BRAD: If somebody does some damage and the policy is that the co-op is responsible, how -- I mean I just want to get opinions on that?

SPEAKER: The guideline list is going to get a lot longer.

SPEAKER: At the Firehouse, Matt, who owns the Firehouse, Matt is pretty generous because I had a melt down. Someone gave me low fire clay. You saw that.

SPEAKER: I saw it.

SPEAKER: But the kiln was fine. It was just the shelves had to be sanded and chipped, and it was a lot of work, and I also had a melt down at the Carnegie, which was my responsibility. I unfortunately forgot to turn off the kiln. But luckily enough, it wasn't a glazed fire, and it was a bisque. But again,

that's a whole different story where the Carnegie -- they said no. We'll get those shelves. You don't have to pay for it. These things happen. So you know, you can be really tight and say, sorry, it's your fault. You have to pay for it, but if somebody is designated a supervisor, I think it's the co-op's responsibility. Things can happen. It wouldn't be the individual.

BRAD: Is that sort of -- you get new people to come in by allowing them the ability to make mistakes and --

SPEAKER: In a way. Everyone makes -- everyone's got their tale of woe about kiln melt downs. Have you yet?

SPEAKER: Yeah. That one that melted all the way through the floor.

SPEAKER: China Syndrome. Have you had meltdowns?

SPEAKER: Yeah. I burned a couple shelves. Not too bad.

SPEAKER: Shelves, you could be running into a lot. You know, \$100 a shelf is -- I'm very protective. I open my kiln up to a lot of people, you know, offer it to fire stuff to help me fill my kiln, but there's some people I would require they bring their own shelves. Here's the size they are. Go get your shelves, and I'll put anything you want. I'll put your stuff on your shelves and my stuff on my shelves.

SPEAKER: That must be really bad.

SPEAKER: The one brought a whole bunch of pots out, this woman, and all her students, they wanted to put things in them, and she had them all made out of -- and I got to keep them all, which I've used for a couple of Justin's pieces. I figure I'm just not sure what's happening here.

SPEAKER: It's amazing how 75 percent of the people can do this over and over and over and it's totally fine, and then the other 25 percent, like something breaks every time they do it, and I don't know. It might be their careless, it might be they're not as practiced and need more practice, but it does become an issue quickly how --

SPEAKER: And they're always there. Those people --

SPEAKER: They're the ones who find a co-op very attractive. It works out really well for them.

CHARLOTTE: What have you found the insurance companies willing to insure your kilns for? Are they friendly to that at all?

SPEAKER: You can get insurance at a price. You can get any insurance you want.

SPEAKER: I'm not insured.

SPEAKER: I used to be. I'm not any more because it went up and up and up, and I said forget it.

SPEAKER: And I don't think we can get insurance for a kiln down at --

SPEAKER: At Penn Avenue, we're not using it.

SPEAKER: We shut the back door when they come to check it out.

SPEAKER: How did we get insurance to begin with?

SPEAKER: We just kept it.

SPEAKER: Grandfathered.

SPEAKER: Yeah. You can get insurance. Why not? But a situation like this, insurance would be very crucial.

SPEAKER: You're not going to be buying a kiln anyways? You guys are probably going to build one.

SPEAKER: Probably a mix.

SPEAKER: But the gas, which is very expensive to buy, you would build.

SPEAKER: You've got enough talent around town, and then you just have a kiln here all of a sudden. Who knows about insurance?

BRAD: You just offer classes on kiln building. Get them to pay for the class.

SPEAKER: You get paid for building it.

SPEAKER: It would be interesting to ask the Manchester Craftsman's Guild about insurance because I suspect with the number of students and high profile they have, I manage the studio, used to, and I have no idea if they have insurance, but I would suspect they do. But I mean there's an example of where part of what works about that place, which is not a cooperative, but a whole lot of people use it with a pretty small staff, and I mean they spend a whole lot of money on materials and equipment all the time. And that's one of the things that's made it a great place. We all kind of wonder how they get as much money as they do. But they're willing to spend it freely, and it seems to really change what goes on there I think.

SPEAKER: They're generous. Their whole mission is generous and focused on that, and therefore it's allowed to go on.

SPEAKER: It's amazing.

SPEAKER: Well, Bill does amazing -- he's got the built-in fund raising.

BRAD: What about priority in terms of getting the kiln, use of the kiln and equipment and stuff like that? How would you see priority working in terms of -- is it just by sign-up reservation or is there priority in terms of membership levels or seniority?

SPEAKER: Scheduling. Mainly you just say there will be a firing if there's enough stuff. That's what I say actually.

SPEAKER: And that's a great thing about a co-op, is you can't fill your kiln, and if there's a place where everybody puts their stuff that they don't

mind if it goes into anyone's kiln, which will happen. You'll have tons of that.

SPEAKER: Turn around is much --

SPEAKER: That's good because you know you can just take something off the shelf that fits right there, and it's much more efficient. So having more people, but I don't know about the scheduling. Depending on how many people would want to use it. I would assume it would be fair. It wouldn't matter -- if you're paying anything into it or working, then your things get fired.

SPEAKER: What are you looking at as capacity here as far as how many artists? Small ballpark figure?

JUSTIN: I would think between six and twelve on a regular basis.

SPEAKER: That's doable. I was thinking 50. Well, I don't know. Moving in and out of here.

JUSTIN: The space that's available is probably half to two-thirds of the basement here.

SPEAKER: Okay. So that's very manageable then.

JUSTIN: But that has to include space for kilns, et cetera, essentially this space.

SPEAKER: I measured this space once. It's as big as the Manchester Guild's. You actually might have more square footage down here. It's a strange shape, but you might have more space.

SPEAKER: That's encouraging. I thought that the fifty, sixty people you --

JUSTIN: Well, this space -- we'll be doing stained glass classes in a portion of the basement and clay in other portions. And that's all that's happening down here.

SPEAKER: How does that work, glass with the clay?

JUSTIN: There will have to be physical barriers between them.

SPEAKER: They can't throw it at each other.

SPEAKER: But question then about the scheduling: I said scheduling, but as far as priorities with the kiln, over at the Firehouse, they rely on me frankly because I am producing more. So I kind of let them know that I'm getting close to trying to fill the kiln, which means if they've got stuff, it gets priority. I can always have my stuff wait, but that's because of the magical setup that we've got over there. But in fact in this bisque that I just loaded today, there are five different people's work in it, and my job is to guesstimate how much percentage they have in the kiln in order for the firing fees to be --

JUSTIN: And they pay a fee per fire?

SPEAKER: Yeah.

JUSTIN: And it's your responsibility to charge

them?

SPEAKER: I just figure out how much space they have, and Matt takes care of it.

SPEAKER: They pay per cubic foot?

SPEAKER: I haven't got very great math skills. So I'll put things like Louisa, four shelves. What's that mean? Because that could change. Four shelves could be four shelves this size or four this size. But so I try to then put a little percentage by it. My thing, usually it's mostly my stuff anyway. I probably had 50 percent of the kiln. So I can write a percentage so it equals 100, basic math.

The funny thing is over the years plus months that I've been there, he's never once asked for any money, even though it's all logged in. It's all there when it's ready, but it's just that he's very generous. He just doesn't seem to be grabbing the money so quickly. But the thing is that is the usual thing. The person that is in charge, if it's one or two people, I think one person really is the answer. Even with twelve maximum, because at the Firehouse already there were 12 to 15 people around, and it's very manageable. Because are people going to produce -- it's something that you really have a great idea I'm going to get in there and really work in my studio, and I can be there for day in and day out and never see anybody.

SPEAKER: But that small amount of people, everybody can just do their own -- it could be they sign up for their own kiln. If they're going to have extra space, that can say I have extra space, any pots you want fired, put them on the shelf, and I'll try to put them in. If everybody is firing their own, if somebody signs up for a kiln thing and theirs goes in, then whoever is doing that, I was thinking if it was tons and tons of people.

JUSTIN: Do you think it makes sense to have a paid staff person by the co-op or by the Union Project to manage stuff like what you do, or is it something that a volunteer from the group could take care of on their own if they were so appointed?

SPEAKER: To save money, by all means get a volunteer because it's a great learning thing. My tradeoff at the Carnegie when I started being a potter was a student manager thing, which meant loading the kiln, firing the kilns for all the students' work. In return I got studio space, use of the studio.

SPEAKER: If it costs to fire the kiln, it could be traded for firing time.

SPEAKER: But I would say cut your costs because everyone should -- someone should be in there learning, you know, maybe work study. I don't know what they call it now, internship or whatever.

SPEAKER: It seems to me the core members,

everybody is going to have different -- you can sort of divvy up responsibilities as far as if somebody is really organized, one person who's really organized, they can take that on, and somebody else can oversee the kilns and have that be -- I know like kiln maintenance, fixing wires is not my forte, so --

SPEAKER: Or mine either.

SPEAKER: Someone else to take over doing that, say like -- I'll be responsible for this portion of the studio for firing or maintaining the kiln, and somebody else oversees materials and somebody else oversees -- I think there's ways that you don't have to -- you don't have to pay somebody, but you can sort of make everybody have an equal number of responsibilities even if they're not the same responsibilities.

BRAD: How do you feel about term limits, like have a rotating term limit? Some cooperatives have limits on the amount of time a person can be a member, and then they have to rotate off, almost like a board of directors.

SPEAKER: I can't imagine -- I don't know --

SPEAKER: If it's working, why kick somebody off?

SPEAKER: Except if there's people waiting to get in. Well they have to start another one somewhere, but if they're making money, it's their livelihood.

SPEAKER: That sounds like an open venue for politics to me.

SPEAKER: I think rotation is really crucial. That's all I can -- I just don't think there's anything wrong with this shaking it all up a little bit now and then.

JUSTIN: As long as you know ahead of time.

SPEAKER: As long as you know it's going to happen.

SPEAKER: A mandatory rotation?

SPEAKER: Yeah. Every two or three years maybe, but still the people who have been in charge, it doesn't mean they have to run away and get kicked out. I think it's simply giving people another sense of responsibilities.

SPEAKER: You mean responsibilities or leaving the co-op?

