

**Youngstown Cultural Arts Center
Application for the Rudy Bruner Award for Urban Excellence
December 2010**

2011 RUDY BRUNER AWARD PROJECT DATA



PROJECT DATA

Please answer questions in space provided. Answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

NOTE: This sheet and a selected image will be sent to the Committee in advance.

Project Name Youngstown Cultural Arts Center Location 4408 Delridge Way SW Seattle WA 98106

Owner Delridge Neighborhoods Development Association

Project Use(s) Cultural arts center offering youth arts education, affordable artist housing and rental space for arts organizati

Project Size 70,000 sq ft Total Development Cost \$13,000,000

Annual Operating Budget (if appropriate) \$400,000

Date Initiated February 1999 Percent Completed by December 1, 2010 100%

Project Completion Date (if appropriate) February 2004

Attach, if you wish, a list of relevant project dates

Application submitted by:

Name Kevin Mock Title Fund Development Coordinator

Organization Delridge Neighborhoods Development Association 4408 Delridge Way SW

Address _____ City/State/Zip Seattle, WA 98106

Telephone (206) 851-5961 Fax (206) 935-2917

E-mail kevinm@dnda.org Weekend Contact Number (for notification) (206) 851-5961

Perspective Sheets:

Organization	Name	Telephone/e-mail
--------------	------	------------------

Public Agencies

Architect/Designer Parie Hines (206) 229-8923 parie@ldarchdesign.com

Developer Randy Engstrom (206) 935-2999 randye@dnda.org, Paul Fischburg (206) 914-3320 paulfish@pugetridge.net

Professional Consultant

Community Group K.C. Correll (206) 963-5809 artisthousing@dnda.org

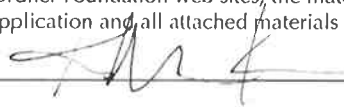
Other Nancy Whitlock (206) 923-0853 nancy@naturec.org

Please indicate how you learned of the *Rudy Bruner Award for Urban Excellence*. (Check all that apply).

- | | | | |
|---|--|--|---|
| <input type="checkbox"/> Direct Mailing | <input type="checkbox"/> Magazine Announcement | <input type="checkbox"/> Previous Selection Committee member | <input type="checkbox"/> Other (please specify) |
| <input checked="" type="checkbox"/> Professional Organization | <input checked="" type="checkbox"/> Previous RBA entrant | <input type="checkbox"/> Online Notice | |
| | | <input type="checkbox"/> Bruner/Loeb Forum | |

The undersigned grants the Bruner Foundation permission to use, reproduce, or make available for reproduction or use by others, and to post on the Bruner Foundation web sites, the materials submitted. The applicant warrants that the applicant has full power and authority to submit the application and all attached materials and to grant these rights and permissions.

Signature



Date

12/8/10

2011
RUDY BRUNER AWARD
PROJECT
AT-A-GLANCE



PROJECT AT-A-GLANCE

Please answer questions in space provided. Answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

NOTE: This sheet and a selected image will be sent to the Committee in advance.

Project Name Youngstown Cultural Arts Center

Address 4408 Delridge Way SW

City/State/ZIP Seattle, WA 98106

1. Give a brief overview of the project.

Youngstown Cultural Arts Center (YCAC) is a unique multi-purpose facility dedicated to the arts, education, and to the provision of space for members of the community to live, create, converse, and perform. YCAC is located in the historic Youngstown/Frank B. Cooper School in the heart of the Delridge neighborhood of West Seattle. 36 affordable live/work studios for low-income artists of all disciplines occupy reclaimed classrooms on the upper floors and in the former attic of the building. The 25,000 square foot cultural center on the ground floor provides space for six nonprofit tenant organizations that target youth with innovative approaches to education through the arts. The center also houses the Southwest Youth Interagency Academy, an arts-based alternative program of Seattle Public Schools for students who have not succeeded in traditional high school. YCAC rents arts facilities for community events and hosts classes, neighborhood events and conferences. Facilities include a recording studio, media lab, 150-seat theater, movement studio, gallery, and classroom spaces. YCAC provides professional, technical staff with expertise in stage, lighting, sound and event management ensuring that users can present and perform at the highest quality. The YCAC community garden hosts resident plots and a chicken coop co-op. YCAC offers two youth-driven programs: ALL ACCESS free after-school arts and music classes throughout the school year; and FEEST, an organic cooking, gardening, and youth advocacy program supported by the Kellogg Foundation. YCAC hosts over 20,000 visitors annually and is deeply invested in the organizations and individuals that make up the cultural capital of our neighborhood.

YCAC is a program of the Delridge Neighborhoods Development Association, a 501(c)(3) organization. DNDA's mission is to engage neighborhood residents, businesses and institutions in creating a thriving Delridge.

2. Why does the project merit the *Rudy Bruner Award for Urban Excellence*? (You may wish to consider such factors as: effect on the urban environment; innovative or unique approaches to any aspect of project development; new and creative approaches to urban issues; design quality.)

Youngstown is a symbol of COMMUNITY-DRIVEN URBAN RENEWAL. Created through a process of direct community engagement, YCAC is designed to meet the needs of local residents. The center is the first shared cultural arts space available to residents of Southwest Seattle. As our community continues to grow, YCAC remains dedicated to providing a place where creativity and cultural expression may flourish.

PRESERVING A VALUABLE PIECE OF SEATTLE HISTORY. The abandoned Cooper School was reclaimed, restored to health and entered into the Register of Historic Spaces. The iconic building will remain a part of the neighborhood identity for years to come.

Youngstown takes a unique approach to ARTS-BASED PLACE MAKING. Creativity and cultural expression are at the heart of a thriving community. YCAC functions as an arts ecosystem, blending artist housing, public education, youth arts programming and affordable rentals for arts organizations.

Youngstown is an INNOVATIVE APPROACH TO ARTIST HOUSING. While Seattle boasts the largest arts-based economy per capita in the US, DNDA invests in artists themselves by offering affordable housing options and resident engagement programming. The 36 live/work units at Cooper Housing were the first such artist-specific, affordable housing units offered in Seattle.

Free afterschool arts and music programs provide a SAFE, EMPOWERING SPACE FOR YOUTH. The Delridge neighborhoods are classified by the City of Seattle as a distressed community lacking in basic services, with disproportionately high unemployment rates and nearly one quarter of residents living in poverty. Youth need safe places in which to stay active during afterschool hours. Youngstown's ALL ACCESS program provides free arts and music classes for two hours every school day throughout the year. Classes are not simply places to be, YCAC provides youth with paid internships in which they are able to build transferrable professional and leadership skills.

