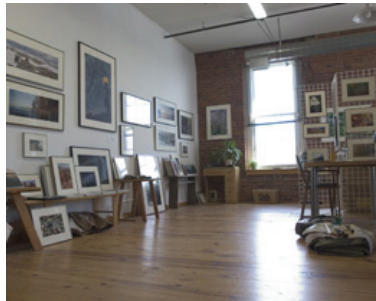
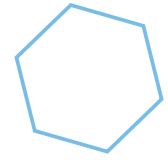


Artist Space Development: Making the Case



Maria Rosario Jackson
and Florence Kabwasa-Green,
Urban Institute, 2007
Leveraging Investments In Creativity

Funded by the Ford Foundation and the Rockefeller Foundation.

Artist Space Development: Making the Case

Maria Rosario Jackson
Florence Kabwasa-Green

Acknowledgements

The authors wish to thank the many people we interviewed around the country who are involved in the development of spaces for artists. Many people we visited took time out of their schedules and went out of their way to accommodate our research. Without their important work and generosity this report would not be possible. We would like to thank Sam Miller and Adele Fleet Bacow at Leveraging Investments in Creativity for their thoughtful comments on the research at every stage. Holly Sidford was instrumental in launching this research at LINC. We would also like to thank Jeff Armistead, Jennie Bartlett, Barbara Burnham, Bert Crenca, Nick Francis, Mosi Harrington, Toni Hsu, Tim Jones, Kelley Lindquist, Jason Schupbach, Ellen Seidman, and Cathryn Vandenbrink for their feedback on the material during our final stage in writing. Chris Walker was key in the research design process and conducted extensive field research contributing to this report. Joaquin Herranz also conducted field research contributing to this report. We are indebted to Barika Williams and William Bradbury for their research and production assistance, as well.

Cover photography credits
top row: Traffic Zone Center for Visual Art, Minneapolis, MN; Tilsner Artists' Cooperative, Minneapolis, MN; Grain Belt Studios, Minneapolis, MN; middle row: Traffic Zone Center for Visual Art; Tilsner Artists' Cooperative; 4371 Grand River, Detroit, MI; bottom row: Monohasset Mills, Providence, RI; Brookside Avenue, Boston, MA.

Photos 1–5 courtesy of Artspace Projects; photos 6–7 courtesy of the Urban Institute; photo 8 courtesy of the Boston Redevelopment Authority.

Introduction from LINC—04

I. Executive Summary—07

II. Introduction—15

III. What to Consider When Advocating for Artist Space—18

The Building and the Laws That Affect It—18

Artist Space Development History—18

Special Initiatives That Include Artists—19

IV. Artist Space Development Challenges—20

V. Positioning Artist Space Developments—25

*Artist Space Developments for Economic Development
and Social Improvements*—27

Artist Space Developments as Business Ventures—35

Artist Space Developments to Fill the Needs of Artists—38

VI. The Effects of Artist Space Development—40

The Effects on Artists—40

The Effects on The Broader Community—43

Documentation and Accountability—46

VII. Conclusion—49

Introduction From LINC

Leveraging Investments in Creativity (LINC) is a ten-year national initiative to improve conditions for artists in all disciplines which will enable them in their creative work and contribute to community life.

With leadership support from the Ford Foundation, Paul G. Allen Family Foundation, John S. and James L. Knight Foundation, Nathan Cummings Foundation, Rockefeller Foundation, and Surdna Foundation. LINC focuses on three strategic goals:

- Expanding financial supports for artists' work;
- Improving artists' access to essential material supports such as live/work space, insurance, equipment and professional development; and
- Bolstering knowledge, networks and public policies that enhance artists' work and their contributions to communities.

LINC commissioned this research by the Urban Institute to identify key lessons from a review of artist space projects in seven cities across the United States: Detroit, New Orleans, Philadelphia, Pittsburgh, Providence, Seattle, and Tucson. This work is presented in two companion reports:

[Artist Space Development: Making the Case and Assessing Impacts](#)

This report explains how advocacy for artist space development is carried out in different realms, the impacts of artist space development, and how to make it a priority within the context of community development and public policy. Based on case studies of 23 projects around the country, this report focuses on how artist space developments are positioned to garner support, the advocacy strategies pursued, and the impacts they claim or anticipate.

Artists in Community Revitalization:

Artist Space Development and Financing

This report explores the elements of development and finance of artist space projects, including the types of players, the steps in the development and finance process, including sources and uses of cash, finance subsidies, regulations, and zoning and building codes. The different types of developments are reviewed, including the role of real estate markets and local systems on artist space developments, special risks and challenges faced, and how they were resolved.

This research is part of a broader effort by LINC's National Artists Space Initiative working to identify and create new ideas, strategies, and support for artists, community developers, public agencies, and others to increase the supply of affordable space for artists while helping to revitalize the community around them. This initiative is based on the following efforts:

- Building a clearinghouse of information on models, policies and information related to artist space available at LINC's website at www.lincnet.net.
- Sponsoring research to identify successful models and avenues of learning to share with others. A broad database of artist space projects is available on LINC's website.
- Supporting the early stage of development by working to establish a predevelopment loan fund for artist space projects.
- Identifying stellar projects, programs, or initiatives resulting in affordable space for artists to work and/or live by sponsoring an awards and recognition program that uncovers worthy initiatives.
- Creating a national network of innovators who can help LINC identify new ideas, share lessons learned, and work to develop new solutions to perplexing problems.

We welcome your reactions to this report, your suggestions of ways LINC can assist you in meeting the needs of artists and neighborhoods, and your ideas of successful strategies for finding affordable space for artists to live and work in the context of community revitalization.

- Sam Miller, President
Leveraging Investments in Creativity

- Adele Fleet Bacow, President
Community Partners Consultants, Inc.
Coordinator of LINC Artists Space Initiative

I. Executive Summary

The development of affordable spaces for artists to live and/or work is certainly an important matter for artists, but it can also be an important issue for people concerned with a range of social issues, including economic development, civic engagement, community collective action, and community quality of life. Intended to provide anyone interested in pursuing artists space development (ASD) projects with information about things to consider in making the case for artist space, this report discusses:

- How artist space developments have been positioned and the arguments made to garner support for them;
- The advocacy strategies pursued; and
- The impacts claimed and/or anticipated.

This report was commissioned by Leveraging Investments in Creativity (LINC), a national initiative dedicated to support for artists and is one of two reports focused on artist space development; the other report focusing on financing and development processes.

The material presented here is based primarily on research conducted in 2005 on 30 projects in seven U.S. cities—Detroit, MI; New Orleans, LA; Philadelphia, PA; Pittsburgh, PA; Providence, RI; Seattle, WA; and Tucson, AZ. Of these 27 initiatives, 23 provide examples of instances when the case for artist space development had to be made to a range of gatekeepers. Those 23 initiatives are the focus of this report. This research was not an exhaustive examination of all artist spaces in these cities. Rather, we focused primarily on prominent developments that could serve as examples of a range of approaches. The report is also informed by previous research on environments of support for artists around the country.

Factors to Take Into Account

Several factors are crucial in politically positioning artist space developments and making the case for their support. These factors have to

do with the features of the specific properties considered for development, any prior history of artist space in the city or community in question, and any special initiatives that target or include artists.



The Spinning Plate Artist Lofts is a 37-unit live/work adaptation of a 55,000 square foot former automobile showroom in the Friendship/East Liberty section of Pittsburgh. Developed by Artspace Projects and Artists and Cities, the Spinning Plate provides rental units for visual and performing artists, as well as ground floor gallery space.

Photo courtesy of the Urban Institute.

The Building and the Laws That Affect It

- Location of the space—Is the property in an industrial, mixed-use, or residential zone? Is the area designated for economic development or undergoing planning?
- Nature of the space—Is the construction new? Does the property have historic value or a historic designation? Are improvements, modifications, or rehabilitation required? Does the property require environmental remediation?

Artist Space Development History

- Track record—Do artists, nonprofit and for-profit developers, lenders, funders, and regulatory agencies have experience with artist spaces? Has this experience been positive or negative?
- Advocates for artist space—Are there advocates, such as artists, politicians, funders, or lenders? Are artists organized and vocal in supporting artist space? Does the arts community see artist space as a priority?
- Intermediary—Is there an experienced agency or individual(s) who can help bring all the needed parties together? Can this intermediary effectively deal with the involved parties?

Special Initiatives That Include Artists

- Political climate—Is the city trying to attract artists as residents or business owners? Do artists have financial or other incentives to locate there? Are arts funders focused on artists' space needs?
- Special designations that can include artists—Are other groups that might include artists being targeted for special programs? Small businesses? Low-income populations?

- Policy priorities or programs potentially intersecting with artist space development: Is there commitment to other issues that can be consistent with or enhanced by artist space, such as an interest in the creative economy, creative clusters or historic preservation?

While every city will have its own constellation of impediments to artist space, we identified some general barriers evident in most places we conducted case studies. These include a bias among government funders and foundations toward supporting the presentation of artistic work, vis a vis construction of museums, concert halls, and other presentation venues, with much less attention devoted to spaces concerned primarily with artists' needs for living and working. This is evident in many cities in the distribution of resources from percent-for-arts programs, the lion's share of which typically goes to large venues concerned primarily with presentation of art. It is also evident in the design of cultural districts, which usually feature performance venues and arts retail establishments at the exclusion of spaces for the creation of artistic work. Another barrier to making the case for artist spaces is that not until fairly recently have artists and the arts field in general articulated affordable space as a fundamental need. On a related note, yet another barrier is that in many places, few people in the arts or community development fields know how to do artist space developments.

Making the Case for Artist Space

People involved in the development of artists' spaces find themselves advocating for these projects to funders and gatekeepers in the arts, community development, and urban revitalization policy realms and sometimes to individual investors interested in viable and profitable business options. Our research suggests that the arguments put forward for support of artist spaces fall into three basic categories:

- Community economic development and social improvements,
- Viable business ventures, and
- Services to artists.

That is, advocates of artist space developments claim and project positive impacts and outcomes related to these three areas.

Community Economic Development and Social Improvements

Of the 23 projects discussed in this report, almost half were positioned primarily as community economic development and social improvement strategies. In these instances, often in community planning processes, town hall meetings and in written documentation about proposed artist space developments, artists were presented as catalysts for economic development and were expected to change the character of neighborhoods and attract new residents or visitors with disposable income. In some cases, artists were presented as providing new and additional community assets, assuming they would put their artistic talents to use in support of community residents. Artist spaces positioned as economic development and social improvement strategies usually involved properties/buildings that included various uses, from housing for artists to multipurpose community spaces as well as arts community programming. Typically, these types of developments required a range of financing sources, as well as a long (several-year) development process.

