

## WORK IN PROGRESS – NOT FOR DISTRIBUTION

**Tobey Crockett: An Informal report on Multiple Funding Sources for the Re-purposing of the Duke Power Plant at Morro Bay** **October 25, 2005.**

### I. Overview

This is a quick, informal report designed to demonstrate the wide array of various funding sources available for a project like the re-purposing of the Duke Morro Bay Power Plant as suggested in a Viewpoint editorial printed in the San Luis Obispo Tribune. I described the project as “a well-designed hub on the Central Coast offering a regional wine and food zone, featuring pedestrian-friendly shopping, tourism and the arts -- the kind of development that is a destination in and of itself.” A copy of the op ed piece can be found here:

<http://www.sanluisobispo.com/mld/sanluisobispo/news/editorial/12880172.htm>

I want to emphasize that such a project would enhance the entire downtown area of Morro Bay. Businesses on the Embarcadero would see a significant increase in traffic as visitors would most certainly go beyond the site in order to take in the beautiful views along the marina, towards the Rock itself, and up into the golf course and camping sites. Lodging, and thus hotel tax revenue to the city, would also experience a healthy increase. This is the de facto result of making the project a destination in and of itself. Many small cities have seen an upswing in their economic fortunes following a restoration of an historic downtown district, usually centered on an historic location, such as a railroad depot, large factory or other similar central structure. A semi-local example might be found in Santa Rosa, where a revitalized downtown in their historic district has centered on a railroad station. Examples abound, and it is likely that there is a funding mechanism available at perhaps the county and state level to encourage such investments.

Two main factors are critical to achieving the goals suggested by the development as I outlined it in the Tribune. 1) Multiple sources of funding and a broad cross section of end uses is critical to a successful outcome. By blending commercial, regional, agricultural and cultural purposes in a single venue, multiple streams of support can be motivated to participate. 2) Because many communities across the country are recognizing the powerful economic benefits of such complex developments, it is particularly important to maintain a high standard in the project’s overall presentation, architecture, packaging and ‘branding’, especially in the various arts presented, created and accessed at such a center. The Morro Bay development would have to pay special attention to balance community needs while simultaneously appealing to a broad international art and tourist dollar. I strongly suggest that the inclusion of large scale public works by internationally recognized artists should be a part of the development plan from the outset.

Fortunately, these goals are readily achievable. Below is a broad summary of resources which I have identified as being potential players in a broad, county-based initiative for transforming the Morro Bay Power Plant into a positive, economically viable and

enriching cultural resource for the entire Central Coast community. I strongly suggest looking at each of the websites listed in the following pages as they will provide a far more detailed picture than I can convey in this preliminary sketch.

[A final note on the preparation of this informal report. Web sites referred to at the end of each section may have been quoted – for ease of reading, attribution has not been a focus of this presentation. The sections towards the end are less developed due only to my personal time limitations, and absolutely do not reflect a lesser financial interest or impact from those sectors. I am happy to spend more time on these at a later date, but have another pressing deadline upon me. TC]

Art developments of note mentioned in the Tribune piece include:

Bergamot Station, Santa Monica CA: <http://www.bergamotstation.com/>

Mass MOCA, North Adams MA: <http://www.massmoca.org/>

Center For Arts and Media, Karlsruhe, Germany: <http://on1.zkm.de/zkm/e/>

## **II. Possible Scenario for Structuring the Development**

Recent informal discussions I have had with various potentially interested parties suggest that development of a large project at the current Duke Power Plant at Morro Bay will occur in several phases. First, the city of Morro Bay needs to make the determination that the pursuit of such a project is both good for the city itself and that such a project represents the wishes of its citizenry. Opinion pieces in the paper seem to suggest that this is the case. Hearings will also be informative in this regard.

Secondly, once it is decided to move ahead with an exploration of alternative (non-power plant) options for the site, the discussion should be introduced into a broader context. Clearly, Morro Bay alone should not bear the brunt of a development which has benefits and impacts for the entire county. Informal discussion with Congresswoman Lois Capps' office suggest that staff there are more than ready to assist with the complexities of such an undertaking. Additionally, Cal Poly has tentatively expressed an interest in the Morro Bay project, and their department of Architecture and Environmental Design could be extremely helpful should they decide to offer their expertise in the planning phases.