2011 RUDY BRUNER AWARD PROJECT DESCRIPTION



PROJECT DESCRIPTION

Please answer questions in space provided. Answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

1. Describe the underlying values and goals of the project. What, if any, significant trade-offs were required to implement the project?

The idea of Youngstown Cultural Arts Center was born in 1995 as part of the City of Seattle's Neighborhood Planning Program, an initiative designed to place community members at the center of neighborhood development and to draft a resident-driven Neighborhood Plan. Roughly sixty residents were involved in developing the Delridge Neighborhood Plan, submitted in 1999, which advocated for the creation of a multi-use cultural arts center at the abandoned Cooper School building. Community members expressed the need for a space that dignified the heritage of the area and drew people from outside of the neighborhood in to stimulate local recognition and growth.

With the intention to address issues of displacement, economic stagnation, and an absence of safe gathering places, the participating residents began to construct an idea for a multi-use space that would serve the community through performance, education, affordable housing and facilities to foster creative expression. The values that emerged from the resident-driven process were that of access, economic sustainability, collaboration, dialogue and equitable development. The goals for the project were to:

- **CREATE A COMMUNITY HUB WHERE ALL ARE WELCOME.** There should be opportunities for all ages and cultures to come together in a comfortable and accessible space.
- **PROVIDE AFFORDABLE SPACE AND TECHNICAL RESOURCES.** YCAC should rent arts facilities for community events, classes and conferences and provide competent technical staff.
- **CREATE PERMANENTLY AFFORDABLE HOUSING FOR ARTISTS.** With focus on attracting community-minded artists who can share their creativity with the neighborhood through events and classes.
- **PRESERVE A HISTORIC TREASURE OF THE NEIGHBORHOOD.** The Cooper school is an important part of the neighborhood identity both past and future.

The most significant trade-off in the development of YCAC was that the property could have been used for commercial development. The neighborhood planning process revealed that there were members of the community that preferred the Cooper building be turned into a bed and breakfast or a hotel/brewery. In the end, more residents favored saving the building and creating an all-inclusive space over commercial development.

2. Briefly describe the project's urban context. How has the project impacted the local community? Who does the project serve? How many people are served by the project?

Unlike all of the other 14 Seattle neighborhoods included in Seattle's Neighborhood Planning Program—most of which were recognized as "Urban Villages"—the Delridge neighborhood was the only one classified as a "distressed community" based on its above-average rates of impoverished children, unemployment, high school drop-out and single-parent households. Historically an immigrant and working-class community, the Delridge neighborhood was remarkably under-resourced, with little or no access to public libraries, grocery stores, food banks, post offices, or transportation hubs. More broadly, Delridge lacked a collective neighborhood identity, with no landmarks, features or community gathering spaces for those living within or around the area.

The symbol of the neighborhood's lack of investment was the boarded-up and decrepit Cooper Elementary School, a large brick building sitting prominently on Delridge Way SW, which had stood abandoned for over a decade. From the first Neighborhood Planning Process meeting in Delridge, it was clear that a Neighborhood Plan would center on the old school, re-imagining a vibrant and inclusive institution that would inspire neighborhood growth and a sense of belonging.

In 5 short years, Youngstown's impact on the community has been exceptional. We have:

- **INCREASED COMMUNITY PRESENCE AND IDENTITY:** YCAC hosts 20,000 visitors annually and has become a destination for creative community engagement. YCAC leadership is involved in ongoing collaborations with residents, public agencies and businesses to increase our neighborhood's profile, attracting much needed investment and improved social services.
- **CREATED ARTS EDUCATION OPPORTUNITIES FOR LOCAL YOUTH.** Southwest Interagency Academy and ALL ACCESS afterschool arts and music classes serve over 400 unduplicated youth per year.
- **BUILT 36 PERMANENTLY AFFORDABLE LIVE/WORK UNITS FOR LOW-INCOME ARTISTS** ensuring that artists have a place within Seattle as our city grows.
- **RESTORED A HISTORIC NEIGHBORHOOD ICON.** An oral history project recording the memories of Cooper School alumni is displayed at YCAC and used as resource material for current students' creative work.
- **GIVEN A HOME TO CRITICALLY ACCLAIMED ARTS ORGANIZATIONS** such as Arts Corps, Nature Consortium and Youth Media Institute. These organizations reach across King County and are changing the face of arts education.

PROJECT DESCRIPTION (CONT'D)

3. Describe the key elements of the development process, including community participation where appropriate.

In 1999, DNDA conducted the first Delridge Neighborhood Plan, which reflected a desire on the part of the community to create a shared arts space using the abandoned Cooper School building. The site, however, had been boarded up for over a decade and was dangerously out of compliance with building codes. The leadership of DNDA understood that for-profit developers were likely to find refurbishing the building to be prohibitively expensive and push to redevelop the property. Local residents were concerned that, with the quickening pace of redevelopment going on in the Delridge corridor, the Cooper School was at risk of being demolished. DNDA knew the value the Cooper School and its rich 100-year history had to the community and thus began the process of identifying potential uses for the space, conducting feasibility studies and determining the preferred use.

Once research demonstrated the project was economically viable, DNDA spent the next three years leading a capital campaign to raise \$13 million to restore Cooper School, a process that involved over 400 private and public donors. During this time, DNDA was successful at placing the Cooper School on the Register of Historic Spaces, ensuring the project was eligible for federal historic tax credits. DNDA managed the construction process, leasing of both residential and cultural center portions, and establishment of operating systems for the building. DNDA also recruited the anchor tenants for the new cultural center and identified organizations interested in offering arts programs. Finally, during this time, DNDA held open discussions with the public about how best to make the project a shared community arts space. DNDA continues to operate the building and to create partnerships for offering relevant and accessible cultural programming for youth and adults.

4. Describe the financing of the project. Please include all funding sources and square foot costs where applicable.

The financing of Youngstown involved many layers of public and private funding. The building was divided into two condominiums to fully separate the housing and cultural center functions, so that funding could be raised for both functions from separate sources. Federal historic tax credits were used for the entire building. The affordable housing funding came primarily from public sources, including State Housing Trust funds, City Housing Levy funds, federal HOME funds, and federal Low-Income Housing Tax Credits. The cultural center received significant public funding from the city, county, state, and federal governments, as well as several major private foundations and over 400 individual donations. The "Three Projects | One Community" campaign was a combined effort which raised \$30 million in funds for three different projects to meet community needs of affordable housing, social services, and cultural expression.

5. Is the project unique and/or does it address significant urban issues? Is the model adaptable to other urban settings?