In some of these developments, community development corporations (CDCs) with no previous experience played leading roles. Challenges faced in this cluster of initiatives included inexperience by the CDCs in communicating what artists have to offer to communities, lack of data about artists' community impacts, and suspicion among residents that artists could spur gentrification. Despite these challenges, CDC involvement proved to be an endorsement for artist space in the eyes of some lenders and funders who have a comfort level in working with CDCs and no or little experience in working with artists. Initiatives that were not led by CDCs, but by arts-based or artist-led organizations typically needed to demonstrate an artist space track record and/or required outside validation to establish credibility in the community development funding world. At times, outside validation and capacity was built through partnerships or affiliation with well-established national entities such as Artspace Projects, Inc.

Business Ventures

Six of the 23 projects featured in this study were positioned primarily as viable business ventures. For the most part, they sought to attract resources from private investors and commercial lenders. A feature of these initiatives is that artists are presented prominently as com-

mercial market developers. These initiatives, more so than other kinds of initiatives discussed in this report, typically have detailed market research on artists in the area, which is used to persuade prospective investors of the viability of the deal. In several of these cases, the economic potential of “creative clusters” (concentrations of arts and design-related businesses and establishments) coupled with appreciation for artists’ contributions to communities, has been a motivation for developers and investors. The basic premise is that it is possible for artists’ spaces to stimulate economic development, increase property values, and profit from real estate ventures. Emerging research on creative clusters appears to be somewhat useful in pursuing this strategy and helps investors take the risk.

Another feature of this type of initiative worth noting is that some developers involved have created or have an interest in creating subsidiary nonprofit organizations that serve artists and the surrounding community. In this regard, we heard that private developers have a hard time making the case to government funders and to foundations for support of nonprofit subsidiaries. They claim that public and private funders are reluctant to support nonprofits with a commercial parent, questioning the “social-mindedness” of the nonprofit.

Services for Artists/Artists’ Needs

Five of the 23 initiatives reviewed focused on services for artists, or artists’ special needs such as the need for spaces suitable for the type of artwork made (e.g., sculpture, music, dance, etc.) as well as spaces where artists can share equipment and commune to critique work. Advocates for these initiatives maintain that artists are a valid professional working population with specific business related needs. Individual artists have played an important leadership role in these development processes and have often articulated their needs to people who are unfamiliar with their circumstances as artists. Particularly important features of these initiatives are the posturing of artists as a professional population and the investment of artists’ sweat-equity in improving properties. Assertively identifying as a professional combined with evidence of sweat equity bolsters artists’ appeal for other kinds of support, and takes artists out of what could otherwise be perceived as a purely supplicant posture.



Originally a furniture warehouse, 4731 Grand has studios on the second and third floors, and gallery and office space on the ground floor. Part of the space has evolved as an arts incubator with ties to fashion-related businesses, and it will anchor a complex of buildings devoted to arts and arts-related businesses.

Photo courtesy of the Urban Institute.

The Effects of Artist Space Development

With few exceptions, we found little evidence of formal documentation of artist space development on the broader community or on artists' communities. However, we did note that artist space developments that had undertaken cost benefit analyses or had business plans typically had some documentation about projected impacts. Even so, there was little evidence that such information served as any baseline for subsequent measurement of progress despite the fact that regular, formal documentation of impacts or societal contributions is far more persuasive in garnering support than sporadic opinions or "anecdotal" observations. At this juncture, with the exception of some business investors, there was little evidence that funders or stakeholders formally held artist space developments accountable for claimed impacts. (For some projects, it was too early to impose such an assessment.) That said we found that among gatekeepers of resources for artist spaces even informal knowledge of a "successful" development was an important precedent for future projects.

Claimed and projected impacts that surfaced in our research fall into two basic groupings: impacts on artists and impacts on the broader community.

Effects on Artists

The effects of artist space development on artists fell into three categories:

- *Impacts related to artist space availability and development infrastructure*, such as the creation of artist-developers, advocates, and intermediaries;
- *Impacts on artists' careers and professional development*, such as the creation of artists' networks and access to venues for peer criticism; and
- *Impacts on artists' relationships to the broader community*, such as increased interaction between artists and community residents, demystification of artists at work and the artistic process, and increased recognition of artists as workers and professionals.

Effects on the Broader Community

The effects of artist space development on the community included physical, social, and economic impacts.

- Physical impacts included reducing blight, animating vacant property, and preserving historical buildings.
- Social impacts included increasing arts programs for residents, diversifying low-income communities, and developing youth.
- Economic impacts included increasing job opportunities, developing real estate and increasing real estate value, and promoting creative clusters.

Conclusion

This research suggests artist space development has momentum and this is a good time for the field to grow. The number of artist space initiatives is increasing and interest in pursuing projects is on the rise. The capacity to bring efforts to fruition needs to be strengthened through the development of more people who know how to do artist space developments, in its many forms. This can be achieved by cultivating opportunities for exchange among seasoned artist space practitioners to identify fruitful practices, the creation of artist space curricula and mentoring opportunities that enable those interested in artist space to acquire necessary skills. That said there are signs that such practices are already becoming more sophisticated and that artist space developments are benefiting from a broad range of allies. Policymakers, funders, residents, and other stakeholders are interpreting the role and value of artists in society in a more positive light, and artists are becoming increasingly sought after as catalysts for positive community change. It is an opportune time for artists and their advocates to play a more assertive role in encouraging artist space development by strategically cultivating more supporters and building the tools—arguments and evidence—that artist space is a viable investment, for many different reasons. Last, while the focus of this inquiry involved identifying ways in which cases for artist space development support were made, in our research, we also saw evidence of interesting and innovative artist space developments that came to fruition without explicitly having to make a case for support for artists. Lessons from this approach should also be considered and investigated as

another way to grow the field. Furthermore, research into other case making strategies should be considered, such as how the affordable housing community is reframing ‘workforce housing’ as an vitally important economic development strategy for cities and regions.

LINC has launched on its website, www.lincnet.net, a new easily searchable national database of artist space development models. It incorporates the case studies in this report, and lays out essential development data such as total development cost, permitting, soft and hard costs, developers data and much more. Those looking for more detail on the case studies mentioned in this report should refer to this database.

II. Introduction

In recent years, leaders in the fields of the arts, community development and urban planning have begun to turn their attention to artists' space development projects, including live-work spaces, studios, affordable housing for artists, and artist-run multipurpose spaces. While many different kinds of these developments exist around the country, little research has focused on how artist space projects come to fruition or on the kinds of impacts they have on artists and communities.ⁱ

i. Dean Sharpe, *Critique and Consolidation of Research on the Spillover Effects of Investments in Cultural Facilities*, prepared by Toronto ArtScape, Inc. and Ryerson University for the Department of Canadian Heritage, March 2004.

To begin to address this void, the Urban Institute, commissioned by a national initiative dedicated to providing a range of supports for artists called Leveraging Investments in Creativity (LINC), conducted a research study that focused on selected artist space projects in seven cities throughout the United States—Detroit, MI; New Orleans, LA; Philadelphia, PA; Pittsburgh, PA; Providence, RI; Seattle, WA; and Tucson, AZ. Rather than an exhaustive examination of all artist space developments, researchers focused primarily on the most prominent development projects that could serve as examples of a range of approaches.

Artists, developers, foundations and corporate sponsors, lenders, private investors, municipal leaders, advocates become involved in the development of artists' spaces for many reasons, including:

- To create spaces suitable for artists' special needs
- To create or enhance artists' communities and stimulate the production of innovative art work
- To catalyze economic investment in disinvested neighborhoods
- To bring more vibrancy to blighted areas, sometimes as a business venture
- To give places a competitive economic edge as well as an advantage in terms of quality of life

Our field research within this study involved site visits to 30 emergent and mature artist space developments, and in-person interviews with various players involved in these initiatives, including artists, community developers, lenders, funders, architects, designers, and urban planners. Developments examined ranged from private ventures by artists requiring little or no outside resources or partners to midsize and large-scale efforts requiring resources from investors and philanthropies as well as public subsidy. Initiatives examined include live-work spaces as well as studio, presentation, and multipurpose spaces in residential, mixed-use, commercial, and industrial areas.

The primary focus of the Urban Institute research was on the development process and the systems supporting artist space developments in various places—the players involved, the strategies for financing these projects, and the challenges faced in this process. The general development and financing processes are the topics of another report from our research. This report is concerned with a particularly important aspect of the development process for several of the initiatives requiring outside resources; positioning artist space developments within the context of other policy priorities, particularly in arts, community development, and urban revitalization realms and making the case for artist space projects in these contexts. Positioning of such developments has important implications for any advocacy strategies required to bring the projects to fruition and for expectations related to artist space impacts.

Specifically, this report discusses (a) how the developments, which have required the infusion of outside resources, have positioned themselves and the arguments they have made to garner support; (b) the advocacy strategies they have pursued; and (c) the impacts they claim and/or anticipate. This report features 23 of the 30 developments in the study. We focus only on those projects where it was clear that a case for support of the project had to be made to the public sector, foundations, or investors. The material presented here is based primarily on the experiences of projects examined in 2005 but is also informed by previous research on environments of support for artists around the country.

Table 1 lists the artist space developments featured in this report by city and type of artist space, the zoning which applies to the building, and the state of completion at the time of our site visits.

Table 1. Artist Space Developments Featured in This Report

Artist Space Development	City	Type	Zone	Stage
4731 Grand River	Detroit	Studios	Commercial/Industrial	Completed
4884 Russell Street	Detroit	Studios	Commercial/Industrial	In progress
Atlas Building	Detroit	Studios	Commercial/Industrial	In progress
Pioneer Building	Detroit	Studios	Commercial/Industrial	Completed
Ashe	New Orleans	Studios, live-work, community multipurpose	Mixed-use	In progress
City Arts	New Orleans	Studios	Mixed-use	Completed
Louisiana Art Works	New Orleans	Studios, presenting, retail, community multipurpose	Commercial/Industrial	In progress
Tipitina's	New Orleans	Studios, presenting, multipurpose	One site, mixed-use second site, commercial/industrial	Completed
Coral Arts	Philadelphia	Live-work	Residential	In progress
Crane Building	Philadelphia	Studios	Mixed-use	In progress
Spring Gardens	Philadelphia	Studios	Commercial/Industrial	Completed
Ice House	Pittsburg	Studios	Industrial	Completed
Pennsylvania Avenue Arts	Pittsburg	Live-work (scattered housing)	Commercial	Ongoing
Spinning Plate	Pittsburg	Live-work, community purpose	Commercial	Completed
AS220	Providence	Studios, live-work, community multipurpose, retail	Commercial	Completed
Dreyfuss	Providence	Studios, live-work, retail	Commercial	In progress
Monahasset Mills	Providence	Housing, live-work, studios, presentation, community multipurpose	Industrial	Ongoing
Westfield Lofts/Rau Fastener	Providence	Housing and multipurpose community	Mixed-use	In progress
Hive Archive	Providence	Studios	Industrial	In progress
Historic Cooper Historical Arts Center	Seattle	Live-work, community multipurpose	Residential	In progress
Tashiro Kaplan Artist Lofts	Seattle	Live-work, retail, community multipurpose	Mixed-use	Completed
Shane House	Tucson	Housing	Residential	Completed
Toole Shed Studios	Tucson	Studios, presentation	Commercial/Industrial	Completed

A list of all 30 projects in the study, with brief descriptions, appears in APPENDIX A. LINC has launched a searchable database of artist space development models on its website, www.lincnet.net, including the developments in this study.