In Lois Capps' office, Greg Haas expressed to me that they recently had much success with a broad coalition of cultural and environmental interests in Paso Robles in conjunction with their Salinas River Project. That project has a similar largeness of vision to this Morro Bay project, and has ultimately been able to succeed with the help of nearly 60 volunteers and community members offering time and expertise to bring a long-lasting legacy to the region. This coalition approach will be very important for Morro Bay as well.

Once other agencies have come on board, the city of Morro Bay can expect to be relieved of the sole burden of shaping the project, while clearly retaining a central voice in the ultimate outcome of such a venture. Presumably a non-profit entity will be formed to spearhead the development of the Morro Bay Power Plant project. Pending studies and research, a period of grant writing and intensive planning with much community and county input, a plan will be formulated. At that point, Duke will presumably decide to donate the facility to the entity, and plans can proceed.

As a related point of interest, the website for San Francisco's Ferry Building development explains its ownership in these terms:

### **FERRY BUILDING INVESTORS, LLC**

The Ferry Building rehabilitation is a joint venture of Ferry Building Investors, LLC, which includes Equity Office Properties Trust, Christopher Meany, Primus Infrastructure, LLC, and Banc of America Historic Capital Assets, LLC. Equity Office Properties Trust is the controlling member and the principal financial investor in the project.

[www.equityoffice.com](http://www.equityoffice.com)

This is the kind of corporate structure which can serve the Morro Bay Power Plant development as well. Note that the Ferry Building is not a non-profit corporation, but a limited liability corporation instead.

### **III. Regional Partners**

#### **Educational resources**

The proximity of Cal Poly and other educational resources could bring further added value to such a large-scale cultural project. Opportunities to blend the arts, technology and sciences in a mutual engagement can provide stimulus for students, offering a foundation for innovative projects such as a new media arts center housed at the repurposed plant. Such large-scale investments in arts and technology, combined with a regional focus on the agricultural and viticultural treasures of San Luis Obispo County would appear to be a perfect match for Cal Poly.

As already mentioned, Dan Howard-Greene of the President's Office at Cal Poly has found the idea sufficiently intriguing to forward information to Dean Tom Jones of the College of Architecture and Environmental Design. Architecture students at Cal Poly have engaged in numerous case study analyses for various locations throughout the county. Such a complex planning problem is sure to intrigue and engage the various resources available at this university.

Further university resources may also be tapped in the form of agricultural and viticultural expertise for the food and wine shopping zone, a feature mentioned in the

original newspaper proposal. Another area which may be of great interest to the university is the suggestion of a new media arts component to the development. Cal Poly is currently without a strong new media arts program, a lack it may wish to address in future planning. As the president has recently announced an innovative funding challenge to bring new and different sources of funding to its own programs, a match between the Morro Bay Power Plant project and Cal Poly's own interests may be mutually beneficial and well worth exploring.

Of course, Cal Poly is not the only educational resource in the area. Cuesta College is another fine institution who may bring resources to the project as well and a request for their input should not be overlooked.

### **Food and Wine resources**

The food and wine zone of the development should be a showcase for the county's various producers, but above all else it should be a pleasurable, stimulating and enlivening experience for the visitor and shopper. Very successful food based developments occur in big and small cities. Examples of big city successes include New York, San Francisco, and Seattle to name just a few. A glance at their websites can be very informative.

San Francisco Ferry Building: <http://www.ferrybuildingmarketplace.com/>

New York's Chelsea Market: <http://www.chelseamarket.com/>

Seattle's Pike Place Market: <http://www.pikeplacemarket.org/frameset.asp?flash=true>

Examples of smaller cities' successes are also instructive. The city of Bellingham, WA offers an excellent example of a smaller urban market combined with local artisans and other arts offerings.

Bellingham Farmers' Market: <http://www.bellinghamfarmers.org/>

The American love affair with regional and artisanal productions in both the food and wine markets shows no signs of abating, with consumer trends indicating a strong concern by most consumers about what they eat, organic ingredients and the impacts that farming practices have on the overall environment. How big a market is it?