YCAC uses the arts as a means of community development by blending low-income artist housing with a multi-use cultural center. The community-driven process of YCAC development can be replicated wherever people are empowered by their civic leaders to determine the future of their neighborhoods. In 5 short years YCAC leadership and programming have been involved in finding solutions to the following urban issues:

- ARTS & ECONOMIC GROWTH: Seattle has the largest arts-based economy per capita in the US and our area is expected to grow by up to one million residents over the next 20 years. The success of YCAC and similar artist housing programs will ensure that artists have access to affordable housing options as real estate values rise.
- INADEQUATE ARTS EDUCATION: Current research shows that an arts education can provide significant cognitive and behavioral benefits to youth such as increased test scores, improved problem solving skills and an increased capacity for empathy. With Seattle's public schools unable to provide adequate arts curriculum, particularly in Southwest Seattle, youth must look elsewhere for compelling and relevant arts programs. Southwest Interagency Academy is the only arts-based public school program in the city, utilizing YCAC facilities and anchor tenants; ALL ACCESS is the only program in the area offering FREE arts and music classes throughout the year.
- UNACCEPTABLY HIGH RATES OF OBSEITY AND DIABETES IN DELRIDGE: A full 46 percent of Delridge's adults and nearly 20 percent of its youth are obese. Our community has no grocery store, which limits our access to healthy foods. Our youth suffer from a lack of safe spaces to be active. Health and Active living programs at YCAC, with support from the Kellogg Foundation, provide training and opportunities for young people to learn about healthy eating, active living, and how to advocate for food justice in our neighborhood.

2011
RUDY BRUNER AWARD
COMMUNITY
REPRESENTATIVE
PERSPECTIVE



Please answer questions in space provided. Answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

This sheet is to be filled out by someone who was involved, or who represents an organization that was involved, in helping the project respond to neighborhood issues.

Name K.C. Correll Title Resident Manager Cooper Artist Housing
Organization Quantum Property Management Telephone ()
Address 4408 Delridge Way SW City/State/ZIP Seattle, WA 98106
Fax () E-mail artisthousing@dnda.org

The undersigned grants the Bruner Foundation permission to use, reproduce, or make available for reproduction or use by others, for any purpose whatsoever, the materials submitted. The applicant warrants that the applicant has full power and authority to submit the application and all attached materials and to grant these rights and permissions.

Signature  Date 12/7/2010

1. How did you, or the organization you represent, become involved in this project? What role did you play?

Prior to taking the job at Youngstown/Cooper I managed another historic building for Quantum Management Services who is the property manager for Delridge Neighborhood Development Associations sites. When I became part of the team the Cooper School building was well on its way to being renovated, with most major design decisions already made. My role in this project began at intake, three months prior to move-in, and included screening for potential artist inhabitants who would live on the second, third and renovated attic levels of the Old Cooper School. Once hired as Resident Manager, I helped develop the process of applicant admittance, which included several federally imposed guidelines. Steps needed for residency at Cooper were as follows: a credit/criminal background check, artist selection committee review, and an extensive review of financial eligibility per tax credit program guidelines. The number of applicants was staggering and included a few who camped outside of the office doors the night before we started accepting applications. A task force was needed to whittle down the great number of applicants into our limited number of residential spots. This arduous process taught me that you can't help everyone and that you have to be content helping those you can. My input in development after move-in has included fine-tuning the building and operations to better support the artist inhabitants through community bulletin boards, shared seating areas, resident gardens and outdoor spaces, etc. We are striving and seeing results in creating a flexible framework in which we all as a community can thrive.

2. From the community's point of view, what were the major issues concerning this project?

As with any project, issues always arise. Youngstown/Cooper is no different. From the external community's point of view, there were some different ideas of what this property should house. Some neighbors wanted a bed and breakfast of sorts while others even considered a brewery. The major issue was finding something that would tie the neighborhood together in a positive and creative way. An art center and housing was a viable solution. Getting that done and having the results be equally successful for all users is an ongoing challenge. Major issues arose when trying to come to a precise consensus of how the spaces would be used/defined. An example of this would be large woodshop which was offered originally, but in the end proved somewhat unsuccessful and was cut in half to make way for another commercial renter. A balance between different desires for usage is ongoing. On the residential part of the equation there is constant need for "larger" spaces. Artists, like others, crave open expanses and the scale of these units has been an on-going issue.

3. Has this project made the community a better place to live or work? If so, how?

Youngstown/Cooper Artist Housing has played a significantly positive roll in living and working in the Delridge community. While attending art school and working with other artistically motivated individuals, I received an intimate perspective of how difficult it is for artists to find a creative arena that is affordable and conducive to imaginative passions. I wanted to be part of a community that stood as a monument of creativity to the surrounding neighborhoods while at the same time inspiring and honoring the individuals working daily to make our neighborhood what it is. This goal seemed highly inaccessible given the lack of emphasis our society places on art and to an even lesser degree affordable artist housing. Youngstown, however, brought that dream to life in a very realistic way. The project has impacted the small community of artists who live here (from the inside out), and led them to impact others in cascading effect. An example of this is a tenant who is fondly known as "Buffalo". Prior to his putting down roots as a tenant here at Cooper, he lived in his van. Now he has an 800 square foot loft to call home. He is currently leading the charge in the community garden as well as using his surroundings to further the education of neighborhood children through a position he has taken with Nature Consortium, an anchor tenant in the ground floor cultural center. Even more, this project has made the creation of an artist community a reality that will, hopefully, inspire others to pioneer similar projects.

4. Would you change anything about this project or the development process you went through?

In many ways it is hard to be critical of a project such as Youngstown/Cooper. The abandoned shell of the school screamed out for new life and D.N.D.A., seeing that this type of facility/housing was so desperately needed, had vision enough to ask "What if...?". I would have to say that the marriage of those two elements (rejuvenation of an old building and the creation of a needed safe haven of the arts) is the greatest manifestation of this project's success. To that end I would not change anything about the project or the process used to achieve it. If I had to come up with one unsuccessful aspect of the project it might only be that it, although profound, is only one small step in addressing a global need for Artist Housing. I am reminded of this often as I receive call after call from people desperate to be added to an already extensive waiting list. Youngstown Cultural Arts Center and Cooper Artist Housing albeit a beacon in this community, is but a tiny pinpoint of light in the void. Sometimes, though, even the smallest of sparks can start a blaze.

2011
RUDY BRUNER AWARD
DEVELOPER
PERSPECTIVE



DEVELOPER PERSPECTIVE

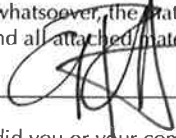
Please answer questions in space provided. Answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

This sheet is to be filled out by the person who took primary responsibility for project financing or is a representative of the group which did.