BRAD: Leaving the co-op. If you set your max number because of the size limitations and so forth, say you can only have twelve or fifteen members, some people will actually have -- you know, they pool from -- they'll have a core group who are their artists association, and they're like a board, and they meet and determine by-laws and stuff like that, and then what they'll do is they'll pool from their classes to bring up new members if someone leaves or if some of them even have two years --

SPEAKER: After they take a class with you, they come here.

SPEAKER: I thought you meant administrative. That's touchy. I don't know if I would want to be kicked out after three years.

SPEAKER: It sounds like politics.

SPEAKER: If somebody had a four year term and if there happened to be nobody on the waiting list or nobody wanted in after that or two or I don't know how that works. Because long-term residencies are like that when they go out to -- I forget where that is. But they know it's just for a year or nine months, they know that's all it is. They get accepted into that and go work --

SPEAKER: That could be part of a tier. There could be maybe a couple residencies that are one-year things that could actually be another level. I don't think there should be limits necessarily that kick people out, but I also think there should be a way to ensure that new people can come in in kind of a regular way.

BRAD: I guess that's the question. How do you guarantee that there will be spots for new people if people don't ever want to leave, which maybe it's a natural thing. Maybe after a certain number of years people do want to go on their own.

SPEAKER: The Firehouse, since I've been there, there's X amount of people who have left, and yet there's others who have come in, and that easily will happen. That's transient in some ways. You will get possibly a few people who will be entrenched as there have been at the firehouse since it's inception, but there's only one.

SPEAKER: I don't guess I've seen an organization where it was so cozy and worked so well that everybody stayed and nobody could get in. I've never seen that.

SPEAKER: I don't think that it would be a very crucial matter. I can't imagine.

SPEAKER: And if you're running classes all the time or having some open studio times, it's only certain time slots, three hours like they do at -- a lot of people probably could be just satisfied with that. Then you're making money, hopefully that's making a little money, but yet providing them a place to come to do stuff and work. You don't have to be -- you know, it might be. Maybe twelve is a lot. Maybe 12 or 15 is a lot. I don't know.

SPEAKER: You will be supplying the wheels, too? Or is this something you're still thinking about?

JUSTIN: We're still thinking.

SPEAKER: Boy, see, the thing is if you supply a wheel for everyone, you will get people entrenched. I mean you're giving them kilns, the wheel. Those are

the two biggest things.

SPEAKER: If you need a wheel, you've also got to -- there's private -- like parts of whatever structure it is, there's private studio space or space is private.

SPEAKER: Is it open plan? Are you still thinking?

JUSTIN: That's in the works.

SPEAKER: And we've talked about a lot of different kind of level things where there might be a classroom that's really like the public studio but a lot of different people work in. There might be some other places that are really like more like the firehouse where you pay for like a ten-foot square or whatever, and that's really your space, and no one else uses it.

SPEAKER: I think that's a smart idea.

SPEAKER: It seems to me it makes sense to have a couple different ways that you can buy into that.

SPEAKER: Like a graduate studio in a school. You've got the classroom and then you've got the grad students get their own space.

BRAD: I guess you have to consider whether you want it to be about a space where emerging potters can go, and if it is about that, then maybe term limits are something you could think about. And if you wanted it to be a place where it's a co-op where people are going to come and know the artists' work when they come, I guess you have to sort of figure out what your interests are before you can think about things like that.

SPEAKER: I think that's the theme that we're hearing, this rotating around and around, first figuring out what the thing is going to be because the stuff will come out --

SPEAKER: Somebody may come with a totally odd need or all I want to do is this, and do you have a space for me to do this in? And I need a salt kiln or something. That may work for them. But you still make rules, how to behave once you're in a room.

SPEAKER: Studio etiquette.

BRAD: Let's move on to the third and final question, which deals with the facility itself. What would your expectations be of a facility that houses the cooperative? What sorts of amenities, what would you expect in terms of having keys, having access, some artists like to work at 3 in the morning. What would your expectations be as a member of a cooperative organization of the facility?

SPEAKER: Access 24 hours a day.

SPEAKER: 24 hours I think is crucial because it gives you that sense of a professional quality, who you are as a profession. You can go to your space any time you want. I think that's important. Security

reasons, I think something like that, that's something that has got to be hammered out also. We have 24 hour access to the Firehouse, and it's great, but nobody is ever there after 5 in the afternoon it seems like anyway. Rarely does anybody work late, but I think that's something really important. Especially with a facility like this. You will probably have an access -- it looks like --

JUSTIN: We have two direct accesses.

SPEAKER: That's okay because this could be secured without people roaming around. But that's one thing -- just the bottom line -- I'll take a breath here and think about expectations. What about promoting, too, as an artist?

JUSTIN: Would you expect a sales venue?

SPEAKER: Yes. With a place like this, yes. Very much. I would. More competition for us, but that's important. That's good. That's all good.

SPEAKER: You would want it. I mean everybody would want it. The Union Project would want it. That's like that whole community, opening up to the community then. They can come in and more than likely buy something. Part of it goes to the Union Project -- the whole overall thing. It's just better. It's just more education. It's more people seeing the value in art.

SPEAKER: It's another place to send people to look at what else is going on in Pittsburgh.

BRAD: I guess that brings up commissions. Going down the line, do you expect and understand commissions if you were to be working with an organization like this?

SPEAKER: You mean a commission to make a piece?

BRAD: No. A commission on your work if the Union Project --

CHARLOTTE: Percentage fee of the sales.

BRAD: From what is sold here at the Union Project? Is that something that's expected or is that something that you wouldn't want as an artist?

SPEAKER: I think that would be expected.

SPEAKER: I think you would want to do it because you would want part of that money to go to the whole thing.

SPEAKER: I mean the one thing though, you might want to keep it a little lower, especially if people are here already investing and renting spaces or whatever. We do 30 percent at the store? I mean that's just for a couple of the tile people that we have. We just keep it low because we can.

SPEAKER: And to help them out. We just wanted them to have more -- because they weren't --

SPEAKER: Again, the commission thing I think is totally understandable. Artists know that.

SPEAKER: Then we don't have the money to give,

but part of our work is easy to give.

BRAD: What about maintenance of the facility, whose responsibility?

SPEAKER: Hire a janitor because that's where you're going to have a lot of --

SPEAKER: That's where the conflict comes.

SPEAKER: Who's going to clean the public area? Is that all going to be volunteer? That's so hard to organize.

SPEAKER: You're probably going to meet community people that would love to do that. People in the area that would be just like asking for a job or whatever.

PROFESSOR: If it's not clean, it's really nice to have someone to tell to do it.

SPEAKER: A group of 12 or fifteen or whatever you have and trying to say okay, who did not clean this week, and who's supposed to?

SPEAKER: Like grade school where you all get in trouble.

SPEAKER: Everyone's staying late today and scrubbing with a toothbrush.

SPEAKER: That makes me think of one thing that I've been thinking about, guidelines and expectations. It seems like one reason things like this often fail is people don't think about the broad scope of tasks that are involved with making it work. We all they know about how are we going to keep it clean and get the kilns fired, but don't necessarily think about how are we going to get the checkbook balanced, who's going to work in the gallery, who's going to promote this thing so that someone knows that it's happening. It seems like one thing that would be really important organizing is to be pretty honest about the breadth of tasks that people do to make a studio run or make an arts organization run, and I don't know if you necessarily put time limits on that. It's great to have people learn, but it's also a shame when the person who knows something about finances passes the check book to the guy who always pays his bills three weeks late, because that doesn't help the organization very much. It maybe help that guy learn a little bit about paying his bills, but it doesn't help the co-op a whole lot.

So I think really thinking throughout the breadth of those tasks and being honest about who's good at what, because we all think about the stuff we all have in common, which is running the studio and firing the pots and whatnot, but sometimes that's like the easy stuff to take care of because it's obvious.

SPEAKER: Everybody understands that, too. But even what we've done at Penn Avenue, is we split responsibilities and again, not that we're all great at each and every one of them, but it sort of has

worked out pretty amazingly.

SPEAKER: The person who does our books, the only really book work that gets done is me just -- we give him a percentage of what our sales are. Whatever he does, and he adds his five percent into the end and deducts it from our checks that he gives us.

SPEAKER: And I want that job.

SPEAKER: Yes, you do want that job. And none of us at that time could do that. But he's a number's whiz.

SPEAKER: He's down there all the time.

SPEAKER: He doesn't use computer.

SPEAKER: It's a spread sheet done by hand.

SPEAKER: The one thing at The Big idea that we have always had a problem with because none of us are fantastic math people, and it wound up that one member was and, so she's taken on the main responsibility of bookkeeping, but that's essentially her only responsibility. She doesn't have to show up for shifts. She doesn't have to do -- she just has to do the books.

SPEAKER: And keep them clean.

SPEAKER: That probably takes an hour a month.

SPEAKER: But also she makes it completely transparent so that anybody who wants to access that information at any time can do that. Someone can just say, like, hey, how much money do we have? How much money did we spend? How much can we put into an order? Can I look at your books? Where does this check go? She makes an effort to make it so at any point if anyone wants to come along and take the job off her hands, she's more than ready to pass it on.

SPEAKER: But again, the core group is I think essential in something like this. I can't see where if you have twelve people -- yeah. Everyone could have the responsibilities, but I think the major thrust would be this group up here --

SPEAKER: You might have somebody upstairs that oversees everything, that's doing the stuff for everything else in the offices, and this is just another -- you hand your stuff to them.

SPEAKER: If that's how the structure is. If you can give it to somebody else, that would be great.

SPEAKER: The Union Project may want to keep some control of what's going on down here or at least know financially. So you know, it might not be a bad idea to have the bookkeeper from the Union Project do the books. Just so there's some connection.

JUSTIN: In talking about that, does it make sense that something like this -- that a co-op would rent this space from us or that the Union Project is, in fact, the owner of the co-op, and the equipment and people --

SPEAKER: You want to do that; don't you --

JUSTIN: People pay in it?

SPEAKER: How would we know that?

SPEAKER: Because again -- well, I don't know. Because it's you guys who are doing the stuff. You're the ones who --

SPEAKER: I think I got confused here. It sounds like there's another entity over here.