Some statistics below indicate the approximate size of the food and wine market in San Luis Obispo county; these figures are offered here with the intention of demonstrating that these are sizable markets which can generate significant revenue when captured in a shopping environment such as the Morro Bay development. Furthermore, the agricultural and viticultural communities are comprised of potential market partners with a deeply invested interest in the success of their own future expansion and interaction with the public. The Morro Bay development would offer a lot of "added value" to such

agricultural and viticultural producers, and in turn their support would be a financial boon to the proposed project.

According to the Gourmet Retailer Online, the one-fifth of American adults who are considered gourmet consumers are responsible for the continuing increase the total annual sales of gourmet food, according to the U.S. Market for Gourmet Foods and Beverages, a study from market research publisher Packaged Facts. Last year, the gourmet food and beverage industry rang up \$41.2 billion in sales, and by 2009, Packaged Facts estimates the gourmet market will top \$62 billion. Based on data from Simmons Market Research Bureau, the report estimates that 18.3 percent of adults try to eat gourmet food whenever they can. The study attributes the appeal to greater involvement by mainstream food marketers, expanding retail distribution of gourmet products, as well as a growing relationship between the natural and gourmet food industries. Convenience is also a contributing factor, with the consumption of prepared foods, such as bottled water, ready-to-drink beverages, bagged salads, and packaged sushi, on the rise.

Increasing interest in organics and natural foods makes for a great connection to a 'farmer's market' style food and wine shopping zone in the Morro Bay project. According to the county agricultural commission, the value of organic products in San Luis Obispo county exceeds \$8 million annually, with a strong upturn seen in recent years. In a related example, the market for natural and organic beef, estimated at \$500-\$550 million a year, accounts for less than one percent of overall U.S. beef production, but is growing at about 20 percent annually. Humanely produced beef is one of the offerings which San Luis Obispo county farmers' markets proudly make available to the public. Local ranchers may become especially interested if their beef can be marketed to the public in a stunning showcase of regional agricultural products.

The Gourmet Retailer Online: [www.gourmetretailer.com](http://www.gourmetretailer.com)

California Certified Organic Farmers: <http://www.ccof.org/>

SLO county 2004 crop report:

[http://www.sloag.org/Agriculture%20Resources/2004CropReport/SLO\\_Co\\_Ag\\_Report\\_2004.pdf](http://www.sloag.org/Agriculture%20Resources/2004CropReport/SLO_Co_Ag_Report_2004.pdf)

Morro Bay is perfectly located between the two major wine growing regions of the county: The South county boasts wines from San Luis Obispo and Arroyo Grande, while the North county viticultural area centers on Paso Robles. With over 150 wineries, San Luis Obispo County has surged into a world-class wine producing region, attracting award-winning acclaim. The wine industry been the fastest growing industry in the county over the last 20 years. The Paso Robles Vintner's Association estimates annual growth in producers at 20%, while the 2004 county crop report overall grape sales significantly in excess of \$125 million per year. Annual wine sales figures are not as easily come by, but the county is the third largest producer of wine grapes in the US, after

Napa and Sonoma counties. For 2002, the Wine Institute estimates the retail value of California's domestic sales at \$14.3 billion – presumably this county had a hefty share of those sales to its credit.

Morro Bay could arguably be a wonderful location for hosting wine tasting and other marketing functions of the county wine industry. While small boutique producers will undoubtedly wish to maintain the small intimate atmosphere of their own establishments, even they would benefit from the increased publicity and exposure that a centrally located viticultural resource such as the development at Morro Bay could offer them.

In the last six years, the number of wineries in Paso Robles Wine Country has doubled from 50 to 100 mostly due to an influx of boutique and small family owned vineyards and wineries. The appellation's burgeoning reputation has also seduced a number of winemakers from France, Australia, South Africa and Switzerland eager to find New World applications for their wine making skills. It is worth noting that international tourists arrive in appreciation of these products, ready to purchase other goods and services produced in keeping with these high international standards. Currently, the county's offerings fall somewhat short of these expectations, which are more readily met either by offerings in Santa Barbara or Monterey counties. This represents a major opportunity for San Luis Obispo county and Morro Bay.

