








2031 HARRISON STREET • HOLLYWOOD • FLORIDA

**A PROPOSAL for the**



JULY 5 • 2016

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# I. Ten Year Plan: Overviews, Summaries and Analyses

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## POSITIONING STATEMENT FOR THE HOLLYWOOD ARTS THEATRE

### THE ROLE AND VALUE OF THE ARTS

When Lyndon Johnson signed into law creation of the National Endowment of the Arts in 1965, he declared, *"Art is a nation's most precious heritage, for it is in our works of art that we reveal to ourselves, and to others, the inner vision which guides us as a nation."* The kind of art we create and support represents who we are as a culture. South Florida and particularly the City of Hollywood continually attracts residents from all over the world. An outlet for artistic expression brings people from all backgrounds together as one community. It becomes a source of pride in our city that grows from generation to generation.

### STATEMENT OF NEED FOR THE VENUE

If the art we create and support represents who we are as a culture, then the City of Hollywood needs a public arts space to showcase the artistic endeavors of local and regional performers. The unoccupied property at 2031 Harrison St. in Historic Downtown Hollywood could be converted into a theatre whose size is not replicated by any existing facility in the region. Many of the South Florida performing arts organizations lack an appropriate permanent venue in which to express their artistry.

A renovated theatre in Downtown Hollywood will provide a gathering place, a unique opportunity to bring music, dance, and theatre to the heart of the city. This venue will be a magnet for local residents and a draw for tourists. Broward and Miami-Dade Counties in South Florida have grown significantly in the past decade, and the US Census and economic data indicate this trend will continue. Our challenge is to absorb that growth and create an artistic hub for the city of Hollywood, drawing from both counties. The area already boasts an ArtsPark and a number of art galleries, but nothing that can generate the regular and recurring foot traffic created by a local regional theatre. The **Hollywood Arts Theatre** is a vital component to establishing downtown as an arts center while shaping, influencing, and sustaining its future.

Through the preservation and use of this venue, we express our artistic identity and commit to enhancing the quality of life through the arts. By defining, preserving, and promoting creative expression we help steer our growth as a community while strengthening our economic vitality.

## THE MISSION, SCOPE, AND VISION FOR THE ORGANIZATION





The mission of the **Hollywood Arts Theatre** (hereafter, *Hollywood Arts* or *HAT*) is to produce theatrical productions of our own and provide a quality venue for a variety of artistic genres; to provide a variety of theatre classes for children, young adults, and seniors; to enhance business in downtown Hollywood; to provide a cultural hub for the area; and to find new life for an historic building while maintaining its financial sustainability and maximizing its economic impact.

**HAT** strives to provide a diverse self-produced season and be a flexible venue for local artists as well as for unique national artists who would have a positive impact on Hollywood, broadening horizons to performances that would otherwise not be found in South Florida.

**HAT** will welcome both avocational and professional performers and explore classical, contemporary, musical, experimental and non-traditional work while accommodating a variety of education, outreach, and special events.

## HOW WE PLAN TO ACHIEVE THE MISSION

We can achieve this mission in the following ways:

-  Through outreach to and inclusion of local, regional, and national artists in our programming;
-  Through the formation of strategic collaborations and partnerships;
-  Through the active engagement of the community in establishing, using, and sustaining the facility; and
-  Through the cultivation of relationships with groups or individuals who will use the space on a regular basis.

We will endeavor to design the space to be flexible, accommodating as much as feasible the varying needs of potential users. We will staff the facility with experienced, versatile professionals who will nurture an atmosphere in which all members of the community are welcomed and encouraged to participate in the life of the **Hollywood Arts Theatre**. We will appeal to longtime, new, and seasonal residents of South Florida as well as the tourist community, giving them one more reason to return to the City of Hollywood for their future vacations.

## PROGRAM PHILOSOPHY OF THE ORGANIZATION

The **Hollywood Arts Theatre** programming intends to reflect the diversity and richness of the region and its interests, including music, dance, and theatre. Recognizing that cultural education is a critical component in preparing young people for the future and sustaining the vitality of our senior populations, the theatre will welcome and encourage educational programming for all ages. While the shows produced by **HAT** will have prominence, national touring groups and commercial bookings should also find a place at the theatre.

Renting the theatre for meetings, conferences and special events will enhance the revenue stream, promote economic development, and connect the venue with the corporate sector and visitors, broadening their role as stakeholders in the success of the theatre.



## PRODUCTION VALUES NEEDED TO SUPPORT VARIOUS PROGRAMS

2031 Harrison St., which has been the home to many organizations, needs to be redesigned to allow for functionality as the **Hollywood Arts Theatre** and its use by a wide variety of prospective users. Jane Mathews of *Mathews Architecture*, an architect who has won awards for her work renovating and repurposing historic buildings, will accomplish this task within the space limitations of the venue using our available human and financial resources. Ideally, the public spaces should be arranged to include an audience mingling area, concessions, modern restrooms, box office and rehearsal areas. On site office and classrooms already exist in the facility for management to support activities of the theatre.

## CHARACTERISTICS OF OUR STAFF AND BOARD LEADERSHIP

The paid staff of the renovated **Hollywood Arts Theatre** will be small, but experienced and highly skilled. They should oversee the day-to-day operation of the theatre, assist and supervise groups using the space, and coordinate the large corps of volunteers. Marketing will publicize the theatre locally, regionally, and when appropriate, nationally.

Board members will have various areas of expertise: fiscal management, fundraising, strategic planning, marketing, public relations, non-profit leadership, education, and arts programming. Trustees will reflect the diversity of the area, with long-term residents and newer arrivals both represented. Until such time as a professional staff is identified and retained, the governing board will need to be a working body with its members taking an active role in operating the facility.

Private support is critical to the success and long-term sustainability to this project. Major donors may play a role as part of the **Hollywood Arts Theatre** Resource Council, and will have a voice in guiding its vision and the direction of the theatre.

## COMMITMENT TO TRAINING, EDUCATION, AND OUTREACH

Offering the facility on a rental basis to user groups for education and outreach purposes is a crucial way to get students and community members engaged in the **Hollywood Arts Theatre**. Possible activities include curriculum-based classes, workshops, and other programs for student populations. A state-of-the-art **Hollywood Arts Theatre** will be a learning laboratory to train future generations of performing artists. Beyond programs for student populations, the theatre will offer continuing education opportunities for all community members as an outreach program. Once the theatre is self-sustaining, a strategic goal is to create a rental subsidy fund to assist non-profit arts groups with facility expenses.

## STATEMENT OF INTEGRITY AND RESPONSIBILITY

As much as possible given the constraints of available resources, this facility will be one of inclusion, rather than an exclusive space meant for only a few groups. As stewards of the public trust, we will operate the facility with efficiency and fiscal responsibility.

Whenever doing so is both feasible and affordable within the resource and personnel limitations of the **Hollywood Arts Theatre**, the staff and board will strive to practice environmental responsibility by incorporating green building techniques for renovation and maintenance, and will seek to promote a carbon-reduced or carbon-neutral environmental footprint in all aspects of the facility's operations. In addition, where practical and affordable, all renovations, additions, and other modifications to the existing facility will be completed in an historically sensitive and conscious manner, complying where feasible with the Secretary of the Interior's Standards for Rehabilitation.

Input from the theatre's stakeholders, be they audience members, volunteers, facility users, artists, volunteers, donors or community supporters, will be valued and utilized as an essential element of the organization's strategic planning process, and in building a strong sense of community investment in the theatre.

## HOW WE MEASURE SUCCESS

We measure success for this facility partly by the sheer number of people we serve, along with our fiscal stewardship and financial viability. But beyond the bottom line is our desire to get as many audience members as possible to see live performances and to feel a sense of ownership in their venue, an equally important measure of success for this endeavor.

Success also means an array of interesting and diverse program offerings and our establishment of a strong regional reputation and cultural identity. As stated in our mission, the desire to be a cultural hub for the City of Hollywood and home for our regional arts organizations is paramount and the ultimate standard for any evaluation of our efforts.



# PROPOSED PROGRAMING AND IMPACT FOR THE HOLLYWOOD ARTS THEATRE

The major goals of the **Hollywood Arts Theatre (HAT)** are to achieve national recognition for Downtown Hollywood as an arts center, draw as many people as possible to the area, and develop programs to entertain, educate, and nourish our community.

## THE MAINSTAGE SEASON

**HAT** will produce an eight-show Main Stage Season including:

1. two musicals
2. a two-show Shakespeare festival
3. the winning play of the ***HAT National Playwriting Competition***
4. productions from local theatre companies who lack a permanent home
5. extraordinary productions from around the country that **HAT** is uniquely qualified to host

Each production will run five performances per week for four weeks with room for a one-week extension potentially bringing 40,000+ patrons a year to Downtown Hollywood.

## THE CABARET SEASON

**HAT** will run a Late Night Cabaret at 11:00 pm Friday and Saturday nights two weekends a month including:

1. Performers invited down from the NYC cabaret circuit
2. Local cabaret performers
3. Musical duos and trios
4. Stand up comics
5. Open mic nights
6. Poetry Jams
7. Improv troupes
8. Various other small scale performances

The **HAT** Cabaret could bring an additional 9,600 people to Downtown Hollywood annually.

## THE SCHOOL TOURING SHOW

*HAT Trick* will be a small troop of actors that will tour middle schools performing original short plays about children with disabilities. After the performances, the actors will stay in character and have a Q&A with the students allowing them to ask questions about what it is like to have a specific disability.

The goal is to give children a forum to learn about the disabilities their peers may have. During the Q&A they will be able to ask the disabled characters questions that might not be appropriate to ask of their classmates or might make the classmate uncomfortable. This will demystify the differences of disabled students and create a better understanding of special needs in a healthy environment.

Performances can be tailored to match the unique needs of individual schools.

## THEATRE EDUCATIONAL CLASSES

1. After school classes will be held for middle school and high school students from September through May in all areas of theatre, introducing them to the arts, boosting self-confidence, and creating a more well rounded next generation. (Up to 25 students twice a week for 9 months. Additional classes added as needed.)
2. Morning theatre classes will be held for the elderly from September through May giving them something to look forward to and help them maintain a sense community and purpose. (Up to 25 students twice a week for 9 months. Additional classes added as needed.)
3. Additionally, full and half day summer theatre camp programs will be offered by **HAT** for children of all ages. (Up to 75 students 5 times a week for three months.)

The September – May classes would bring 1,800 students to Downtown Hollywood while classes are in session. The summer camp would bring 4,500 students to the area. That number of people on the street goes up if you also consider the parents and guardians who pick up/drop off students and stroll the boulevard while they wait.

## THE HAT NATIONAL PLAYWRITING COMPETITION

**HAT** will accept submissions from all across the country for new plays. A committee will select the top five and send them to Kent Nicholson of *PLAYWRIGHTS' HORIZONS* in New York, one of the most respected New Works theatre companies in America. Mr. Nicholson will select his top choice from the five and direct the play for **HAT** the following season.

Having Mr. Nicholson direct a production of your play is an enormous award to any playwright and will quickly raise awareness of and respect for **HAT** and the City of Hollywood on a national level.



## OUT-OF-TOWN PRODUCTIONS

Most of the theatre brought to South Florida consists of packaged Broadway tours hosted by presenters like the Broward Center. Major theatre meccas such as, Chicago, Atlanta, Boston, Seattle, L.A., New York, Minneapolis/St. Paul, Philadelphia, and Washington, D.C. have extraordinary offerings, but South Florida theatres are unable or unwilling to accommodate them. At the Broward Center, the Amaturio Theatre is too large and too traditional a theatre space and the Abdo New River Room is really a conference/ball room and not truly equipped for these theatrical productions. **HAT** would offer South Florida the opportunity to see the riches America has to offer in the way of live theatre.