Name Randy Engstrom Title Deputy Director
Organization Delridge Neighborhoods Development Association Telephone (206) 935-2999
Address 4408 Delridge Way SW City/State/ZIP Seattle, WA 98106
Fax (206) 935-2917 E-mail randye@dnda.org

The undersigned grants the Bruner Foundation permission to use, reproduce, or make available for reproduction or use by others, for any purpose whatsoever, the materials submitted. The applicant warrants that the applicant has full power and authority to submit the application and all attached materials and to grant these rights and permissions.

Signature



Date

12/8/10

1. What role did you or your company play in the development of this project? Describe the scope of involvement.

DNDA raised the funds for, developed, owns (via affiliates) and manages Youngstown. The idea for the project came out of the neighborhood planning process, wherein each community in Seattle created written plans for how growth would be accommodated and what values would govern the physical development of the neighborhoods. DNDA staffed the creation of the Delridge Neighborhood Plan, which was adopted in 1999. This plan had as a key goal the restoration of the Youngstown/Cooper school for community use. DNDA then staffed a second community planning process in which neighborhood residents and stakeholders identified possible uses for the building, and decided which were feasible, and finally, settled on the preferred use as a community cultural center including housing for artists. DNDA then began a capital campaign to raise the \$13 million required to restore the building. The process took 3 years, involved dozens of fundraising volunteers and eventually over 400 donors, including all levels of local, state and national government. Simultaneously, DNDA involved the community, potential tenants and users in the process of building design. DNDA recruited five nonprofit agencies to be tenants in the building and operate various programs there. Finally, DNDA managed the renovation of the structure.

2. What trade-offs or compromises were required during the development of the project?

The tradeoffs were in three main categories: 1) balancing the desire to preserve the historic integrity of the building with adapting it to new uses; 2) balancing the desire for a thorough, high quality renovation with a limited budget; and 3) balancing the needs and desires of potential users of the space with the limited size of the building. The goal of preserving historic integrity drove many design decisions; for example, the formerly unoccupied attic was redeveloped as "loft" housing units, but the number and configuration of those units was limited by the need to keep the historic façade of the building intact, necessitating that we construct new skylight openings only on the less visible rear of the building. We kept most of the basic floor plan and many architectural details, such as the wide hallways, built in lockers, coat closets and blackboards, wood floors and large wood windows. The new elements of the building were differentiated with different color schemes and materials so that it was clear what was old and what was added. The project budget was limited based on the amount of money we felt was feasible to raise, but we could have spent 50% more if we had had the ability to do so. To keep the project in budget we made hard choices based on what renovations would contribute most to the long term viability of the project by reducing maintenance and operating costs, which would accommodate the greatest number of potential users, and which would best preserve the character of the building. To best accommodate the demands of various users, we did market research to make sure we were design spaces that would met the greatest needs, and creating spaces that were simple and flexible so arts groups of varying media and levels of sophistication could use them.

DEVELOPER PERSPECTIVE (CONT'D)

3. How was the project financed? What, if any, innovative means of financing were used?

The project financing was quite innovative and complex. Firstly, the building was divided into a two unit condominium, one unit being the housing and the second being the cultural center space, and each portion was separately financed. This structure enabled us to use funding sources that were restricted to either housing or commercial projects. DNDA raised the private funds for the project through a capital campaign that also raised money for two other housing and community space projects. The campaign was called the "Three Projects, One Community" campaign, and was successful at least in part due to the fact that it met a comprehensive list of community needs from housing to social services to cultural expression, and involved 20 partner agencies who were to be tenants or operate programs in the three facilities. The campaign was sponsored jointly by DNDA and the West Seattle Food Bank, which was to own a portion of one of the projects, necessitating complex agreements about the sharing of costs. The campaign raised nearly \$30 million. Several funding sources that were specific to affordable housing projects, such as federal HOME funds, State Housing Trust fund monies and City Housing Levy funds were used for the artist housing, as well as federal Low Income Housing Tax Credits. Federal Historic Tax Credits were used for the whole structure.

4. What do you consider to be the most and least successful aspects of the project?

The successful aspects are many. Without a capital campaign and a public use plan, the Cooper School would have been demolished and the site used for housing. The economics of the neighborhood simply would not have supported a market-driven renovation of the school. Now a neighborhood treasure has been brought back to its original glory, and Delridge has an important gathering place, a place where learning and creative expression happen, and a place where people are entertained and enlightened. The center sponsors dozens of public events weekly. The Youngstown Cultural Arts Center is very popular in the community. Nearly 3,000 people came to our grand opening ceremony, and the participants represented many facets of the community, including artists, alumni of the school and neighborhood old-timers, capital campaign donors and volunteers, neighbors, and local politicians. We have been pleased with the way the spaces meet our goal of flexibility and accessibility to a variety of users. For example, our theater can be used for lectures or meetings with minimal set up and basic sound, but can accommodate shows with complex light and sound requirements. Within the City there are other spaces that are as affordable for small theater companies and music promoters, but the quality of the equipment at Youngstown is superior. Another success is the way the co-location of the various artists and arts groups at Youngstown benefits all of them. For example, artists living there have been able to more easily market their work as a group, by having open studio events that feature many of the 36 residential tenants. Groups have been able to collaborate on programs. For example, the alternative school for at-risk students that operates at Youngstown has been able to offer in-school and after-school arts programs in collaboration with the various arts education organizations. Perhaps the least successful aspect of the project for our agency was the length of time it took to bring to fruition, which strained our finances and our staff as the development fees associated with it had to spread over six years, meaning that we nowhere near covered the staffing costs of creating it. If we did not have stable sources of operating support, we could not have survived through the long gestation period of such a major undertaking.

2011
RUDY BRUNER AWARD
DEVELOPER
PERSPECTIVE



DEVELOPER PERSPECTIVE

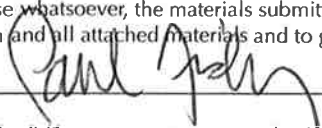
Please answer questions in space provided. Answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

This sheet is to be filled out by the person who took primary responsibility for project financing or is a representative of the group which did.

Name	Paul Fischburg	Title	Former Director
Organization	Delridge Neighborhoods Development Association	Telephone (206)	914-3320
Address	4408 Delridge Way SW	City/State/ZIP	Seattle, WA 98106
Fax ()		E-mail	paulfish@pugetridge.net

The undersigned grants the Bruner Foundation permission to use, reproduce, or make available for reproduction or use by others, for any purpose whatsoever, the materials submitted. The applicant warrants that the applicant has full power and authority to submit the application and all attached materials and to grant these rights and permissions.