While the number of small wineries has grown, several mid to larger size operations have been building a hospitality focus for their showcase wineries. In addition to their tasting facility, Justin's complex includes the recently completed Isosceles Center, Just Inn and Deborah's Room. Others include the J. Lohr Wine Center, and the caves at Robert Hall Winery and Eberle Winery. There is nothing comparable on the coast, and even the few wine bars in Cambria and Harmony mentioned by the San Luis Obispo Tourism site are fairly modest. See <http://www.sanluisobispocounty.com/static/index.cfm?contentID=60>

The most influential members of the wine press urge their readers to discover the wines from Paso Robles. Stephen Tanzer in the July/August 2005 issue of *International Wine Cellar* asserts that "Paso Robles in particular is in the midst of a grape growing boom, led by a handful of young winemakers who are crafting rich and satisfying wines from Rhone Valley varieties." In the June 30, 2005 issue of *Wine Advocate*, Robert M. Parker, Jr. agrees: "there is no question that a decade from now, the top viticultural areas of Santa Barbara, Santa Rita Hills and the limestone hillsides west of Paso Robles will be as well-known as the glamorous vineyards of Napa Valley."

The Paso Vintners Wine Association: <http://www.pasowine.com/> San Luis Obispo

Vintners Association: <http://www.slowine.com/> American Society for Enology and

Viticulture <http://www.asev.org/>

Fresno State Winery links page: <http://www.fresnostatewinery.com/links.htm#>

With all these combined glories, it is probably fairly inevitable that there will be at some point a single central location for the celebration, sale and appreciation of the ample regional specialties produced by agricultural and viticultural producers in San Luis Obispo county. **The question is not really whether such a venture could be successful, but rather where will it be located?** Clearly the community which hosts this specialty wine and food marketplace will reap significant economic benefits. With the development of a food and wine zone, the well informed observer might reasonably expect the arts to follow – this is typically the pattern of such developments.

#### IV. The Arts

The arts generate significant revenue for local economies. Greg Haas in Lois Capps' office told me that the arts and related tourism activities generates approximately \$1 billion per year in the SLO county; interestingly, Monterey county generates \$3 billion per year. The Morro Bay project should include not only spaces for exhibiting arts, but also spaces for creating arts – for two reasons: 1) it supports the actual art makers who often need a good space in which to produce high quality work, and 2) it creates an 'experience' for visitors.

Making the creative process a focus of the Morro Bay project would provide a distinctive approach to the arts, and would avoid competing for support with extant facilities such as the performing arts center at Cal Poly. Thus some exhibition and studio spaces, a large dance and other physical arts studio, a new media arts facility, and perhaps some kind of screening and/or meeting rooms would all complement resources available elsewhere in the county. In my various capacities in the arts, I have noticed that these creative spaces are sadly lacking elsewhere in the county and I have heard many artists and teachers express their desire for these kind of creative resources. By offering spaces which can be used by a variety of disciplines, new communities will form, and it is worth noting that the relative proximity to Esalen would allow high quality teachers a chance to book themselves on a mini-tour through the region. This could generate significantly high quality results on the creative end, and most certainly bring a new flow of monies into the area.

What kinds of volume could we be talking about? According to a recent report from Inside Arts Magazine, nearly 100,000 people attend a 350 event citywide summer festival in Aspen, CO, creating the largest single driver of its summer economy and providing very significant tax revenue for the annual operating budgets of the city. According to recent research initiatives funded by the Ford Foundation, the Urban Institute and LINC (Leveraging Investments in Creativity), many believe the 21st century will be characterized by a "new" economy that depends on creativity and creative workers. In that new economy, providing the locations for such creativity will most certainly add up to good business.

The new media arts arena is a burgeoning one, providing invaluable training for the new technological economy. Michael Naimark, a USC media arts professor, was asked by the prestigious Leonardo Journal to produce a report about new media arts and their funding. The report was funded by the Rockefeller Foundation. Naimark writes, "Technology-based art has become increasingly of interest to both the art and the technology communities, as well as to the public at large. It has been adopted by art centers interested in technology and by research labs interested in art, places with different cultures and histories." The results are promising, as indicated in his report, which can be read in full at the web address below.

