

ARTS & CULTURAL COMMISSION

ARTIST LIVE/WORK REPORT



The Button Factory
Image: Button Factory website



**OCTOBER
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Prepared for
**PORTSMOUTH CITY
COUNCIL**

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EXECUTIVE SUMMARY



This report is intended to **help guide and inform the City's upcoming Master Plan** by building on recent initiatives that demonstrate a strong commitment to the creative economy. These include the adoption of the 2023 Cultural Plan, creation of the Arts and Cultural Commission, amendment of the Home Occupation Ordinance to support home-based art instruction, and partnerships with public art and housing committees.

This report draws heavily on Artspace, the nation's leading nonprofit developer of artist housing, as a primary source for proven models and funding strategies. The **overarching goal is to keep Portsmouth a destination for artists by addressing rising costs and the lack of affordable live/work housing**, both of which threaten the sector's sustainability. The Cultural Plan identifies such housing as essential to retaining talent, fostering inclusion, and sustaining public cultural experiences. This presents **an opportunity for Portsmouth to be a leader** in affordable housing specifically tailored to artist live/work space.

Proven approaches across New England show that combining public funding, tax credits, philanthropy, and earned income can deliver viable artist housing. Strategic investment in these spaces will protect Portsmouth's cultural identity, bolster its economy, and ensure artists remain integral to the city's future.

The arts sector in Portsmouth generates

\$70.2M

In annual revenue

1,250

Jobs

\$1.8M

Earned in local taxes

CITY EFFORTS TO DATE



Public Arts and Nonprofits Committee (PANC)

- PANC was assembled in January 2021 with a mission to identify and address the needs, concerns, and issues facing nonprofit arts and cultural organizations as related to the pandemic. PANC worked closely with the Greater Portsmouth Chamber Collaborative to promote Portsmouth as an arts and culture destination and documented the economic impact the creative community has on the local economy.

Americans for the Arts: Arts and Economic Prosperity Study 6

- PANC participated in this study in 2024, which found that our arts economy generates \$70.2 million annually, supports 1,250 jobs with a payroll of \$50.1 million, and contributes \$1.8 million in local taxes. These figures reflect only major arts institutions and do not account for the many independent artists and small creative businesses that also contribute significantly.

Home Occupation Ordinance

- In 2024, City Council amended the Home Occupation Ordinance to allow independent businesses to host up to two clients at a time by right, and up to six clients with a Conditional Use Permit. This change enables qualifying artists to teach classes from home studios, an activity previously prohibited, helping integrate arts education into neighborhoods across the city.

2023 Cultural Plan Subcommittee (CPS)

- Formed in January 2023 under PANC, the CPS was tasked with updating the Arts and Cultural Plan for the first time since 2002. The updated plan, adopted by City Council in December 2023, is included in this report and is intended to be incorporated into the 2025 City Master Plan.

Arts and Cultural Commission (ACC)

- The creation of the ACC was a key recommendation from the updated Cultural Plan. Members include four artists, four residents-at-large, and representatives from four local cultural organizations. Appointed by Mayor McEachern in December 2023, the ACC began work in January 2024.

Blue Ribbon Commission on Housing

- The Commission was established to expand workforce housing, addressing the reality that many essential workers, including artists, cannot afford to live in Portsmouth. The ACC works closely with this group to advocate for artist-specific housing solutions.

Public Art Review Committee (PARC)

- Established in 2022, PARC advises on public art projects, manages funds from the Percent for Art program, and maintains a public art inventory. An ACC member serves as liaison to PARC, which prioritizes the use of local artists for public art projects whenever possible.

DESCRIPTION OF NEED



Affordable artist live/work space is essential to attracting and retaining skilled artisans, musicians, and performers, strengthening Portsmouth's cultural community, enhancing its reputation as a premier arts destination, and enriching neighborhood character.

Rising living and workspace costs are pushing artists out of Portsmouth and into more affordable communities. Both the 2001 and 2023 Portsmouth Cultural Plans identified expanded artist live/work opportunities as a priority. While the City took steps in 2024, such as amending the Home Occupation Ordinance to allow qualified homeowners to teach art classes from home, integrated living and working options remain scarce.