III. What to Consider When Advocating for Artist Space

Ultimately, the design and positioning of artist space developments most often involve a combination of the needs and desires of the artists or others interested in creating artist space, the interests of other people who might provide the resources necessary to bring the project to fruition, and a constellation of other factors that can pose both opportunities and challenges. These factors have to do with the features of the specific properties considered for development, any prior history of artist space in the city or community in question, and any special initiatives that target or include artists. Anyone interested in pursuing an artist space project should consider the following questions:

The Building and the Laws That Affect It

- **Location of the space**—Is the property in an industrial, mixed-use, or residential zone? Is the area designated for economic development or undergoing planning
- **Nature of the space**—Is the construction new? Does the property have historic value or a historic designation? Are improvements, modifications, or rehabilitation required? Does the property require environmental remediation?

Artist Space Development History

- **Artist space development track record**—Do artists, developers, lenders, funders, and regulatory agencies have experience with artist space?
- **Advocates for artist space development**—Are there advocates for artist space, such as artists, politicians, funders, or lenders? Are artists organized and vocal in supporting artist space? Does the arts community see artist space as a priority?

- **Artist space development intermediary**—Is there an experienced agency or individual(s) who can help bring all the needed parties together? Can this intermediary effectively deal with the involved parties?

Special Initiatives That Include Artists

- **Political climate**—Is the city trying to attract artists as residents or business owners? Do artists have financial or other incentives to locate there? Are arts funders focused on artists' space needs?
- **Special designations that can include artists**—Are other groups that might include artists being targeted for special programs? Small businesses? Low-income populations?
- **Policy priorities potentially intersecting with artist space development**—Is there commitment to other issues that can be consistent with artist space, such as an interest in the creative economy, creative clusters or historic preservation?

IV. Artist Space Development Challenges

Taking into consideration these factors, the various cases for artist space developments often have to be made in one or some combination of the arts policy realm, the community development and urban revitalization policy realm, and sometimes individual investors interested in viable and profitable business options. Before launching into the particular stories of these initiatives, it is worthwhile to consider some pervasive, generally held assumptions that can militate against artist space projects - even within the arts field. For example, one outside the arts field may assume that people interested in creating artist space would automatically have legions of allies within the field and that the need to make the case for artist space would be minimal. Interestingly, this is not so. A previous research point up several key reasons why making the case for artist spaces, even within the arts field, is still necessary. These reasons were also evident in our recent artist space fieldwork.

Challenge #1: Funding has focused on arts presenting institutions primarily rather than on artist-focused organizations or individual artists.

For decades, philanthropic and public funding for the arts has focused primarily on presenting institutions rather than on artist-focused organizations or direct support for artists. That is, the system supporting the presentation and distribution of artistic work has garnered more attention and resources than the system supporting artists or the creation process. An example of this is that while several cities around the country have percent-for-arts programs, the majority of proceeds from these programs typically go to mainstream institutions primarily concerned with the presentation of artistic work (museums, opera, symphony) rather than to artists or artist-focused organizations. There is evidence that artists are now receiving more attention and resources, primarily from philanthropic sources. However, attention to present-

ing institutions still dwarfs resources and attention devoted to artists, let alone artists' spaces. Seattle is notable in that there is strong evidence of both public and private arts funders concerned with artists and, increasingly, spaces for artists.

ii. The creative city ideology is concerned with drawing on the creativity of residents to address urban problems and prospects. See Charles Landry, The Creative City: A Toolkit for Urban Innovators, Earthscan Publications, Ltd., London, 2000. Also, in recent years, scholars and policymakers have paid attention to the "creative economy," emphasizing a shift to an economy based on creativity and ideas as commodities. Within this, the "creative class," including knowledge workers and also artists, is a particularly attractive and, in some cases, financially strong population. See Richard Florida, The Rise of the Creative Class, Basic Books, New York, 2002.

Also, in the community development and urban revitalization policy realms when arts related developments are considered and executed, here too, there is typically an emphasis on development to enable the distribution or presentation of artistic products often at the exclusion of development focused on artists and the creative process. For example, cultural districts often touted as part of a city's economic development and community revitalization strategy are most often designed without significant provisions for the artist in mind. In most cases, they primarily offer opportunities for the consumption of art (i.e., galleries, theaters, museums). The same also can be said of most cultural plans, which indicate projected and desired cultural facilities over a number of years. That said, in recent years, with growing interest among policymakers and urban planners in the concepts of creative economy and creative cities, which emphasize the value of concentrations of creative people in one place, there appears to be a greater window of opportunity to integrate artist space developments into urban revitalization agendas.ⁱⁱ

Challenge #2: Generally, affordable space has not been regarded or articulated as a central need for artists in the same way that grants or financial support are viewed as a central need.

iii. Artspace, an artist-focused nonprofit that advocates for and develops affordable and sustainable artists' spaces, started in 1979 as an advocate and began acting as a local developer in the mid-1980s. It currently develops artists' spaces in a number of cities throughout the United States.

iv. Jackson, 2003.

While artists have always been in need of affordable space, with few exceptions, such as the work of Artspace,ⁱⁱⁱ not until fairly recently was the concept of affordable space as a central need for artists articulated at local and national levels, even within the arts community. This need for space and its more robust articulation, in part, is associated with the affordable real estate crisis that many cities suffered as a result of changes in the economy, including the dotcom boom. Examples of places where artists' and artist-focused organizations were impacted, and in some cases displaced, include Seattle, Boston, New York, and San Francisco.^{iv} More recently, from a national perch, the Urban Institute *Investing in Creativity* study focused on artists'

support revealed that affordable space was an urgent need for artists in many U.S. cities. Recently, artists' networks such as the National Performance Network and Dance USA have also drawn attention to affordable space needs. Moreover, LINC is making affordable space a high priority.

Challenge #3: There is little capacity within the arts community to do artist space developments and engage in the arenas outside of the arts necessary to bring artist space projects to fruition.

With few exceptions, such as Artspace and selected artists who have learned to act as developers, generally there exists little capacity within the arts community to act in the realms necessary to bring artist space developments to fruition. That is, among arts funders, artists, and artist-serving organizations, the resources and skills required to secure real estate and develop affordable and sustainable spaces are typically weak and scant, although there are an increasing number of promising examples of successful artist space developments.

Other Important Influences on Development

While we have identified some general barriers to artist space developments in most places, we also saw evidence of contextual factors conducive to the development of artists' spaces, in the cities we visited during our 2005 fieldwork. These include:

- General favorable disposition towards artists,
- Recognition of artists as part of the economic engine,
- Suitable properties for artist space,
- Successful precedents for artist space,
- Artist leaders and a range of institutions experienced in carrying out artist space projects, and
- An organized artists' community concerned with affordable space.

We suspect that some of these characteristics are also present in other cities.

In Seattle, artists seemed to be well respected as a class of professionals who bring character to the city. Public resources appeared to be more available for artists' spaces. Zoning practices appeared to be more flexible and variances offered to artists made conditions more conducive for some artist space developments. Some foundations in Seattle also identified developments as a priority and have put money behind that. Also, people with community development expertise and an interest in artists surfaced as an important resource and intermediary.

In Providence, the mayoral administration appeared to be very much in support of the arts and artists as a central aspect of the city and also sees this as part of the city and region's economic development strategy. There are considerable former mill and manufacturing properties as well as some downtown properties potentially suitable for artists' spaces. Additionally, historic preservation resources have played a particularly important role in many artist space developments.

In Philadelphia, some nonprofit community development corporations recognize the potentially positive contributions of artists in

ArtBlock, Boston, MA.

Photo courtesy of ArtistLink.



neighborhoods and seek to encourage the in-migration of artists into their target neighborhoods. Additionally, within the municipal infra-

structure, there is some recognition of the useful role of arts and artists in economic revitalization efforts. Artists and arts organizations are being viewed as catalysts for other investments in communities.

In Pittsburgh, one enabling factor is Artists and Cities, a nonprofit development company dedicated to artists' space. The efforts of Artists and Cities have resulted in an important precedent for subsequent artist space developments—proving that they are possible and viable. Additionally, we saw evidence of for-profit developers interested in “creative clusters” (the clustering of creative people and creative industries in a particular place which then spurs a range of economic impacts) advocating to the City for policy efforts in support of artist spaces. Similarly, in Detroit, we also saw evidence of for-profit developers encouraging local government to sanction artist-focused development. Also in Detroit, there is interest in the “cool cities” concept, which emphasizes the creation of places with rich cultural, social and recreational options as a means for attracting young professionals. This concept includes artists as a particularly prized population. However, at the time of our inquiry, there appear to be no or few resources tied to the “cool cities” concept.

New Orleans, which we visited prior to Hurricane Katrina, provided many examples of individual entrepreneurship among artists. For example, some artists have purchased property in moderate and low income communities and have taken advantage of the unique qualities of New Orleans architecture such as “double barrel shotgun houses.” Artists have made full use of such buildings for living, working and presentation spaces, using the front part of the dwelling as open studio or presentation space and the back part for living and/or working more privately.^v Absent a flush public sector, philanthropic community, or significant corporate donors, artists have turned to entrepreneurial strategies and private investors to pursue artist space projects. (Post Hurricane Katrina, there is some evidence of artists organizing and making claims for artists' spaces to various public and private parties involved in rebuilding efforts.)

v. A shotgun house is typically a narrow one-floor building in which several rooms exist, one behind the other in a single line. The structure has no halls or corridors. A double barrel shotgun house is a dwelling in which two such structures are adjacent to each other.

Finally, in Tucson, we saw examples of a well-organized artist community involved in the cultural planning process as well as savvy individual artists acting as advocates and intermediaries in artist space efforts.

V. Positioning Artist Space Developments: Making the Case

The following discussion of how selected spaces examined as part of this study have made the case for support is organized into three sections corresponding to our approximation of the primary ways they have presented themselves to the public in order to secure resources. The primary categories for positioning are:

- Community economic development and social improvements,
- Business ventures, and
- Artists' needs as professionals

While we have assigned a primary public orientation to the developments included here, keep in mind most artist space projects are relevant to more than one of the three categories. For example, many artist spaces may be positioned to the public or funding agency pursued primarily as part of an economic development strategy. However, it is also clear that, while not the primary public argument for creating artist spaces, providing services for artists and opportunities to strengthen artists' communities are high priorities.