Recently, Microsoft vice president and San Luis Obispo resident Blake Irving was asked about the technological potential of our region. He indicated that there needs to be a more committed stance to technology and growth in the area in order to attract workers and corporations. Placing a new media arts center in the Morro Bay project would be a first step towards such a strong commitment, and would certainly provide jobs in a new sector.

Several national research initiatives aimed at broadening support of the arts have been funded and are continuing to make progress, with many reports and other rich information available online. These include the Ford Foundation, the Urban Institute and LINC (Leveraging Investments in Creativity), the US Artists Report and many more. Each of these sites has information very helpful in the targeting and writing of grants to support investments in the arts such as the proposed re-purposing of the plant.

I especially recommend reading the US Artists Report, which contains information from the Investing in Creativity study, a national research initiative about the various factors that enable artists to pursue their careers -- artists' support programs, policy initiatives, and characteristics of place, among other issues. The study was conducted by the Urban Institute with support from 38 public- and private-sector funders. It also includes links to related research projects and initiatives. The full report on the Investing in Creativity study is completed, and available on this site. Additional reports from the research will be forthcoming in the coming months, including a profile of rural communities, and other topics.

Because there is virtually no other significant art center outside of a university structure within the county, a project such as this one would be very well placed to attract significant grants from large grant making institutions such as the Ford Foundation and many others. These institutions usually have a strong commitment to investing in the arts, culture and the creative process with a particular emphasis on broad access. This is exactly what my proposal is structured to be. Please see the Ford Foundation website for more on their grants. Similarly, the National Endowment for the Arts (NEA) is also expressly created in order to support programs just such as the one under discussion.

Despite economic challenges, there is still a great deal of funding available to the arts in this country. By creating a high quality project with vision, community access, by offering places to create new work as well as celebrate work which already exists, by

supporting innovation in the new technologies while bringing in elements from every part of the community, the project at Morro Bay could win a substantial portion of its development and operating budgets into the future through grants, thus attracting further donations from individuals and likeminded entities.

As far as actual artworks selected for the site as indicated in the beginning, world class art would be the ideal. Surprisingly, many art collectors may be willing to loan or even donate significant works which they otherwise must store elsewhere. There are several avenues by which such donations can be arranged. Similarly, a classic car collection might also provide vehicles for exhibition, which may be changed a few times a year.

U.S. Artists Report : <http://www.usartistsreport.org/index.asp>

Inside Arts Magazine: <http://www.artspresenters.org>

Michael Naimark's Rockefeller report: <http://www.artslab.net/>

LINC: <http://www.lincnet.net/LINCmatters/index.html>

Ford Foundation: <http://www.fordfound.org/>

NEA: <http://arts.endow.gov/>

## **V. Technology**

“Places become what people dream. Dream big.” Teresa Heinz Kerry. While the Heinz Endowments are largely focused on southwestern Pennsylvania, they will occasionally fund elsewhere. Perhaps more importantly, they can provide a stellar model for what can be done in the re-purposing of outdated industrial sites and the creation of positive, new and healthy green projects to take their place. Their site has links to many cultural and environmental projects and much information about how such visions become reality. Once a team is in place to develop the Morro Bay project, I am certain the Heinz Endowments could provide much assistance in the nuts and bolts process of making a “big dream” a usable place for our community. Their mission in environmental projects explicitly supports green technologies.

Although the public initiative for the Million Solar Roofs bill failed in the California Legislature, the California Public Utilities Commission is now considering whether to implement the \$2.5 billion solar program on its own. The plausibility of incorporating solar technology as well as other green elements into the power plant re-purposing is likely to meet with positive funding from a variety of sources. Time does not permit me to fully map out the large number of foundations who provide grants to projects such as

this, but they exist and would most likely applaud the bold initiative in taking an outdated energy source and partially re-configuring it to use clean energy and solar technologies. While this may appear to be a small part of this proposal, it could actually be one of the most financially promising components of the plan. I strongly recommend exploring the information provided by the Rocky Mountain Institute, one of the most well regarded think tanks on natural capital and alternative technologies.