Historically, Portsmouth has offered limited options for artists seeking integrated living and working environments. Consequently, many artisans and musicians have relocated to neighboring towns, cities, and states where property and rental costs are lower and such spaces are more accessible. **There remains a significant need to develop affordable live/work spaces for artists, particularly rental units.**



Portsmouth artist Sachiko Akiyama
Photo courtesy NH Charitable Foundation



Felting Class at Oliveteal Arts in Portsmouth
Photo courtesy Oliveteal Arts



Portsmouth cellist Eli Kaynor
Photo courtesy of the artist

CASE STUDIES



Image: Wright-Ryan Construction website

OAK STREET LOFTS PORTLAND, ME

- **Model:** Purpose-built affordable rental housing offering integrated studio and living space for artists.
- **Business structure:** Owned and operated by nonprofit Avesta Housing. Occupancy is rental-based with moderate pricing and shared creative amenities included.
- **Adaptive reuse vs. new build:** New construction, LEED-Platinum certified.
- **History:** Developed to address worker affordability and creative community since opening in 2011.

WESTERN AVENUE STUDIOS LOWELL, MA

- **Model:** One of the largest artist communities in the U.S., that offers affordable studio, work, and live/work loft spaces for artists across disciplines. Includes galleries, performance venues, and shared creative spaces.
- **Business structure:** Privately owned and managed, with more than 350 artist studios, 280 loft-style apartments, and a cooperative gallery run by artists. Live/work lofts are rental-based, with a focus on long-term affordability and sustaining a dense creative community.
- **Adaptive reuse vs. new build:** Adaptive reuse of a former textile mill complex, gradually converted beginning in 2005.
- **History:** Founded to preserve Lowell's historic mill buildings while providing affordable space for artists.



Image: Western Avenue Studios website

CASE STUDIES



WELCOME HILL STUDIOS WEST CHESTERFIELD, NH



Image: Welcome Hill Studios Facebook

- **Model:** A rural residency and retreat program offering live/work studios for writers, visual artists, and other creatives seeking focused time and space for their work.
- **Business structure:** Operated as a nonprofit. Artists apply for residencies of varying lengths; fees are subsidized through fundraising and donations to ensure accessibility.
- **Adaptive reuse vs. new build:** Adaptive reuse of a mid-20th century family property reconfigured into guest housing and dedicated work studios.
- **History:** Established in 1991, they host artists from across the U.S. and internationally, filling a regional gap in accessible residency programs.

THE FACTORY ON WILLOW MANCHESTER, NH

- **Model:** A mixed-use, adaptive reuse campus integrating artist live/work units with studio, maker, and small business spaces.
- **Business structure:** Privately developed and managed; operates as a blend of market-rate apartments, affordable creative studios, and flexible commercial space.
- **Adaptive reuse vs. new build:** Adaptive reuse of a former industrial mill complex into modern live/work lofts and creative studios, officially opened in 2021.
- **History:** Developed to revitalize underused mill space in Manchester's West Side, The Factory on Willow has quickly become a hub for creative entrepreneurs and artists, offering flexible leases and intentional community-building amenities.



Image: NH Business Review

CASE STUDY ASSESSMENT



Across the four studies, several themes emerge as especially relevant to Portsmouth:

- **Scalability and adaptability:** Models range from large campuses like Western Avenue Studios in Lowell to smaller projects like Welcome Hill Studios in rural New Hampshire, showing that live/work developments succeed in both urban and small-town contexts. Portsmouth can draw from this flexibility to match its scale and housing needs.
- **Revitalization through adaptive reuse:** Examples like Western Avenue and The Factory on Willow show how industrial properties can be transformed into thriving artist communities, preserving historic buildings while generating new cultural and economic activity—a strong fit for Portsmouth’s building stock.
- **Community and collaboration:** Successful projects emphasize shared infrastructure—galleries, rehearsal spaces, and open studios—that foster engagement and make live/work spaces cultural anchors for their communities.
- **Affordability and access:** Whether nonprofit or privately developed, all models prioritize below-market-rate spaces that keep artists central to community life despite rising costs.

These examples show that New England communities of all sizes have created sustainable artist live/work spaces. Portsmouth has both the need and the opportunity to do the same, leveraging adaptive reuse, collaboration, and affordability strategies to secure a cultural asset that will support its creative economy for decades to come.