Signature



Date

12/9/2010

1. What role did you or your company play in the development of this project? Describe the scope of involvement.

I was the founder and Executive Director of DNDA, which conceived of and developed this project. We managed a neighborhood planning process funded by the Seattle Neighborhood Planning Office in the late 1990s. It was through this planning process that the concept of an arts and cultural center was born as the future of "the Old Cooper School," which had been boarded up for 15 years. We then facilitated a community process to identify a detailed set of uses for the building, study the feasibility of these ideas, and steward the process of getting the building listed on the National Register of Historic Places. With a feasible plan and community support, we approached the Seattle School District with an offer to purchase the building and negotiated that agreement. Finally, over the next three years, we managed the development, overseeing the design, construction and financing processes. Our organization was also responsible for raising all of the funds for the development (see question 3 for the answer to this question). Finally, DNDA brought the building alive. The Youngstown Cultural Arts Center was a new concept for this region. We developed a sustainable business model that allows the Center to serve an amazingly diverse community with programs that range from community theater to poetry slams; from free, after school arts education classes for youth of all ages to evening yoga classes and folk music concerts; from weddings to CD release parties. This entailed recruiting anchor tenants who share and enliven the social justice and youth arts focus of the Center. We also designed a rental program for theater, movement studio, classrooms, recording studio and other space in the center along with technical support for community organizations to utilize the space. I was the Executive Director throughout this process.

2. What trade-offs or compromises were required during the development of the project?

Housing/Arts Center combo: The combination of publicly funded low income housing with an arts center required a number of challenging compromises. For example, the need to parcel the buildings into two legal properties with separate contracts and legal agreements increased project costs and administrative challenges and created security concerns that needed to be addressed in design and construction. These compromises have added costs and complicated interaction between artist housing tenants and the Center. Yet, the ability to combine these two uses was essential to the project's feasibility and has also led to amazing synergy between the two.

Budget: Key to the successful economic model of the Center was delivering the arts and cultural center completely renovated with new electrical, plumbing and mechanical systems and outfitted with technical gear for the theater, recording studio, computer lab, etc. and without any debt payments. All of this on an obsolete public school building that had been boarded up and neglected for the past 15 years. This required a robust capital campaign, tremendous relationship building for donations of high quality gear, and making many trade-offs on the budget.

Historic Renovation: We decided early on to get the building listed on the National Register. The community felt that this was important to restrict the potential raising of this important building and it limited the appraised value, which may have assisted us in the determination of the sale price. This historic designation created significant restrictions during our renovation planning while at the same time generating historic tax credits that helped fund the renovation. We fought the building department on the energy code, were limited on modifications both inside and outside the building.

3. How was the project financed? What, if any, innovative means of financing were used?

The project was financed in a way that was tremendously complex. The innovation of this financing was principally in the combination of fund sources. First, the project, though a single building, was split into two pieces of real property (a two unit condominium): the housing and the cultural center. Each piece had its own financing plan tied specifically to that unit in the condominium to ensure public funders that housing funding, for example, were not used to pay for the cultural center. Both the housing and the cultural center utilized federal historic tax credits. The housing was also financed with Low Income Housing Tax Credits, Washington State Housing Trust Funds, and funds from the City of Seattle Housing Levy. The Arts and Cultural Center was funded by historic, economic development, and arts funds from City of Seattle Office of Economic Development, King County, and the State of Washington and the Federal Economic Development Administration. In addition to these public funds, numerous private foundations, local corporations and individual donors made up the roll of supporters. Another innovation of this campaign is that we partnered with the West Seattle Food Bank to raise funds, not just for the Youngstown Cultural Arts Center but also for a community center within the Croft Place Townhomes and a new permanent home for the Food Bank. With this campaign, we raised funds for three important community facilities in three separate projects in one community, proving that working together rather than running potentially competing capital campaigns could be successful.

4. What do you consider to be the most and least successful aspects of the project?

The only "least successful aspect of the project" I can come up with is that some of the administrative realities that stem from the complex financing and ownership structure are cumbersome. Booking space, turning this into contracts, accounting for revenue, and tracking financial statements within the complex ownership structure makes managing the facility and budget planning harder than it ought to be. The most successful aspect of the project is the extent to which, from the very beginning, the vision for the Youngstown Cultural Arts Center resonated with the local community. As the project evolved, an amazing set of partners, users, donors, employees, young people, and programs came forward to bring their excitement, their talent, their money, their energy and their love to continue crafting the vision. What Youngstown has become and what happens inside the building, day after day is astounding, powerful and hopeful. It is the world as we believe it ought to be. What underpins all of this is the business model that allows the rental revenue to cover the cost of operating and maintaining the building so that all of the magic can happen while fundraising can be put toward enhancing youth arts and cultural programming.

2011
RUDY BRUNER AWARD
ARCHITECT
OR DESIGNER
PERSPECTIVE



Please answer questions in space provided. Answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

This sheet is to be filled out by a design professional who worked as a consultant on the project, providing design, planning, or other services.

Name Parie Hines	Title Architect
Organization LD Arch Design	Telephone (206) 229-8823
Address 5023 25th ave SW	City/State/ZIP Seattle, WA 98106
Fax ()	E-mail parieh@ldarchdesign.com

The undersigned grants the Bruner Foundation permission to use, reproduce, or make available for reproduction or use by others, for any purpose whatsoever, the materials submitted. The applicant warrants that the applicant has full power and authority to submit the application and all attached materials and to grant these rights and permissions.

Signature  Date **12/7/2010**

1. Describe the design concept of this project, including urban design considerations, choice of materials, scale, etc.
As a renovation project, the Youngstown Cultural Arts Center took advantage of an existing community landmark building to create a new neighborhood gathering place. Many of the design decisions made in 1917 for the original elementary school were compatible with a re-envisioned public life for the building. The structure and building systems were studied extensively to determine feasible options for reuse, with a priority being placed on maintaining the historic architectural fabric. The concrete and brick construction ensures that the building is durable and will stand up to repeated public use. The stately staircases and corridors that once held crowds of elementary school students are perfect for reuse as a public event space. The former classrooms serve well as meeting space, offices, and even residential units. The building is well located within the larger neighborhood context, across the street from the Delridge Community Center and Southwest Youth and Family Services, forming a campus of neighborhood spaces with a particular emphasis on providing programming for youth.

New fixtures, finishes and colors were carefully chosen to respect the historic character of the building, while being clear about which were original features of the building and which were new. The building required many systems upgrades, including seismic, plumbing, electrical, and fire protection, which were integrated carefully within the building fabric. Since a major source of funding for the project was the Federal Historic Tax Credits, the design team worked hard to get the building on the National Register of Historic Places, as well as to get National Park Service approval for all plans for renovations to the building.

