



**Response to Feedback from City Meeting 10.11.23**  
Redevelopment of Community Arts Center at 1300 Gendy Street  
Ft. Worth, Texas  
October 25, 2023



# Table of Contents

<b>Section 1. Cover Letter .....</b>	<b>3</b>
<b>Section 2. Due Diligence.....</b>	<b>5</b>
<b>Section 3. Architectural Exhibits .....</b>	<b>9</b>

Mr. Charles Benson  
Buyer  
City of Fort Worth, Texas, Purchasing Division  
200 Texas Street  
Fort Worth, Texas 76102

Dear Mr. Benson,

I am writing on behalf of Garfield Public/Private development team to acknowledge the receipt of the public feedback provided by the City of Fort Worth following our presentation at the public meeting on October 11, 2023, regarding the Request for Proposal 23-0071 for the Redevelopment of the Community Arts Center at 1300 Gendy Street.

We are pleased to have been one of the two firms shortlisted for this redevelopment project out of the four firms that initially submitted proposals. Our team is truly honored to have this opportunity to contribute to the enhancement of the community.

As part of our commitment to this project, we wish to outline our strategic process, which was originally presented in our response to the Request for Proposal. We would like to reaffirm our dedication to the due diligence phase as the first step in the project. This phase will include the following key components:

- Independent Needs Assessment/Market Study
- Planning and Programming
- Conceptual Design
- Conceptual Development Estimate
- Project Development Schedule
- Plan of Finance

We wish to emphasize that our strategic approach, as initially outlined, will remain intact. We are committed to adhering to the highest standards of due diligence and ensuring that the project progresses smoothly and successfully.

Regarding the feedback received from the public, we have carefully considered their input and concerns. It is our intent to address these issues in a thoughtful and constructive manner. We value the community's involvement in this project and are dedicated to incorporating their insights and suggestions to the best of our ability.

In working through the public comments, it was obvious to us that the general public was mostly unaware of the intent and scope of the city's Request for Proposal and were similarly unaware of the current economics of the Community Arts Center. As a result, many of their comments are not reflective of the realities and economics of the Community Arts Center. If selected, we believe that, teamed with the city, one of our first tasks will be to inform the public of the city's intent in issuing the RFP and restoring the public's trust in the process. We heard various public points, including but not limited to:

### **1. Lack of Community Input**

As discussed during our presentation and as documented in our submittal, should we be awarded the project, we will embark on an extensive program of public outreach, in coordination with the City of Fort Worth. Led by DEI, a local firm specialized in public input, our public outreach program will be designed to intentionally reach a demographic population that mirrors our city, with specific focus on those involved in the local arts community. Our team will employ a variety of methods and technologies at a variety of geographic locations, in order to get a broad spectrum of input.

Many of the public's comments also focused on the fact that our team had not sufficiently consulted with the existing tenants. It should be noted that the existing tenants had allied themselves with another competing team during the initial RFP process, meaning we were not able to consult with them during the initial selection process. If selected, we will consult with any and all existing and potential tenants for the new facility.

## **2. Lack of Visual Art Gallery Space and Studio Space**

Overlooked in the short amount of time that the public had to review our proposal and perhaps not clear in our brief presentation, our proposal actually did include the potential for a significant amount of space for artists' studios. The amount and types of studio space will be more precisely established during the programming phase. The economics of paying for the studio space will be a part of the business agreement negotiated with the City of Fort Worth.

Similarly, during the programming phase, we will establish the amount of gallery space that is needed as well as the economics of paying for that space. Although we do not yet know the amount of space to be programmed, we have revised our conceptual plan to show where additional dedicated gallery space could occur.

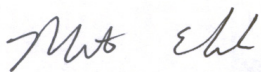
## **3. Partial Demolition of Existing Building and perceived lack of awareness of what happens in the building.**

Our team believes we have a good understanding of what artists have been able to do in the building for a long period of time. It is actually impressive what artists and artistic groups have been able to accomplish in the building, considering its current condition and physical limitations: basement areas being used as classrooms when they were never designed for that purpose, un-remediated asbestos, inadequate backstage facilities, water infiltration through the basement walls, lack of a scene shop, lack of teaching spaces, a renovated courtyard being used as a black box studio theater and as we saw during our public meeting, a lack of ADA accessibility to the stage, poor acoustics and old and inadequate technology. We think Fort Worth's arts community deserves a state-of-the-art facility that is aligned with our community's commitment to the arts.