JUSTIN: Well, what I'm asking is I mean there are different ways that this could happen. I mean if we assisted a group of potters to form a cooperative in a sense like Penn Avenue pottery, that wanted space and they located here and were essentially self-sustaining in that respect, then we would have very little to do with it other than providing space. But if the Union Project itself bought all of the equipment and actually organized it and oversaw it as a financial entity of the Union Project, that would be a different approach.

SPEAKER: Would you two remove yourselves if like -- to be the co-op that comes in or to start the co-op? You're talking about somebody just totally out there?

SPEAKER: Wouldn't you want the Union Project to have the connection and the control?

JUSTIN: In a sense yes, but what I'm asking is is that too much control? I mean to go out and recruit people and say, hey, come be part of this, and we've already set up all of the guidelines and control and lots of --

SPEAKER: No. I don't think it's too much control because I think the alternative is putting yourself at the mercy of a group of people who are going to have good will. I mean you could get yourself in a situation where the Union Project was at odds with the people in the basement. That would be awful.

JUSTIN: And that's my sense. What I didn't want -- what I don't want to come across to people is that we're coming down and saying, well, these are the concepts and you have to follow them.

SPEAKER: That's all right. I mean at first that's okay. There's nothing wrong with that. What you're doing so far, I don't think there's anything wrong with it. There is no other alternative here, and it can always change down the road when you go -- you guys talk it all out, but to start off, there's nothing wrong. You have it all laid out and see -- and get reactions, and they can tell you --

SPEAKER: To not be afraid that we're starting. This is where we start. It's crucial. Don't make the mistake we did.

SPEAKER: And as you get to know people and get to be friends with them and you're working really well together, it's just the way things are going here now, I can't imagine -- I think it's just going to go.

SPEAKER: Open to input all the time. Can we work this -- what can we do better, like you're doing tonight, asking how could it work? I think keeping that open mind to everybody's thoughts is really important. But you got to have something for them to start with.

SPEAKER: The fact that you seem to be so into the community -- that they can take classes and you're trying to involve the community and looking for volunteers and doing the farmer's market and everything. That's a very giving, generous kind of spirit to the place, and I think it just will go on.

SPEAKER: It's just the way you're handling it. You're not aggressive, but you're still doing the necessary grunt work that's horrible to do to go out and ask for favors from people, and that's why I responded, too, because you get tired of everybody asking for the handout, but there are some that just have a nice approach to it, and the Union Project -- I'm very not much into the faith-based thing, but this one says change my mind, and so I said I'm going to learn to open my mind. That's true if it's just the fact that when you have to -- I call them the begging letters. I used to cringe because we had to beg for money or something or donations, but you do it, and you're doing it in a professional capacity and spelling it out without anything special about it, except that we are doing this, and we would love your help. That's good. And that's hard.

I think that's really much harder than writing guidelines sometimes, just going out and trying to get that support just to beat the bushes and whatnot.

BRAD: I guess just to end I'd kind of like to go down the row and ask what do you see as the unique opportunity that the Union Project has as this -- in your experience as potter, what do you see as a unique aspect and opportunity that the Union Project has here in this space? Anyone can start it off but I would like to hear from everyone if --

SPEAKER: The unique opportunity for each of us or for any --

BRAD: No. For the Union Project, the cooperative or collective or whatever it ends up happening, what do you see as really the strength or a unique opportunity --

SPEAKER: I think it's just what she said, a little bit -- the fact that the approach -- I'm being presumptuous. The initial idea was involvement with the community, I think that is the nut of the whole thing, being part and parcel of what's around here, the fact that this was an old church that used to be vibrant and went downhill, and bringing a sanctuary back. That would involve people that wouldn't want to be involved, and then just because they're here, one

thing leads to another. I think that's the nut of the whole thing.

SPEAKER: I was going to say you're an anchor, creating a very powerful community anchor that is going to -- it's already starting to happen in East Liberty. Is this Highland Park or East Liberty? A little bit of both, Stanton Heights, and I think that in itself, as we all know what happens when artists move into a neighborhood. That's the big plus that you've got going for you, just that your location I think is ideal, and also that it becomes a new stronger anchor in some ways because you're combining so many things, the art and the fact that it will be, as you say a place for worship; right? Notice how I stumbled over that. Worship? What do we say? Services?

SPEAKER: It's like a target area. Whole Foods moved in, the reason they liked areas like that that need revitalization and this stuff here, even though it's Highland Park, and you've got a nice section of Highland Park, you've also got parts of East Liberty that were bad, and it's like a little light right here. Hopefully -- I don't know. It's good. Great location. People can just come over the hill. You got Garfield feeding right there. And then that thing is coming down, whatever, the big building. The big thing in East Liberty.

SPEAKER: The housing project.

BRAD: As someone who does business in the arts in the City of Pittsburgh, what do you feel about their unique opportunity here?

SPEAKER: I think it's wonderful, the space, and I'm sitting here, and I'm thinking something that's lacking in Pittsburgh that we used to have a long time ago at the Center for the Arts was a feeling of education, not just locally, but on a national basis, and we used to have wonderful -- I mean we had Peter Volkas (?) come and demonstrate, you know, talk and we had Paul Sodner (?) and we had lots of different wonderful potters, and I think that was such a wonderful learning experience for people, and I don't see it happening.

SPEAKER: The Guild used to do it, too.

SPEAKER: They still do.

SPEAKER: But it's spread out too much.

SPEAKER: Like a focus.

SPEAKER: Real potters.

SPEAKER: Well, one thing they have kind of said is they don't repeat people very often. So they kind of spread the net wider and wider, which means we haven't heard of the people they're bringing. They're great artists, but that's interesting.

SPEAKER: Well, they've all touched on some important things, and I think it's valuable and important to have places where people can get started

if they can't afford their own place but they're beyond that neophyte stage where they need a place they can go work. Those kinds of communities are very valuable, and I think that's a real important thing to have and particularly that small. That's a nice size. If it's four, it's too small. If it's 50 it's awfully big, but that size you're talking about is a nice size as an incubator for artists that slowly will move out as they get to a certain point, and people will take their places, and I think it's a valuable thing to have.

SPEAKER: But you'll also have other stuff going on which will be great, the coffee shop and the stained glass. Will the stained glass be ongoing always?

SPEAKER: You've got a lot of windows.

SPEAKER: But that's even more education out into the public. That's even more just visually if they come in and see it's going to be open at certain times, it's just this thing that's going to be this energy, and even if it just stays twelve people all the time and you just run the classes, it will be -- still you're opening this whole area and you've got the farmer's market, Christmas trees and everything.

BRAD: Pamela, any thoughts on this?

SPEAKER: I kind of agree with what everybody said. I'm the most excited about the opportunity to -- that intersection between, you know, having artists working in residential areas where it's accessible to people who wouldn't necessarily have access -- I would be the most interested in making it accessible to some of the truly underserved people in this community. I do a lot of work in East End. I'm an early childhood educator, and there's a real need in these communities for some kind of enrichment that's beyond -- so many people in these communities are struggling to get their basic needs met and get by. It would be so nice to have something available and accessible to them that's -- opportunities that wouldn't necessarily be available otherwise.

BRAD: Any last comments before we close out?

SPEAKER: Would it be impertinent of me to ask how this is going to be funded?

SPEAKER: We're talking about a lot of money to set this up.

SPEAKER: There's a jar at the door.

JUSTIN: There's a couple things that we're working on now. We've actually got a significant amount of equipment donated already. We have two electric kilns and three wheels stockpiled and about four tons of clay. In fact, if you guys want clay --

SPEAKER: You can probably take a box of clay.

SPEAKER: You're going to need that clay, and that clay does not -- you're going to need that clay.

SPEAKER: It depends how many times we have to carry it back and forth.

SPEAKER: The way they're packing it now, all you have to do is twist them up and put them back in, but they're not twisted any more.

JUSTIN: That's one scenario. We're currently working on a very large federal grant that would work on job creation, and we would use -- if that comes through, we would use that to help fund a lot of the capital equipment, things like kilns and wheels and doing a lot of it through education like kiln building courses, that sort of thing.

STUDENT: Do you have a grant writer, or are you doing it yourselves?

JUSTIN: Jessica does most of the funding proposals. This federal grant is -- we were awarded a grant writer to write it for us, to prepare it for us. So that one -- we're working closely with that person to put that together. The bulk of our funding comes locally from foundations, and we have a very good relationship with the foundation community. And the Union Project has been founded on this social entrepreneurship concept where everything that we try and take, on we look at the bottom line and do very little to put this in the red. So we aim to make money at everything we do. We don't always, but that's a goal.

So the concept would be that -- getting started with one wheel and one kiln and creating product to generate income to buy a second wheel and a second kiln, so starting small and building on that would be another way that we would go. And so we do have enough equipment to get started at least, very small, one or two people, and from that we would hope to grow in the course of time, and if the federal grant is awarded to us, we could grow exponentially very quickly.

SPEAKER: That's great, but it's a lot of work writing those grants.

JUSTIN: Thanks to all of you for coming.

CHARLOTTE: Thank you very much.

BRAD: We really appreciate your time, and this document will be available online -- well, sometime in August --

CHARLOTTE: Whenever they actually post it.

BRAD: But if you actually want it, you all have my E-mail address that I sent the E-mail about coming to this, so if after the 5th of August you guys would like to see a copy of this document that comes out of this, feel free to send me an E-mail, and I could send it to you in PDF format or mail you a copy, however you would like it. Justin will have copies. You can call, send your pigeons and they'll carry a copy back to you.

CHARLOTTE: A big pigeon.

BRAD: Thank you guys so much. We appreciate
it.