2. Describe the most important social and programmatic functions of the design.
The process of creating a new life for this building arose from the community, and design decisions were made based on the feedback from multiple workshops, charettes, and meetings. In struggling to find compatible modern uses for this classic building, there were many desires for the cultural center and what appeared to be a large building seemed like it could not possibly contain all of the activities that community members envisioned. Through careful design analysis, in partnership with cost modeling for future operations, a balance of uses was developed which appeared to be financially feasible and to meet many of the neighborhood goals. The combination of cultural arts center with affordable artist housing is a perfect programmatic fit – the stability of day-to-day residents making the building their home is enlivened by the variety of programs and events on the ground floor.

One of the most important programmatic needs for the cultural center was to maximize flexibility of use. The theater space, for example, has retractable raked seating so that users may choose between having a traditional seated audience and having an event which utilizes the open floor space. The movement studio in the former gymnasium has a sprung wood floor and mirrored walls, which make it perfect for yoga or dance classes. However, a tall black curtain can wrap the space to provide a backdrop for informal theater and music performances. Recent events have included an independent film festival, a middle-school age break dancing competition, an aerial dance (trapeze) performance, an acoustic folk music series, and a variety of community theater productions. Since it was difficult to know how the community might want to use the space, it was important to provide the ability to accommodate as many types of uses as possible.

3. Describe the major challenges of designing this project and any design trade-offs or compromises required to complete the project.

The major challenges presented by this project were: 1) incorporating modern uses within the existing historic building; and 2) working to accommodate as many types of programs as possible within a limited footprint. While it was always possible to imagine how the abandoned Cooper School building might be brought back to life, the plan of this early 20th century school was not even close to how a modern cultural arts center would be designed. When planning a new building, the technical spaces would be dramatically different and the cultural center floor plan would be much bigger.

The most complex design challenge was to accommodate the technical requirements of a modern performance space within the existing shell. While the original cafeteria/auditorium was designed for performance and gatherings of school children, it was woefully inadequate for current theater uses. The stage was very small and narrow with little side stage area, no back stage, no fly loft space, no dressing rooms, and certainly no control booth. Acoustically, the room was a challenge due to bad proportions for reverberation and significant sound transmission through the structure from an adjacent bus stop. The design for the space included expanding the stage in front of the proscenium opening, so that the original stage could be used as a back stage area if desired. Dressing room space was added in the adjacent movement studio. Acoustic treatment of the walls and the addition of interior storm windows minimized the noise disruptions in the space. Careful design weaves a new ventilation system, lighting grid, and sound system into the theater while preserving the character of the original auditorium. While there are still elements of the design which are not ideal – such as no fly space and poor access from stage right – the quality of the technical systems are far superior to what typical community and fringe theater groups are used to being able to afford. There were additional compromises in other areas of the building, particularly in technical spaces and in residential units. However, with creative reuse of spaces and an appreciation of quirky historic details, the spaces work well for their new uses.

Within a month of opening, all of the leased spaces in the building were filled in both the housing and cultural center portions of the building, with many people unable to get the apartment or office space they were hoping for. The demand for these spaces could have filled at least three more projects of this size. Additionally, in an attempt to provide facilities for the many desired uses, we decided to focus on maximizing flexibility, which means that some spaces are not ideal for specific uses. The best example of this may be the 2000 SF workshop area, which struggles to meet the needs of a pottery studio, wood shop, painting studio, and educational space.

4. Describe the ways in which the design relates to its urban context.

The Delridge neighborhood is on the peninsula of West Seattle, which is located across Elliot Bay from downtown Seattle. While very close geographically to the downtown core, there is a bit of a psychological divide, probably due to the need to drive over a large bridge to get to West Seattle, as well as the existence of small neighborhood commercial centers which meet the daily needs of West Seattle residents such that some people rarely leave the peninsula. Youngstown is easily accessed from all of West Seattle, as well as from downtown, so that it forms a strong connection with the thriving Seattle arts scene centered primarily in downtown. It also provides a quality of space and technical resources for community arts that are simply unavailable elsewhere in Seattle for an affordable price.

The Delridge neighborhood has long been perceived as an undesirable and unsafe area, with a long history of being the first home for immigrants arriving to work in the neighboring steel mill. Delridge Way is a major arterial which bisects the neighborhood, lined with very few businesses other than gas stations and convenience stores. Prior to the redevelopment of Youngstown, there has been little reason for anyone to come to Delridge, other than as a commuter. Now there is a destination spot which is a beacon for all Seattle residents, but is especially important for the residents of Delridge as a community gathering place and a source of neighborhood pride. The building is quite prominently located and very noticeable in its differing scale from the surrounding single family homes and parks. The architectural quality of the building is significant in comparison to the simple wood frame homes around it, which adds to its neighborhood landmark status.

There are no other spaces for arts in Delridge and there has long been a shortage of community space. A housing crisis in Seattle makes the addition of affordable artist studios an important aspect of this project. While Delridge has historically been more affordable than other neighborhoods, rising home prices are creating an impossible situation for many working families. The Youngstown Cultural Arts Center is truly a center of community within the surrounding urban context.

2011
RUDY BRUNER AWARD
OTHER
PERSPECTIVE



Please answer questions in space provided. Answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

Name	Nancy Whitlock	Title	Executive Director
Organization	Nature Consortium	Telephone (206)	923.0853
Address	4408 Delridge Way SW #107	City/State/ZIP	Seattle, WA 98106
Fax (206)	923.0866	E-mail	nancy@naturec.org

The undersigned grants the Bruner Foundation permission to use, reproduce, or make available for reproduction or use by others, for any purpose whatsoever, the materials submitted. The applicant warrants that the applicant has full power and authority to submit the application and all attached materials and to grant these rights and permissions.

Signature  Date 12/7/10

1. What role did you play in the development of this project?

I am the founder and Executive Director of Nature Consortium, a grass roots non-profit organization whose mission is to connect people, arts and nature. We accomplish our mission through a Youth Art Program, Urban Forest Restoration Project and our founding project, the Arts in Nature Festival. Nature Consortium is anchor tenant at the Youngstown Cultural Arts Center.

We have been involved in this project since it's inception, when DNDA was hosting multiple community meetings in late 1999 and early 2000 to determine what community members wanted for the "Historic Cooper School", which had been boarded up - and a blight on the community - for the previous 18 years. In December 2001, Nature Consortium was accepted as the first "anchor tenant" of Youngstown. From there I was involved in the selection process of other anchor tenant organizations; assisting with project outreach and fundraising for the capital campaign (to raise funds for building renovation); and participating in the hiring committee for the Founding Director of Youngstown.