Portsmouth artist Karen Rosania
Photo courtesy of the artist



Portsmouth artist Judy Schubert
Photo courtesy Ken Goldman



Portsmouth performance artist Genevieve Aichele
Photo courtesy of the artist

POTENTIAL FUNDING SOURCES



* Federal & State Tax Credits

- Low-Income Housing Tax Credit (LIHTC): Often paired with state credits for affordable rentals.
- Historic Rehabilitation Tax Credit: 20% federal credit (plus some state credits) for buildings 50+ years old.
- Federal Appropriations & Relief Funds: ARPA, disaster recovery, and Inflation Reduction Act incentives can offset housing and energy costs.

* Public Grants & Loans

- NH Housing Programs: Affordable Housing Fund (AHF) and Construction Lending Program.
- Federal Programs: CDBG, TCAP, and CDFI financing support mixed-use and workforce-focused projects.
- Local/Municipal Tools: Downtown Revitalization Initiatives, municipal bonds, and zoning bonuses can bridge gaps.

* Philanthropic Support

- Private & Community Foundations: Multi-year grants for capital and operations.
- Local Philanthropists: High-wealth donors in the Seacoast often fund major cultural efforts.
- Artist Grants: Awards like Creative Capital or Pollock-Krasner indirectly support affordability.

* Earned & Operating Revenue

- Mixed-Use Rentals: Galleries, studios, retail, and event space help cover costs.
- Resident Rents & Fees: Long-term affordability built into operating budgets.

Next Steps for Portsmouth

- Assess feasibility and historic tax credit eligibility.
- Partner with housing agencies, cultural councils, and city programs.
- Engage local philanthropists and foundations for matching funds.
- Incorporate ground-floor community or revenue-generating space.

By layering these tools, Portsmouth can deliver sustainable, affordable artist housing while advancing cultural and urban revitalization goals.

CULTURAL CONSIDERATIONS



Portsmouth's identity is closely tied to its dynamic cultural life, historic architecture, and thriving creative economy. The city's 2023 Cultural Plan highlights that the arts and culture sector is not only essential to quality of life but also a vital economic driver. As the cost of living continues to rise in the Seacoast region, there is an urgent need for intentional strategies, such as artist live/work housing, to support creative professionals and preserve the city's cultural vibrancy.

Sustaining Portsmouth's Creative Identity

Portsmouth is home to a broad range of cultural institutions, festivals, artists, and creative entrepreneurs who enrich community life year-round. The Cultural Plan (p. 5) identifies the city's "history, diversity, and density of cultural assets" as key strengths. However, many artists report that they are being priced out of the city due to a lack of affordable housing and work space.

The plan explicitly recommends expanding access to artist live/work housing, stating in Pillar 1: Resources for Arts and Culture that the City should:

"Advocate for additional artist live-work space to retain local talent, potentially repurposing underused buildings or vacant commercial properties."
(Portsmouth Cultural Plan, p. 16)

This strategy not only keeps artists embedded in the community, but also sustains public-facing cultural experiences—from gallery exhibitions and performances to community workshops and neighborhood placemaking.

Promoting Inclusion and Equity

The plan also calls for increasing access and representation across the cultural landscape. Pillar 2: Equity, Access, and Inclusion encourages:

"Affordable and geographically distributed access to studio and creative space to ensure a diverse mix of voices in Portsmouth's cultural life."
(Portsmouth Cultural Plan, p. 17)

Live/work housing that accommodates a wide range of artists—regardless of income, background, or discipline—aligns with these goals by making it possible for creators from historically excluded communities to live and work in Portsmouth.

ECONOMIC CONSIDERATIONS

Driving Economic Activity

According to the 2023 Cultural Plan, arts and culture in Portsmouth:

- Generate over **\$70 million in annual revenue**
- Support more than **1,250 jobs**
- Attract audiences who spend an estimated **\$41 million annually** at local businesses

Artist live/work housing contributes directly to this ecosystem by keeping creative workers and their economic contributions within city limits. Artists are often early contributors to neighborhood revitalization and consistent patrons of local businesses.

Supporting Workforce Retention and Housing Affordability

Affordable housing is a key workforce issue. In Portsmouth, the median rent exceeds **\$2,100/month** (Zillow, June 2025), putting strain on artists, educators, and cultural workers whose incomes often fluctuate or fall below the area median income (AMI). Artists also must typically factor in the **added financial burden** of studio rental costs which can run **an additional \$295-800/month**.