We appreciate the City of Fort Worth's support and guidance throughout this process. Should you have any additional comments or questions, please do not hesitate to contact us.

Thank you for the opportunity to be part of this endeavor, and we look forward to working collaboratively to bring the Community Arts Center project to fruition.

Respectfully,



Matt Edwards  
Senior Vice President  
Garfield Public/Private LLC  
(c): 817-919-5686  
matt.e@garfieldpublicprivate.com

# Section 2 Due Diligence



## SECTION 2 | DUE DILIGENCE



Below are the recommended Due Diligence services to be performed for the Redevelopment of 1300 Gendy St.:

### BASE SERVICES

1. Independent Needs Assessment/Market Study
2. Planning and Programming
3. Conceptual Design
4. Conceptual Development Estimate
5. Project Development Schedule
6. Plan of Finance

### 1. NEEDS ASSESSMENT/ MARKET STUDY

The most thorough analysis would include the engagement of an independent market consultant with experience in this facility type. The scope of work performed by the market consultant includes (I) needs assessment/market study, and (II) operating pro forma and business plan. When led by Garfield Public/Private (“GPP”) as Project Manager, its planning team works in close collaboration with the market consultant during the needs assessment/market study phase to interview stakeholders and prospective users to discuss program and equipment needs and a hypothetical calendar. The market study may be supplemented by operator outreach in the event the client is considering third-party operation by a commercial (private) operator. Interested operators’ assessments may help substantiate touring/commercial venue programming potential. The typical scope of a needs assessment/market study includes:

#### Needs Assessment/Market Study (Phase I)

- Review previous reports and plans relating to the proposed facility, entertainment development, and the overall vision for the community/client
- Perform an analysis of market size, growth potential, potential for event programming and facilities
- Conduct a competitive analysis of programs and positioning of other local and regional venues
- Identify/interview artists, arts groups, promoters, and other potential users of the space
- Consider what size, shape and combination of spaces might suit the needs of these users
- Evaluate partnership opportunities for development, programming and operation of new facilities
- Review comparable projects including how they were developed/funded and are operated
- Analyze likely benefits and impacts of new facilities and make recommendations on how the concept can maximize said benefits
- Present findings to appropriate parties and incorporate comments into a formal, written document including all findings, conclusions and recommendations

### Operating Pro Forma/Business Plan (Phase II)

- Define the vision and operating goals for the facilities recommended in Phase I
- Conduct a scheduling charrette with key potential users at which policies and practices are proposed and tested and a hypothetical calendar is developed
- Prepare an activity profile for recommended facilities, listing projected types and level of use by key user groups
- Provide recommendations on how recommended facilities should be operated

- ✓ Address specific operating issues and policies such as community access, booking priorities and public events
- ✓ Propose how recommended facilities should be operate in such areas as ticketing, facility repairs and maintenance, safety, presenting, rentals, front of house operations, production management, capital planning, financial systems and controls, concessions and other services
- ✓ Identify staffing requirements for recommended facilities, including compensation ranges, recommended hiring dates

- Provide recommendations on how recommended facilities should be owned/governed

- ✓ If appropriate, provide recommendations on how to build or expand a board and committee structure for the operating organization
- ✓ Identify staffing requirements for recommended facilities, including compensation ranges, recommended hiring dates

- Develop a multi-year operating pro forma estimating all sources of operating revenues and expenses, appropriate capital reserves and the likely result of operations with and without contributed income
- Assist the team to develop a basic funding plan to sustain facility operations, considering public and private sector sources of funding and the potential establishment of an operating endowment
- Advise the client and team on how to use the business plan as a fundraising tool
- Present findings to appropriate parties and incorporate comments into a formal, written document including all findings, conclusions and recommendations.