Three tables organize the artists space developments featured in this report into the three positioning approaches and provide a brief description of the primary public arguments made to garner support. After the table, for each approach, we discuss the advocacy strategies pursued and challenges faced in the process.

Table 2. Artist Space Development for Economic Development and Social Improvement

Artist Space Development	Type	Description
Ashe Cultural Center (New Orleans)	Studios, live-work, community multipurpose	Community has benefited from Ashe’s artists and arts-based programming especially for youth and for the African American population. Ashe and its artists need stable space in community to sustain contributions. Organization is well suited as a community-based anchor for Oretha Castle corridor revitalization.
Coral Arts (Philadelphia)	Live-work	In-migration of artists will make a positive contribution to the neighborhood both physically and socially and reinforce an emerging arts cluster, leading to economic development.
Dreyfus (Providence)	Studios, live-work, retail	Dreyfuss builds on AS220’s track record as a viable development that has animated downtown space and catalyzed other real estate investments in addition to having served artists’ space needs. Project is consistent with existing economic development and affordable housing initiatives as well as Mayor’s desire to support artists.
Historic Cooper Cultural Arts Center (Seattle)	Live-work, community multipurpose	City and community planning process resulted in selection of artists’ housing and cultural/community center as favored priority instead of straight affordable housing or mixed-retail brewpub facility. Artist space development is occupying a vacant property. Cultural center and programming will complement existing community recreation center across the street.
Ice House (Pittsburgh)	Studios	Aligned with the creative cluster ideology, artists and artists’ spaces are economic development engines that help create an interesting “vibe” and attract other creative people and businesses.
Louisiana Art Works (New Orleans)	Studios, presenting, retail, community multipurpose	Initiative will be viable, high profile component of existing cultural tourism economy while also meeting some of the artists’ work-space demands and need for validation of artistic process. (Project has been delayed and construction budget has increased as a result of Hurricane Katrina and aftermath.)
Monahasset Mills (Providence)	Housing, live-work, studios, presenting, community multipurpose	In wake of city’s contested demolition of historic properties and artists’ spaces, Monahasset Mills is a high profile initiative that helps sustain historic preservation of space and use, and ensures viability of mixed-income community in Olneyville. Initiative also provides art-based services for residents while providing affordable space for artists.
Penn Ave. Arts (Pittsburgh)	Live-work (scattered housing)	Scattered housing live-work strategy meets affordable housing needs, relieves blight in area, and dovetails with desire to create, sustain, and extend nearby creative cluster initiatives. Community arts programming by resident artists will also benefit neighborhood.
Shane House (Tucson)	Housing	Conversion of railroad boarding house offered promise of necessary affordable housing for minimal investment. (Property targeted to low-income artists, but not publicly or exclusively.)
Tashiro Kaplan Artist Lofts (Seattle)	Live-work, retail, community multipurpose	City and community planning process identified affordable artists’ space as an important need in Pioneer Square. Artists are believed to be anchors for creative clusters including nonprofit and commercial entities. Such clusters lead to revitalization and improved quality of life.
Westfield Lofts/Rau Fastener (Providence)	Housing and community multipurpose, day care facility, and community school	Building in question was site of blight in otherwise improving CDC catchment area. Development of building and in-immigration of artists sought to (1) create mixed income neighborhood and (2) provide community arts intergenerational programming especially for African Americans. Survey confirmed need for family housing for artists, income qualifications, and demand for project.
Spinning Plate (Pittsburgh)	Live-work, community multipurpose	Aligned with the creative cluster ideology, artists’ family housing and workspaces are economic development engines. Survey of artists’ space needs confirmed demand for and viability of development. Community multipurpose facility supports artists’ expressed desire for community involvement.

Artist Space Developments for Economic Development and Social Improvement

Of the 23 developments requiring outside resources and case making, 12 were positioned as community economic development and social improvement strategies. Of these 12, five—Ashe Cultural Center in New Orleans, Coral Arts and Penn Avenue Arts in Philadelphia, the Historic Cooper Cultural Center in Seattle, and Rau Fastener in Providence—involve community development corporations with limited or no previous experience with artist space. These agencies were typically working together with individual artists or artist-focused organizations while adapting standard community development approaches for artist space development purposes. In these collaborations, we saw evidence of skill and information exchange as developers learned more about artists' needs and circumstances and artists learned about community development.

Advocacy strategies to build the case for artist space developments often involve inclusion of these developments in community planning processes, background research projecting and demonstrating benefits, the vetting of the pros and cons of proposed developments in town hall meetings and similar gatherings, and coalition building in support of artist space development.

Not surprisingly, several advocacy strategies employed by these players involve conventional community development methods, such as inclusion of the development in question (in this case, the artist space) into mainstream planning processes. This involves surveys to ascertain the demand and support for the development, public forums, and town hall meetings to vet development plans and give the community the opportunity to voice concerns and register suggestions or objections. This process is essential for identifying allies and foes for the project and also integrates artists' voices into the broader community. The Historic Cooper Cultural Center and Coral Arts are examples of artist spaces that were part of community planning processes. As a result of inclusion in the planning process, the community selected the Cooper Cultural Arts Center as the preferred use for the Cooper School building, which had been closed for many years. Other uses

under consideration were conventional affordable housing and a mixed-retail brewpub establishment. According to the head of the Delridge Neighborhood Development Corporation, the CDC leading the Cooper effort, political and pragmatic risks of the project were minimized because of the high level of community support. Coalition building in support of artist space developments among a broad base of stakeholders in the target community is also an important strategy. Often this includes bringing together business interests, elected officials, resident advisory groups, and community leaders, as well as the interested artists. Coalition building was evident in the development of all five projects.

One challenge the CDCs examined here face is a lack of experience in communicating what artists have to offer to communities, especially given the lack of hard data about artists' community impacts. Despite a strong interest in attracting artists to their target neighborhoods as a means of diversifying the low-income population served, clear articulation of just what artists bring to communities is still wanting. However, this is a case in which partnerships with artists and arts organizations as well as advocates for artists in communities are essential. For example, in the case of Ashe Cultural Center, the community developer was a supporter of arts programming in the neighborhood and of Ashe securing a permanent space. However, while she could assist with packaging the financing for the development, it was imperative that Ashe step forward to fully articulate its role in the community and its potential as an anchor for the redevelopment of the area. With Ashe's assistance and input, the developer is in a better position to advocate on the organization's behalf. Another challenge that surfaced with some initiatives was suspicion that artists' spaces could lead to gentrification, which would be to the detriment of incumbent, particularly low income, residents. In such cases, assurances that artists themselves did not desire this outcome helped to assuage apprehension.

We observed that first-time, CDC-led artist space initiatives, despite participants' inexperience, can be particularly important in some contexts. For example New Kensington CDC, the only CDC active in artist space development in Philadelphia, is being tapped by the City Economic Development Department to explore the possibility of other artist space initiatives in available properties. This indicates

the clout that CDCs can carry in the development process given that community development gatekeepers are generally familiar with them, trust them, and understand how they work. Conversely, in some places, city representatives involved in community development expressed frustrations in dealing with artists who wanted to do development but had no development experience or lacked partnerships with other entities that did.

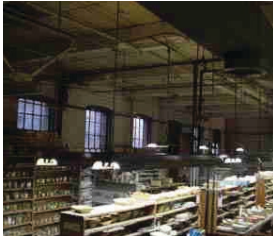
Coalition building often includes bringing together business interests, elected officials, resident advisory groups, and community leaders, as well as the interested artists.

Three of the 12 artist space developments positioned as community economic development and social improvement strategies—Louisiana Art Works in New Orleans, Monahasset Mills in Providence, and Shane House in Tucson—were undertaken as first-time ventures by a range of players including the Arts Council of New Orleans, an artist-friendly for-profit developer in Providence, and the Tucson Arts Coalition, an independent artist-focused nonprofit. All of these players had a steep learning curve on the development process, but they have been passionate about the initiatives and savvy in strategizing for outside support of the projects.

Louisiana Art Works' main strategies for garnering support have involved background research establishing the need and viability of the project. This included a survey of artists' needs and an economic impact study. Additionally, the Arts Council consulted with an artists' advisory board to get ideas for how the space should be configured and to ascertain the necessary types of equipment and materials. Respondents from the Arts Council also said that ongoing communication about the project status and continued explanation of the project's purpose has been essential in sustaining support for the initiative in the face of some criticisms. For example, at one point, the project was challenged by a historic preservation group that objected to the demolition of one of the vacant buildings on the property designated for the project. This resulted in a change in design, additional costs, and a setback in the timing of the project, but it did not derail the effort.^{vi}

vi. Note that in New Orleans, historic preservation groups are a particularly formidable force with which to contend. As such, arriving at a compromise that did not stop the project was significant.

Ongoing communication about the project status and continued explanation of the project’s purpose has been essential in sustaining support for the initiative in the face of some criticisms.



Monahasset Mills in Providence, RI has selection criteria for artists that includes community involvement as a requirement. Here we see the pottery studio.

Photo courtesy of the Urban Institute.

The project has also been challenged by artists who object to the project’s design, which includes the exposure of artists in the midst of their creative process and an emphasis on tourism. Additionally, given the poor financial state of the city and region, there have been some objections to the large infusion of resources that the project requires. These objections have been acknowledged in a development process that has been pretty transparent. Inclusion of various stakeholders in the planning phase, the transparency of the process in its ups and downs and the relentless public enthusiasm for the effort from the Arts Council and continued one on one consultation with key gatekeepers by Arts Council staff have been particular virtues in garnering and sustaining long-term support. Post Hurricane Katrina, the project has been delayed, construction costs have increased and more money needs to be raised as a result of some damages that were sustained. The project continues to be part of tourism and economic development plans.