## PLAY READING SERIES

On Monday evenings, there will be a FREE Play Reading Series where actors and the community will read plays aloud and hold discussions over coffee and snacks.

## DINNER AND A SHOW - SUPPORTING LOCAL BUSINESSES

From Young Circle to Dixie Highway, on Harrison St. and Hollywood Boulevard there are dozens of restaurants within a few blocks of 2031 Harrison St. All of them will be offered the opportunity to participate in *Dinner and a Show* packages, where patrons can pay a single price for a discounted theatre ticket and a prix fixe meal at a local restaurant guaranteed to get them out and to the theatre on time for their show.

## THE HAT CARD

All Downtown Hollywood businesses will be invited and encouraged to participate in the **HAT** Card. These businesses may choose whatever discounts or special they wish to offer.

The **HAT** Card will be good for one year and will come with a booklet promoting all of the businesses who participate listing the terms and conditions each business chooses.

The card will be given to subscribers, guest artists, volunteers, and in thanks for donations above a certain level.

## SPACE RENTAL

**Hollywood Arts Theatre** will be designed with flexible seating that may be reconfigured or removed completely as needed. This will allow us, not only the ability to accommodate a variety of theatrical productions, but make the space available as a rental hall for everything from conferences to wedding receptions.

Per our commitment to supporting local businesses, the restaurants in Downtown Hollywood will be offered the opportunity to cater these events.

## FINANCIAL AND PEDESTRIAN IMPACT OF PROGRAMING ON HOLLYWOOD

The Downtown Hollywood foot traffic generated by **HAT** will vary from week to week. Some programs may be more popular than others and there is some downtime between productions. However, with the programing above at capacity, **Hollywood Arts Theatre** would bring approximately 1,075 patrons a week, 4,660 a month, or 55,900 patrons a year to Downtown Hollywood. These numbers do not take into account daytime school shows, education and outreach initiatives, special events, meetings, wedding, etc.

More than 1,000 theatre patrons a week will be encouraged to dine locally in Downtown Hollywood. If 25% of our audience spends an average of \$30.00 per person on dinner before the show and 15% of our audience spends \$20.00 on drinks after, and these numbers are extremely conservative, an additional \$10,500 a week and \$546,000 a year would be spent on food and drink in Downtown Hollywood by **HAT** patrons.

In addition, local restaurants will be used to host opening and gala events for the theatre and cater functions for which the theatre is rented. If **HAT** holds five functions a year, each function averaging 150 attendees and a restaurant charges \$20.00 per person, that is an additional \$15,000 a year spent in Downtown Hollywood.

Functions and theatre diners combined, that is a conservative average of \$561,000 spent annually for Downtown Hollywood local restaurants.

The numbers above reflect visits to the theatre, not necessarily new visitors.

Therefore, one patron seeing five shows is tallied at five, not one.

# Sample WEEKLY SCHEDULE for Use of Space

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9AM							
9:30AM							
10AM		REHEARSAL	REHEARSAL	REHEARSAL	REHEARSAL	REHEARSAL	REHEARSAL
10:30AM							
11AM		REHEARSAL	REHEARSAL	REHEARSAL	REHEARSAL	REHEARSAL	REHEARSAL
11:30AM		SENIOR CLASSES		SENIOR CLASSES			
NOON			BOX OFFICE HOURS OPENS 12:30PM				
12:30PM		REHEARSAL	REHEARSAL	REHEARSAL	REHEARSAL	REHEARSAL	REHEARSAL
1PM		SENIOR CLASSES	REHEARSAL	SENIOR CLASSES	REHEARSAL	REHEARSAL	REHEARSAL
1:30PM	BOX OFFICE HOURS OPENS 1PM		BOX OFFICE OPEN				
2PM	MAIN STAGE PRODUCTION		BOX OFFICE OPEN				
2:30PM							
3PM	MAIN STAGE PRODUCTION	REHEARSAL	BOX OFFICE OPEN				
3:30PM		AFTER-SCHOOL CLASSES	REHEARSAL	REHEARSAL	REHEARSAL	REHEARSAL	REHEARSAL
4PM	MAIN STAGE PRODUCTION	REHEARSAL	BOX OFFICE OPEN				
4:30PM		AFTER-SCHOOL CLASSES	REHEARSAL	REHEARSAL	REHEARSAL	REHEARSAL	REHEARSAL
5PM	MAIN STAGE PRODUCTION	AFTER-SCHOOL CLASSES	BOX OFFICE OPEN				
5:30PM		REHEARSAL	REHEARSAL	REHEARSAL	REHEARSAL	REHEARSAL	REHEARSAL
6PM		BOX OFFICE OPEN 5PM					
6:30PM		PLAY READING SERIES					BOX OFFICE OPEN
7PM	SPECIAL EVENTS	PLAY READING SERIES	BOX OFFICE OPEN				
7:30PM			MAIN STAGE PRODUCTION	MAIN STAGE PRODUCTION	MAIN STAGE PRODUCTION	MAIN STAGE PRODUCTION	
8PM	SPECIAL EVENTS	PLAY READING SERIES					
8:30PM			MAIN STAGE PRODUCTION	MAIN STAGE PRODUCTION	MAIN STAGE PRODUCTION	MAIN STAGE PRODUCTION	
9PM	SPECIAL EVENTS						
9:30PM			MAIN STAGE PRODUCTION	MAIN STAGE PRODUCTION	MAIN STAGE PRODUCTION	MAIN STAGE PRODUCTION	
10PM	SPECIAL EVENTS						
10:30PM			MAIN STAGE PRODUCTION	MAIN STAGE PRODUCTION	MAIN STAGE PRODUCTION	MAIN STAGE PRODUCTION	
11PM						BOX OFFICE OPEN	
11:30PM						CABARET	CABARET
MIDNITE							
12:30AM						CABARET	CABARET
1AM							

# TIMELINE FOR THE TEN YEAR PLAN FOR THE HOLLYWOOD ARTS THEATRE



## YEARS ONE AND TWO

- Complete the construction of the facility at 2031 Harrison St.
- Begin the *Hat Trick* touring production to schools.
- Begin Monday Play Reading Series in the multipurpose room on the upper floor
- Reach out to South Florida theatre companies without a permanent base of operations.
- Reach out to national theatre companies who might have exciting productions to tour.
- Begin grant-writing and solicitation for private donations.
- Establish volunteer database.



## YEAR THREE

- Begin the main-stage with a six-show season.
- Hire initial staff of two full-time, four part-time positions and 100 temporary production positions.
- Begin the Cabaret season.
- Begin the educational theatre programming with two or four classes.
- Step up grant-writing for federal and state funding.  
(Nonprofits are not eligible for most grants within their first thirty-six months of operation.)
- Solicit and accept submissions for the *HAT National Playwriting Competition*.
- Produce the first *HAT Shakespeare Festival*.



## YEAR FOUR

- Expand the main-stage to an eight-show season.
- Expand the staff to four full-time positions, seven part-time positions, and 120 temporary production positions.
- Increase the educational theatre programming to four or six classes.
- Begin the summer theatre camp programming.
- Produce the first *HAT National Playwriting Winner*.





## YEAR FIVE

- Establish **HAT** as a Small Professional Theatre, as defined by the Actor's Equity Association.
- Expand the staff to eight full-time positions, seven part-time positions and 120 temporary production positions.
- Increase the programming of *Hat Trick* and widen the radius of schools we accommodate.
- Expand the main-stage to a six show performance week.



## YEAR SIX

- Purchase a full-sized retractable movie screen so we may offer late night classic movies in addition to our regular Cabaret programming.
- Establish the *HAT Café*, by keeping our concessions bar open during regular business hours for coffee, sodas, pastries, and snacks.
- Establish *Sonnetgrams*, where patrons may have an actor in Elizabethan attire arrive at a home, business, or party to recite a Shakespeare sonnet and deliver a personalized scroll with the sonnet in addition to balloons, flowers, a Teddy bear, and/or a cake.



## YEAR SEVEN

- Expand the *Shakespeare Festival* to include shortened touring versions for schools.
- Add Saturday afternoon children's theatre productions for young audiences.



## YEAR EIGHT

- Expand the summer camp programming to include a practical performance element where children, under the guidance of **HAT** employees, write a show and do all of the work themselves to put on a production open to the public.



## YEAR NINE

- Begin the **HAT** Arts Advancement program, *Thinking Caps*, encouraging and aiding future thespians by helping them prepare auditions and application packages for college/university theatre programs.
- Establish the *Future Thespian Fund*, which will raise money for students who can't afford to attend auditions out of state and award a small scholarship to one of the students *Thinking Caps* helped get into a school.



## YEAR TEN

- Include a semi-annual Sunday afternoon *Senior Showcase* (Senior Sundays), giving our elderly community a chance to perform.
- Expand our educational programming for disabled children, offering Shakespeare classes to those with language disabilities and movement/dance classes for those with physical disabilities, hopefully in conjunction with one of the local dance studios. This program may or may not include a performance element open to the public.
- Establish a resource sharing *South Florida Theatre Alliance*.

## LOCATIONS AND PRICING OF COMPARABLE VENUES

There are no comparable theatre venues within a ten-mile radius of 2031 Harrison Street.

Theatre	Distance from 2031 Harrison St.	Ticket Price
Actors Playhouse at The Miracle Theatre	24 miles	\$37 - \$59
Broward Stage Door	24 miles	\$35 - \$45
GableStage	26 miles	\$45 - \$60
Arts Garage	54 miles	\$35 - \$45
Maltz Jupiter Theatre	69 miles	\$56 - \$84
Main Street Players	16 miles	\$18 - \$40
Pembroke Pines Theatre of the Performing Arts	16 miles	\$19 - \$45
Evening Star Productions	33 miles	\$15
Island City Stage (LGBT theatre)	15 miles	\$35
Adrienne Arsht Center	20 miles	\$125 average
Fillmore Miami Beach at Jackie Gleason Theatre	22 miles	\$125 average
Broward Center	11 miles	\$125 average
Amaturo Theater at the Broward Center	11 miles	\$25 - \$75
Abdo New River Room at the Broward Center	11 miles	\$25 - \$75
The Parker Playhouse (run by the Broward Center)	13 miles	\$87 - \$158
Aventura Center (run by the Broward Center)	11 miles	\$45 - \$55
Miniaci Center (run by the Broward Center)	14 miles	\$45 - \$55
Curtain Call Playhouse	20 miles	No shows listed

The Jewish Cultural Arts Theatre is only 5 miles away but does not seem to be an active theatre or produce shows.

Zoetic Stage does not have a permanent home and performs at the Arsht Center. Slowburn Theatre also does not have a permanent home and performs at the Broward Center. Other excellent South Florida theatre companies without facilities of their own include Inside Out Theatre Company, Ground Up & Rising, Gold Coast Theatre Company, Conundrum Stages, Juggerknot Theatre Company, Mad Cat Theatre Company, Mangrove Theatre Collective, Miami New Mind Drama, and Villain Theater. These are the kinds of theatre companies who need a facility like the **Hollywood Arts Theatre**. **HAT** will be better located and more suited to host many of them than other venues, particularly those that focus primarily on larger packaged tours.

**Hollywood Arts Theatre** will charge \$40 for main stage productions and have a \$10 to \$15 sliding scale for cabarets. Discounted prices will be available for groups, students, senior citizens, educators, and those who take advantage of season subscription or local dining packages.