### 2. PLANNING AND PROGRAMMING

In concert with the client's leadership, the market consultant, and a planning architect/facility programmer, Garfield Public/Private ("GPP") organizes and facilitates a series of stakeholder/user group interviews. These meetings progress from (i) initial orientation and conceptual program and process delineation to (ii) defining and addressing concerns and eliciting both critical comment and collaboration in the program definition. The scope includes:

- Meet with client staff, stakeholders, and interested users to ascertain needs and project goals
- Review and discuss uses, production activity, scheduling, staffing, and support requirements.
- Assess the inventory of existing and/or planned event facilities in the market and its impact on the new facility.
- Advise on issues such as spatial requirements, seating and stage/event configurations, room adjacencies, and technical/production requirements.
- Produce a detailed spatial program for the facilities including net square footages and gross-up factors to arrive at a total estimated gross square footage.
- Assist with conceptual planning and design of the event center.

### 3. CONCEPTUAL DESIGN

Conceptual design work is performed by the architect/facility programmer in collaboration with GPP and includes client input into the development of a design concept consistent with the client's objectives and informed by the findings of the market study and planning and programming work described in items 1. and 2. above.

While a conceptual design is not necessary for the completion of a strategic business plan, it can provide useful information including a definition of the design, character, massing, scale, and other aspects of the facilities. A conceptual design will also provide a foundation for a more accurate estimate of development costs than an estimate based solely on a building spatial program.

At a minimum, the conceptual design should include a site plan, floor plans, sections and elevations, as well as systems and building materials descriptions. Site test fit, massing models, and stacking diagrams are also recommended to confirm building massing and volume on site. Aerial models will show various schemes in context with adjacent property, pedestrian and vehicular circulation/access and potential phasing, if any. The conceptual design should include event layouts for anticipated event types.

For a modest additional investment, the team can develop several rendered perspectives depicting the character of

various aspects of the building exterior and interior in order to visualize the potential and support donor/fundraising efforts.

The conceptual design, developed to meet the market study's recommendations and the client's vision, provides a solid foundation for moving into the schematic design/development phase.

### 4. CONCEPTUAL DEVELOPMENT ESTIMATE

GPP engages a general contractor and/or independent cost consultant, subject to approval of the client, to work with the team to prepare a conceptual development budget based on the spatial program and conceptual design developed by the team as described in Items 2. and 3. above.

The development budget includes preliminary projected direct and indirect construction costs; land costs; performance/production equipment, FF&E, OS&E, and IT costs; professional fees and other soft costs; appropriate design and construction contingencies given the preliminary nature of the design; and an appropriate escalation factor to estimate the total project cost at the anticipated time that a Guaranteed Maximum Price ("GMP") would be issued.

The development budget, in conjunction with the operating pro forma included in the market study/business plan, forms the basis of the plan of finance for the facilities. The budget is based on certain assumptions and subject to material refinement based on much more detailed plans and specifications to be developed during the project design phase.

### 5. PROJECT DEVELOPMENT SCHEDULE

A development schedule for the project from notice to proceed to schematic design through project completion is prepared by GPP and its team with input from and in collaboration with client leadership as to necessary project approval processes by authorities having jurisdiction.

The schedule includes anticipated timing and duration of each phase of design and bidding; milestone cost estimates and client approvals; design approvals, permitting and entitlements; MP preparation and approval; development planning, financial and legal structuring and documentation (concurrent with design); financial closing; construction; preopening; substantial completion; start-up, commissioning and tuning; punch list; testing and inspections; project closeout, final completion, and turnover to the client

### 6. PLAN OF FINANCE

GPP coordinates with client leadership and its financial advisor and bond counsel in identifying preliminary potential ownership, legal, funding and financing structures for the facilities. Alternatives to be assessed may include ownership by the client, ownership by a discrete governmental entity controlled by the client, or a separate not-for-profit entity.