(meeting concluded)

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Appendix III – Economic Data from the United States Census Report for 2000

Table 1: Gender

Year	2000			2000									
	Allegheny		U.S.	East Liberty		Highland Park		Morningside		Stanton Heights		Garfield	
Description	Number	Percent	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent
Total population	1,281,666	100%	100%	6871	100%	6749	100%	3549	100%	4842	100%	5450	100%
Gender													
Male	607,002	47.40%	49.10%	2963	43.1%	3126	46.3%	1598	45.0%	2215	45.7%	2425	44.5%
Female	674,664	52.60%	50.90%	3908	56.9%	3623	53.7%	1951	55.0%	2627	54.3%	3025	55.5%

Table 2: Age

Year	2000				2000									
	Allegheny		U.S.		East Liberty		Highland Park		Morningside		Stanton Heights		Garfield	
Description	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent
Total population	1,281,666	100	281,421,906	100	6871	100%	6,749	100.0%	3,549	100.0%	4,842	100.0%	5,450	100.0%
Under 5 years	71,081	5.5	19,175,798	6.8	458	6.7%	373	5.5%	185	5.2%	252	5.2%	461	8.5%
5 to 9 years	79,385	6.2	20,549,505	7.3	483	7.0%	401	5.9%	200	5.6%	282	5.8%	641	11.8%
10 to 14 years	82,688	6.5	20,528,072	7.3	395	5.7%	441	6.5%	197	5.6%	312	6.4%	617	11.3%
15 to 19 years	81,721	6.4	20,219,890	7.2	423	6.2%	362	5.4%	188	5.3%	292	6.0%	453	8.3%
20 to 24 years	75,792	5.9	18,964,001	6.7	606	8.8%	452	6.7%	229	6.5%	184	3.8%	295	5.4%
25 to 34 years	161,277	12.6	39,891,724	14.2	1019	14.8%	1,032	15.3%	493	13.9%	544	11.2%	588	10.8%
35 to 44 years	201,974	15.8	45,148,527	16	1052	15.3%	1,094	16.2%	559	15.8%	770	15.9%	770	14.1%
45 to 54 years	181,542	14.2	37,677,952	13.4	899	13.1%	1,112	16.5%	520	14.7%	790	16.3%	566	10.4%
55 to 59 years	63,512	5	13,469,237	4.8	300	4.4%	339	5.0%	188	5.3%	287	5.9%	204	3.7%
60 to 64 years	54,278	4.2	10,805,447	3.8	250	3.6%	235	3.5%	183	5.2%	229	4.7%	226	4.1%
65 to 74 years	112,549	8.8	18,390,986	6.5	462	6.7%	452	6.7%	311	8.8%	449	9.3%	376	6.9%
75 to 84 years	87,724	6.8	12,361,180	4.4	368	5.4%	347	5.1%	228	6.4%	334	6.9%	197	3.6%
85 years and over	28,143	2.2	4,239,587	1.5	156	2.3%	109	1.6%	68	1.9%	117	2.4%	56	1.0%
Median age (years)	39.6	(X)	35.3	(X)	(X)	(X)	(X)	(X)	(X)	(X)	(X)	(X)	(X)	(X)
18 years and over	1,000,490	78.1	209,128,094	74.3	5290	77.0%	5,291	78.4%	2,849	80.3%	3,802	78.5%	3,443	63.2%
Male	463,140	36.1	100,994,367	35.9	2184	31.8%	2,407	35.7%	1,262	35.6%	1,684	34.8%	1,398	25.7%
Female	537,350	41.9	108,133,727	38.4	3106	45.2%	2,884	42.7%	1,587	44.7%	2,118	43.7%	2,045	37.5%
21 years and over	950,171	74.1	196,899,193	70	5006	72.9%	5,085	75.3%	2,741	77.2%	3,661	75.6%	3,209	58.9%
62 years and over	260,451	20.3	41,256,029	14.7	1136	16.5%	1,034	15.3%	729	20.5%	1,035	21.4%	765	14.0%
65 years and over	228,416	17.8	34,991,753	12.4	986	14.4%	908	13.5%	607	17.1%	900	18.6%	629	11.5%
Male	89,195	7	14,409,625	5.1	337	4.9%	361	5.3%	233	6.6%	355	7.3%	229	4.2%
Female	139,221	10.9	20,582,128	7.3	649	9.4%	547	8.1%	374	10.5%	545	11.3%	400	7.3%

Table 3: Race

Year	2000			2000									
Description	Allegheny		U.S.	East liberty		Highland Park		Morningside		Stanton Heights		Garfield	
RACE	Number	Percent	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent
One race	1,267,901	98.9	97.60%	6699	97.5%	6590	97.6%	3505	98.8%	4759	98.3%	5310	97.4%
White	1,080,800	84.3	75.10%	1478	21.5%	4411	65.4%	3123	88.0%	2975	61.4%	594	10.9%
Black or African American	159,058	12.4	12.30%	4980	72.5%	1991	29.5%	351	9.9%	1735	35.8%	4537	83.2%
American Indian and Alaska Native	1,593	0.1	0.90%	28	0.4%	10	0.1%	2	0.1%	4	0.1%	25	0.5%
Asian	21,716	1.7	3.60%	147	2.1%	127	1.9%	11	0.3%	26	0.5%	120	2.2%
Native Hawaiian and Other Pacific Islander	335	0	0.10%	0	0.0%	1	0.0%	0	0.0%	0	0.0%	0	0.0%
Some other race	4,399	0.3	5.50%	66	1.0%	50	0.7%	18	0.5%	19	0.4%	34	0.6%
Two or more races	13,765	1.1	2.40%	172	2.5%	159	2.4%	44	1.2%	83	1.7%	140	2.6%
HISPANIC OR LATINO AND RACE													
Total population	1,281,666	100	(X)	6871	100	6749	100.0%	3549	100.0%	4842	100.0%	5450	100.0%
Hispanic or Latino (of any race)	11,166	0.9	(X)	78	1.1%	123	1.8%	45	1.3%	33	0.7%	47	0.9%
Mexican	3,568	0.3	(X)	22	0.3%	28	0.4%	23	0.6%	9	0.2%	11	0.2%
Puerto Rican	2,216	0.2	(X)	21	0.3%	15	0.2%	3	0.1%	5	0.1%	17	0.3%
Cuban	622	0	(X)	12	0.2%	5	0.1%	4	0.1%	1	0.0%	0	0.0%
Other Hispanic or Latino	4,760	0.4	(X)	23	0.3%	75	1.1%	15	0.4%	18	0.4%	19	0.3%
Not Hispanic or Latino	1,270,500	99.1	(X)	6793	98.9%	6626	98.2%	3504	98.7%	4809	99.3%	5403	99.1%
White alone	1,074,129	83.8	(X)	1459	21.2%	4360	64.6%	3101	87.4%	2967	61.3%	592	10.9%

Table 4: Household Type

Year	2000				2000									
Description	Allegheny		US		East liberty		Highland Park		Morningside		Stanton Heights		Garfield	
HOUSEHOLDS BY TYPE	Numbers	Percent	Numbers	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent
Total households	537,150	100	105,480,101	100	3,485	100.0%	3,109	100.0%	1,540	100.0%	2,042	100.0%	1,965	100.0%
Family households (families)	332,237	61.9	71,787,347	68.1	1,429	41.0%	1,651	53.1%	952	61.8%	1,359	66.6%	1,308	66.6%
With own children under 18 years	141,634	26.4	34,588,368	32.8	780	22.4%	771	24.8%	378	24.5%	534	26.2%	733	37.3%
Married-couple family	247,549	46.1	54,493,232	51.7	493	14.1%	1,105	35.5%	637	41.4%	933	45.7%	410	20.9%
With own children under 18 years	99,770	18.6	24,835,505	23.5	180	5.2%	470	15.1%	237	15.4%	352	17.2%	191	9.7%
Female householder, no husband present	66,541	12.4	12,900,103	12.2	813	23.3%	432	13.9%	233	15.1%	317	15.5%	786	40.0%
With own children under 18 years	34,534	6.4	7,561,874	7.2	535	15.4%	248	8.0%	112	7.3%	145	7.1%	484	24.6%
Nonfamily households	204,913	38.1	33,692,754	31.9	2,056	59.0%	1,458	46.9%	588	38.2%	683	33.4%	657	33.4%
Householder living alone	175,738	32.7	27,230,075	25.8	1,811	52.0%	1,182	38.0%	501	32.5%	595	29.1%	584	29.7%
Householder 65 years and over	70,829	13.2	9,722,857	9.2	458	13.1%	290	9.3%	194	12.6%	236	11.6%	230	11.7%
Households with individuals under 18 years	153,174	28.5	38,022,115	36	909	26.1%	823	26.5%	420	27.3%	610	29.9%	885	45.0%
Households with individuals 65 years and over	160,123	29.8	24,672,708	23.4	727	20.9%	682	21.9%	468	30.4%	637	31.2%	512	26.1%

Table 5: Occupancy

Year	2000			2,000									
Description	Allegheny		U.S.	East liberty		Highland Park		Morningside		Stanton Heights		Garfield	
HOUSING OCCUPANCY	Number	Percent	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent
Total housing units	583,646	100	100	4,062	100.0%	3,396	100.0%	1,679	100.0%	2,142	100.0%	2,581	100.0%
Occupied housing units	537,150	92	91	3,485	85.8%	3,109	91.5%	1,540	91.7%	2,042	95.3%	1,965	76.1%
Vacant housing units	46,496	8	9	577	14.2%	287	8.5%	139	8.3%	100	4.7%	616	23.9%
For seasonal, recreational, or occasional use	2,098	0.4	(X)	6	0.1%	6	0.2%	5	0.3%	4	0.2%	4	0.2%

Table 6: School Enrollment

Year	2000				2000							
Description	Allegheny		East liberty		Highland Park		Morningside		Stanton Heights		Garfield	
SCHOOL ENROLLMENT	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent
Population 3 years and over enrolled in school	322,016	100	1,959	100.0%	1,734	100.0%	721	100.0%	1,278	100.0%	1,973	100.0%
Nursery school, preschool	22,242	6.9	115	5.9%	83	4.8%	43	6.0%	147	11.5%	124	6.3%
Kindergarten	14,713	4.6	53	2.7%	28	1.6%	37	5.1%	70	5.5%	112	5.7%
Elementary school (grades 1-8)	131,978	41	815	41.6%	733	42.3%	299	41.5%	448	35.1%	1,089	55.2%
High school (grades 9-12)	66,024	20.5	372	19.0%	328	18.9%	194	26.9%	304	23.8%	416	21.1%
College or graduate school	87,059	27	604	30.8%	562	32.4%	148	20.5%	309	24.2%	232	11.8%