Nature Consortium moved into the building at the beginning of February 2006 prior to the grand opening of the center. Since that time we have been intimately involved in the support and development of the youth and community programming that is now offered on an on-going basis at Youngstown.

2. Describe the impact that this project has had on the your community. Please be as specific as possible.

Being part of the Youngstown community has had an extremely positive impact on Nature Consortium as a community resource. It has allowed us to provide programming, on-site where we are housed, to a wide range of youth and community members ranging from visual arts and organic gardening classes to performing arts and appreciation events. As an organization we are able to take advantage the various spaces within Youngstown for staff, board, partner and funder meetings; organizational tours; volunteer and fundraising events.

The collaborative and supportive relationships that have developed amongst all the anchor tenants has been phenomenal. We tap into each other for advice and ideas, shared practices, fundraising support, grant collaboration, and borrowed equipment and supplies. The anchor tenants in the building have collaborated on multiple events and projects from a Youth Summit to the annual Delridge Days. A monthly Executive Director's forum has developed where all the ED's in the building come together once a month to discuss current challenges and opportunities and to support one another in our roles.

We continually see the positive impact that Youngstown has on the greater community. The building is continually abuzz with students attending classes at the SW Interagency; students attending All Access classes after school; students and adults participating in weekly FEEST events; attendees coming to regularly scheduled events such as West Seattle Biznik, PEPS, and Southwest District Council meetings.

3. What trade-offs and compromises were required during the development of the project? Did you participate in making them?

Nature Consortium was not required to make any trade-offs or compromises during the development of the project.

4. What do you consider to be the the most and least successful aspects of this project?

I consider the most successful aspect of this project to be the collaborative effort amongst Youngstown staff and anchor tenant staff to provide after-school All Access programming to at-risk youth from the community. This cooperative and supportive effort has provided a wide array of creative and engaging classes and workshops, giving our local youth a positive alternative and healthy way to spend their after-school hours, 5 days a week. This has made all of our organizations stronger and better able to serve the youth of our community.

I had not observed any aspects of this project that I would consider unsuccessful.

2011
RUDY BRUNER AWARD
PROFESSIONAL
CONSULTANT
PERSPECTIVE



PROFESSIONAL CONSULTANT PERSPECTIVE

Please answer questions in space provided. Answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

This sheet is to be filled out by a professional who worked as a consultant on the project providing services other than physical design or planning (e.g., legal services).

Name	Lara Littlefield	Title	Former Principal
Organization	The Collins Group	Telephone	(206) 295-8730
Address	4805 S Chicago St	City/State/ZIP	Seattle/Wa/98118
Fax	()	E-mail	laralittlefield@gmail.com

The undersigned grants the Bruner Foundation permission to use, reproduce, or make available for reproduction or use by others, for any purpose whatsoever, the materials submitted. The applicant warrants that the applicant has full power and authority to submit the application and all attached materials and to grant these rights and permissions.

Signature **Lara Littlefield**

Digitally signed by Lara Littlefield
DN: cn=Lara Littlefield, o=nu, email=laralittlefield@gmail.com, c=US
Date: 2010.12.11 09:08:27 -0800

Date December 11, 2010

1. What role did you or your organization play in the development of this project?

From 2002 to 2006, Delridge Neighborhood Development Association undertook the "Three Projects: One Community" capital campaign to renovate Cooper School into Youngstown Cultural Arts Center, create Croft Place Townhomes, and build a new facility for the West Seattle Food Bank. During that time, I was a consultant for The Collins Group, a Northwest fundraising consulting firm, and provided campaign counsel to DNDA. Our role in this project was to create a private fundraising plan to secure \$4.3 million from individuals, foundations and corporations, assist in the creation of a case for support, provide recommendations on staffing infrastructure to support a campaign, coach staff and volunteers, and provide day to day counsel on fundraising strategies.

2. Describe the project's impact on its community. Please be as specific as possible.

Despite its status as a national historic landmark, old Cooper Elementary School had been abandoned since 1989, a symbol of disinvestment and neglect, casting an unfavorable impression on one of Seattle's more diverse, hard-working and self-improving neighborhoods.

DNDA seized the opportunity to transform this historic structure into a community gathering space that fosters and sustains arts, culture and diversity. The three-story brick building with its auditorium, high ceilings, natural lighting and built-in cabinets, is ideal for large community gatherings and artist loft housing. With a significant number of local artists forced out of Seattle due to rising rents, this "neighborhood solution" also addressed a citywide crisis, while contributing to the Delridge renaissance. Youngstown has close to 40 artist tenants, houses six community groups, and offers programming for that residents all over the City of Seattle attend, with over 20,000 visitors annually.

DNDA recognized that many regional cultural, community and children's groups need permanent homes and performance spaces. A Youngstown Cultural Arts Center provides just that, for groups such as The Nature Consortium, Polynesian Cultural Center, and Theater Puget Sound — organizations that provide a rich mix of environmental stewardship, cultural preservation and creative expression to youth and adults alike.

Today, Youngstown Cultural Arts Center, once home to Seattle's first African American teacher, stands proudly as the symbolic gateway to the Delridge community. It's thriving community theater facility attracts quality performance and city-wide attendance, providing both cultural enrichment and economic development to the neighborhood. Additionally, the Center completes a campus that includes the Delridge Community Center and Southwest Youth and Family Services across the street, providing the community's many young people with a full range of opportunities for growth

PROFESSIONAL CONSULTANT PERSPECTIVE (CONT'D)

3. How might this project be instructive to others in your profession?

Having worked with over 50 nonprofit organizations, across the Northwest, I continue to use DNDA as an example of how a campaign can truly build community through a grassroots effort, bridge economic divides, leverage public funding, and create ownership by the volunteers and community at large.

DNDA was thorough in their planning, from registering Cooper School as a historic site, to hosting community meetings, creating a thorough community development plan, and identifying and building relationships with key partners and volunteers.

In my experience, one of the most important aspects of any private fundraising campaign is its leadership. The DNDA campaign had three co-chairs, all women. One was a well-known philanthropist who has a family foundation, one a well-known former City Council member, and one a long-time community activist who helped to organize over 18 neighborhood councils. All three women represented different generations, all were living in different socio-economic neighborhoods in West Seattle, and all brought unique skill sets and connections. They were tireless in their advocacy, caring in their approach, and symbolic of the values the project was looking to emulate.