In South Florida, the primary theatre-going audiences are drawn from Ft. Lauderdale and Miami. The **Hollywood Arts Theatre** would become the most well-positioned venue to draw from both cities.

## THE PEOPLE OF HOLLYWOOD ARTS THEATRE

### Employment Opportunities

**Hollywood Arts** will include full and part-time positions to run the organization as well as temporary positions (cast, crew, designers, technicians, and musicians) for each production which will vary from show to show.

### Year One of Theatre Operations

In the first year **HAT** will have two full-time positions -- Artistic Director and Managing Director and four part-time positions -- one Theatre Teacher, one Director of Marketing/Public Relations, one Box Office Manager and one Production Stage Manager. A six-show season of musicals and non-musicals averaging fifteen temporary employees each creates 90 temporary production positions.

### Year Two of Theatre Operations

In the second year we will expand to an eight-show season and add a full-time Education/Outreach Director, a House Manager, a part-time Technical Director and Volunteer Coordinator, bringing our number of employees up to four full-time positions, seven part-time positions and 120 temporary production positions.

### Year Three of Theatre Operations

In the third year we hope to add a full-time Development Director, Company Manager, Technical Director, Director of Marketing/PR and two more part-time Theatre Teachers, bringing our number of employees up to eight full-time positions, seven part-time positions and 120 temporary production positions.

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### Volunteers

Volunteers may be any age and can give as much or as little as they want. They will perform many vital roles for **HAT**, including: selling concessions, helping with sets and costumes, answering the phones, and helping clean the theatre.

Those who give their time and expertise to a theatre are its lifeblood and are crucial for creating a bond between the company and community.



## Founding Producing Artistic Director

### JAMES ALEXANDER BOND

In a professional career that spans more than a quarter-century, Mr. Bond is one of those rare individuals with a background on both sides of the "show business" equation, with advanced degrees in both management and production.

Mr. Bond has directed more than 250 stage productions, including over two thirds of Shakespeare's canon. Early in his career he directed nearly a dozen plays at Hollywood Performing Arts, The Florida Playwrights Theatre and the Hollywood Boulevard Theatre. He has a BFA in Theatre Management from Ithaca College and an MFA in Directing Theatre from the University of California, Davis. He graduated from the Intensive Film Program at the New York Film Academy and is a member in good standing with the Stage Directors and Choreographers Society (SDC). James studied with Derek Jacobi in a Shakespeare Text Workshop and trained at the American Directors Project and at the Catskill Summer Collaborative and Directors' Labs. He has also attended symposiums on Building the American Musical, Directing Shakespeare, and Directing a New American Theatre with the Stage Directors and Choreographers Foundation.

A lifelong educator at every level of his profession, Bond has taught Directing, Playwriting, Acting, Comic Improv, Scene Study, Theatre History, Musical Theatre, Shakespeare, and Audition Technique and Preparation. He has held key directing and production positions on a number of independent feature films and was a board member of the Florida Playwrights' Theatre. Bond's career goal is to preside over a major regional theatre as producing artistic director, he desires work that inspires and cultivates the next generation of theatre artists. In the interim, he looks forward to serving as a guest director, concentrating on musical theatre, classical and contemporary plays, and especially new works. An ambitious dream of his is to direct all 38 of Shakespeare's productions, and has fewer than a dozen to go.

No less an authority than Emmy Award-winning producer and Distinguished Professor of Theatre at Appalachian State Keith Martin has written: *"Having now seen over a dozen theatrical productions directed by James Bond, I'm somewhat confused. At first, I thought he was merely an 'actor's director' because of the performances pulled out of artists undervalued in our community, and observing their sincere adoration of him. Then I labeled Mr. Bond a 'playwright's director' due to the care with which his performers approached and delivered the text. More recently, James struck me as the definitive 'teaching director' because of his tutelage of young artists still learning their craft. Alas, I am finally convinced that Mr. Bond defies any singular moniker; quite simply, he does it all, a 'James-of-all-trades' if you will, but he is by far the most versatile stage director I have met in 35 years of professional theatre."*

For additional information, a full production history, and complete vita, please visit Mr. Bond's website, [nycDirector.com](http://nycDirector.com)

## Architect

### JANE GIANVITO MATHEWS

Ms. Mathews, AIA, LEED AP BD+C, is the principal of Mathews Architecture, PA, six-person firm based in Asheville, North Carolina. Ms. Mathews is renowned for renovating historic buildings. She holds a Bachelor of Environmental Design degree with highest honors from the University of Colorado and a Masters of Architecture degree from Yale University. After graduate school, with a professional goal of working in small towns and communities of need, she was an intern architect in the coalfields of rural Eastern Kentucky, a community she still works with even today. To further her work with non-profit organizations, she served as a Fellow with the Design Arts Program of the National Endowment for the Arts in Washington, DC in 1981, has served on grants review panels for the NC Arts Council and on HandMade in America's Resource Council and Art & Architecture Expo Committee. A regular visitor to Asheville for many years, she came to work for sixty-to-ninety days in 1982 and has been a resident ever since. During those first years while working at Wood & Cort Architects, she attended AB-Tech's Building Construction Program at night and graduated with highest honors in 1984.

Jane has always been very active in the community of Asheville, utilizing her professional and personal skills to volunteer her time and efforts to various non-profit organizations. She served as President of the Asheville Section of the American Institute of Architects in 1999, has served on various AIA NC committees and board throughout the years. She is also an affiliate member of the American Society of Landscape Architects. Jane has served as president of the Preservation Society of Asheville and Buncombe County and her firm has won more than 20 state and local awards for excellence in historic preservation and adaptive reuse. She has also served on the City of Asheville Planning and Zoning Commission including as its chair, on the Mayor's Affordable Housing Task Force and Affordable Housing Working Group, on the Asheville Area Riverfront Redevelopment Commission and chairs its Riverfront Design Review Committee and served 6 years as an original appointee to the City of Asheville's Sustainability Advisory Committee on Energy and the Environment (SACEE). Jane is a Board Trustee and chair of the Facilities and Environment Committee of the National Register of Historic Places Landmark site, Pine Mountain Settlement School, in Harlan County, Kentucky which provides environmental education to children throughout Appalachia.

She has been involved in a variety of planning efforts and community charrettes – for the French Broad River Greenway, the Urban Trail, the Asheville Parks & Recreation Master Plan, the Albemarle Park Landscape Guidelines, the WECAN neighborhood and the Unified Development Ordinance. She has served on the Asheville Citizen-Times President's Circle; as a Sustaining Advisor with the Junior League; and is a graduate of Leadership Asheville VIII. She and her husband, Rich, helped to establish the Albemarle Park-Manor Grounds Local Historic District and co-authored the book, *The Manor and Cottages* to raise funds for the work of the neighborhood's non-profit preservation efforts. She is also the 2004 Honoree of the Year of the TWIN (Tribute to Women of Influence) Award from the YWCA of Asheville.

In 1992 she started the first women's-owned corporate architectural firm in Western North Carolina, Mathews & Glazer Architects, P.A. On January 1, 2000 she established the firm of Mathews Architecture, P.A. In September of 2011, Mathews Architecture, PA was recognized by the North Carolina American Institute of Architects with the Firm of the Year Award, a first for a western North Carolina firm, and in 2015 she received the Deitrick Service Medal, one of the highest honors given by AIA NC for her service to the profession and to community. Jane is currently a licensed architect in NC, KY, SC, TN, and NY and holds certification with NCARB (the National Council of Architectural Registration Boards which allows for reciprocal licensure by application in Florida should this project proceed).





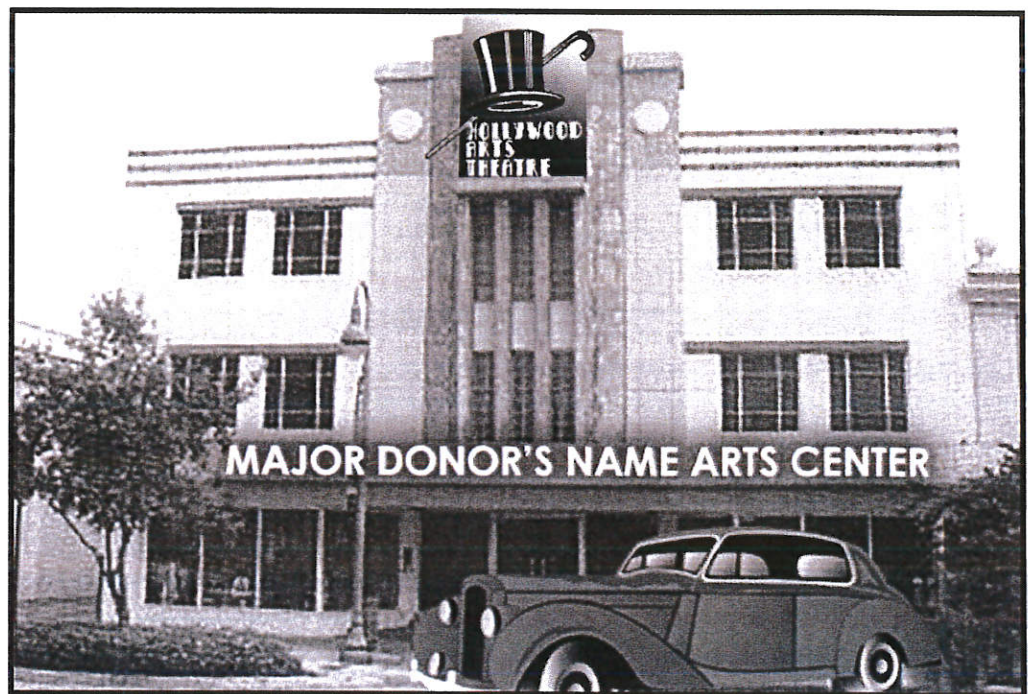
## II. Design Images and Sketches

### Façade



Possible Signage for the **HOLLYWOOD ARTS THEATRE**

Colors subject to change. These colors were from original photo of building, circa 1990s.