Artist live/work developments in other cities have demonstrated success by offering:

- Units affordable at 60–80% AMI
- Flexible zoning that allows home-based studios and small-scale retail or exhibition space
- Shared amenities like performance space, teaching studios, or maker labs

Portsmouth can draw from these models while ensuring compliance with local historic preservation and land-use policies.



Music Hall

Image: NH Magazine website



The Button Factory

Image: Button Factory website

COMMUNITY & POLICY CONSIDERATIONS



Strengthening Neighborhoods and Placemaking

Creative placemaking, using the arts to animate and strengthen public spaces, is a recurring theme throughout the Cultural Plan. Live/work artist housing fosters this by bringing vitality to underused or transitional areas, supporting local youth and community programming, engaging our seniors and encouraging creative use of ground-floor spaces (e.g., pop-up shops, public art, workshops).

Aligning with City Planning Goals

In recent years, the City Council has taken steps to address housing affordability more broadly. The Cultural Plan aligns with other municipal priorities, including:

- Expanding mixed-use and multi-family housing
- Encouraging the adaptive reuse of vacant or underused properties
- Supporting zoning reform for more flexible housing models (e.g., co-living, accessory dwelling units)

By incorporating artist housing into these efforts, the City can ensure that cultural infrastructure grows alongside broader housing strategies.

Artist live/work housing directly supports the goals outlined in the 2023 Portsmouth Cultural Plan. It preserves the city's cultural vibrancy, supports a resilient creative workforce, enhances public life through arts-based engagement, and contributes to a stronger, more equitable local economy. As Portsmouth continues to grow, making space for artists to live and work is not just a cultural priority; it's an investment in the city's future.



NH Art Association
Image: NHAA website



Portsmouth woodcarver Jeffrey Cooper
Photo courtesy of the artist



Seacoast Rep
Image: Seacoast Online

COMMISSION RECOMMENDATIONS

Zoning Flexibility & Density Bonuses

- **Allow artist live/work as a permitted use** in mixed-use, downtown, or transitional zones (currently may require special exceptions).
- **Provide density bonuses** for projects that include affordable artist live/work units.
- **Reduce parking requirements** for artist housing in walkable downtown areas or near transit.
- **Adaptive reuse incentives:** Ease zoning for converting historic or vacant commercial buildings into artist space.
- Follow through on the initiative for a **West End Arts District** with meaningful incentives for developers to create arts friendly projects including artist live/work spaces on properties that are currently underutilized

Tax Abatements or Tax Increment Financing (TIF)

- Offer **temporary property tax relief** (e.g., 5–10 years) for developers creating below-market-rate artist housing.
- Create or expand a **TIF district** where increases in property tax revenue are reinvested into the development area, potentially subsidizing infrastructure or common space improvements in an artist-focused building. TIF has been used in nearby municipalities like Dover and Rochester to support mixed-use downtown development.
- Consider including **tax incentives** specifically for art galleries or shared arts spaces within these developments to further support the creative economy.

Expedited Permitting and Fee Reductions

- Offer priority processing or “fast-track” permitting for projects that include affordable artist live/work housing.
- Waive or reduce impact fees or permit fees for eligible projects.



3S Artspace
Image: 3S Website

COMMISSION RECOMMENDATIONS



Public Land or Buildings

- Offer city-owned properties or surplus buildings at low or no cost for **adaptive reuse** into artist live/work space.
- Provide **long-term leases** (e.g., 99-year leases) at nominal rates in exchange for commitments to affordability and arts use. If there are underutilized municipal properties, this could be a powerful tool for activating them with public benefit.

Partner with Nonprofit Developers or Intermediaries

- The City can act as a **facilitator or co-convenor**, helping local arts orgs, housing nonprofits, and developers access partners like Artspace (which often seeks local governmental support), New Hampshire Housing, and CDFA (Community Development Finance Authority)
- Update zoning regulations to **incentivize off-site affordable artist housing** by partnering with local nonprofits, offering units at off-site locations managed by nonprofits, provided they meet the definition of artist live/work space

Grants and Seed Funding

- Establish a **city grant program** (even modest, \$25K–\$100K) to support pre-development work, such as feasibility studies, architectural designs, or permitting for artist housing.
- Offer **matching funds** for state or federal grants (e.g., LIHTC, Community Development Block Grants, NH Community Development Finance Authority).
- Provide flexibility to the mission of the existing **Portsmouth Housing Trust** to include artist live/work accommodations as supported workforce housing.