Besides alternative, solar and green technologies, computing based technology would also be key to the project. Recently, Microsoft vice president and San Luis Obispo resident Blake Irving was asked about the technological potential of our region. He indicated that there needs to be a more committed stance to technology and growth in the area in order to attract workers and corporations. Placing a new media arts center in the Morro Bay project would be a first step towards such a strong commitment, and would certainly provide jobs in a new sector.

Rocky Mountain Institute: <http://www.rmi.org/>

Heinz Endowments: <http://www.heinz.org/>

Solar initiative: <http://www.votesolar.org/>

Tribune interview with Blake Irving:  
<http://www.sanluisobispo.com/mld/sanluisobispotribune/business/12929059.htm>

## **VI. Other Cultural Resources**

Additional resources should be considered in the community itself. The Morro Rock has a cultural heritage which extends to the Chumash, the Salinans and has a historical legacy which is explored in the Natural History Museum and other cultural institutions. Marine mammal research and protection, as well as the fishing communities should not be overlooked. All these should be invited to participate. It is extremely important that as many voices, as much cultural diversity as possible, be included in the project. A Spanish language component should be explored, as well as physical access for all. These efforts will more than pay for themselves and will increase the likelihood of achieving substantial funding by serving the culturally rich community of the Central Coast in all its complex and wonderful diversity.

## About Tobey Crockett

I prepared this informal report. For more about me, please see my website at [www.tobeycrockett.com](http://www.tobeycrockett.com) I can be reached at 805 927 2804. I am a resident of Cambria.

Here is a brief bio:

Tobey Crockett is currently enrolled as a doctoral candidate in the University of California at Irvine's PhD Program in Visual Studies. She has been writing art criticism since 1988. In 2002, she received an Artist's Fund grant from the New York Foundation for the Arts to continue her exploration of virtual world building vocabularies; additionally, her work has received generous financial support from several programs at UC Irvine and The Joukowsky Family Foundation.

Current projects include developing new critical theory for understanding interactivity, with a specific focus on an 'aesthetics of play and empathy in avatar worlds'. A speaker at numerous museums and conferences, recent highlights include the Bremen based exhibition and symposium "Virtual Minds – A Congress of Fictitious Figures", Siggraph 2004 in Los Angeles and Siggraph 2002 in San Antonio, and the 2003 exhibition and symposium 'Life By Design: Everyday Digital Culture' at UC Irvine for which she acted as the conference coordinator.

With over 80 published reviews and essays, Crockett's work has appeared in the US, Austria, France, Germany, Switzerland and Czechoslovakia, in such journals as ArtForum, Art in America, Artweek, Artspace, L.A. Reader, L.A. Village View, High Performance, New Observations, Sculpture and others. She has lectured and moderated panels in the US and internationally, on diverse topics related to art, technology, community and spirituality. Venues have included the Los Angeles County Museum of Art, the Armand Hammer Museum of Art, the Orange County Museum of Art, the USC Public Art Forum, the 2002 Digital Cultures Conference at UCLA, the 2002 WHA Conference on Translation and the Reproduction of Culture, and the Wittgenstein Haus and Palais Litchenstein, both in Vienna. Interview subjects include Christo, Komar & Melamid, William Wegman, Dennis Oppenheim, Vito Acconci, David Byrne, Laurie Anderson, Tim Rollins, Tamiko Thiel and Michael Heim, among others.

Crockett has been part time faculty in Art History at the California State University at Northridge (CSUN). She received her Master's Degree in Critical Theory from the Art Center College of Design in 2000, where she worked closely with Dr. Michael Heim. Her B.A. is from Barnard College, in Art History with departmental honors (1988).

In addition to her academic activities, Crockett has offered her marketing and public relations expertise to such projects as the Los Angeles International Biennial Invitational, Muse X Editions, Splash Magazine, Burning Torch Inc and Silk Skyway Limited, an international joint venture in Sichuan, China.