Possible Signage for the **HOLLYWOOD ARTS THEATRE**

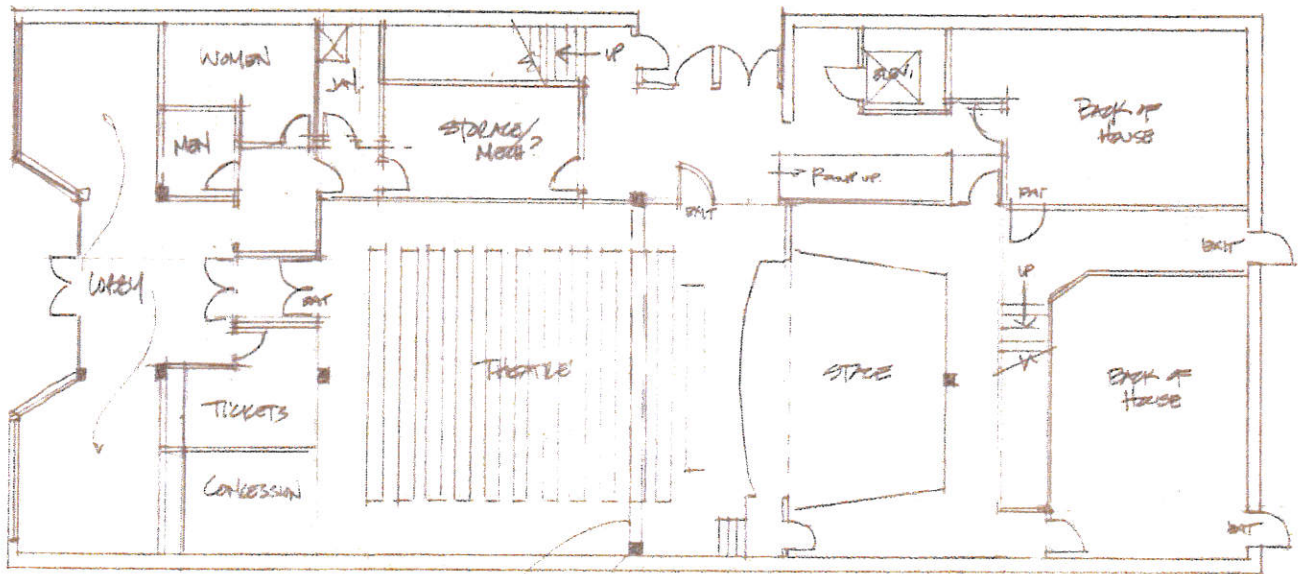
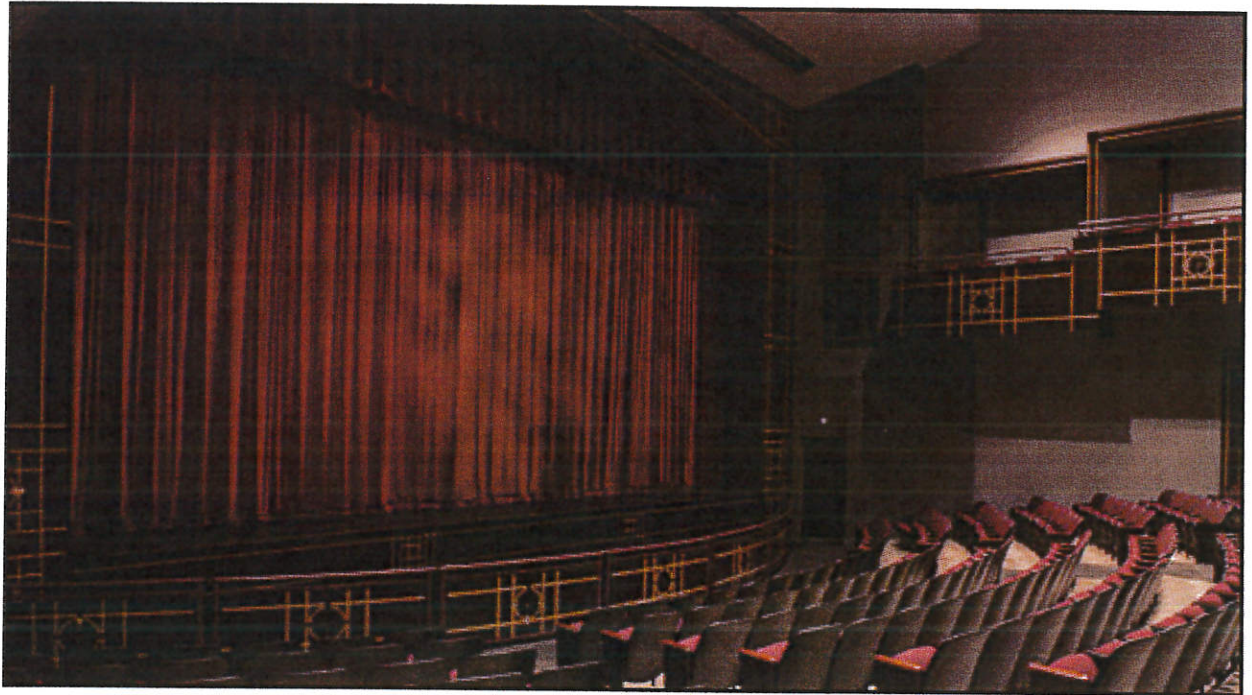
NAMING RIGHTS for a Major Donor .



# Interior



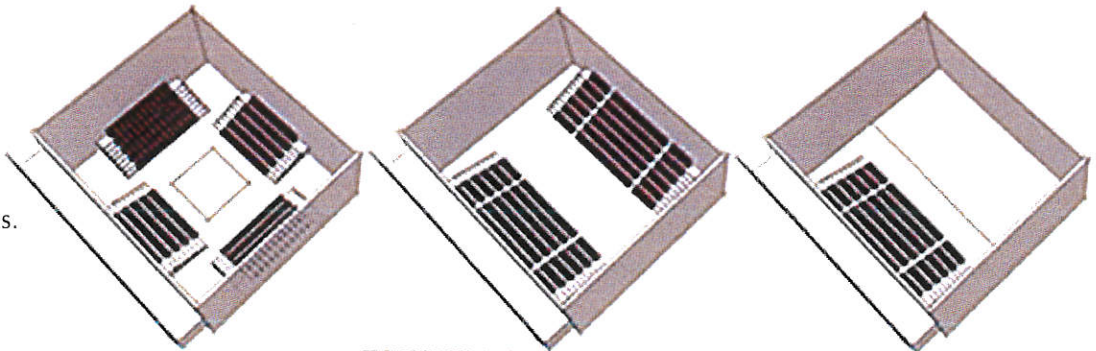
Architect Jane Mathews of Mathews Architecture  
previous theatre renovation project & Sketches for HAT



HOW MOZA  
CEILING TO HEAD  
2nd FLOOR

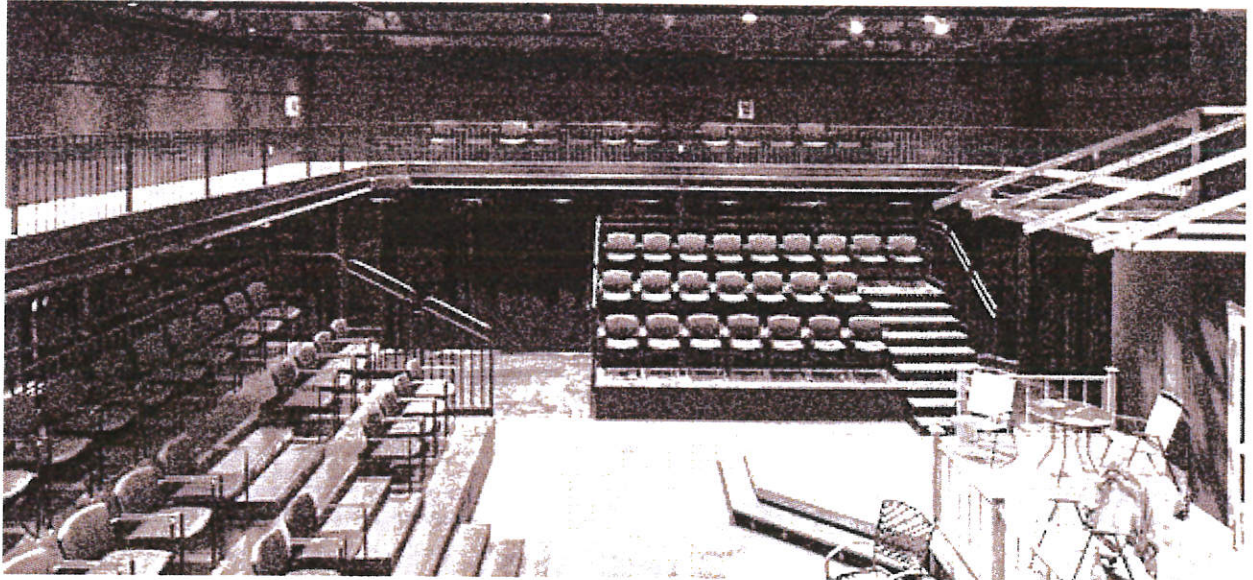
HOW COLUMN

3 different  
BLACK BOX  
THEATRE  
configurations.



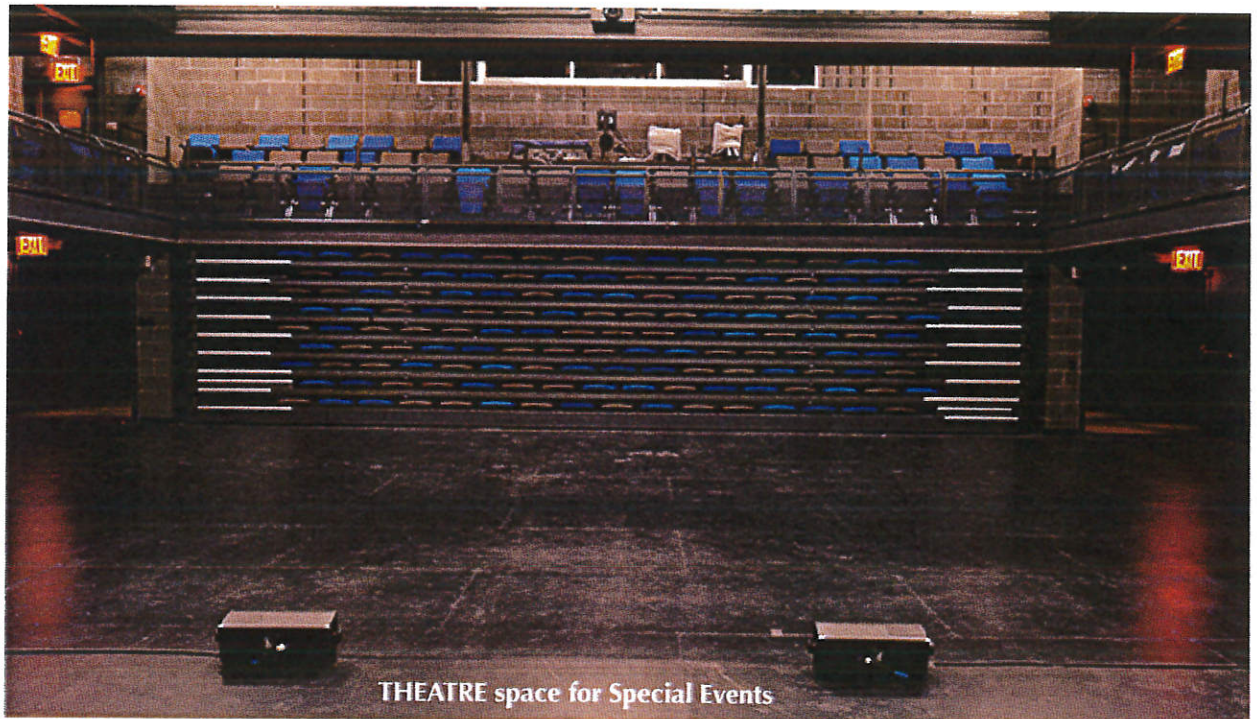


## Interior



Possible Interior for the **HOLLYWOOD ARTS THEATRE**

Subject to change. The actual architectural drawings will be done by Jane Matthews when selection process is completed.



### PLANS/DRAWINGS

It was not possible within the thirty days from the announcement of the sale to the due date of the proposal to fully explore the city's documentation of 2031 Harrison St. and complete drawings for the **Hollywood Arts Theatre** renovation. However, our architect, Jane Mathews has begun the process.



# III. Renovations, Financial Feasibility, and Real Estate Proposal

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## RENOVATIONS TO 2031 HARRISON STREET

### The Façade

The art deco façade as seen on the previous South Elevation of 2031 Harrison St. will be restored. **Hollywood Arts Theatre's** logo/insignia will be included in the art work. The building will be painted with colors selected from the South Beach, Miami/Art Deco District approved color palate and compliant with City of Hollywood zoning.