## SECTION 2 | DUE DILIGENCE

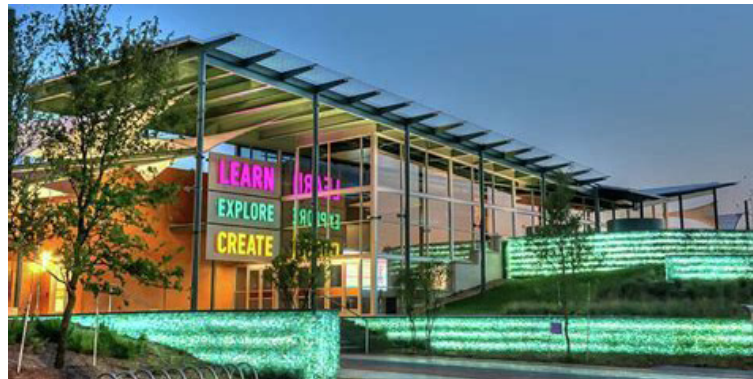


Sources of funding to be considered for the development may include philanthropic grants or contributions, event center net operating income, facility fees per paid ticket or other event-related net revenue, naming rights, sponsorships, box seat/suite sales, personal seat licenses, and support/ financing from from one or more municipal agencies/participants. GPP applies its full resources and considerable experience to determine the best possible financing structure consistent with the client's financial, ownership, governance, and legal goals and constraints.





# Section 3 Architectural Exhibits



24 October 2023

# Architectural Concept Design - Update

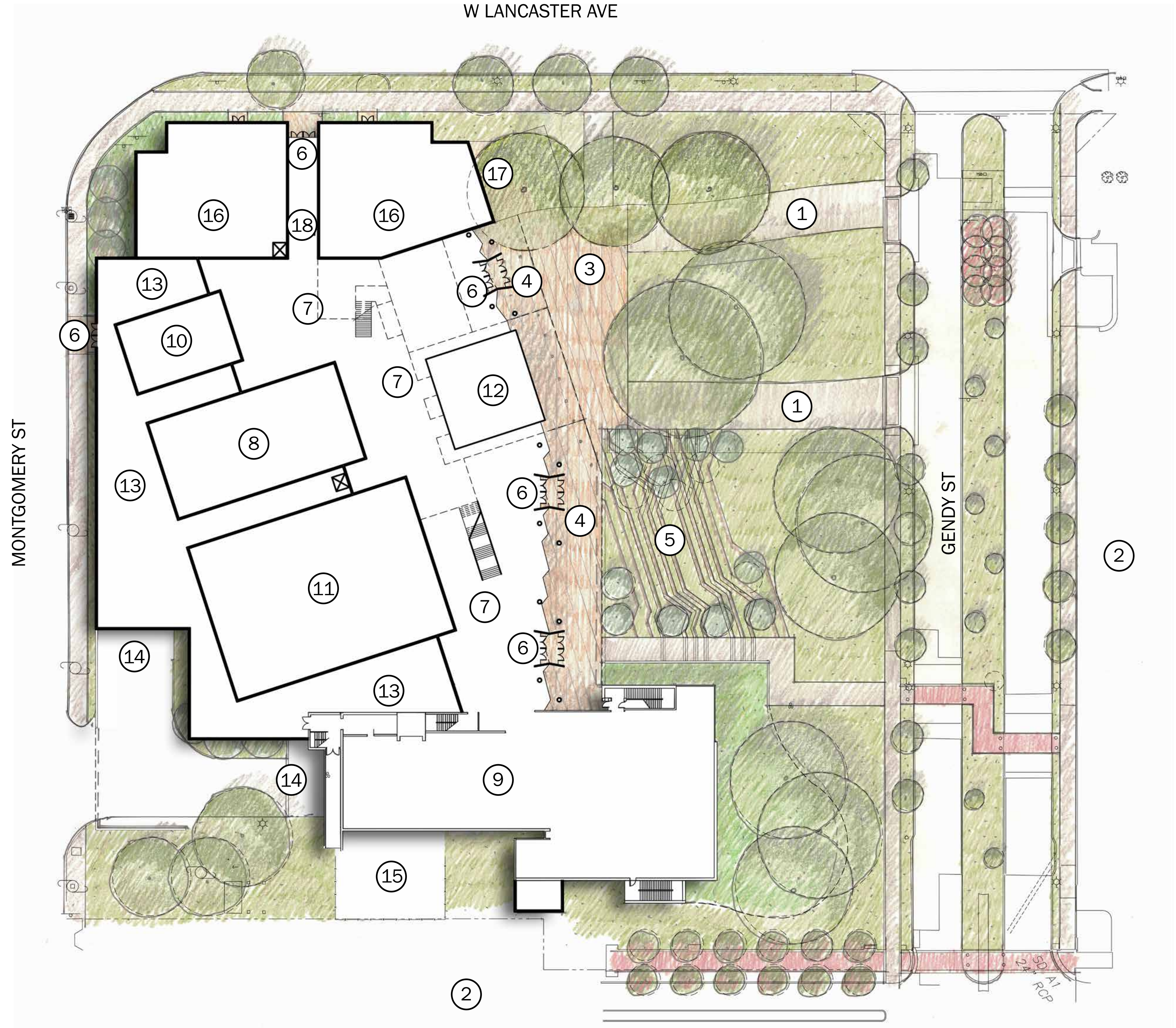
FORT WORTH  
CULTURAL CENTER

These documents may not be used for  
regulatory approval, permit or construction.