Table 7: School attainment

Year	2000				2000							
Description	Allegheny		East liberty		Highland Park		Morningside		Stanton Heights		Garfield	
EDUCATIONAL ATTAINMENT	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent
Population 25 years and over	891,171	100.0%	4,588	100.0%	4,698	100.0%	2,562	100.0%	3,576	100.0%	2,905	100.0%
Less than 9th grade	33,163	3.7%	271	5.9%	157	3.3%	99	3.9%	92	2.6%	145	5.0%
9th to 12th grade, no diploma	88,673	10.0%	682	14.9%	310	6.6%	321	12.5%	334	9.3%	659	22.7%
High school graduate	301,774	33.9%	1,490	32.5%	777	16.5%	971	37.9%	1,095	30.6%	1,074	37.0%
Some college, (no degree)	151,441	17.0%	975	21.3%	673	14.3%	318	12.4%	623	17.4%	650	22.4%
Associate degree	63,537	7.1%	322	7.0%	288	6.1%	162	6.3%	293	8.2%	94	3.2%
Bachelor's degree	154,369	17.3%	455	9.9%	959	20.4%	441	17.2%	768	21.5%	201	6.9%
Graduate or professional degree	98,214	11.0%	393	8.6%	1,534	32.7%	250	9.8%	371	10.4%	82	2.8%
Percent high school graduate or higher	(X)	86.3	(X)	79.2%	(X)	90.1%	(X)	83.6%	(X)	88.1%	(X)	72.3%
Percent bachelor's school graduate or high	(X)	28.3	(X)	18.5%	(X)	53.1%	(X)	27.0%	(X)	31.9%	(X)	9.7%

Table 8: Occupation

Year	2000				2000									
	Allegheny		US		East liberty		Highland Park		Morningside		Stanton Heights		Garfield	
	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent
Total	591,905	100.0%	129,721,512	100.0%	2,745	100.0%	3,607	100.0%	1,859	100.0%	2,490	100.0%	1,710	100.0%
Management, professional, and related occupations	223,974	37.8%	43,646,731	33.6%	753	27.4%	2,032	56.3%	604	32.5%	1,003	40.3%	372	21.8%
Service occupations	93,411	15.8%	19,276,947	14.9%	753	27.4%	498	13.8%	377	20.3%	407	16.3%	642	37.5%
Sales and office occupations	170,055	28.7%	34,621,390	26.7%	871	31.7%	758	21.0%	551	29.6%	849	34.1%	405	23.7%
Farming, fishing, and forestry occupations	396	0.1%	951,810	0.7%	0	0.0%	0	0.0%	0	0.0%	0	0.0%	0	0.0%
Construction, extraction, and maintenance occupations	44,338	7.5%	12,256,138	9.4%	100	3.6%	132	3.7%	143	7.7%	125	5.0%	80	4.7%
Production, transportation, and material moving occupations	59,731	10.1%	18,968,496	14.6%	268	9.8%	187	5.2%	184	9.9%	106	4.3%	211	12.3%

Table 9: Industry

Description	2000		2000									
	Allegheny		East liberty		Highland Park		Morningside		Stanton Heights		Garfield	
	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent
INDUSTRY												
Agriculture, forestry, fishing and hunting, and mining	1,417	0.2	5	0.2%	0	0.0%	6	0.3%	0	0.0%	0	0.0%
Construction	32,142	5.4	84	3.1%	87	2.4%	118	6.3%	86	3.5%	54	3.2%
Manufacturing	53,523	9	82	3.0%	135	3.7%	125	6.7%	123	4.9%	59	3.5%
Wholesale trade	20,413	3.4	39	1.4%	41	1.1%	35	1.9%	46	1.8%	48	2.8%
Retail trade	70,520	11.9	264	9.6%	243	6.7%	179	9.6%	274	11.0%	208	12.2%
Transportation and warehousing, and utilities	35,514	6	106	3.9%	91	2.5%	84	4.5%	187	7.5%	87	5.1%
Information	19,145	3.2	67	2.4%	157	4.4%	33	1.8%	103	4.1%	4	0.2%
Finance, insurance, real estate, and rental and leasing	50,452	8.5	315	11.5%	242	6.7%	118	6.3%	253	10.2%	158	9.2%
Professional, scientific, management, administrative, and waste management services	66,081	11.2	309	11.3%	552	15.3%	195	10.5%	164	6.6%	164	9.6%
Educational, health and social services	144,665	24.4	806	29.4%	1,331	36.9%	567	30.5%	813	32.7%	532	31.1%
Arts, entertainment, recreation, accommodation and food services	48,354	8.2	406	14.8%	350	9.7%	198	10.7%	133	5.3%	186	10.9%
Other services (except public administration)	30,169	5.1	170	6.2%	216	6.0%	121	6.5%	141	5.7%	156	9.1%
Public administration	19,510	3.3	92	3.4%	162	4.5%	80	4.3%	167	6.7%	54	3.2%

Table 10: Household Income

Description	1999 (Tax year)				1999 (Tax year)									
	Allegheny		U.S.		East liberty		Highland Park		Morningside		Stanton Heights		Garfield	
INCOME	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent
Households	537,405	100	104,819,002	100	3,550	100	3,114	100.0%	1,550	100.0%	2058	100.0%	1908	100.0%
Less than \$10,000	57,641	10.7	9,790,454	9.3%	1,079	30.4%	350	11.2%	148	9.5%	167	8.1%	535	28.0%
\$10,000 to \$14,999	39,913	7.4	6,971,175	6.7%	455	12.8%	164	5.3%	110	7.1%	78	3.8%	262	13.7%
\$15,000 to \$24,999	79,179	14.7	14,036,218	13.4%	637	17.9%	442	14.2%	224	14.5%	249	12.1%	309	16.2%
\$25,000 to \$34,999	69,879	13	13,499,899	12.9%	489	13.8%	408	13.1%	273	17.6%	244	11.9%	301	15.8%
\$35,000 to \$49,999	87,433	16.3	17,193,083	16.4%	410	11.5%	500	16.1%	356	23.0%	456	22.2%	236	12.4%
\$50,000 to \$74,999	97,907	18.2	20,100,827	19.2%	276	7.8%	570	18.3%	270	17.4%	431	20.9%	163	8.5%
\$75,000 to \$99,999	48,950	9.1	10,489,213	10.0%	141	4.0%	260	8.3%	107	6.9%	239	11.6%	54	2.8%
\$100,000 to \$149,999	34,349	6.4	8,120,578	7.7%	26	0.7%	228	7.3%	56	3.6%	151	7.3%	37	1.9%
\$150,000 to \$199,999	9,662	1.8	2,343,556	2.2%	13	0.4%	77	2.5%	6	0.4%	32	1.6%	4	0.2%
\$200,000 or more	12,492	2.3	2,273,999	2.2%	24	0.7%	115	3.7%	0	0.0%	11	0.5%	7	0.4%
Median household income (dollars)	38,329	(X)	41,486	(X)	(X)	(X)	(X)	(X)	35,980	(X)	(X)	(X)	(X)	(X)
With earnings	402,439	74.9	84,130,187	80.3%	2,460	69.3%	2,626	84.3%	1,193	77.0%	1593	77.4%	1425	74.7%
Mean earnings (dollars)	54,605	(X)	55,801	(X)	(X)	(X)	(X)	(X)	39,963	(X)	(X)	(X)	(X)	(X)
With Social Security income	171,293	31.9	27,675,138	26.4%	874	24.6%	673	21.6%	529	34.1%	680	33.0%	562	29.5%
Mean Social Security income (dollars)	11,881	(X)	11,537	(X)	(X)	(X)	(X)	(X)	9,811	(X)	(X)	(X)	(X)	(X)
With Supplemental Security Income	22,426	4.2	3,893,019	3.7%	451	12.7%	103	3.3%	62	4.0%	58	2.8%	276	14.5%
Mean Supplemental Security Income (dollars)	6,507	(X)	6,185	(X)	(X)	(X)	(X)	(X)	6,066	(X)	(X)	(X)	(X)	(X)
With public assistance income	16,587	3.1	17,802,219	17.0%	358	10.1%	100	3.2%	33	2.1%	47	2.3%	253	13.3%
Mean public assistance income (dollars)	2,788	(X)	(X)	(X)	(X)	(X)	(X)	(X)	5,758	(X)	(X)	(X)	(X)	(X)
With retirement income	107,858	20.1	17,428,373	16.6%	396	11.2%	398	12.8%	289	18.6%	476	23.1%	317	16.6%
Mean retirement income (dollars)	14,763	(X)	15,412	(X)	(X)	(X)	(X)	(X)	12,117	(X)	(X)	(X)	(X)	(X)

Table 11: Family Income

Description	2000				2000									
	Allegheny		U.S. (Estimate)		East liberty		Highland Park		Morningside		Stanton Heights		Garfield	
	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent
Families	333,898	100	70,975,913	100	1470	100.0%	1686	100.0%	968	100.0%	1407	100.0%	1311	100.0%
Less than \$10,000	18,676	5.6	3,937,628	5.5%	280	19.0%	120	7.1%	20	2.1%	55	3.9%	346	26.4%
\$10,000 to \$14,999	12,800	3.8	3,195,830	4.5%	151	10.3%	38	2.3%	25	2.6%	31	2.2%	154	11.7%
\$15,000 to \$24,999	36,282	10.9	7,987,421	11.3%	298	20.3%	190	11.3%	116	12.0%	131	9.3%	192	14.6%
\$25,000 to \$34,999	40,939	12.3	8,595,623	12.1%	192	13.1%	163	9.7%	154	15.9%	176	12.5%	227	17.3%
\$35,000 to \$49,999	58,914	17.6	12,036,456	17.0%	291	19.8%	271	16.1%	265	27.4%	282	20.0%	161	12.3%
\$50,000 to \$74,999	76,354	22.9	15,636,229	22.0%	143	9.7%	428	25.4%	249	25.7%	373	26.5%	140	10.7%
\$75,000 to \$99,999	41,490	12.4	8,733,469	12.3%	83	5.6%	191	11.3%	114	11.8%	198	14.1%	48	3.7%
\$100,000 to \$149,999	29,381	8.8	6,906,631	9.7%	19	1.3%	173	10.3%	19	2.0%	130	9.2%	32	2.4%
\$150,000 to \$199,999	8,445	2.5	2,006,954	2.8%	13	0.9%	55	3.3%	6	0.6%	20	1.4%	4	0.3%
\$200,000 or more	10,617	3.2	1,939,672	2.7%	0	0.0%	57	3.4%	0	0.0%	11	0.8%	7	0.5%
Median family income (dollars)	49,815	(X)	49,628	0.1%	(X)	(X)	(X)	(X)	45,448	(X)	(X)	(X)	(X)	(X)
Per capita income (dollars)	22,491	(X)	21,776	(X)	(X)	(X)	(X)	(X)	17,654	(X)	(X)	(X)	(X)	(X)
Median earnings (dollars):	(X)	(X)	24,267	(X)	(X)	(X)	(X)	(X)	(X)	(X)	(X)	(X)	(X)	(X)
Male full-time, year-round workers	38,804	(X)	36,879	(X)	(X)	(X)	(X)	(X)	30,473	(X)	(X)	(X)	(X)	(X)
Female full-time, year-round workers	27,492	(X)	27,240	(X)	(X)	(X)	(X)	(X)	25,285	(X)	(X)	(X)	(X)	(X)