The marquee will have the name of the arts center. Naming rights for the center will be rewarded for a sizable donation to **HAT**.

### The Ground Floor

A box office; male, female, and handicap restrooms, dressing rooms, and a concessions/souvenir/bar unit will be installed on the ground floor.

As much as possible, the ground floor will be finished as a completely open space. Movable and removable theatrical curtains will be used to delineate between the front-of-house, the house (theatre proper), and back stage. The theatre will use flexible seating that can be reconfigured to present plays with proscenium, alley, thrust, or in-the-round staging. They also may be removed completely allowing **HAT** to be used as an open hall for a multitude of events.

A theatrical grid will be designed and hung to maximize lighting positions, whatever the stage configuration.

### The Mezzanine

The plywood extensions will be removed from the mezzanine. The remaining area in front will be used for follow spot positions, a lighting booth, a sound booth, and a stage management booth. For events, the sound booth may also double as a DJ booth. We would like to get a waiver for the rear area to remain as is to be used as a non-public area for costume and set storage.

### The Top Floor

No physical adjustments need to be made to the top floor. The existing multipurpose room is perfect for a classroom/rehearsal space, the cubicle area would become a small on-site costume shop, and the video recording room is ideal for sound editing, recording promos on site. While the office suite is more than we need for year one, it is exactly what we anticipate needing in year three.



# SAMPLE ANNUAL BUDGET

This sample budget is based on year three of operations.

- Main-stage is figured at 50% capacity with full price \$40 tickets.
- Cabaret is figured at 20% capacity with \$10 tickets.
- Student enrollment is figured at ten students per class, \$200 tuition per student per session.
- Production expenses are figured at a \$15,000 average per show for an eight show season.
- Production salaries average \$300 per week for performance and \$200 per week for rehearsal.
- Concessions sales are averaged at \$100 per main-stage and \$50 per cabaret performance.
- Merchandise sales are averaged at \$40 per main-stage and \$20 per cabaret performance.

These numbers are based on very achievable attendance goals though we expect to do better.

Theatre Communications Group member theatres average roughly 57% earned, 31% contributed, 8% from public funding (local, state, regional and federal government) and 4% miscellaneous income.

We are also currently formatting a start-up (non-recurring) budget and a capital (facility-related) budget.

INCOME		EXPENDITURE	
Main-Stage Ticket Sales	640,000	Full-Time Salaries	215,000
Cabaret Ticket Sales	20,000	Part-Time Salaries	70,000
Class Tuition	16,000	Production Salaries	192,000
Ad Sales	4,000	<b>SUBTOTAL</b>	<b>477,000</b>
Concessions	18,500	Production Expenses	120,000
Merchandise	7,400	Marketing/PR	42,000
Charitable Giving	15,000	Concessions	5,000
		Merchandise	4,000
		<b>SUBTOTAL</b>	<b>171,000</b>
		Facilities Expenses	18,000
		Insurance	15,000
		Rent	12,000
		Utilities	15,000
		Office	6,000
		Miscellaneous/Contingency	6,900
		<b>SUBTOTAL</b>	<b>68,900</b>
<b>Total Income</b>	<b>720,900</b>	<b>Total Expenses</b>	<b>720,900</b>



# REAL ESTATE PURCHASE PROPOSAL

## RFP: 2301 HARRISON STREET, HOLLYWOOD, FLORIDA

Pursuant to Section 163.380 of the Florida Statutes, and the Hollywood

Community Redevelopment Agency's Request for Proposal, **JAMES ALEXANDER BOND**, whose address is **1087 S.E. 6th Avenue, Dania, Florida 33004**, hereby agrees to purchase, and the City of Hollywood/ Community Redevelopment Agency hereby agrees to sell, the real property situate, lying and being at **2301 Harrison Street, Hollywood, Florida** upon the following terms and conditions:

1. **Purchase Price:** \$1,250,000.00
2. **Deposit:** \$12,500.00 on Contract
3. **Down Payment:** \$250,000; the aforementioned deposit plus \$112,500 on closing (subject to adjustment for repairs and code compliance as hereinafter described) plus \$125,000 upon issuance of a certificate of occupancy as hereinafter described.
4. **Mortgage:** \$ 1,000,000.00 Seller held financing on the terms and conditions set forth below.
5. **Mortgage Terms:**
  - a. No payments or interest for the first two years from date of closing or until the issuance of a Certificate of Occupancy, whichever shall last occur.
  - b. Thereafter, interest only at the rate of 1% for the first 5 years after issuance of the certificate of occupancy; 2.5% for the following 5 years; 5% thereafter for the balance of the term. There shall be no penalty for prepayment.
  - c. The entire principal balance of One Million Dollars shall be due in a balloon payment fifteen years from the date of the issuance of the Certificate of Occupancy.
  - d. Mortgage shall be accelerated if a) the property is not placed in use as a community theatre within 4 years, or b) purchaser (or his lessee or other successor in interest) fails to operate the property as a theatre for 12 out of any 36 months subsequent to issuance of a Certificate of Occupancy.

## 6. Additional Terms:

- a. "As-is" with a right to inspect - The property is being sold in "as-is" condition. Seller warrants and represents that all improvements existing on the property and installed on the first and third floors are in compliance with all local ordinances and other requirements. Purchaser's obligations pursuant to the Contract shall be subject to a thorough building inspection by an inspector of Purchaser's choice. Should necessary repairs exceed one percent of the purchase price, Seller may elect to credit the cost of such repairs against the cash due at closing, or by reducing the amount of the purchase money mortgage, and if Seller elects not to do so, then Purchaser shall have the right to cancel the Contract. Seller represents that the roof and HVAC are less than five years old.
- b. The second floor of the subject property, a/k/a "Mid-level", is not in compliance with the Code of the City of Hollywood. A portion of the mid-level has concrete slab ready for improvement, but its ceilings are only seven feet high, which is the primary issue giving rise to the violation. The City of Hollywood shall provide an exemption and/or other appropriate relief, so that the seven foot ceilings no longer constitute a code violation, and that any government-imposed restrictions shall be removed, ONLY as to the mid-level where the present concrete slab exists. The City of Hollywood shall provide at time of Contract a comprehensive and complete list of any and all remedial actions necessary to bring the mid-level into complete (except for the 7-foot ceilings) Code compliance, and completely usable insofar as the law is concerned. Purchaser shall within 30 days after Contract obtain an estimate from a Florida licensed contractor to comply with the City's requirements.

In the event that the cost of compliance for the mid-level shall exceed \$7,500.00, as with all other inspections, Seller may elect to credit the cost of such repairs against the cash due at closing, or against the balance of the purchase money mortgage, and if Seller elects not to do so, then Purchaser shall have the right to cancel the Contract of Purchase and Sale.

- c. All government fees and impositions, closing and title costs shall be paid by Seller. Seller warrants that it holds marketable title, free and clear of all liens or any other rights of any kind whatsoever.
- d. The property shall be free and clear of any obligation for local advalorem taxes so long as the property shall be used as a theatre, and operated by **Hollywood Arts Theatre, Inc.**, a Florida non-profit corporation and a 501 (c)(3) qualified entity.
- e. The City of Hollywood or the Community Redevelopment Agency shall provide free parking in the nearby city-owned garage for employees and students of the theatre and half price parking for theatre patron (as evidenced by a stamped or torn ticket stub.)
- f. Purchaser agrees to spend approximately \$500,000.00 of his own money on improving the property, including fixtures, within 36 months after closing.
- g. Purchaser agrees to apply for Historic Designation for the subject building no later than seven years after issuance of the Certificate of Occupancy.



- h. Seller represents and warrants that the property can be used as a theatre, and a theatrical school within the CCC-1 zoning category. In addition, Seller represents and warrants that the property can qualify for a liquor license and may serve food and snacks within the CCC-1 zoning category.
- i. The parties understand and agree that notwithstanding the fact that the building is in the "retail core" of the Downtown Hollywood Master Plan, Purchaser will not be required to provide retail on the first floor of the property, and that the property can be used as a theatre along with all ancillary uses appropriate to the theatre use.
- j. Purchaser has disclosed to the Seller that Purchaser intends to lease the real property to **Hollywood Arts Theatre, Inc.**, a Florida not-for-profit corporation, which intends to operate the property as a performing arts theatre and education facility. The **Hollywood Arts Theatre** constitutes an integral part of this submission in response to the Request for Proposal. Approval of the right of the Purchaser to Lease the property to Hollywood Arts Theatre, Inc., is a condition precedent to this Contract. In the event that the City of Hollywood or the Hollywood Community Redevelopment Agency does not approve of the use of the property for a theatre for the performing arts, education facility and ancillary uses, including but not limited to the service of food and alcohol, this Purchaser shall have no obligation to close on the transaction.



**NO BROKER OF ANY KIND HAS PARTICIPATED IN THIS TRANSACTION ON  
BEHALF OF ANY PARTY**



## IV. Appendix

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### Founding Board Members

**Lissa Grossman Comass** - The daughter of former Commissioner Nicki Grossman and Judge Mel Grossman (active Hollywood residents for over 40 years, themselves), Lissa Grossman Comass is a lifelong Hollywood resident. Lissa is now raising her own two children in Hollywood Hills, where she grew up. She is a Carbonnell nominated actress and has performed in theaters across Broward, Dade and Palm Beach counties, including the Hollywood Performing Arts, The Florida Playwrights Theatre and the Hollywood Playhouse. One of her biggest passions is helping to teach children through theatre. She has proudly been part of Broward County's SEAS program, as an actor, for the last 11 years, and is excited about the prospect of once more having a much needed theatre back in Hollywood.

**Barbara Bond** - Ms. Bond was a founding member and volunteer at Hollywood Performing Arts and a board member of The Florida Playwrights Theater on Hollywood Blvd in the 1990's. She has been a resident of Broward County for nearly 40 years. She moved here in the 70s to get a college education and was captivated with everything South Florida had to offer. Her first venture into Broward life was learning every corner of Hollywood while campaigning door-to-door for her older brother John Bond who first ran for the state legislature and later for the Hollywood City Commission. After finishing her BA at the University of Miami, she worked at Six Flags Atlantis, developed by her father, Jack Bond. She found her true calling in education. She has dedicated the rest of her life to enriching the lives of the people of the county. She has worked 29 years in Broward County Schools first as a French, Drama and Journalism high school teacher and more recently as a Speech-Language Pathologist for special needs students in middle school. During that time she also pursued two Masters degrees; the first in Second Language Acquisition then another in Communication Disorders. She also taught stained glass and French classes for adults at night at South Broward Community School for over a decade. She looks forward to working with her younger brother James Alexander Bond at **HAT** and acting as a liaison between **HAT** and the public school system. Ms. Bond speaks French and Spanish and has basic Sign Language skills.

**Fiona Scott** - Ms. Scott was educated in chilly England, at Loughborough College of Art & Design. It was the warm sunshine that made her make Florida her home and she has resided in Hollywood for nearly four decades. As Art Director at South Florida's premier public television station, WPBT2 for over 30 years, she has been responsible for their many varied productions and print projects. With an advertising background she previously worked at J. Walter Thompson before becoming a Graphic Designer for Public Television. Fiona was a volunteer at the fledgling theatres that first opened on Hollywood Boulevard in the 90s at the beginning of the downtown revitalization, Hollywood Performing Arts and the Florida Playwrights Theatre, both of which she helped out with posters, programs & marketing. She remembers how popular the Shakespeare Festivals for over five years were and hopes that this kind of excitement about theatre can once again return to downtown Hollywood.