W LANCASTER AVE

- ① ENTRY DRIVE
- ② EXISTING PARKING FACILITIES
- ③ MOTOR COURT/VALET
- ④ ENTRY PLAZA AND PORCH
- ⑤ AMPHITHEATER
- ⑥ BUILDING ENTRY
- ⑦ BUILDING LOBBY/EXHIBIT SPACE
- ⑧ GALLERY SPACE
- ⑨ EXISTING GALLERY/AFRICAN MUSEUM AND CULTURAL CENTER
- ⑩ SANDERS STUDIO THEATER/JUBILEE THEATER
- ⑪ SCOTT/FLEXIBLE THEATER
- ⑫ CLIBURN PERFORMANCE STUDIO
- ⑬ SUPPORT SPACE/OFFICES/BACK OF HOUSE
- ⑭ SERVICE DOCK
- ⑮ MECHANICAL COURT
- ⑯ RESTAURANT SPACE
- ⑰ OUTDOOR DINING TERRACE
- ⑱ MIXED USE BUILDING LOBBY

MONTGOMERY ST

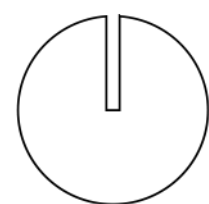


24 October 2023

These documents may not be used for regulatory approval, permit, or construction.

23024.00

0 30' 60'