Table 12: Class of Worker

Description	2000		2000									
	Allegheny		East liberty		Highland Park		Morningside		Stanton Heights		Garfield	
	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent
CLASS OF WORKER												
Private wage and salary workers	500,723	84.6	2331	84.9%	2776	77.0%	1520	81.8%	1920	77.1%	1435	83.9%
Government workers	59,127	10	279	10.2%	562	15.6%	273	14.7%	469	18.8%	231	13.5%
Self-employed workers in own not incorporated business	30,915	5.2	126	4.6%	255	7.1%	51	2.7%	101	4.1%	36	2.1%
Unpaid family workers	1,140	0.2	9	0.3%	14	0.4%	15	0.8%	0	0.0%	8	0.5%

Appendix IV – Cooperative Model Matrix

Membership Issues

Organization	Number					Process			Restricted?		Different Levels?		Discounts/Packages?		Cost					Term Limits?		Full Access?		Members get Keys?			
	1-10	11-20	21-30	31-40	40 or more	Paid membership	Jury process	Other	Yes	No	Yes	No	Yes	No	\$5-14	\$15-24	\$25-34	\$35-44	\$45+	Yes	No	Yes	No	Yes	No	Yes	No
Baltimore Clayworks					X		X			X		X		X					X	X		X		X		X	
Houston Potter's Guild		X					X			X		X		X					X	X		X		X		X	
Castle Clay Artists			X			X	X			X		X		X					X		X	X		X		X	
Torpedo Factory					X	X	X		X		X			X				X			X		X		X		X
Fired Up Studios			X			X				X		X		X					X		X	X		X		X	
Wesleyan Potters					X		X			X		X				X					X	X		X		X	
Mother Earth Clay Art Center					X	X		X	X		X			X					X		X		X		X		X
Orchard Valley Ceramics Arts Guild					X	X				X		X		X					X		X		X		X		X
Jerome Artists				X		X	X		X			X		X							X	X		X		X	
Peninsula Potters	X					X	X		X			X		X							X	X		X		X	
San Diego Potter's Guild					X		X		X			X		X					X		X	X		X		X	
Artist's Co-op		X				X	X	X		X		X		X					X		X	X		X		X	
KC Clay Guild					X	X				X		X			X					X		X		X		X	
Yankie Creek Gallery			X			X	X		X			X		X					X		X		X		X		X
Bill Campbell Cooperative		X				X	X			X		X		X					X		X	X		X		X	
Club Mud			X			X				X		X		X					X		X		X		X		X

Tool and Equipment Issues

Organization	Shared Eq/Tools?		Maintenance				Obligated Maintenance?		Purchase of Tools			Repair or Replacement			Priority					
	Yes	No	Members	Volunteers	Paid Staff	Other	Yes	No	Donations	Co-op Funds	Other	Liabe member	Co-op	Other	Sign-up/Reservation	First come, first served	Hours worked	Seniority	Membership level	Other
Baltimore Clayworks	X		X		X		X		X	X		X			X	X				
Houston Potter's Guild	X		X				X			X			X			X				
Castle Clay Artists	X		X				X			X			X			X				
Torpedo Factory	X		X		X		X				N/A	X								X
Fired Up Studios	X		X				X			X		X	X			X				
Wesleyan Potters	X		X				X			X			X		X	X				
Mother Earth Clay Art Center	X		X				X				X	X		X	X				X	X
Orchard Valley Ceramics Arts Guild		X																		
Jerome Artists		X																		
Peninsula Potters	X		X		X	X	X				X		X			X				
San Diego Potter's Guild	X		X				X		X	X		X			X	X				
Artist's Co-op		X																		
KC Clay Guild	X			X				X	X				X		X	X				X
Yankie Creek Gallery	X		X				X		X	X		X	X							X
Bill Campbell Cooperative	X		X				X				X			X	X					
Club Mud	X		X				X		X	X		X			X					

Gallery and Workspace Issues

Organization	Gallery?		Determination of Display					Gallery Maintenance				Shared Workspace		Priority						Public Observance		Public Work		Workspace Maintenance				
	Yes	No	Outside jury	Paid staff	Co-op members	Sign-up/Reservation	Other	Members	Volunteers	Paid staff	Other	Yes	No	Sign-up/Reservation	First come, first served	Hours worked	Seniority	Membership level	Other	Yes	No	Yes	No	Members	Volunteers	Paid staff	Other	
Baltimore Clayworks	X			X					X		X		X	X						X		X		X	X	X		
Houston Potter's Guild	X		X					X				X						X	N/A		X		X					
Castle Clay Artists		X									X										X		X					
Torpedo Factory	X		X						X			X						X	X	X		X		X				
Fired Up Studios	X						X	X	X		X							X		X			X	X		X		
Wesleyan Potters	X		X		X			X			X			X						X			X			X		
Mother Earth Clay Art Center	X					X	X	X	X	X	X			X			X	X	X	X			X	X		X		
Orchard Valley Ceramics Arts Guild		X	X																									
Jerome Artists	X		X					X				X																
Peninsula Potters	X				X		X	X			X			X						X			X					
San Diego Potter's Guild	X					X		X			X			X	X					X		X						
Artist's Co-op	X				X			X				X																
KC Clay Guild	X				X	X		X	X		X		X	X						X			X	X	X			
Yankie Creek Gallery	X				X			X			X							X	X	X			X	X				
Bill Campbell Cooperative		X									X							X		X		X		X				
Club Mud		X									X		X						X			X	X					

Finance Issues

Organization	Annual Budget		Commission Structure (Partial Member)						Commission Structure (Full Member)					
	Coop	Parent Organization	<10%	10-19%	20-29%	30-39%	40% or more	No commission	<10%	10-19%	20-29%	30-39%	40% or more	No commission
Baltimore Clayworks	\$1,000,000	N/A					X						X	
Houston Potter's Guild	\$50,331	N/A	X						X					
Castle Clay Artists	N/A	N/A						X						X
Torpedo Factory	\$750,000	N/A						X						X
Fired Up Studios	N/A	N/A						X				X		
Wesleyan Potters	\$500,000	N/A						X			X			
Mother Earth Clay Art Center	\$200,000	N/A				X		X				X		
Orchard Valley Ceramics Arts Guild	\$40,000	N/A			X						X			
Jerome Artists	N/A	N/A			X						X			
Peninsula Potters	N/A	N/A										X		
San Diego Potter's Guild	\$20,000	N/A									X			
Artist's Co-op	\$35,000	N/A									X			
KC Clay Guild	\$40,000	N/A					X					X		
Yankie Creek Gallery	\$25,000	N/A									X			
Bill Campbell Cooperative	N/A	N/A												
Club Mud	N/A	N/A												

Staff and Volunteer Issues

Organization	Full-Time Staff						Part-Time Staff					Hours Per Week for Each Part-Timer						Positions Occupied by Staff						# of Active Volunteers	Average Weekday # of Volunteers	Average Weekend Day # of Volunteers	Typical Volunteer Duties					
	0	1-2	3-4	4-5	6-7	8 or more	0	1-2	3-4	4-5	6-7	8 or more	1-5	6-10	11-15	16-20	21-25	26 or more	Director	Marketing	Fund Raising	Administration	Finance				Other	Marketing	Fund Raising	Administration	Finance	Maintenance
Baltimore Clayworks						X			X								X	X	X	X	X	X	X	25	2	2	X	X	X		X	
Houston Potter's Guild	X						X											X	X	X	X	X		0	0	0						
Castle Clay Artists	X						X											X	X		X	X		0	0	0						
Torpedo Factory				X				X						X				X			X	X	X	15	2	2			X			
Fired Up Studios	X										X							X	X		X	X	X	0	0	0						
Wesleyan Potters	X										X				X			X	X	X	X	X	X	100	?	1	X	X	X		X	
Mother Earth Clay Art Center		X							X	X						X		X	X	X	X	X	X	0	0	0						
Orchard Valley Ceramics Arts Guild	X							X																15	5	5	X	X	X	X		X
Jerome Artists	X							X						X							X			40	2	2	X	X	X			
Peninsula Potters	X							X																1	0	0						X
San Diego Potter's Guild	X							X																40	1	1	X		X	X	X	
Artist's Co-op	X							X																0								
KC Clay Guild	X							X																23	1 or 2	1 or 2						X
Yankie Creek Gallery	X							X																10	2	3	X	X	X	X	X	
Bill Campbell Cooperative	X							X																0	0	0						
Club Mud	X							X					X							X				15	0	0			X	X		

Organizational Structure Issues

Organization	Years in Existence	Tax Structure		Size of Facility (sq. ft.)	Hours of Operation	Public Hours	# of Visitors per Week							Education/ Outreach Programs?		
		For-Profit	Not-for-Profit				1-15	16-30	31-45	46-60	61-74	75 or more	N/A	Yes	No	
Mother Earth Clay Art Center	1	X		10,000	24 hours	10-6 M-Sat	X	X							X	
Orchard Valley Ceramics Arts G	4		X	N/A	N/A	N/A								X	X	
Jerome Artists	9	X		2,500	24 hours	Daily 10-6								X		X
Peninsula Potters	38	X		1,000	Daily 11-4	Daily 11-4	X								X	
San Diego Potter's Guild	50		X	1,200	Daily 11-4	Daily 11-4						X				X
Artist's Co-op	10		X	3,500	11-7 W-Sat, 12-5 Sun	same		X								X
KC Clay Guild	24		X	2,500	10-9 M-Th, 10-10 F-Sat, 1-5 Sun	same			X						X	
Yankie Creek Gallery	12		X	3,500	10-9 M-Sat, 10-5 Sun	Same						X				X
Bill Campbell Cooperative	3		X	10,000	N/A	N/A							X			X
Club Mud	55		X	N/A	10-5:30 M-F, 12-4 Sat	Same			X						X	

Appendix V – Job Costing

To give an example of how job costing would work, we will show two modified spreadsheets from a homeless shelter in San Francisco. It is an agency that provides rooms for families that have lost their homes. Also, the agency provides free daycare services to poor families after they have returned to permanent housing.