**Mona Birch** - Mona Birch has been a resident of Broward County for the past two decades. She has a Bachelors Degree in Mass Communications from the University of Vermont, and Masters Degree in Creative Writing from Florida International University. Her passion is connecting young people to the Literary Arts. She teaches English and runs the Creative Writing program at Hallandale High School where she has been employed for the past 10 years. She is the founder and coach for "Children of Apollo," a spoken-word poetry club, whose members are drawn from Hallandale High School. The club competes in the "Louder Than a Bomb Poetry" slams, sponsored and organized by the Omari Hardwick/BluApple Poetry, working under the vision and funding of the Jason Taylor Foundation. Ms Birch sees the enormous possibilities in connecting Literacy to the Performing Arts. She is excited to be involved in **HAT**, and hopes to bridge local theatre with area high schools and community colleges.

**Alec Domb** - Alexander Domb is a graduate of the University of Miami, Nova Southeastern School of Law, and a member of the Florida Bar. At the University of Miami he became a member of Iron Arrow Honor Society. It was at the University of Miami, as an undergraduate that he met the applicant's brother John A. Bond. He and Bond practiced law as Bond & Domb, Attorneys, a Professional Association for many years, and maintained their offices in Hollywood at the corner of 70<sup>th</sup> Terrace and Taft Street. In 1988, Domb ran for a seat on the Hollywood City Commission. He spent months campaigning all over the City of Hollywood. Although he came up short in the election against a 20 year incumbent commissioner, Domb remained active in Hollywood's civic affairs. Appointed to the City of Hollywood Board of Appeals and Adjustments by then Mayor Mara Giulianti, Domb served for 4 years, the last two as Chairman. Alexander Domb moved to Wellington, Florida, several years ago. Domb recently completed a term as President and Chairman of the Board of the Wellington Chamber of Commerce. He was also appointed by the county commission to the Palm Beach County Consumer Affairs Hearing Panel, and serves as a member of the Board of Trustees for Palms West Hospital. As counsel for Palm Beach Polo and Country Club, Domb is active in the equestrian community in Wellington, and has been involved in land use and environmental issues.

**John Dufresne** - Mr. Dufresne has been a resident of Dania since 1992. He has won the Yankee Magazine award for fiction, the *Transatlantic Review*/Henfield Foundation Award, a PEN Syndicated Fiction award, and a Guggenheim Fellowship. His novel **Louisiana Power & Light** was a Barnes & Noble Discover Great New Writers selection and a *New York Times* Notable Book of the Year, 1994. He is the author of two short story collections, **The Way That Water Enters Stone** and **Johnny Too Bad**, and the novels, **Love Warps the Mind a Little**, also a *New York Times* Notable Book of the Year, 1997, **Deep in the Shade of Paradise**, **Requiem, Mass., No Regrets**, **Coyote** and **I Don't Like Where This Is Going**. He is one of the thirteen authors of the mystery novel, **Naked Came the Manatee**. He wrote the screenplay for the short film, "The Freezer Jesus" and, with Donald Papy, the feature film **To Live and Die in Dixie**, and the web series, **Lucky Jay**, with Anthony Eidse and Harper Philbin, all directed by Harper Philbin. His story "Johnny Too Bad," which originally appeared in *TriQuarterly*, was included in *New Stories from the South: The Year's Best, 2003*. His story "The Timing of Unfelt Smiles" which originally appeared in **Miami Noir**, was included in *Best American Mystery Stories of 2007*. His story "The Cross-Eyed Bear, which originally appeared in *Boston Noir*," was selected to appear in as a *Best American Mystery Stories of 2010*. His play **Traillerville** was produced by the Blue Heron Theater in New York City, by the WCLO in Massachusetts, and was published by Cervena Barva Press. He edited the short story anthologies **Blue Christmas** and **Everything Is Broken**. His books on writing, **The Lie That Tells a Truth** and **Is Life Like This?** are used in many university writing programs.





# BY-LAWS OF HOLLYWOOD ARTS THEATRE, INC.

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## ARTICLE I.

### NAME

The name of the Corporation is **Hollywood Arts Theatre**.

## ARTICLE II.

### PRINCIPAL OFFICE

The principal office of the corporation shall be in the City of Hollywood, Broward County. Temporary offices will be located at 1087 S.E. 6th Avenue, Dania Beach until a permanent base of operations can be found.

## ARTICLE III.

### MEMBERS

The Corporation shall have no members.

## ARTICLE IV.

### PURPOSE

The corporation is organized to operate exclusively for charitable, cultural, artistic, historic or educational non-profit purposes within the meaning of section 501(c)(3) of the Internal Revenue Code of 1986 and, more specifically, to renovate, restore, preserve, operate, program and manage the **Hollywood Arts Theatre** for the benefit and enjoyment of both residents and visitors to Broward and Dade counties.

## ARTICLE V.

### BOARD OF TRUSTEES

**Section 1. Number and Qualifications.** The business and affairs of the Corporation shall be under the management and control of the Board of Trustees, which shall be composed of no fewer than nine (9) members, nor more than fifteen (15) members. In addition to the number of regular Board members, a representative from each of the following stakeholder organizations shall be a non-voting ex officio member of the Board: Broward College, Hollywood Chamber of Commerce, Hollywood CRA, and other organizations as the Board of Trustees may deem appropriate. Furthermore, the president of each of the Board approved auxiliary support organizations of the Corporation shall be a non-voting ex officio member of the Board. The Board members, other than ex officio members, shall be categorized into three classes of from three (3) to five (5) persons, each class to serve for a period of three years with the term of one class to expire each year. There shall be a limit of two consecutive elected terms for each board member. The Board may, upon the recommendation of the Nominating Committee at any time and from time to time, name certain Board members to be "Trustees Emeriti" of the Board. Trustees Emeriti shall be those individuals who have distinguished themselves in their service to and support of the Corporation over a significant period of years, with selection criteria to be determined by the Executive Committee. Each Trustees Emeritus shall be an honorary non-voting member of all of the Committees of the Board established under Article V below.

**Section 2. Annual Meeting.** The annual meeting of the Board of Trustees shall be held during the month of May of each year or at such time and date as may be specified in the notice of such meeting. The meeting shall be held at the **Hollywood Arts Theatre** or at the registered office of the Corporation or at such other place as may be designated in the notice of the meeting.

**Section 3. Elections.** The election of Board Members, other than ex officio members, shall take place at the annual meeting of the Board of Trustees. In addition, the Nominating Committee at any time may recommend for Board approval the names of persons to fill vacancies within any class. Such persons, once elected to the Board, shall serve the term of the class to which they are elected.

**Section 4. Resignations or Vacancy.** Any vacancy occurring in the Board of Directors (other than a vacancy resulting from the normal expiration of a term of office) may be filled, for the unexpired term of the vacant position, by the affirmative vote of a majority of the current members of the Board of Trustees. Any Trustees may resign by submitting written notice of resignation to the Secretary, which will be presented for action by the Executive Committee and Board of Directors.

**Section 5. Removal from Office.** While it is the intent that the members of the Board of Trustees will contribute to the overall well being of the **Hollywood Arts Theatre** through their attendance at meetings, participation in programs, and service on committees, there may be such times when the removal from the Board may be considered.

- a. A Trustee may be removed from the office at any time for cause by the affirmative vote of two-thirds of the Board of Trustees in office.
- b. Any member of the Board of Trustees who is absent from three consecutive regular meetings without just cause shall be removed as a member of the Board of Trustees unless action is taken by the Board to retain the member.

**Section 6. Regular Meetings.** Regular meetings of the Board of Trustees shall be held at least once each calendar quarter at such times and places as it shall designate, or in the absence of designation by the Board, at such times and places as shall be designated in the notice of the meeting.

**Section 7. Special Meetings.** Special meetings of the Board of Trustees may be called at any time by the Chair or by any five Trustees with a minimum forty-eight (48) hours advance notice and stated purpose for such meeting, and shall be held at such times and places as shall be designated in the notice of the special meeting.

**Section 8. Notice.** No less than five (5) days prior notice of the time and place of each regular meeting of the Board shall be given to all Trustees by the Secretary personally, or by facsimile, electronic mail, standard mail, or by telephone, provided, however, that this notice requirement may be waived in writing by any Trustee with respect to his or her non-receipt of proper notice. A Trustee who attends a meeting is deemed to have had timely and proper notice of the meeting unless he or she attends for the express purpose of objection to the transaction of any business, or that the meeting is not lawfully called or convened.

**Section 9. Waiver of Notice.** In the event of unusual or extenuating circumstances, the notice of meeting provision in Section 8 of these by-laws may be waived by a two-thirds vote of the Trustees.

**Section 10. Quorum.** One-half of the duly elected, serving and voting Trustees at the time of any given meeting shall constitute a quorum at any meeting of the Board. If a quorum is present, the affirmative vote of a majority of the Trustees present shall be the act of the Board of Trustees. In person attendance (or live remote participation by any electronic means by which all participating members may simultaneously hear the meeting) are eligible for quorum, but proxy participation shall not be considered for the purposes of quorum.

**Section 11. Board Actions without Meetings.** Any necessary action, which might be taken at a meeting, may be taken without a meeting if requested by the chair and authorized by writing or via electronic mail. At least four (4) of members must respond, and the vote on the issue at hand must pass with a two-thirds vote. Such action must be inserted in the minutes of the next regularly scheduled Board meeting. Actions handled in this manner shall involve a single issue and must have a closing date stated. Any writings associated with such action will be presented with the minutes of the next regularly scheduled board meeting.



**Section 12. Responsibilities.** In addition to the inherent powers granted by the laws of the State of Florida, the Board of Trustees shall have the following duties: to be in charge of and administer the property, funds, and financial affairs of the Corporation; to make any and all necessary expenditures; to collect, through the officers all accounts, monies, and properties owed to the Corporation; to purchase or otherwise acquire for the Corporation any property, right or privilege that it is authorized to acquire at such price or consideration and upon such terms as they deem appropriate; to approve the acceptance of all gifts of real or personal property to the Corporation; and to authorize individuals to countersign checks.

In addition, election to the Board of Trustees of the **Hollywood Arts Theatre** is an honor with attendant privileges. It calls upon the person elected for the dedication of time, energy, and financial support towards the viability and support of the arts. In addition, each member of the Board shall have the following responsibilities:

- a. On the basis of advance study and innovative thought, to be involved fully in all deliberations and decisions affecting the ongoing philosophy and strategic planning of the **Hollywood Arts Theatre**;
- b. To vote on the ratification of the nomination of the Executive Committee and the Officers by slate by the Nominating Committee and on such other matters as may be brought to the Board by the Executive Committee;
- c. To give all meetings of the Board and other activities pertaining to the **Hollywood Arts Theatre** high priority on his or her calendar of commitments;
- d. To actively serve on at least one Committee of the Board as requested by the Chair and to attend committee meetings as regularly as possible;
- e. To be familiar with and stay current with all the facts upon which Board trustees must base their collective opinions and decisions, and to seek answers when they seem to be lacking;
- f. To provide support for the interests of the Corporation in the community and to act as an unqualified advocate and ambassador for the Corporation;
- g. To recognize that that an essential function of the Board is fundraising and to cooperate fully in achieving the **Hollywood Arts Theatre's** financial goals by making his or her own gifts as generous as possible, and by participating in annual fundraising and special event efforts;
- h. To support artistic and programming endeavors by personally attending selected performances at the **Hollywood Arts Theatre** as time permits; and
- i. To actively recruit new audience members, subscribers and contributors.