To make the case for Monahasset Mills in Providence, the lead developers have invested significant amounts of their own money, in part, as a demonstration of faith in the project. They have aligned themselves with historic preservation interests in the wake of a contested demolition of Eagle Square, a former mill property and a renowned, but not publicly sanctioned, alternative artists’ space. They have enlisted community support by providing a range of arts-based services such as arts classes and youth programs through Monahasset’s subsidiary, the Steelyard—a space for artists and the broader community where programs are offered. They have also validated the historic uses and working-class history of the properties, thereby also giving recognition to the current surrounding residential, mostly working class population. Additionally, they have differentiated themselves from developments that have been criticized for being high-end spaces, typically beyond the financial reach of many artists, by instituting eligibility criteria for artists. These criteria make applicants demonstrate their practice and artistic philosophy, which must be consistent with a community-involvement orientation. Monahasset developers have also been savvy about taking advantage of timing and the confluence of several factors

that are in their favor—concern for preservation of mill properties and building uses, the City’s interest in attracting or retaining artists as part of its economic development plan, and the City’s interest in making amends for the demolition of Eagle Square

In Tucson, Shane House was the first and only artist space development of the Tucson Arts Coalition (TAC), whose mission included the provision of affordable space for artists. This was a small project initially made possible with catalytic resources from the Pima Arts Council. While the project was small, it nevertheless exposed the group to the complexities of the development process. With regard to advocacy strategies, unlike most initiatives in this study, TAC mostly elected to pursue this development without stressing that it was intended as an artists’ space. Instead, TAC was able to qualify for low-income resources from the federal Housing and Urban Development department to develop the property and *quietly populated the development with artists who happened to qualify for low-income housing*. While this approach is an anomaly in this cohort of artist space case studies, we know from previous research that there are many such efforts that have opted not to stress publicly any focus on artists and exist under the radar.

Four of the 12 artist space developments positioned as community economic development and social improvement strategies—Tashiro Kaplan in Seattle, Dreyfus in Providence, Spinning Plate Lofts and Ice House in Pittsburgh—involve established artist-space developers with a track record—Artspace, AS220, and Artists in Cities. For all of these initiatives, the fact that they are associated with an entity with a proven track record is a selling point when attempting to attract support from lenders and local government.

In Seattle, a precursor to the Tashiro Kaplan project was an artists’ survey conducted by the Pioneer Square Community Development Organization, an affordable housing entity created to participate in the City’s planning process. The organization was under the direction of Catherine Vandenbrink, an artists’ advocate with community development experience. The survey, conducted in the mid-1990s, revealed that artists’ affordable live-work space was a high priority among residents in Pioneer Square. Following the survey, the organization hosted a symposium to discuss the creation of artists’ affordable

housing using potentially available public properties in the area. Artspace, a national artist-focused developer based in Minneapolis, was invited to participate in the symposium and provide necessary artist space expertise. Artspace also brought some outside clout to the effort. Following the symposium, Vandenbrink spent two years persuading King County officials to designate the Tashiro Kaplan buildings as excess property so that Artspace could purchase the buildings to develop a live-work project for the benefit of local artists. Having convinced county officials, Vandenbrink accepted Artspace's invitation to become a consultant with them. At this point the Pioneer Square Business Improvement Area (a coalition of businesses) and the Pioneer Square Community Council, which included residents, workers, and interested parties from throughout the city merged and became the Pioneer Square Community Association, the agency to partner formally with Artspace to develop the Tashiro Kaplan Artist Lofts.

Tashiro Kaplan was positioned as an attractive alternative to other building uses, including homeless services. While advocates for the homeless opposed the use of the buildings for artists, local elected officials sided with the Pioneer Square Community Association. One way developers persuaded public officials of the merits of the proposed artist space developments was to showcase other Artspace projects in Minneapolis. It is important to note that like the artist space efforts led by seasoned non-arts CDCs, Artspace employed background research, community vetting, and coalition building to successfully make the case for the project. But unlike the non-arts CDCs, Artspace brings a particular sensibility to artists' needs, sustainability issues, and the potential allies and foes that will be part of the process. To see more projects produced by CDCs, be sure to check out LINC's online database of artist space development models at www.lincnet.net.

For many arts organizations and artists pursuing artist space development, association with an entity with a good development track record is an important selling point.

AS220 started as an artist-driven artist space development with the intention of providing artists and creative people in Providence with an unjuried space to create art and community. Widely successful, the

organization is now also chiefly concerned with artist-focused development as a primary activity. As an artist-focused developer, under the leadership of Bert Crenca and colleagues, AS220 has mobilized artists to provide sweat equity and support for its developments. It has also been successful in gaining the support of the City and various funding agencies for projects by providing the background research necessary to make the case for the developments and by participating in the actual design of the spaces. The organization's successful track record, Crenca's leadership and connections to a wide range of critical players in the development process, and the clear support and investment of mobilized Providence artists are essential to AS220's approach to development. An AS220 artist space under development is the Dreyfus building near the original AS220 space in downtown Providence. The Dreyfus Building, a former hotel and restaurant, will be used for artists' residences and studios and will also be a retail and community space (restaurant/bar). Using the approach previously described, AS220 has been successful in securing an array of resources for the project, including artists' sweat equity, HOME funding, economic development, and historic preservation resources.

In Pittsburgh, there are two examples of artist space developments led by artist-focused developers—Spinning Plate Lofts and Ice House. In the case of Spinning Plate Lofts, Artspace partnered with Artists in Cities, a newly formed nonprofit organization focused on artist space. This was the first partnership for Artspace outside Minneapolis, its home base. In the opinion of Artists and Cities as well as the private lender involved in the development, the primary value of Artspace was the imprimatur it gave the emerging organization. Another important feature of this development process, which is part of the Artspace model, is the execution of an artists' survey to determine artists' space needs and preferences as well as demographic characteristics of the market. Surveys of artists' needs and characteristics are essential to situate artists among other community stakeholders and markets. In this case, the survey revealed that artists had families, needed family-friendly developments, and cared a great deal about the quality of the community.

Artist space developments are typically positioned as vehicles for community economic development and social improvements, business ventures and artists’ needs as professionals.

Data gathered through the survey were used to design the property and also to market the property to prospective tenants. Data were also ultimately used to help get lenders and other funders on board with the project. We note that in this project, local foundations interested in artist space development sought Artspace’s help in figuring out their investment. Outside resources involved included low-income tax credits, public and private loans, and foundations. Building on the skills and track record from the Spinning Plate experience, Artists and Cities later developed Ice House - a studio space development that employed state economic development assistance, historic preservation tax credits, resources from the local urban redevelopment authority, and small foundation investments. All parties viewed this as an economic development venture connected to the “16-62 design zone,” a planned corridor of the city that involves the clustering of manufacturing and design businesses intended to revitalize the area.

Table 3. Artist Space as a Business Venture

Artist Space Development	Type	Primary Public Arguments
4731 Grand River (Detroit)	Studios	Artists are good for communities and an important part of creative cluster. Creative cluster leads to revitalization and profit.
4884 Russell St. (Detroit)	Studios	Artists are good for communities and lead to stable properties. In addition, they provide “cool creative class image” for industrial loft space.
Atlas Building (Detroit)	Studios	Artists are good for communities and lead to stable properties. In addition, they provide “cool creative class image” for industrial loft space.
City Arts (New Orleans)	Studios	Artists in New Orleans need studio space to specifications and are willing to pay market rates for suitable/flexible spaces and the ability to be part of an artists’ community.
Pioneer Building (Detroit)	Studios	Artists are good for communities and an important part of creative cluster. Creative cluster leads to revitalization and profit.
Tipitina’s (New Orleans)	Studios, presenting, multipurpose	The institution of Tipitina’s and its musicians are central to the cultural identity of New Orleans. They need space and services to advance their craft and careers. Without musicians, New Orleans’s cultural legacy and tourism economy suffers.

Artist Space Developments as Business Ventures

Six of the 23 artist space developments featured in this study positioned themselves primarily as business ventures. All of them include studio spaces. For the most part, they have sought to attract resources primarily from private investors and commercial lenders. Of these six, the private developers in Detroit were particularly interested in the concept of “creative clusters”—the idea that the co-location of creative people, as well as organizations and businesses catering to creative people, serves as an economic engine. Moreover, creative clusters provide a vibe to a neighborhood or community that has the potential to attract residents and consumers with significant financial resources. As a result, economic development is stimulated, property values increase, and profit from real estate ventures is possible. The potential of creative clusters coupled with appreciation for artists’ other contributions to communities has motivated the developers of 4731 Grand River and the Pioneer Building to accept below-market-rate rent from artists at this phase of development.

Some private for-profit developers face the challenge of convincing the public sector and foundations that by developing live-work space, they are being civic minded and making important community contributions.

In Michigan, we also saw evidence of developers’ interests in the concepts of creative clusters and the creative class, previously discussed. At the state and local levels, Michigan has “cool cities” initiatives, which involve ideas that developers find attractive. That said, at the time of our site visits, we saw little evidence of significant public resources tied to the idea of cool cities. However, one Detroit private developer, Rick Geyer, was strategically pressing public officials to embrace formally and proactively support for-profit artist space developments on the basis that artists benefit from them that they are an important part of the Detroit arts scene, and are a key element in any push to act on the creative cluster and cool cities concepts. Specifically, he was calling attention to the potential economic and community impacts through the 4731 Grand River project, which promises to be

both profitable as well as beneficial for artists and the surrounding community. The initiative includes community programming through a nonprofit subsidiary of the for-profit venture.



Student's at Tipitina's in New Orleans using rehearsal space.

Photo courtesy of the Urban Institute.

It runs the gallery space and offers programs for youth and their parents. For Geyer, 4731 Grand River is the anchor for a creative industry cluster he is in the process of forming. His challenge is to make the case to the public sector and foundations that for-profit developers can also be civic minded and make important community contributions as well as profit. Given his extensive networks throughout business, civic, and arts communities at local and state levels, and his involvement in formulating the Michigan Cool Cities program and related cultural economic plan, Geyer is an important intermediary and advocate for his brand of artist space developments.

In New Orleans, Tipitina's, an iconic music club with a related artist service organization, is an example of a commercial arts venture that has a nonprofit subsidiary dedicated to serving New Orleans musicians and advancing their careers. The nonprofit subsidiary builds on Tipitina's national and international reputation as a New Orleans musical institution. Unlike the case to date in Detroit, leaders of Tipitina's have been able to use the institution's standing to attract public (including a state allocation) and private resources to support the space and services offered to local musicians. Services include music production, rehearsal space, professional development training and assistance, job referrals, provision of musical instruments and equipment, youth programs, and, most recently, relief efforts targeted to New Orleans musicians affected by Hurricane Katrina.

Also in New Orleans, Luis Colminares, an independent visual artist working primarily in metal sculpture, has formulated a model for the swift development of modular artists' studio spaces within warehouse structures. These spaces are built to the artists' specifications and can be quickly assembled and disassembled. Personally motivated by the desire to create studio spaces where artists working in diverse visual art forms can interact and collaborate, Colminares created City Art Studios with the support of a private investor. Colminares primarily positioned the initiative as a profitable business venture based on the belief that there was a significant demand for the type of space he wanted to provide. Colminares did not conduct formal market research

to arrive at this conclusion. He drew on his artist networks, experience in the New Orleans arts world, and on his personal knowledge of New Orleans artists' needs. The project involved the conversion of warehouse space and required his and other artists' sweat equity in addition to the investor's resources. He was able to secure the artists' and investor's commitments based on his reputation as a commercially successful and entrepreneurial artist, his standing within the arts community, his ability to articulate his vision, and his formidable skills in physically creating the spaces to code using recycled materials and donated goods. Colminares' passion for this kind of development surely was a factor in bringing the effort to fruition. While he was successful in making his case to the private investor and, by extension, a lender, he expressed frustration that public and philanthropic resources for this kind of venture are typically not available despite the positive impacts on artists. This is a frustration similar to that expressed by Rick Geyer in Detroit.