This is the statement of functional expenses for Raphael House, a document that most not-for-profits supply in their financial statements:

RAPHAEL HOUSE OF SAN FRANCISCO, INC.				
Statement of Functional Expenses				
For the year ended July 31, 2004				
		Supporting Services		
	Total Homeless Assistance	Fund-raising	Management and General	Total
Salaries and Wages	\$ 582,310	\$ 117,958	\$ 41,135	\$ 741,403
Payroll taxes	47,558	9,230	3,257	60,045
Total staff expense	629,868	127,188	51,847	808,903
Occupancy	94,081	1,565	687	96,333
Development expense	-	79,463	-	79,463
Food	83,528	59	352	83,939
Children's activities and education	125,500	-	-	125,500
Direct assistance to individuals	49,603	-	-	49,603
Telephone	14,967	1,463	1,384	17,814
Total expenses	997,547	209,738	54,270	1,261,555

Fig. 1

This spreadsheet is in a similar format to the Union Project's statement of functional expenses for the year ended August 31, 2004. (We will discuss that statement in a minute.) This Raphael House statement does a pretty good job of explaining how much money is going to the organization's charitable purpose of helping the homeless, and explaining how much money is going towards fundraising and management expenses. It would satisfy the IRS reporting requirements for the form 990. And, it would allow the director of Raphael House to divide the total amount that is going to the homeless by the total budget: $997,547 / 1,261,555 = .79$

With this information, the director of Raphael House could say with confidence that 79 cents of every dollar given to Raphael House goes to help the homeless. Most not-for-profit managers would consider this ratio to be pretty efficient.

But, there are some drawbacks. As mentioned above, Raphael House has *two* different programs, a shelter and a daycare. If the director of Raphael House wanted to know how much the two different programs are costing the agency, he would need to separate out the expenses. And, that's what we will do, as the next statement will illustrate:

RAPHAEL HOUSE OF SAN FRANCISCO, INC.						
Statement of Functional Expenses						
For the year ended July 31, 2004						
	Program Services			Supporting Services		
	Shelter Program	Daycare Program	Total Homeless Assistance	Fundraising / Development	Administration	Total
Salaries and Wages	\$ 363,225	\$ 219,085	\$ 582,310	\$ 117,958	\$ 41,135	\$ 741,403
Payroll taxes	29,686	17,872	47,558	9,230	3,257	60,045
Total staff expense	392,911	236,957	629,868	127,188	51,847	808,903
Occupancy	86,013	8,068	94,081	1,565	687	96,333
Development expense	-	-	-	79,463	-	79,463
Food	80,621	2,907	83,528	59	352	83,939
Children's activities and education	90,006	35,494	125,500	-	-	125,500
Direct assistance to individuals	18,476	31,127	49,603	-	-	49,603
Telephone	9,394	5,573	14,967	1,463	1,384	17,814
Total expenses	677,421	320,126	997,547	209,738	54,270	1,261,555

Fig. 2

This statement takes longer to prepare, but it illustrates how much money the agency is spending on the different services. The director of Raphael House would have to calculate the number of hours spent by staff working in the shelter, and how many hours spent in the daycare. Additionally, the number of hours spent on the telephone by the different divisions would need to be separated out, as would the amount spent on food for the clients in each division.

An important calculation that the director can make from this statement is how many people are being helped with each dollar spent, and then he can compare it from year to year. In 2004, 138 people went through the shelter, and 772 people went through the daycare. Divide these numbers by the respective individual program budgets:

$$\$677,421 / 138 \text{ people} = \$4,908 \text{ per person helped in the shelter}$$

$$\$320,126 / 772 \text{ people} = \$414 \text{ per person helped in the daycare}$$

The director might be led to think that his shelter is a huge cash hog, and he ought to reduce the size of the shelter, and expand his daycare. But, then, he would remember that these are different services for people at different stages of need. The shelter receives families that have lost their homes because of poverty or violence, and helps them get back on their feet, and back into permanent housing and permanent employment. After the family has left, Raphael House provides free daycare services for these families to ease the transition. These are two separate services, but one leads into the other, and together, the high-cost service and the low-cost service work together to serve the organization's larger mission.

Applying these principles at the Union Project: Tracing costs to programs

This same system could be easily applied to The Union Project and its future proposed multiple functions, which, as we understand, include office space, events in a performing hall, stained glass classes, a coffee shop, and a ceramics art cooperative. Here is the statement of functional expenses for 2004 for the Union Project:

The Union Project				
Statement of functional expenses - cash basis				
Year ended August 31, 2004				
		<u>Supporting services</u>		
	<u>Building project</u>	<u>Fund-raising</u>	<u>Management and General</u>	<u>Total</u>
Expenses				
Salaries	\$ 38,627	\$ 5,152	\$ 10,305	\$ 54,084
Payroll taxes	4,376	578	1,542	6,496
Utilities	1,334	-	-	1,334
Rent	11,116	-	-	11,116
Telephone	935	127	468	1,530
Insurance	6,144	-	12,805	18,949
Supplies	30	234	744	1,008
Postage and shipping	1,204	-	1,667	2,871
Printing and publications	11,991	-	1,067	13,058
Architect fees	2,915	-	-	2,915
Exterior painting	904	-	-	904
Equipment tools, and materials	3,805	-	-	3,805
Consultants		12,000	5,250	17,250
Accounting fees		-	4,081	4,081
Security system	511	-	-	511
Stained glass restoration	10,950	-	-	10,950
Instructors - stained glass classes	7,180	-	-	7,180
Building improvements	8,064	-	-	8,064
Miscellaneous	2,638	1,957	1,562	6,157
Total	\$ 112,724	\$ 20,048	\$ 39,491	\$ 172,263

Fig. 3

Considering that the Union Project has not started its major programming, this statement does a good job of explaining how money is being spent. But, when the ceramics cooperative, the coffee shop, and the events hall start working, more columns will be

necessary to divide out the expenses. Here we will give an example of a hypothetical statement of functional expenses for Torn Jeep Icon Hut, a mythical organization that does all of the same things as the Union Project. Please note that the numbers are not based on any real data, it is solely used to demonstrate structure.

This new, larger spreadsheet has several new features that allow the management of the Hut to understand and control its costs better. The separate columns show how much is being spent on each portion of the Hut’s programming.

Torn Jeep Icon Hut								
Statement of functional expenses								
Year ended August 31, 2010								
	Program Services				Supporting services			
	Performing arts venue	Office rentals	Ceramics cooperative	Total Program	Coffee shop	Fund- raising	Management and General	Total
Expenses unique to divisions								
Salaries	\$ 32,081	\$ 5,421	\$ 8,121	\$ 45,623	\$ 34,051	\$ 5,152	\$ 10,305	\$ 95,131
Payroll taxes	2,566	434	650	3,650	2,724	412	824	7,610
Utilities	3,878	4,211	11,603	19,692	1,500	-	-	21,192
Telephone	845	-	1,040	1,885	400	127	468	2,880
Insurance	2,500	2,500	10,000	15,000	900	-	850	16,750
Art Supplies	800	-	18,000	18,800	-	234	744	19,778
Postage and shipping	3,800	-	1,241	5,041	562	-	1,667	7,270
Pirates of Penzance expense	20,800	-	-	20,800	-	-	-	20,800
Printing and publications	8,000	4,000	5,000	17,000	400	-	1,067	18,467
Cleaning costs	5,000	3,000	15,000	23,000	1,500	500	400	25,400
Total direct expenses	\$ 80,270	\$ 19,566	\$ 70,654	\$ 170,490	\$ 42,037	\$ 6,425	\$ 16,325	\$ 235,278
Shared expenses								
Security system	\$ 1,200	\$ 450	\$ 750	\$ 2,400	\$ 300	\$ 150	\$ 150	\$ 3,000
Major building maintenance	2,400	900	1,500	4,800	600	300	300	6,000
Debt service on building	6,000	2,250	3,750	12,000	1,500	750	750	15,000
Parking lot maintenance	3,200	1,200	2,000	6,400	800	400	400	8,000
Total shared expenses	12,800	4,800	8,000	25,600	3,200	1,600	1,600	32,000
Combined total expenses	\$ 93,070	\$ 24,366	\$ 78,654	\$ 196,090	\$ 45,237	\$ 8,025	\$ 17,925	\$ 267,278
				196,090				267,278

Fig. 4

Having the “direct” expenses and the “shared” expenses sections on the top and the bottom allows management to see which expenses would go away if a division of the organization were eliminated.

For example, at this hypothetical organization, an insurance agent came out to the facility for the purpose of insuring it against liability. For the performing-arts venue, she saw nothing overly dangerous, also for the office-rental spaces, she saw nothing frightening. But, when she saw the kiln in the ceramics cooperative, she was very concerned about people’s safety, thinking that someone might use it incorrectly and get burned. She gave

the management of Torn Jeep Icon Hut a quote of \$15,000. The manager of the cooperative then asked, “If we did not have the kiln, what would be the cost of insurance for the whole organization?”

The insurance agent said, “I would insure each of the three sections of this facility for \$2,500 each, and the total would be \$7,500 a year. But the kiln adds \$7,500 more to the cost of insurance by itself.”

Therefore, the management of the organization assigned \$10,000 of insurance cost to the ceramics cooperative (\$2,500 of what it would ordinarily cost plus the additional \$7,500 caused by the kiln) and \$2,500 of insurance cost to each section other section of the Hut.