## ARTICLE VI.

### OFFICERS

**Section 1. Officers.** The Executive Officers of the Corporation shall be a Chair of the Board, one or more Vice-Chairs, a Secretary, and a Treasurer, all of whom shall be nominated by the Nominating Committee and ratified, by slate, by the Board of Trustees at its annual meeting, and such other officers or assistant officers as may from time to time be nominated by the nominating Committee and ratified by the Board. Every officer except the Treasurer shall have served as a member of the Board for a minimum of one year prior to his or her election as an officer. The Executive Committee may appoint persons to fill vacancies in unexpired terms of any Officer.

**Section 2. Chair of the Board.** The Chair shall attend and preside at all meetings of the Board of Trustees and Executive Committee, shall exercise general supervision over the property, business and affairs of the Corporation and shall discharge all duties generally pertaining to his or her office as the executive head of a corporation of this character, subject to the Articles of Incorporation of the Corporation, the laws of the State of Florida, these By-laws and the control of the Board of Trustees. At each annual meeting of the Board, he or she shall render a general report of the Corporation's condition and business.

**Section 3. Vice Chair(s).** The Vice Chair(s) of the Board shall assist the Chair in the management of the Corporation, shall represent the Corporation and its positions on issues, in community and arts organizations and public forums and shall actively seek public and private support for the Corporation and its interests. At the request of the Chair, the Vice Chair(s) shall preside at meetings of the Board of Trustees and of the Executive Committee.

In the case of the absence of the Chair, or his or her inability to act, his or her duties shall be performed by the Vice-Chair(s) as may be directed by the Board, who in that event shall have and exercise all the above specified powers of the Chair. The Vice-Chair(s) shall perform such other duties as may be prescribed by these By-Laws, or the Board.

In the absence of both the Chair and the Vice-Chair(s), the Executive Committee may designate some other one of its number to discharge such executive duties as may be required for the time being.

**Section 4. Secretary.** The Secretary shall keep a book containing the names and addresses of all persons who are now or may hereafter become Trustees of the Corporation; shall keep a record of the proceedings of the meetings of the Trustees of the Corporation and the Executive Committee, with a signed copy housed for the public record at the principal office; shall have charge of the seal of the Corporation and shall perform such other duties as pertain to said office and as the Chair of the Board of Trustees may from time to time direct.

**Section 5. Treasurer.** The Treasurer shall have charge and custody of the funds, securities, and other like property of the Corporation, and shall have such powers and perform such duties as the Chair or Board of Trustees may from time to time direct. The Treasurer maintains the financial records of the Corporation in accordance with generally accepted accounting procedures, has authority to receive and disburse funds in order to satisfy authorized expenditures, and is responsible to the Board of Trustees for all financial transactions of the Board of Trustees.

**Section 6. Term of Office.** Each officer shall be elected to hold office for a term of one year and until a successor shall have been elected and qualified.

**Section 7. Checks, Drafts, and Notes.** All checks, drafts, and other orders for payment of money given by the Corporation in the course of its business shall be signed in such a manner as may be designated by the Executive Committee from time to time.

## ARTICLE VII. COMMITTEES

**Section 1. Executive Committee.** The Executive Committee shall consist of the Chair of the Board, the Vice Chair(s), the Secretary, the Treasurer, and the Chair of the Capital Campaign (if any). Such Committee shall meet at least four (4) times a year on the call of the Chair or any two (2) members of the Committee, and it shall be empowered to exercise all authority of the Board of Trustees, except to approve an amendment to the Articles of Incorporation or of the By-Laws or fill vacancies on the Board or any chair of the Committees.

**Section 2. Nominating Committee.** The Chair, Immediate Past Chair and the Secretary shall together appoint a Nominating Committee consisting of no fewer than three (3) nor more than five (5) members, each of whom shall be a member of the Board of Trustees. At least three (3) members of the Nominating Committee shall not be an officer of the Corporation. The Nominating Committee shall recommend to the Board by slate the names of persons to be elected as officers and Board members at the annual meeting of the Board and the names of persons to fill vacancies within any class.

**Section 3. Other Committees.** The Chair may appoint an Archives and History Committee, a Budget and Finance Committee, a Design and Construction Committee, a Marketing and Public Relations Committee, an Operations and Programming Committee, one or more fundraising committees and such other committees as he or she may deem appropriate. At least two (2) Trustees shall be members of each such committee. The Chair shall be an ex officio member of each committee. Each Trustee Emeritus shall be an honorary member of each committee. Each such committee shall have and exercise such powers as shall be authorized by the Executive Committee.

**Section 4. Quorum.** A majority of any committee shall constitute a quorum and may determine its actions and may fix the time and place of its meetings, unless provided otherwise by the Board. Each such committee shall keep a written record of its actions and proceedings, and the Chair shall have the power at any time to fill vacancies in any such committee.

## ARTICLE VIII FISCAL YEAR

The fiscal year of the Corporation shall consist of twelve (12) months, beginning on July 1st and ending on the 30th day of June in each calendar year.

## ARTICLE IX FINANCES

**Section 1.** Except as the Board of Trustees may generally or in particular cases authorize the execution thereof in some other manner, all checks, drafts and other instruments for the payment of money and all instruments of transfer of securities shall be signed in the name and on behalf of the **Hollywood Arts Theatre** by the treasurer or another officer so designated by the Board of Trustees.

**Section 2.** All funds of the **Hollywood Arts Theatre** shall deposit from time to time to the credit of the **Hollywood Arts Theatre** in such banks, trust companies or other depositories as the Board of Trustees may select.

**Section 3.** The Board of Trustees may accept on behalf of the **Hollywood Arts Theatre** any contribution, gift, bequest or device for the general purposes or for any special purpose of the **Hollywood Arts Theatre**.

**Section 4.** Not later than three (3) months after the close of each fiscal year, the **Hollywood Arts Theatre** shall prepare a balance sheet showing in reasonable detail the financial condition of the Corporation at the close of the fiscal year and a statement of the source and application of funds showing the results of the operation of the **Hollywood Arts Theatre** during the fiscal year.

**Section 5.** The Chair, Treasurer, Executive Committee members serving as account signatories, and others deemed necessary by the Board of Trustees should be bonded with regard to their activities on behalf of the **Hollywood Arts Theatre**.

## **ARTICLE X NON-DISCRIMINATION**

It is the policy of **Hollywood Arts Theatre** to provide equal employment opportunities to all people without regard to race, color, creed, religion, gender, disability, sexual orientation, age, or national origin and to make reasonable accommodations for the employment of persons with disabilities and disabled veterans. **Hollywood Arts Theatre** is committed to assuring equal opportunity and full consideration to all applicants and employees in personnel matters, including recruitment and hiring, promotion, salaries, and other compensation, as well as termination of employment.

## **ARTICLE XI INDEMNIFICATION OF TRUSTEES AND OFFICERS**

**Section 1.** The Corporation shall indemnify any person who was or is a party or is threatened to be made a party to any threatened, pending or completed action, suit or proceeding, whether civil, criminal, administrative or investigative (including an action or suit by or in the right of the Corporation to procure a judgment in its favor) by reason of the fact that he is or was a Trustee, Officer, employee or agent of the Corporation, or is or was serving at the request of the Corporation as Trustee, Officer, employee or agent of another corporation, partnership, joint venture, trust or other enterprise against judgments, fines, amounts paid in settlement, and expenses (including attorney's fees) actually and reasonably believed to be in or not opposed to the best interests of the Corporation. The termination of any action, suit or proceeding by the judgment order or settlement shall not of itself create a presumption that the person did not act in good faith and in a manner he reasonably believed to be in or not in the interests of the Corporation.

**Section 2.** Notwithstanding the provisions of Section 1 of this Article, no indemnification shall be made in an action or suit by or in the right of the Corporation to procure a judgment in its favor in respect to any claim, issue or matter as to which such person shall have been finally adjudged to be liable for gross negligence or willful misconduct in the performance of his or her duty to the Corporation unless and only to the extent that the court in which such action or suit was brought shall determine upon application that, despite the adjudication of liability but in view of all circumstances of the case, such person is fairly and reasonably entitled to indemnification.

**Section 3.** To the extent that a Trustee or Officer, employee or agent of the Corporation has been successful on the merits or otherwise in defense of any action, suit or proceeding referred to in Section 1 and 2 of this Article, or in defense of any claim, issue or matter therein, he shall be indemnified against expenses (including attorney's fees) actually and reasonably incurred by him in connection therewith.

**Section 4.** Any indemnification under Section 1 and 2 of this Article (unless ordered by a court), shall be made by the Corporation only as authorized in the specific case, upon a determination that indemnification of the Trustee, Officer, employee or agent is proper in the circumstances because he has met the applicable standard of conduct set forth in such Sections 1 and 2. Such determination shall be made either (i) by the Board of Trustees by majority vote of a quorum consisting of directors who were not parties to such action, suit or proceeding, or (ii) if such a quorum is not obtainable, or even if obtainable a quorum of disinterested directors as directs, by



independent counsel in a written opinion. If the determination is to be made by the Board of Trustees, it may rely, as to all question of law, on the advice of independent counsel.

**Section 5.** Expenses incurred in defending an action, suit or proceeding, whether civil, administrative or investigative, may be paid by the Corporation in advance of the final disposition of such action, suit or proceeding as authorized in the manner provided in Section 4 of this Article, upon receipt of an undertaking by or on behalf of the Trustee or Officer, employee or agent to repay such amount unless it shall ultimately be determined that he is entitled to be indemnified by the Corporation as authorized in this section.

**Section 6.** Every reference herein to Trustee or Officer, employee or agent shall include former Trustees or Officers, employees or agents, and their respective heirs, executors and administrators. The right of indemnification hereby provided shall not be exclusive of any other rights to which any Trustee or Officer, employee or agent may be entitled, including any right under policies or policies of insurance that may be purchased and maintained by the Corporation or others, with respect to claims, issues or matters in relation to which the Corporation would not have the power to indemnify such Trustee, Officer, employee or agent under the provision of this Article.

**Section 7.** The corporation shall have the option to obtain liability insurance to cover the personal liability of the trustees and officers resulting from their actions and status as trustees and officers of the corporation and to obtain liability coverage for the obligation of the corporation to indemnify the trustees and officers as set forth in this Article. The decision as to whether or not the insurance will be obtained shall be determined by a vote of the trustees after consideration of the costs of the coverage.

## ARTICLE XII. DISSOLUTION

In the unlikely event that the corporation dissolves at a future date, the assets of the corporation will be distributed to a cultural, artistic, historic, or educational non-profit organization for a public purpose in the City of Hollywood, such organization as described in the Internal Revenue Code Section 501(c)(3).

## ARTICLE XIII. PARLIAMENTARY AUTHORITY

Robert's Rules of Order, Newly Revised, shall govern the parliamentary procedures of the **Hollywood Arts Theatre** when not in conflict with these Bylaws. The order of business may be altered or suspended at any meeting by a majority vote of the members present.

## Article XIV. AMENDMENTS

**Section 1:** The Board of Trustees shall have the power to alter, amend or repeal the Bylaws or adopt new Bylaws by a two-thirds vote of the Trustees present at any duly called meeting of the Board, provided that no such action be taken if it would in any way adversely affect the **Hollywood Arts Theatre's** qualifications under section 501(c) (3) of the Internal Revenue Code of 1986 of corresponding sections of any prior of future law.

**Section 2:** These Bylaws and the Articles of Incorporation may be amended only by a two-thirds vote of the Board of Trustees. No amendment shall be in order at any meeting unless at least thirty (30) days notice of the nature of the proposed amendment shall have been given in person, writing, or by email, phone or facsimile to all members of the Board.