One drawback in the City Arts model was that the sustainability of the initiative was problematic. Strictly operating at market rate, without subsidy or a safety net, the development was reliant on full occupancy of the facility, a state sometimes difficult to maintain. While Colminares and his investor were able to make a profit from the

Table 4. Artist Space to Address Artists' Needs as Professionals

Artist Space Development	Type	Primary Public Arguments
AS220 (Providence)	Studios, live-work, community multipurpose, retailw	Artists and creative people in Providence need stable space to make artwork and form community in an unjuried setting. Additionally, such space will enliven the downtown area. Artists' sweat equity and other subsidies are necessary.
Crane Building (Philadelphia)	Studios	There is a demand for artists' studios and a need to strengthen the artists' community. The studio initiative is financially viable.
Hive Archive (Providence)	Studios	Artists are an important population in Providence and need affordable work-space and a place to create community. Additionally, the use of a former manufacturing facility will assist with historic preservation efforts. Artists' sweat equity and public subsidy required.
Spring Gardens (Philadelphia)	Studios	There is a demand for artists' studios and a need to strengthen the artists' community. The Spring Gardens building, a former warehouse, was ideal for the conversion to a financially viable studio space.
Toole Shed Studios/Museum of Contemporary Art/ Arizona Department of Transportation Studios (Tucson)	Studios, presentation	Tucson has a sizable artists' population in need of space for working. Abandoned warehouses owned by the Arizona Department of Transportation can help meet the demand for studio spaces. Additionally, artists animate otherwise dormant space and help minimize blight. Sublease arrangements with master lease-holders enable temporary occupation of space and formalize artists' presence in area.

venture, he was not able to sustain the artists' community space and ensuing community environment, which he so prized at the scale initially envisioned. At the time of our site visit, Colminares was closing City Arts and proceeding to open another similar facility on a smaller scale.

Artist Space Developments to Fill the Needs of Artists

Six of the 23 initiatives reviewed here were positioned primarily as initiatives focused on artists' needs as workers or as a professional group. Some secondarily made claims about community impacts. One of the most salient characteristics of this group of artist space developments is the leadership role that individual artists have played in the development process, specifically in making the arguments for supporting the spaces. In the case of AS220, a seminal development in the history of Providence's artist spaces, Bert Crenca emerged as an advocate and organizer in support of artists taking charge and creating their own spaces on their own terms. In Tucson, several artists affiliated with the Tucson Artists Coalition have stepped up to claim abandoned spaces as artists' spaces and formally execute a planning process for the sustainability of these spaces. Additionally, artists such as David Aguirre and Anne Marie Russell have demonstrated leadership by taking actions to ensure that artists are able to rent available warehouse properties. David Aguirre personally stepped forward and entered into a mater lease agreement with Arizona Department of Transportation and the City of Tucson to this end.

On a related note, most of these properties have required the investment and sweat equity of motivated and mobilized artists who support the spaces. For example, Bert Crenca and other artists initially carried out a good deal of physical work required to bring AS220 to fruition. At Toole Shed Studios and in the ADOT warehouse studios, artists have been hands-on in terms of adapting and improving spaces for their use, despite the fact that they do not own the properties. At Hive Archive, artists involved often volunteer their time to carry out the development process.

One of the most salient characteristics of this group of artist space developments is the leadership role that individual artists have played in the development process, specifically in making the arguments for supporting the spaces and in investing sweat equity.

In these initiatives, many artists who are novices and pioneers in taking on these efforts have had to contend with skepticism from the various entities involved in bringing these efforts to fruition—community development organizations, City officials, planners, regulatory departments, lenders, and even foundations. Most often they have not benefited from any development intermediary and have had to quilt together the people who can help guide them through various aspects of the development process and provide the appropriate technical assistance required. In this process, artists have had to articulate the necessity and importance of the venture they are pursuing, often to people who are not at all familiar with their needs or circumstances and may even be hostile to them. One result of artists having to interact with strangers is the mutual education process that can lead to future artist space supporters or at least to people familiar with artist space developments, if not necessarily supportive.

An understanding of the characteristics and skill set required for artists to effectively make the case for artist space to various parties in the development process is necessary. Our research indicates that in the best scenario, artists must be clear and passionate about the vision and importance of the initiative for which they seek support and the role that such space plays in their lives as professionals doing their work. They must mobilize other artists as well as other players in the arts community who may not fully appreciate the value or need for artist-led developments. Additionally, they must communicate effectively and inspire gatekeepers outside of the art world to invest in artist space and take risks. To this end, knowledge of the basic prevailing philosophies and the language used in fields such as community and economic development, housing, and business are essential. Additionally, an entrepreneurial eye—the ability to think outside of the box—for possible financial and in-kind resources is necessary as is possible alignment with small businesses and other special interest groups not necessarily concerned with arts primarily.

VI. The Effects of Artist Space Development

With few exceptions among the artist space developments examined, we found little evidence of formal documentation of artists' impacts on the broader community or on artists' communities. For the most part, documenting impacts while faced with actually running artist spaces or completing the development process did not appear to be a high priority. While we do not have hard data or detailed formal documentation to draw from, we still learned quite a bit about both claimed and expected impacts among artist space developments. (Note that of the spaces featured here, 12 of 23 have been completed or are operational and 11 are still in progress.) Claimed and projected impacts that surfaced in our research fall into two basic categories: impacts on artists and impacts on the broader community. Each is discussed in turn.



Several commercial buildings on Empire Street in downtown Providence house performance space, galleries, studios, office spaces, and single-room occupancy-style residential units. AS220 itself is a community of artists that embraces innovation and non-juried exhibitions and events and commitment to community programming.

Photo courtesy of the Urban Institute.

The Effect on Artists

A summary of effect of artist space development on artists that surfaced in our field research appears in the box to the right. Impacts for artists fall into three basic categories: space availability and infrastructure, artists' careers and professional development, and artists' relationships to the broader community. All impacts listed here do not apply to all artist spaces. A more detailed discussion relating impacts to specific projects follows.

Impacts on space availability, design options, and the development infrastructure for artist space developments were apparent in all of the cities we visited. However, this is not an impact that people involved in the development of artist space proactively claim. People involved in development, for the most part, are not aware that they are contributing to a "field" or to a larger body of work that includes them. That said, we observed that the spaces featured here certainly have increased or will increase the availability of space for artists, which is an important impact in itself. However, we also think that particularly innovative artist space designs provide new models for people to consider in the future, and this too is an important contribution. The scattered-site design for artists' live-work space, part of the Penn

Avenue Arts Initiative in Pittsburgh, is an example of a new approach for situating artist spaces throughout a community. Louisiana Art Works's approach to artist space development through the creation of a facility that provides artists with studio space, showcases them in the midst of the creative process, and connects to tourism in the region is also notable. Additionally, Luis Colminares's design of modular studio spaces that can be quickly assembled and dismantled and are built to artists' specifications in his City Arts development, also in New Orleans, is worth holding up as an innovative approach to artist space. In Detroit, the 4731 Grand River project, which includes studio spaces and a gallery, is serving as an anchor for a larger vision that includes a cluster of businesses and services catering to artists.

The Effects of Artist Space Development on Artists

Impacts related to ASD availability and development infrastructure

- Increased variety and quantity of ASD options and approaches
- Artists' mobilization and politicization around affordable space
- Creation of artist-developers, advocates and intermediaries
- Identification of new allies and resources to support ASD

ASD impacts on artists' careers and professional development

- Creation and reinforcement of artists' networks, which lead to better access to information and resources
- Access to venues where artists' can get peer criticism, feedback and mentoring on their work
- Validation of artist's identity as professional

ASD impacts on artists' relationships to broader community

- Increased interaction between artists and community through ASD common space and community programming
- Increased ability for artists to demystify the creative process for the public as a result of open studios and similar programs
- Heightened visibility of artists as a viable professional group

Artists' mobilization and politicization around artist space in various places has also been an important impact. Mobilization and politicization are evident in the development processes for AS220 and Monahasset Mills in Providence as well as Toole Shed Studios and the ADOT warehouse studio spaces in Tucson. Artists taking on the roles of developers, intermediaries, and advocates are evident in many of our cities. In Providence, Bert Crenca's emergence in these roles through AS220 has had important local and even national impacts. Also, more recently in Providence, Sara Agniel (Hive Archive), Clay Rockefeller, and Erik Bright (both with Monahasset Mills) are all artists who have emerged as developers, advocates, and intermediaries. David Aguirre and Anne Marie Russell have also stepped up to play important advocacy and intermediary roles in Tucson. In most cities, the fact that artists have played such roles appears to have a systemic impact, in part, because these artists typically make themselves available as resources to others interested in similar pursuits. Interestingly, in New Orleans, while we saw evidence of artists playing the roles of developer and advocate, this did not extend beyond the immediate project in question.

Identification of new allies and resources to support artist space has also been evident in many projects. For example, in several cities, developers now look routinely to Community Development Block Grants as well as historic preservation, and low income tax credits as possible resources. Additionally, we have seen evidence of artists and others involved in artist space cultivating relationships with people in places such as regulatory agencies, the business community, preservation groups, as well as with community leaders and elected officials. The cultivation of allies and advocates outside of the cultural sector appears to have been particularly useful in many sites.

All of the artist space developments examined here claim or expect significant positive impacts on individual artists through the creation and strengthening of artist communities and networks that are essential parts of personal and professional support systems. In some cases, artist spaces include programming specifically intended to support artists in their careers. Examples of such developments include Tipitina's in New Orleans and Toole Shed Studios in Tucson. Additionally, several

artists interviewed noted that actually having space designated for them provides validation as professionals and that this had an important impact on their lives.

Impacts related to artists' interactions with the broader community include increased opportunities for interaction as a result of arts-related multipurpose space (open to community) and deliberate community-oriented programming. Examples of developments with multipurpose community spaces and/or targeted programming include Ashe and Louisiana Art Works in New Orleans, AS220 and Monahasset Mills in Providence, Tashiro Kaplan and the Historic Cooper Cultural Center in Seattle, Penn Avenue Arts Initiative and Spinning Plate in Pittsburgh, and 4731 Grand River in Detroit. Another impact of artists' increased contact with the public through artist spaces is the demystification of the creative process for the public—artists' exposition of how they make their work, a process that many people (who are not artists) do not understand. This is certainly an objective of Louisiana Art Works and also an intended outcome of artist space developments featuring open studios.