Another key aspect of this project was DNDA's strategic use of partnerships. In my experience, before the current economic climate, nonprofit organizations who were interested in expanding or building a new facility, focused on just that, a new facility for their organization. DNDA stepped back and took a different approach. They looked at the needs of their community first, identified the top priorities for addressing those needs, identified which organizations could be natural partners, built alliances and trusted partnerships with those organizations, and then set out to determine the feasibility of a combined project. The partnership with the West Seattle Food Bank and several cultural and youth-focused organizations highlighted for donors a unique and refreshing approach to helping their community. The theme of "three projects, one community" erased the barriers of the arts versus food banks versus housing and elevated the discussion to a level where donors talked about the importance of all three as being necessary to a healthy and thriving community.

These concepts have since been borrowed by other organizations embarking upon campaigns and have contributed to a growing sophistication of campaign strategy and donor investment in the Northwest.

4. What do you consider to be the most and least successful aspects of this project?

There were many successful aspects of this project, many of which I have listed above. Like many campaigns, timing can be a challenge. While I do not consider this to be an unsuccessful aspect of this project, the campaign did need to extend its timeline to continue securing private gifts. Part of the reason for this was to allow for a broad based community campaign in which those who wanted to participate had a chance to do so. These funds helped to leverage over \$43 million in public funding and continued to inspire new donors along the way. As you would hope for any campaign, by the end of this project, DNDA became a stronger organization with a broader donor base and there is a much greater awareness of its mission and programs across the City of Seattle.

2011
RUDY BRUNER AWARD
PUBLIC AGENCY
PERSPECTIVE



PUBLIC AGENCY PERSPECTIVE

Please answer questions in space provided. Answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

This sheet is to be filled out by a staff representative of a public agency directly involved in the financing, design review, or public approvals that affected this project.

Name	Greg Nickels	Title	Mayor 2002-2009
Organization	City of Seattle	Telephone	()
Address	1910 47th SW	City/State/ZIP	Seattle, WA 98116
Fax	()	E-mail	gjnickels@gmail.com

The undersigned grants the Bruner Foundation permission to use, reproduce, or make available for reproduction or use by others, for any purpose whatsoever, the materials submitted. The applicant warrants that the applicant has full power and authority to submit the application and all attached materials and to grant these rights and permissions.

Signature	Date	December 9, 2010
-----------	------	------------------

1. What role did your agency play in the development of this project? Describe any requirements made of this project by your agency (e.g., zoning, public participation, public benefits, impact statements).

When DNDA was founded in 1996, I represented this community on the King County Council, and was able to witness the evolution of this new Community Development Corporation into a partner to municipal governments in addressing key concerns such as a shortage of affordable housing and commercial space in Southwest Seattle. During my eight years as Mayor of Seattle, DNDA proved a crucial partner in the city's efforts to build thriving urban places. Youngstown is a shining example.

Select roles the city played in the project:

- Because of the building's prior use as a public school, the change of use to housing and a cultural center was governed by a School Use Advisory Committee (SUAC), coordinated by the Seattle Department of Neighborhoods, which deemed the new use acceptable.
- Department of Neighborhoods Neighborhood Matching Funds supported the extensive process of community engagement to build the vision and plan for the facility. The city stipulated measures for neighborhood involvement and community match.
- Department of Housing provided funding for the affordable housing in the project through the Seattle Housing Levy.

2. How was this project intended to benefit your city? What trade-offs and compromises were required to implement the project? How did your agency participate in making them?

Benefits:

This facility is located at the entryway to one of Seattle's historically distressed neighborhoods. The renovation of the facility was intended to stand as a highly visible investment on the part of the city and partners in the revitalization of that neighborhood.

The development of Youngstown Cultural Arts Center catalyzed a discussion of community needs and the development of 1999 Neighborhood Plan. The renovation of the building stood out as a primary goal in the neighborhood plan.

The project intended to improve a distressed community by offering a shared cultural arts space, which didn't exist in the Southwest Seattle area.

The project preserved a beautiful, 93-year old school house which was included in Register of Historic spaces.

Arts and Culture play a significant role in Seattle's economy. The establishment of this dynamic arts center was a significant investment in Seattle's diverse economy by offering affordable housing options to working artists.

Trade-offs:

The project could have been developed along more commercial lines. For example, in one alternative vision, the building would have been developed as a Bed and Breakfast.

PUBLIC AGENCY PERSPECTIVE (CONT'D)

3. Describe the project's impact on your city. Please be as specific as possible.

- The Center hosts 20,000 visitors annually.
- DNDA has developed the ALL ACCESS afterschool programming serving 400 unduplicated youth per year.
- The building provides 36 live-work units for artists
- Youngstown is home to nationally recognized arts organization such as Arts Corps, Nature Consortium and Youth Media Institute that are changing the face of arts education.
- Youngstown is a launch pad for continued community development and collaboration, For example, leaders from the Center are facilitating the development of a new Skate Park across the street at at Delridge Playfield with Seattle Parks & Recreation, and have provided leadership to the the King County Food & Fitness Initiative with Washington State University and Public Health of Seattle and King County.
- Youngstown Health and Active Living programming improves the health of local youth by increasing access to healthy foods and safe space to stay active.

4. Did this project result in new models of public/private partnerships? Are there aspects of this project that would be instructive to agencies like yours in other cities?

DNDA's commitment to community involvement, thoughtful urban design and diverse partnerships among residents in its affordable housing projects contributed to the community support that gave me confidence, even during a deep recession, in putting the Seattle Housing Levy before the voters last year for a record fourth approval.

The leadership of DNDA staff at Youngstown in the King County Food and Fitness Initiative make it a national model of youth and community engagement to address the rising tide of childhood obesity and other disparate health impacts arising from poverty. DNDA joined with the City and other partners to form the Seattle Community Food Project, and Communities Putting Prevention to Work, two public-private partnerships which have secured federal funding to support the City's work on these issues.

5. What do you consider to be the most and least successful aspects of this project?

I consider the most successful aspect of this project the direct engagement with residents. Youngstown has become a hub for community development, a locus, offering opportunities for people of all ages and cultures to come together in a comfortable and accessible space. Youngstown is helping to create an identity for the Delridge corridor.





ARTS ECOSYSTEM

- ARTS CORPS ●
- POWER OF HOPE ●
- THE SERVICE BOARD ●
- YOUTH MEDIA INSTITUTE ●
- COOPER ARTIST HOUSING ●
- THE NATURE CONSORTIUM ●
- TWELFTH NIGHT PRODUCTIONS ●
- SOUTHWEST INTERAGENCY ACADEMY ●

● TOP THREE FLOORS