## CONFLICT OF INTEREST POLICY

A conflict of interest is present whenever a Board Trustee or key employee of the **Hollywood Arts Theatre** has a financial interest in a proposed transaction or is a director or officer of the other entity to the proposed transaction. Such transactions may include services provided by the association, grants given to charitable organizations on which the trustee or officer also serves as an officer or director, purchase of services and/or tangibles from a vendor, and/or access to specialized or privileged information that can be used for personal gain.

The **Hollywood Arts Theatre** requires its Board Trustees, Standing Committee members and key employees to disclose all interests that they or a family member has in other for-profit or nonprofit entities where it is foreseeable that the Theatre may enter into a contract or award a grant or have other business or financial dealings with the entity. This shall include, but not be limited to, financial interests, officerships, directorships, and other similar substantial interests in any such entities.

Board Trustees, Standing Committee members and key employees of **Hollywood Arts Theatre** are expected to maintain independence, objectivity and confidentiality and to do what a sense of fairness, ethics, and personal integrity dictate even though not necessarily obligated to do so by law, regulation, or custom. Board Trustees and Standing Committee members shall refrain from voting on a proposed transaction if in a conflict-of-interest situation and, if appropriate, shall withdraw from the meeting.

In order to avoid a conflict of interest that might embarrass the Board or the **Hollywood Arts Theatre**, Board Trustees, Standing Committee members and key employees must disclose any actual or possible conflicts, and the nature thereof, to the Board Chair annually, or as such situations may arise.

I have received, read and understand fully the Conflict of Interest Statement and will comply with this document by bringing any potential conflict of interest situations to the Board Chair for consideration.

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SIGNATURE

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DATE

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PRINTED NAME

/jb



## FIRM BACKGROUND

MATHEWS ARCHITECTURE, P.A.  
Asheville, North Carolina

**MATHEWS**  
ARCHITECTURE, P.A.

*We value our ability to listen well, to value the human as well as environmental resources, and to approach all design solutions creatively in partnership with our clients.*



With offices at 34 Wall Street, Suite 307, Asheville, North Carolina, 28801, Mathews Architecture, P.A., an S-Corporation, provides a complete range of architectural services. Our firm has a longstanding and highly-respected commitment of service to the region, both professionally and personally, and we have long fostered a holistic and collaborative design approach based on sustainable and cost-effective design solutions.

The central focus of our architectural practice, established in 1992, has been to work primarily with non-profit and governmental entities as well as also with the private sector, to facilitate designs that help clients functionally, aesthetically, and environmentally fulfill their missions for service to the community, within the limits of their construction budgets. We see our design work as service to a broad range of clients helping them to meet their needs, their hopes, and their dreams – be they large or small and our work extends across the Southern Appalachians.

Our staff's broad experience includes commercial and civic design for public housing, educational buildings, community centers, recreational and park facilities, offices, retail establishments, restaurants, governmental centers, museums, art and medical facilities. Our design services also includes participatory master planning at all scales. Good planning is the foundation of good design. We welcome open and participatory processes and have involved all types of users in the planning process from young children to senior citizens. We pride ourselves on being good listeners and nurturing the active involvement of our clients in helping to define and shape the places they live, work and play within.

We are also strong advocates for and practitioners of sustainable design and planning. Our firm pioneered the NC Healthy Built Homes Program (now Green Built) for the state with MHO's Prospect Terrace affordable housing development and also designed the City of Asheville's first LEED community center, the Dr. Wesley Grant Sr. Southside Center, achieving a Platinum certification and winning an ASLA NC Design Award for the sustainable landscape design.

We have experience in designing for theatre spaces within both new and existing buildings including historic structures. We are fluent in Art Deco architecture having worked on various structures in that style in Asheville, which has one of the largest extant collections of this period in the southeast, outside of Florida.

Main Contact: Jane G. Mathews, AIA, President: 34 Wall Street, Suite 307, Asheville, North Carolina, 28801 Office: (828) 253-4300, Email: [firm@mathewsarchitecture.com](mailto:firm@mathewsarchitecture.com)

MATHEWS ARCHITECTURE, PA received the NC AIA 2011 Firm of the Year Award, in recognition of "consistently providing quality architecture with a verifiable level of client satisfaction for a prolonged period of time."



## PROJECT DESIGN TEAM

### JANE GIANVITO MATHEWS, AIA, LEED AP BD+C | Lead Architect



**PRINCIPAL:**  
24 YEARS

**TOTAL YEARS  
EXPERIENCE:**  
38 YEARS

**REGISTRATIONS &  
CERTIFICATIONS:**  
North Carolina,  
Kentucky, Tennessee,  
South Carolina and  
New York Boards of  
Architecture, NCARB

**JANE GIANVITO MATHEWS, AIA, LEED AP BD+C**, principal of Mathews Architecture, PA, holds a Masters of Architecture degree from Yale University and a Bachelor of Environmental Design degree with highest honors from the University of Colorado. After graduate school, with a professional goal of working in small towns and communities of need, she was an intern architect in the coalfields of rural Eastern Kentucky, a community she still works with today. To further her work with non-profit organizations, she served as a Fellow with the Design Arts Program of the National Endowment for the Arts in Washington, DC. A regular visitor to Asheville for many years, she came to work for sixty-to-ninety days in 1982 and has been a resident ever since. Jane started and was president of the first women's owned, corporate architectural firm in Western NC established in 1992.

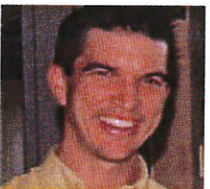
Jane is active in the community, utilizing her professional and personal skills to volunteer her time and efforts to various non-profit organizations. She served as President of the Asheville Section of the AIA in 1999 and on various AIA NC committees throughout the years including as a Director on the AIA NC Board. She is an affiliate member of the American Society of Landscape Architects. Jane has served as president of the Preservation Society of Asheville and Buncombe County, on HandMade in America's Resource Council, on the boards of Asheville Catholic School and of Catholic Charities for the Diocese of Charlotte, on the Asheville Planning and Zoning Commission including as Chair, on the Mayor's Affordable Housing Task Force and Affordable Housing Working Group, on the Asheville Area Riverfront Redevelopment Commission, and is chair of the Riverfront Planning & Design Review Committee, and six years as an original appointee to the City of Asheville's Sustainability Advisory Committee on Energy and the Environment (SACEE). She currently is a Trustee on the Board of the Pine Mountain Settlement School in Harlan County, Kentucky, a National Historic Landmark, and is chair of its Facilities and Environment Committee. Jane was the 2004 Honoree of the Year of the TWIN (Tribute to Women of Influence) Award from the YWCA of Asheville, 2015 recipient of the William H. Deitrick Service Medal from AIA North Carolina, and is a nominee for Fellowship with the American Institute of Architects. Jane, along with her husband Rich, are also parents of a 16-year old son, David, who is a junior at Asheville High School.



**LUKE W. PERRY**, holds a Masters of Architecture degree from the University of California at Berkeley and a Bachelor of Architecture degree from NC State. Besides his work with Mathews Architecture, Luke has recently served as Co-Chair of the Board of Asheville's Green Opportunities and has been a co-instructor for the Asheville Design Center's Summer Design-Build Program for the last three years. He has been an adjunct teacher with AB Tech and has taught design courses for Appalachian State University's Building Sciences program, a leader in sustainable design and construction. Luke is currently an Intern Architect working primarily on the production of Construction Documents and Project Administration.



**SHANE ELLIOTT, LEED AP**, a native of Erwin, TN, holds a Bachelor of Architecture from the University of Tennessee. He first joined Mathews Architecture in 2000 has taken several "sabbaticals" from his long tenure at the firm to follow his wife while she attended graduate school at Johns Hopkins University, to study wooden boat-building at the Northwest School of Wooden Boatbuilding in Port Hadlock, WA. Shane is a highly organized and effective project manager, a creative designer and extremely experienced at project development, production and construction administration.



**ADAM PENNY**, holds a Bachelor of Science in Interior Design from Florida State University and has worked as AutoCAD and Revit technician with Mathews Architecture since 2003. He provides field documentation of existing structures and prepares floor plan and elevation base sheet drawings. He also assists the firm in the production of Construction Documents for both residential and commercial projects. In addition to his excellent drafting skills, he has extensive experience in kitchen design and project estimating.



**CHRISSY BURTON, RA, LEED AP BD+C** has recently joined Mathews Architecture as a staff architect. Chrissy holds a Bachelor of Architecture degree with honors from UNC-Charlotte and brings more than 16 years of professional architectural experience in institutional, educational and governmental design. She has extensive LEED Administrative experience and has served on both the USGBC Charlotte and WNC Green Building Council boards, where she served on the Education and Programs Committee. She is also the proud mother of three young boys.





**RICH MATHEWS** provides group facilitation, business management, technology assistance, graphic design, construction experience and consultant services in housing and historic preservation to Mathews Architecture. Rich holds a Masters of Public Administration from Harvard University's John F. Kennedy School of Government and a Bachelor of Arts in History from Mary Baldwin College, where he graduated magna cum laude. He is also professionally certified by the National Development Council in housing development financing and served nine years on the National Trust For Historic Preservation's Board of Advisors representing the state of North Carolina. Rich has been with Mathews Architecture since its inception in 2000.

## HISTORIC PRESERVATION & ADAPTIVE REUSE



Mathews Architecture is wholeheartedly committed to historic preservation. As a firm, we bring construction and design experience for a wide range of historic building types. We have helped municipalities and organizations such as the City of Asheville, the Western North Carolina Historical Association, the Valleytown Cultural Arts Center, the McDowell County Arts Center and the Penland School of Crafts, each assess the historic properties that they own and look at creative ways to adaptively reuse them for new purposes such as theatres, classrooms, administrative offices, galleries, workshops and live/work spaces. Mathews Architecture has prepared life-safety code and condition studies, guided the design of needed renovation, restoration, and reuse in order to promote continued use of these existing historic facilities.



Asheville is now known for its downtown renaissance, and much can be attributed to restoration and adaptive reuse of its amazing array of historic structures. We have been privileged to help with the renovation design for many commercial structures as well as municipally owned facilities.

The members of Mathews Architecture have actively lived their commitment to historic preservation not only in their professional work, but in their personal lives. The firm and its staff have been awarded more than a dozen awards at the state and local level for its commitment to and design work for historic preservation projects. Rich Mathews, a former preservation contractor, has also received recognition for his preservation construction projects including restoration of the interior dome of the First Baptist Church of Asheville, the historic Richmond Hill Inn, and Manzanita Cottage in Albemarle Park.



Jane and Rich Mathews have each served major preservation leadership roles at the local, state, and national level. Jane Mathews has served many roles on the board of the Preservation Society of Asheville-Buncombe County, including a term as president, and currently serves on the NC State Historic Preservation Office Public Advisory Committee. Rich Mathews was one of two Advisors from North Carolina to the National Trust for Historic Preservation between 1994 and 2003, where he served in many national leadership roles, and continues his service to the Trust as an Advisor Emeritus. He has also served on the Board of Advisors to our statewide-preservation organization, Preservation North Carolina. Together the Mathews researched and co-authored the award winning book, *The Manor and Cottages*, which tells the architectural, landscape, and social history of Albemarle Park, one of Asheville's three local historic districts.

*The bottom line for almost every client who utilizes and restores a historic resource is that they hope to preserve something of their past. Whether it is of their family or their community, they wish to see it re-born to be functional as well as aesthetically-pleasing, yet again.*