The same process applies to the other lines in the upper section. The ceramics cooperative has its own electricity and gas meters, and with that, the management can see that the ceramics cooperative has used up 58 percent of the gas and electricity used by the whole facility. In the same manner, with separate telephone lines assigned to the divisions of the center, the telephone costs can be separated out. For salaries, the managers simply have to assign a certain number of staff-member work hours to each section of the Hut’s programming.

The Pirates of Penzance was a special event, so it gets its own line, with all of the expense charged to the performing-arts venue section of the organization. We will come back to this.

The bottom section contains those expenses that will be with Torn Jeep Icon Hut regardless of what organization is using the facility. If the ceramics cooperative moves out, the debt service will still be due. In this case, the management divided out the portions of these expenses by the number of square feet each division of the organization uses. Since the performing arts venue uses 40 percent of the space at the Hut, 40 percent of the debt service, security system costs, parking lot maintenance and major building maintenance are assigned to it. Since the ceramics cooperative uses 25 percent of the floorspace, 25 percent of those expenses are assigned to it.

Tracing revenues to programs

In addition to the job costing expense reporting system mentioned above, the Union Project should also make sure to assign the money that comes in to the divisions that generate the money, thus matching revenues to costs.

Taking a look at the Union Project's Statement of Cash Receipts, Cash Disbursements and Changes in Net Assets, we see a system that keeps good track of the inflows and outflows:

THE UNION PROJECT	
STATEMENT OF CASH RECEIPTS, CASH DISBURSEMENTS AND CHANGES IN NET ASSETS	
YEAR ENDED AUGUST 31, 2004	
Cash Receipts:	
Grants	\$ 149,204
Contributions	27,230
Service fees - stained glass restoration	16,509
Other	<u>8,255</u>
Total receipts	<u>201,198</u>
Cash Disbursements:	
Program services:	112,724
Building project	
Supporting services:	
Fund-raising	20,048
Management and general	<u>39,491</u>
Total cash disbursement	<u>172,263</u>
Change in Net Assets	28,935
Net Assets:	
Beginning of year	<u>27,941</u>
End of year	\$ 56,876

Fig. 5

When The Union Project begins its major programming, more lines would be helpful in figuring out how to assign cash revenues to the divisions that generated them. Let us

create a similar statement for the hypothetical organization, Torn Jeep Icon Hut. We'll call it the Statement of Activities, or the equivalent of an income statement for a for-profit organization:

TORN JEEP ICON HUT	
STATEMENT OF ACTIVITIES	
YEAR ENDED AUGUST 31, 2010	
Cash Receipts:	
Grants (assign this to fundraising)	\$ 45,000
Contributions	29,342
Coffee shop	50,121
Gallery sales	70,986
Office rentals	20,000
Pirates of Penzance tickets	15,000
Wedding rentals	80,000
Total receipts	310,449
Cash Disbursements:	
Performing arts venue (includes \$20,800 for Pirates)	93,070
Office rentals	24,366
Ceramics cooperative	78,654
Coffee Shop	45,237
Fund-raising	8,025
Management and general	17,925
Total cash disbursement	267,277
Change in Net Assets	43,172
Net Assets:	
Beginning of year	27,941
End of year	\$ 71,113

Fig. 6

As we see in the above chart, the revenues from each type of activity is shown. Some of them are easy to match to the expenses involved, such as “Coffee shop,” and we can compare that with the expenses incurred by the coffee shop. “Pirates of Penzance tickets” and “Wedding rentals” can both be assigned to the cost of running the performing arts venue. Also, we can assign “grants” and “contributions” to the fundraising budget, but if the contributors or grant givers specify how they would like the money spent, there will

need to be separate lines such as “grants for ceramics cooperative” or “grant for performing arts,” and then they should be assigned to the appropriate program’s budget and actual operating statement.

The statements we’ve produced already will allow us to produce a really useful statement, the statement of activities by program:

TORN JEEP ICON HUT								
Statement of Activities by program								
Year ended August 31, 2010								
	Program services				Supporting services			Total
	Performing arts venue	Office rentals	Ceramics cooperative	Total program	Coffee shop	Fund-raising	Management and General	
Total receipts by program	\$ 95,000	\$ 20,000	\$ 70,986	\$ 185,986	\$ 50,121	\$ 74,342	\$ -	\$ 310,449
Total unique expenses by program	80,270	19,566	70,654	170,490	42,037	6,425	16,325	235,277
Surplus (deficit) before shared expenses	14,730	434	332	15,496	8,084	67,917	(16,325)	75,172
Shared expenses by program	12,800	4,800	8,000	25,600	3,200	1,600	1,600	32,000
Surplus (deficit) by program	\$ 1,930	\$ (4,366)	\$ (7,668)	\$ (10,104)	\$ 4,884	\$ 66,317	\$ (17,925)	\$ 43,172

Fig. 7

This statement offers some very useful information. If we take the first line “total revenues by program” and subtract the second “total unique expenses by program,” we will get this line, “Surplus (deficit) before shared expenses.” That third line will tell us whether a division of the Hut is meeting its own unique or out-of-pocket expenses. Look at the “ceramics cooperative” line. We can see that the ceramics cooperative is turning a \$332 surplus when it takes into account all of its own supplies, utilities, salaries, and things like that. However, when we subtract out the “shared expenses by program” line, we can see that the ceramics cooperative has a deficit, meaning that the ceramics cooperative is not contributing much towards major building repairs at the Hut, nor is it contributing to the debt service at the Hut. In effect, the ceramics cooperative is getting free rent. Perhaps the Hut’s board will decide that providing free space to the cooperative falls within its mission, but if it does that, the Hut will have to find a way to subsidize the free rent.

But, we can see that the Performing Arts Venue has made a surplus despite the fact that the Pirates of Penzance operated at a loss of \$5,800. In that division, the loss was made up by the wedding-rental revenues. This is another question for the Hut’s board: Should the Hut take a surplus from wedding-rental money to fund its arts programming?

Additionally, the coffee shop is making a surplus. Perhaps that can be used to subsidize programming. The money brought in by the fund-raising division also presents an opportunity for subsidizing programs. This column, however, may be a little deceptive because the function of the fundraising department is so different. Perhaps that column should be eliminated, and the revenues brought in by the fundraising department should be included as lines in the budgets of the individual divisions for which they were originally intended.

It is not imperative that the Union Project make its budget sheets look exactly like these, but incorporating this concept of program costing will help the Union Project properly assign the expenses and revenues for which each division is responsible.

Job costing: How to make it work in the Operating Budget

This proposed system will also require some additional lines in the Union Project's Operating Budget. This spreadsheet is the current operating budget for the Union Project:

THE UNION PROJECT				
PL Budget Comparison - Operating				06/15/05
September 2004 through May 2005				
TOTAL				
	Sep '04 - May '05	Budget	\$ Over Budget	% of Budget
Ordinary Income/Expense				
Income				
4000 — Individual Contributions	17,110.20	25,625.00	(8,514.80)	66.8%
4100 — Corporate Grants	178.96	1,500.00	(1,321.04)	11.9%
4200 — Foundation Grants	70,000.00	42,500.00	27,500.00	164.7%
4300 — Government Grants	2,000.00	2,000.00	0.00	100.0%
4400 — Organization Grant	6,600.00	5,494.00	1,106.00	120.1%
4600 — Earned Income	8,810.37	8,909.00	(98.63)	98.9%
4800 — Miscellaneous Income	525.59	0.00	525.59	100.0%
4900 — Interest Income	2,129.84	0.00	2,129.84	100.0%
Total Income	107,354.96	86,028.00	21,326.96	124.8%
Expense				
5200 — Personnel	61,383.33	61,739.31	(355.98)	99.4%
5300 — Building/Facility	23,452.01	19,187.44	4,264.57	122.2%
5400 — Administration	13,911.74	14,855.00	(943.26)	93.7%
5500 — Fundraising	1,246.95	1,233.00	13.95	101.1%
5600 — Outreach/Marketing/Publ	13,515.58	9,943.00	3,572.58	135.9%
Total Expense	113,509.61	106,957.75	6,551.86	106.1%
Net Ordinary Income	(6,154.65)	(20,929.75)	14,775.10	29.4%
Net Income	(6,154.65)	(20,929.75)	14,775.10	29.4%

Fig. 8

We recommend disaggregating several of the lines within the operating budget, for example: “4600 – Earned income” should consist of separate accounts for the income generated by different parts of The Union Project. For example:

- 4601 – Ceramics Cooperative Income
- 4602 – Stained Glass Class Income
- 4603 – Coffee Shop Income
- 4604 – Office Rental Income
- 4605 – Performing Arts Venue Income

Also, the “Grants” accounts should be disaggregated into accounts that indicate which specific program for which they are intended. Instead of just “4200 – Foundation Grants,” it could be:

- 4201 – Foundation grants for pottery programs, unrestricted
- 4202 – Foundation grants for pottery programs, temporarily restricted
- 4203 – Foundation grants for political debate events, unrestricted
- 4204 – Foundation grants for political debate events, temporarily restricted

The lines on the expense side of the budget also need to be disaggregated. Instead of “5200 – Personnel,” there could be:

- 5201 – Ceramics Cooperative Personnel
- 5202 – Stained Glass Class Instruction

Instead of just “5300 – Building / Facility,” there could be:

- 5301 Cleaning of ceramics cooperative
- 5302 Cleaning of Performing Arts Venue
- 5303 Major Maintenance

Similarly, account 5600 – Outreach / Marketing / Public Relations could be broken into sub-accounts for marketing the individual divisions.

These suggested account lines are only a beginning. The basic principle behind creating these additional lines is that for every type of unique expense that can be incurred by one of the divisions, the Union Project can assign it to an account that belongs to that division. At the end of the fiscal year, these unique accounts can then be closed and put into the upper part two-tiered Statement of Functional Expenses in fig x+4, thus allowing the Union Project to know whether the individual divisions are pulling their weight, and how much subsidy they may require.

The shared expenses that would eventually end up in the lower part of the two-tiered Statement of Functional Expenses could be kept together as they are going to be divided out as a percentage at the end and distributed to the various divisions.

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