# First Floor Plan Concept

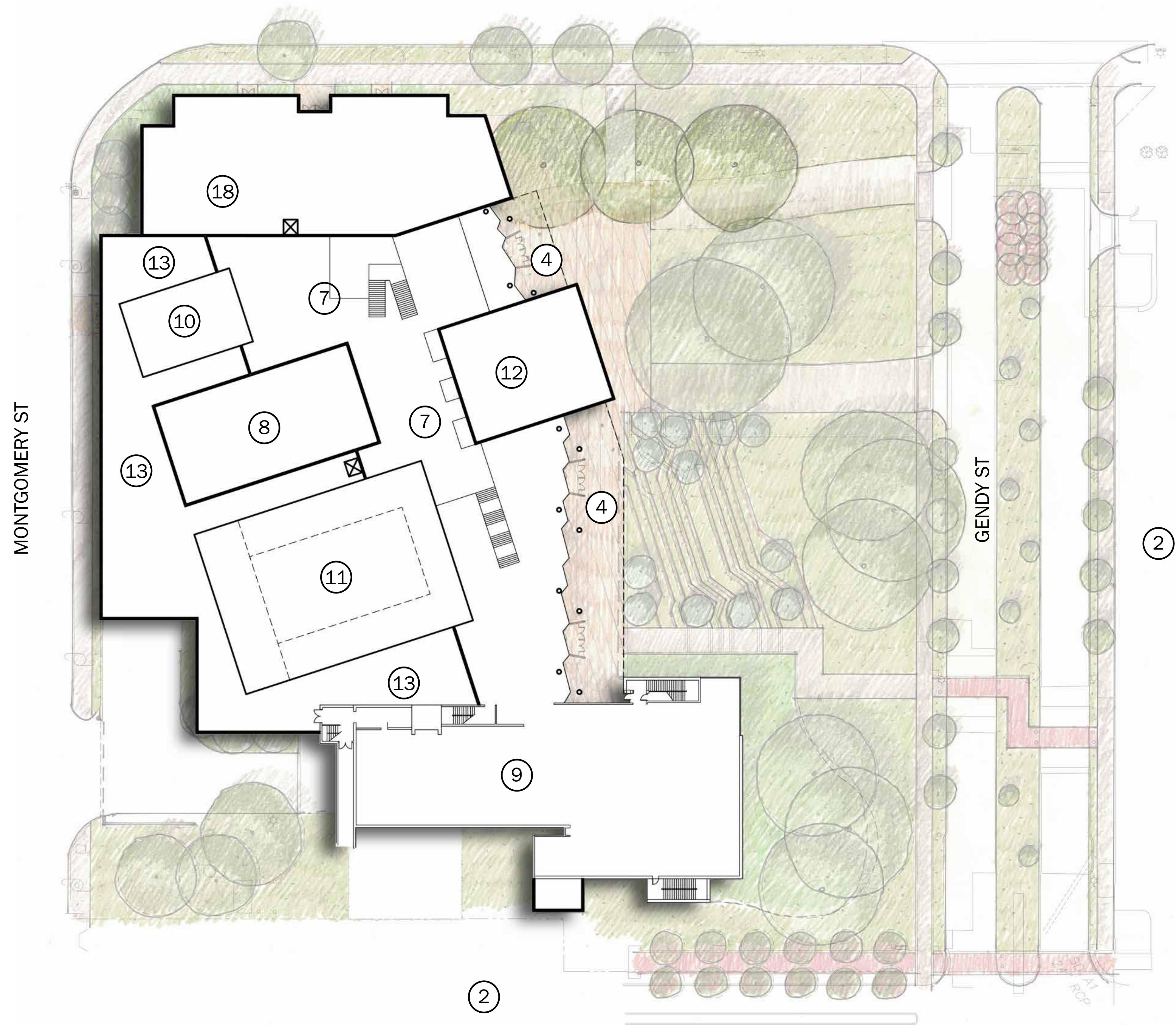
FORT WORTH CULTURAL CENTER

ARCHITECTURE  
INTERIORS  
PLANNING

**bennett  
partners**

W LANCASTER AVE

- ① ENTRY DRIVE
- ② EXISTING PARKING FACILITIES
- ③ MOTOR COURT/VALET
- ④ ENTRY PLAZA AND PORCH
- ⑤ AMPHITHEATER
- ⑥ BUILDING ENTRY
- ⑦ BUILDING LOBBY/EXHIBIT SPACE
- ⑧ GALLERY SPACE
- ⑨ EXISTING GALLERY/AFRICAN MUSEUM AND CULTURAL CENTER
- ⑩ SANDERS STUDIO THEATER/JUBILEE THEATER
- ⑪ SCOTT/FLEXIBLE THEATER
- ⑫ CLIBURN PERFORMANCE STUDIO
- ⑬ SUPPORT SPACE/OFFICES/BACK OF HOUSE
- ⑭ SERVICE DOCK
- ⑮ MECHANICAL COURT
- ⑯ RESTAURANT SPACE
- ⑰ OUTDOOR DINING TERRACE
- ⑱ MIXED USE BUILDING

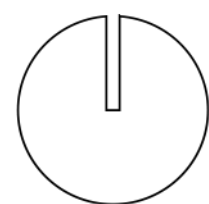


These documents may not be used for regulatory approval, permit, or construction.