The Effects on the Broader Community

Not surprisingly, all of the artist spaces that positioned themselves as community economic development and social improvement efforts claim or expect to have community impacts. Note that of the 23 initiatives examined in this report, 10 offer multipurpose community facilities and/or are sponsoring community programs. Five of the developments explicitly involve artists who work with community: Ashe, Penn Avenue Arts, AS220, Monahasset Mills, and the Historic Cooper Cultural Arts Center. Artist space impacts on communities fall into three basic categories: physical, social, and economic. A summary of impacts on communities that surfaced in our field research appears in the box on the following page. All impacts listed do not apply to all artist spaces. A more detailed discussion relating impacts to specific projects follows.

Artist space developments often have palpable physical impacts on the communities in which they exist. For example, Penn Avenue Arts specifically seeks to improve blighted areas by locating artist live-work spaces in these areas and providing artists with the financial and technical resources necessary to rehabilitate and occupy buildings. The

Historic Cooper Cultural Center is an example of a development, which has animated space that was previously only used for storage. On the same note, artists in the ADOT warehouse studios have animated space that was previously vacant. Many artist spaces claim to or anticipate increasing pedestrian and/or automotive traffic in the area. These include Louisiana Art Works, the studio developments in Detroit, Ashe Cultural Center, and Tashiro Kaplan. Note that increased pedestrian traffic was usually viewed as positive, while increased automotive traffic was typically viewed less positively. Another impact on the built environment that surfaced in the fieldwork was historic preservation. Some developments sought out historic preservation resources and integrated preservation into the artist space design. These include Monahasset Mills, Hive Archive and the Dreyfuss Building in Providence, and the Historic Cooper Cultural Center in Seattle.

Social impacts of artist spaces surfacing in our research range from increased options for cultural participation to less arts-specific impacts, including increased population diversity, youth development, promotion of ethnic pride, and increased intergenerational interaction. Most of the artist spaces featured here seek to increase opportunities for cultural participation in the surrounding community in one way or another. Social service oriented spaces, such as Ashe Cultural Center, the Penn Ave Arts Initiative, the Historic Cooper Cultural Center, AS220, and Monahasset Mills, all claim and expect impacts on youth development and social cohesion as a result of youth involvement in making art and working with artists, with each other, and with the broader community. AS220 runs programs for at-risk and adjudicated youth. Monahasset Mills offers youth enrichment programs. The Rau Fastener development intends to create mentoring programs for youth and support youth entrepreneurship. Ashe Cultural Center is particularly concerned with promoting ethnic pride within the African-American community and also promoting intergenerational interaction. Diversification of communities in terms of racial composition, income level, and occupation occurs and is intended to occur as a result of several developments. Coral Arts in Philadelphia and Rau Fastener in Providence are specifically seeking the in-migration of artists into their CDC catchment areas as a means of diversifying the population.

Effects of Artist Space Development on Community

Physical impacts of ASDs

- Decreased blight
- Beautification of space
- Animation of vacant property
- Increase of both pedestrian and automotive traffic
- Historic preservation of buildings

Social impacts of ASDs

- Increased arts-based programming for residents as well as formal and informal opportunities for cultural participation
- Availability of additional multipurpose space for use of community residents
- Diversification of low income communities
- Youth development
- Promotion of ethnic pride
- Increased inter-generational interaction

Economic impacts of ASDs

- Promotion or formation of creative clusters as a result of in-migration of artists
- Catalyze increase in cost/value of real estate leading to revitalization or gentrification
- Small scale increase in job opportunities
- Diversification of community development strategies
- Inclusion of ASD in cultural and community plan

It is safe to assume that the previously discussed physical and social impacts of artist space developments also have some affect on actual and projected economic impacts. Attractive active spaces are good for economic development, as is a positive and interesting social

environment. Although, formal documentation of economic impacts among the artist spaces examined was generally poor, economic impacts claimed and expected were noted by many developments featured here. These impacts specifically included promotion or catalyzation of creative clusters as a result of in-migration of artists. This is an objective sought by the for-profit artist space developers in Detroit as well as some of the CDC-led developments previously mentioned. Several artist spaces have affected or expect to affect the value of surrounding real estate. A project that has already contributed to this phenomenon is AS220 in Providence. Spinning Plate and Ice House in Pittsburgh also appear to have contributed to the rising value of real estate in the surrounding community. Projects that expect to do this include the for-profit developments in Detroit. Initiatives seeking to form creative clusters, such as the Detroit artist spaces, also expect to have some impact on the availability of job opportunities—increases usually on a small scale. Finally, another impact of economic development oriented developments is that they become examples of different ways for policymakers, planners, and developers to consider doing economic development. Last, it is worth noting that in some cases, developers align themselves with regional and statewide economic impact studies that make positive claims about arts organizations, arts businesses—the sector as a whole. Such studies do not usually single out specific small or midsize organizations or artist space developments, but they do offer some backing for economic impact claims.

Documentation and Accountability

As noted earlier, overall, formal documentation of artist space development impacts, in general, is poor. For initiatives that undertook cost benefit analyses or had business plans as part of the development process, we did find some documentation about projected impacts. Artist spaces which involve community development sometimes have baseline information about artist populations and community characteristics. However, we did not see evidence that developers or staff were using such projections or baseline information to routinely help gauge actual impacts. We did see some evidence of staff of artist spaces tracking programmatic activity such as the number of artists or community residents served through programs they offered. However, we are not aware of how regularly such data collection happens. Generally, most “evidence” of impacts is informal and anecdotal.

vii. Dean Sharpe, "Critique and Consolidation of Research on the Spillover Effects of Investments in Cultural Facilities," prepared by Toronto ArtScape, Inc. and Ryerson University for the Department of Canadian Heritage, March 2004.

We know from our 2005 research as well as previous studies that, in some cases, documenting impacts can be resource intensive and methodologically difficult. A recent study by Artscape Toronto arrived at the same conclusion but also recommended an indicators approach to gauging impacts or "spillover effects." This is achieved by identifying phenomena surrounding artist space developments that are likely to change as a result of the artist space. Selected indicators of change can include measures of income diversity, real estate prices, public safety, business vitality and other measures. Artscape recommends the creation of a neighborhood renaissance index, which would rely on assembling data from various sources to ascertain changes in these areas over time.^{vii} The creation of a neighborhood renaissance index is one of Artscape Toronto's ongoing efforts. We think this is a step in the right direction, but are also mindful of the methodological challenges in developing indicators, the time and resources required and the administrative infrastructure necessary to sustain such an effort. This is not a task that an artist space—a studio space or live-work space—can take on. It is the task for a data intermediary or research agency and requires considerable funding.

We observed that many people concerned with artist spaces are particularly frustrated that there is scant research that confirms casual impacts of developments or other kinds of arts facilities. We argue that attempting to prove that artist spaces definitively "cause" particular impacts is a losing proposition—expensive and methodologically challenging, at best. Striving demonstrating that artist spaces "contribute" to community change is a much more reasonable endeavor. Demonstrating "correlation" with community change is also more consistent with the approach used in other policy areas. Additionally, we argue that the "anecdotal" observations of arts practitioners and others do matter. However, they are typically not collected or presented in ways that inspire confidence in policy contexts. The regular, formal documentation of such observations is far more persuasive than sporadic opinions.

We have no question that better documentation of impacts would lead to more effective advocacy for future developments. That said, in our research, at this stage for most projects we examined, there was little evidence that artist space developments are formally being held accountable for specific claimed impacts by the entities that have

provided them resources, with the exception of the for-profit ventures. There is strong evidence that potential investors do look to whether or not previous artist spaces have been successful, generally speaking, and we also know that perceptions of artist space success are important precedents for new, similar activity. At some point in the future, more stringent scrutiny of artist space impacts may be in place. However, in any case, whether monitoring practices become more stringent or not, all artist space practitioners should make the effort to incorporate documentation of their contributions to artists and to the broader community into their practice as professionals, for their own benefit and for the benefit of the field.

VII. Conclusion

Our research suggests that artist space development has momentum. The number of developments is increasing and interest in pursuing such projects is on the rise. However, in order to ensure that artist space has more than just a fleeting place in the context of community development, urban policy and civic-minded business, efforts must be made to ensure that artist space development is a routine part of how people—community leaders, elected officials, urban planners and policymakers in the arts and other fields—think of healthy communities and healthy economies. To this end, work towards more fully articulating the role and positive contributions of artists and, creativity in general, in community and society must continue.

The infrastructure to support artist space development work for the long term also is crucially necessary. This includes the mechanisms to:

- Identify properties suitable for artist space development,
- Connect artists with such properties,
- Define the contours of the project based on the considerations laid out in the early part of this report,
- Identify, convene and help mediate among all parties necessary to carry out the development process,
- Document lessons from the experience,
- Document contributions of artist space development, build arguments and evidence, and
- Improve practice among current practitioners as well as cultivate the next generation of artist space development practitioners.

In most places, such an infrastructure does not wholly exist, although some pieces may be in place. It is important to build on these assets where they exist.

The ability of artist-developers and advocates to operate effectively inside and outside of the arts world is essential. For artist spaces to thrive, artist-developers and advocates have to be able to work comfortably over the long term with people such as bankers, representatives from a range of regulatory agencies, community leaders concerned with quality of life, business people and elected officials, among other players. There are already some artist-developers and advocates who have mastered this. They, as well as people from the community development realm and the business sector who have experience with artist space developments, need regular, periodic opportunities at the national level to compare and share their best practices and lessons learned. This can occur through mentoring, workshops at conferences, provision of technical assistance, artist space residencies and perhaps the development of development curricula and supporting materials.

Continued and ongoing investigation of the range of artist space development approaches both in place and possible is also necessary. While this research represents an important step in better understanding artist space, there are other projects and potential resources that have yet to be explored. We know that the community development field is an important ally in this work, but our research suggests that the commercial sector, especially when it is civic-minded, can be an ally as well. Entrepreneurial approaches by artists and others that are less reliant on the public sector and philanthropy are worth pursuing in more depth. Such approaches should be considered as another way to grow the field.

Finally, our research suggests that while infrastructure and capacity to bring artist space development efforts to fruition needs to be strengthened, there are encouraging signs that artist space practices are becoming more sophisticated and benefiting from a broad range of allies. Moreover, interpretations about the role and value of artists in society appear to be changing for the better as artists are increasingly sought as catalysts for positive community change.

Citations

Florida, Richard, *The Rise of the Creative Class*, Basic Books, New York, 2002.

Jackson, Maria Rosario, et. al., *Investing in Creativity: A Study of the Support Structure of U.S. Artists*, The Urban Institute, Washington, D.C., 2003.