24 October 2023

23024.00

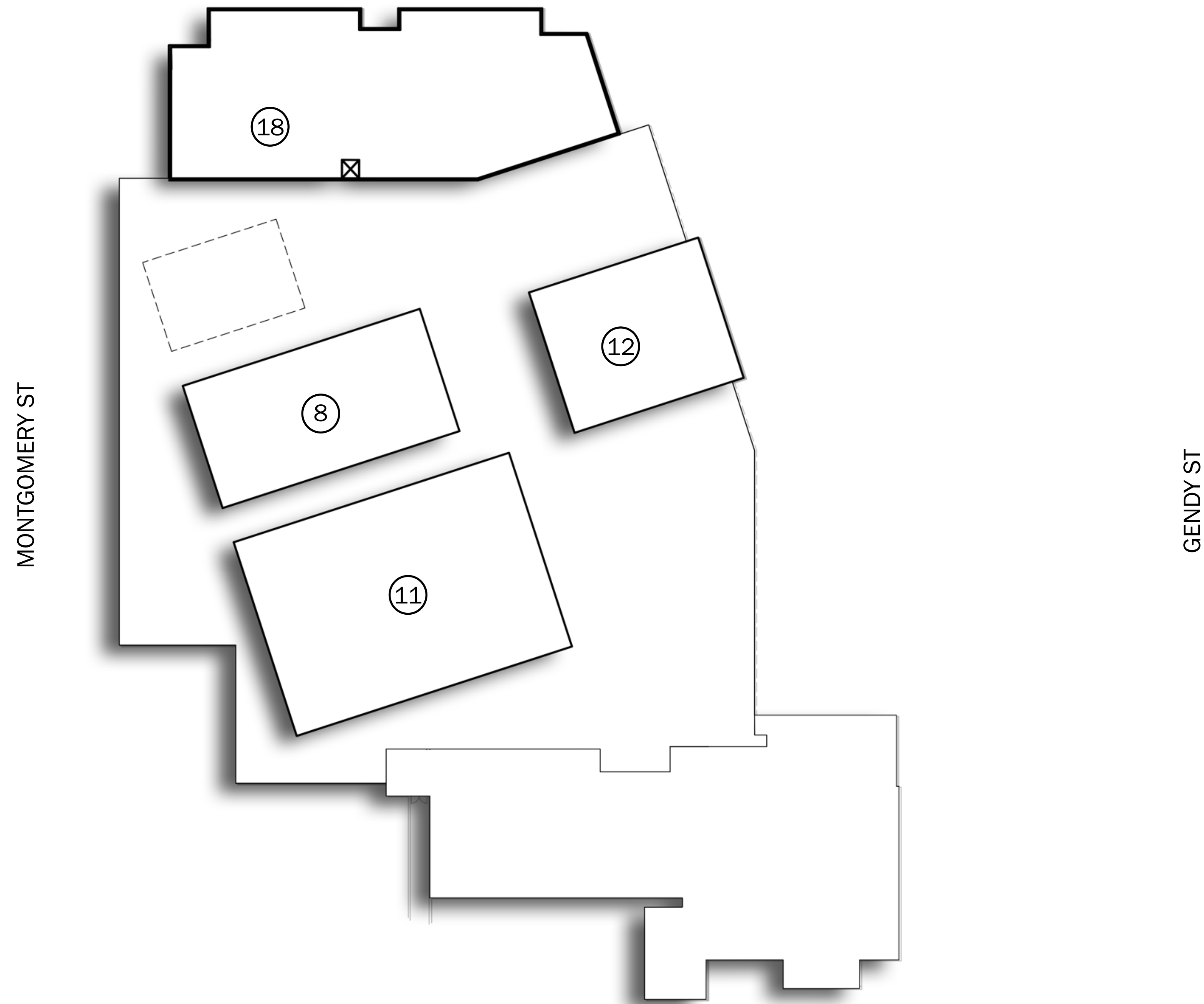
0 30' 60'



# Second Floor Plan Concept

FORT WORTH CULTURAL CENTER

- ① ENTRY DRIVE
- ② EXISTING PARKING FACILITIES
- ③ MOTOR COURT/VALET
- ④ ENTRY PLAZA AND PORCH
- ⑤ AMPHITHEATER
- ⑥ BUILDING ENTRY
- ⑦ BUILDING LOBBY/EXHIBIT SPACE
- ⑧ GALLERY SPACE
- ⑨ EXISTING GALLERY/AFRICAN MUSEUM AND CULTURAL CENTER
- ⑩ SANDERS STUDIO THEATER/JUBILEE THEATER
- ⑪ SCOTT/FLEXIBLE THEATER
- ⑫ CLIBURN PERFORMANCE STUDIO
- ⑬ SUPPORT SPACE/OFFICES/BACK OF HOUSE
- ⑭ SERVICE DOCK
- ⑮ MECHANICAL COURT
- ⑯ RESTAURANT SPACE
- ⑰ OUTDOOR DINING TERRACE
- ⑱ MIXED USE BUILDING

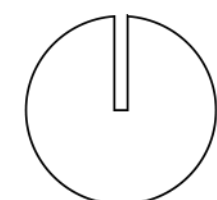


These documents may not be used for regulatory approval, permit, or construction.

24 October 2023

23024.00

0 30' 60'



# Third & Fourth Floor Plan Concept

FORT WORTH CULTURAL CENTER