Landry, Charles, *The Creative City: A Toolkit for Urban Innovators*, Earthscan Publications, Ltd., London, 2000.

Sharpe, Dean, “Critique and Consolidation of Research on the Spillover Effects of Investments in Cultural Facilities,” prepared by Toronto Artscape, Inc. and Ryerson University for the Department of Canadian Heritage, March 2004.

Appendix A: Full List of ASD Projects in Study

Project Name	Units	Description
Ice House Artist Studios Pittsburgh, PA Artists And Cities	32	Located in Lawrenceville, the Ice House Studios was built originally in 1907 as Factory No. 2 of the Consolidated Ice Company. Renovated by Artists and Cities, the \$2.6 million project provides basic, affordable rental studios, group workshops and rehearsal spaces, and office spaces for artists, arts organizations and arts and design related businesses.
4731 Grand River Detroit MI Ric Geyer	14	Originally a furniture warehouse, 4731 Grand has studios on the second and third floors, and gallery and office space on the ground floor. Part of the space has evolved as an arts incubator with ties to fashion-related businesses, and it will anchor a complex of buildings devoted to arts and arts-related businesses.
Crane Arts Building Philadelphia, PA Gleeson, Kripal, Hricko	25	The Crane Arts building is a 90,000 square foot two-story cast concrete building located in the American Street industrial corridor of Philadelphia. The building contains 25 units of studio space on the upper floor, and large ground floor spaces, including a white, unbroken interior space, once a freezer, that serves as stunning gallery space.
Sunny Arms Seattle, WA Karen Guzak	18	Sunny Arms is a 35,000 square foot former industrial building in a commercial area south of downtown Seattle. It contains 18 units (serving approximately 25 artists at any one time). The project was built as a cooperative – unit owners own shares reflected the size and value of their own units, many of which were custom-designed to accommodate their needs and interests.
Union Arts Seattle, WA Karen Guzak	12	Union Arts Cooperative is a 32,000 square foot building located on Capitol Hill, a now-gentrifying Seattle neighborhood. It contains 12 units serving 14 artists. Union Art was developed by the same person as Sunny Arms.
Eastern Lofts Philadelphia, PA Tatiana Gallegos	20	Eastern Lofts is located just north of the upscale Brewerytown mixed use development. This old warehouse building located just off a struggling commercial district will be developed into studio and gallery space for artists' occupancy.
The Mills at East Falls Philadelphia PA Mark Sherman	40	An early phase of a large mixed-use residential, retail, and entertainment development housed in a sprawling yarn mill complex, this building has been developed into affordable studio spaces available for accomplished and emerging artists/ craftsmen. Studios are open year-round, and the complex includes educational and youth programming.
Atlas Building Detroit, MI Robert Heide	22	This six-story building near the city's Eastern Market has long been occupied by visual artists and others in arts-related occupations. Occupied by artists since the mid-1970s, the building is one of the first in Detroit to become generally recognized as a center of local art-making. The current owner has had the building since the mid-1980s. Only minor renovations have been made since that time.
Pioneer Building Detroit, MI Paul and Elena Fracassa	30	The Pioneer is a 1915 Fisher Body factory converted to artists' spaces over a ten year period beginning in 1992. An artist and her family bought the building and carried out the renovation. The building now houses 30 visual artists and hosts an annual open-studio event. The privately-owned building rents for about 50 percent of market-rate.
915 Spring Garden Studios Philadelphia, PA	120	The four-story 1909 Reading Railroad warehouse building at the Spring Garden Street train station contains 120 studio units for rent. This building has evolved over time to serve as artists' spaces, with artists gradually occupying more and more of the building as commercial tenants depart. The building runs an annual open studio event.

Appendix A: Full List of ASD Projects in Study (continued)

Project Name	Units	Description
Tipitinas New Orleans, LA	-	Tipitinas Club is a 1,000 seat performance venue located within the French Quarter of New Orleans (at the corner of Napoleon and Tchoupitoulas). After Hurricane Katrina, Tipitinas became home to music co-op offices providing recording studio space, equipment rental and professional development services to New Orleans musicians.
Louisiana Artworks New Orleans, LA	24	Louisiana Art Works is a 93,000 square foot arts facility developed by the Arts Council of New Orleans. The project seeks to serve artists and small arts businesses by providing affordable space and equipment for artists, arts education for artists and the public, as well as retail, exhibition and special events space. The project includes 19 individual studios for emerging and established artists (3 year maximum occupancy) and 5 private studios (not part of public tour). The project is near completion and is slated to open its doors in early 2006.
City Art Studios New Orleans, LA Luis Culminares	25	City Art Studios are located in a 14,000 square foot building (at 555 Galvez, in New Orleans), and includes a metal shop, kiln yard, blacksmith shop, dark room and individual studio spaces which were built to suit artists' specific needs. The project was conceived by artist Luis Culminares and developed in partnership with a private investor.
Art Egg Studios New Orleans, LA Esther Dyer	45	Art Egg Studios is a 50,000 square foot former warehouse building renovated by Arbor Development Company, solely owned and operated by artist Esther Dyer. It has 45 tenants including artist studios, gallery space, non-profit space, and storage space. The storage space helps defray operating costs and can provide some subsidy for artists' rent (when necessary).
Toole Shed Studios Tucson, AZ TAC	21	Toole Shed Studios include 3 buildings and approximately 15,000 square feet. Initial renovation at 197 East Toole for 15 studio spaces in 1992, followed by development of the Museum of Contemporary Art at 191 E. Toole (in 1997) and 6 artists studios at 174 E. Toole (2002). The Toole Shed Studios is one of the oldest artists' occupied warehouses within the Tucson Warehouse Arts District. They were renovated under the leadership of the Tucson Art Council which sub-leases the property from the Arizona Department of Transportation (ADOT).
Contemporary Arts Center of New Orleans (CACNO)		CACNO is a 30,000 square foot event space which includes gallery and exhibit space as well as a theatre and atrium. The space is used for arts programming as well as for community events and conventions. CACNO is considered the first major ASD developer in New Orleans with the renovation of the warehouse property they had been leasing from Owner Sidney Bedstoff, owner of K&B (formerly one of the largest regional drug store companies).

Appendix B: Live-Work Spaces in Analysis Sample

Project Name	Units	Description
Spinning Plate Artist Lofts, Pittsburgh, PA Artspace Projects Artists And Cities	37	The Spinning Plate Artist Lofts is a 37-unit live/work adaptation of a 55,000 square foot former automobile showroom in the Friendship/East Liberty section of Pittsburgh. Developed by Artspace Projects and Artists and Cities, the Spinning Plate provides rental units for visual and performing artists, as well as ground floor gallery space.
Monohasset Mills Providence RI Monohasset Mills LLP	39	Former home of Armington & Sims, engine manufacturers, this large mill building was acquired and renovated by four artists-developers for live-work condominiums and subsidized live-work rental units. The project incorporates the Steelyard, a which offers common work space/facilities, youth programming, and job and volunteer opportunities to resident artists.
Empire Street/AS220 Providence RI AS220	19	Several commercial buildings on Empire Street in downtown Providence house performance space, galleries, studios, office spaces, and single-room occupancy-style residential units. AS220 itself is a community of artists that embraces innovation and non-juried exhibitions and events and commitment to community programming.
Dreyfus Hotel Providence RI AS220	14 / 10	The Dreyfus was built as a small hotel in the late 1890's, but more recently used as dormitory space. Sponsored by AS220, the project will create a mixed use restaurant, 16 small residential units, and 9 work studios. Elegant ground floor and lower-level space will be restored for a restaurant and bar.
Westfield Lofts (Rau Fastener) Providence RI West Elmwood HDC	69	The West Elmwood Housing Development Corporation purchased the three-story brick Rau Fastener mill complex in west Providence. The project involves a \$15 million rehabilitation to turn the 1890 facility into 69 one- and two-bedroom lofts available to artists and other low-to moderate-income renters.
Cooper School Seattle, WA Delridge NDO	37	A former elementary school building, the Cooper School is being redeveloped by the Delridge Neighborhood Development Organization into 37 affordable live/work housing units and an arts and cultural center.
The Hive Archive Providence RI Hive Collective	6	In 2000, a group of six women artists and musicians in Providence set out to educate, invigorate, and strengthen the community of women in the arts by creating the Hive Archive.
Tashiro Kaplan Seattle, WA	50	The \$16.5 million Tashiro Kaplan Artist Lofts added 104,000 square feet of newly constructed and renovated affordable space for the arts to Pioneer Square in Seattle. The three-story project includes 50 live/work units in one, two, and three bedroom apartments, as well as ground floor gallery space and a coffee shop serving the building and neighborhood.
Coral Steet Arts House Philadelphia, PA New Kensington CDC	27	Coral Street Arts is a CDC-developed live-work project in the mixed use industrial-residential neighborhood of New Kensington. The project will cost \$7.5 million to transform the 34,000 square-foot five-story brick building into 27 live-work units.
4884 Russell Detroit, MI Robert Heide	30/6	This former warehouse building located in the city's Eastern Market is being renovated as 30 for-rent live-work units and 6 studio spaces. The \$3 million, market-rate project will be offered to artists and other "creative class" members interested in living and working in an up-and-coming neighborhood.

Appendix C: Scattered Site/Single-Family Live-Work Projects in Analysis Sample

Project Name	Description
Penn Avenue Arts District Pittsburgh PA Friendship Development Corporation	<p>This effort is part of an overall commercial revitalization of a blighted commercial corridor. Individual projects consist of two and three-story storefronts acquired and rehabilitated by individual artists with support from the Friendship Development Corporation. A typical project involves creation of ground floor studio space, with second floor artists' residence and third floor rental unit.</p>
Waiting Room Gallery New Orleans, LA William and Pati Warren	<p>The Waiting Room Gallery and adjacent double shotgun live-work space is owned by artists William and Pati Warren (originally from Providence RI, where they had a similar gallery space). The property is located in the Marigny/Bywater neighborhood of New Orleans, home to an increasing number of artists and artists focused organizations.</p>
ASHE Cultural Center New Orleans ASHE	<p>ASHE Cultural Center (ASHE) is an anchor tenant in a building that includes ground floor community space and second floor living spaces. ASHE has recently undertaken purchase and planned construction on two sites within an historically significant corridor of New Orleans' Central City community. The first, across the street from their current site, will house a small community theatre and gathering place. The second site consists of a single family dwelling and several rear cottages to be converted into artists' work space.</p>
Shane House Tucson, AZ TAC	<p>Shane House was developed by the Tucson Artists Coalition as affordable rental housing in 1990. It is primarily rented to artists who meet affordable housing guidelines. It includes 15 units as well as an artist exhibit space.</p>