Cultural and Economic Development Tools

- Designate the project as a “**cultural infrastructure priority**” in planning documents, strengthening applications for federal or philanthropic funding.
- Incorporate the development into **arts & culture marketing campaigns** in partnership with the Arts & Cultural Commission and Chamber Collaborative of Greater Portsmouth to drive community and tourist engagement.



Strawberry Banke Museum
Photo courtesy Strawberry Banke Museum

CONCLUSION



Investing in affordable artist live/work housing is essential for preserving Portsmouth's vibrant cultural identity, sustaining its creative economy, and maintaining the city's reputation as a premier destination for artists. The strong economic impact of the arts sector, generating over \$70 million annually and supporting more than 1,200 jobs, combined with the rising cost of living and limited integrated live/work options, makes it clear that proactive City action is needed. By adopting proven models and funding strategies, such as those championed by Artspace and demonstrated in successful case studies regionally and nationally, Portsmouth can effectively address affordability challenges and retain its artistic talent.

With intentional steps to support our creative economy, **Portsmouth has the opportunity to be a leader** in the arts and culture space, demonstrating how a small city can foster innovation, inclusivity, and economic vitality through strategic support of its artists.

The City Council has a unique opportunity to **advance key recommendations as part of its Master Plan process** that align with the 2023 Cultural Plan and broader housing goals, including zoning flexibility, tax incentives, use of public land, expedited permitting, and partnerships with nonprofit developers. These measures will not only secure long-term affordable spaces for artists but also strengthen neighborhood vitality, foster inclusivity, and promote economic resilience. Supporting artist live/work housing is an investment that will ensure Portsmouth remains a culturally rich, inclusive, and economically dynamic community well into the future.



Portsmouth musician Russ Grazier
Image: PMAC website



Cyanotype Workshop with Kristy Cavaretta
Photo courtesy Portsmouth Historical Society



Portsmouth photographer
Ken Goldman
Photo courtesy of the artist

CITY COUNCIL RECOMMENDATIONS

* FUND A FEASIBILITY STUDY FOR ARTIST LIVE/WORK HOUSING

The Arts and Cultural Commission (ACC) recommends including a **\$65,000 line item in the Capital Improvement Plan (CIP)** to support a feasibility study with Artspace, a national leader in developing artist housing. This study would assess the viability, funding strategies, and potential locations for artist live/work space in Portsmouth. The ACC asks for Council support in moving this study forward, as it will provide critical data to guide strategic investments in the city's creative economy.

* INCENTIVIZE OFF- SITE AFFORDABLE ARTIST HOUSING THROUGH ZONING

The ACC recommends **updating zoning regulations to allow developers to fulfill their affordable housing requirements by partnering with local nonprofits.** These partnerships would enable affordable units to be offered at off-site locations managed by nonprofits, provided they meet the definition of artist live/work space. Such incentives would leverage private development to expand artist housing, strengthen community partnerships, and support the long-term sustainability of Portsmouth's arts sector. The ACC would serve as a partner in this work with zoning.

APPENDICES



Appendix A: PARC Accomplishments

Appendix B: Notes from Workgroup Meeting with ArtSpace

Appendix C: ArtSpace Best Practices in Affordable Artist Housing

Appendix D: Importance of Affordable Artist Communities

Appendix E: Who Is an Artist?

Appendix F: Preliminary Feasibility Study (pdf)

Appendix G: ArtSpace Feasibility Study Phase I & II Scope and Quote (pdf)

**WE SUPPORT THE ARTS
THE ARTS SUPPORT US**

portsnh.co/artsculture



Appendix A:

PARC Accomplishments

- Established criteria for review of public art commissions, privately financed art subject to land use board review, gifts of art to the City, art proposed for public property, use of trust resources, and temporary art installations. Updated City ordinance on public art.
- Developed guidelines for new Public Art and Education Trust (established by Portsmouth 400).
- Negotiated a process with the Planning Department to establish role for PARC review in land use board reviews.
- Secured \$50k in the CIP for the public art trust for maintenance, matching funds, etc.
- Published an inventory (descriptions and photos) of 73 public artworks in the City and working with Portsmouth Historical Society on a walking tour.
- Coordinated with the African Burying Ground Blue Ribbon committee for the rehabilitation of artworks on the African Burying Ground.
- Managed the Peirce Island percent-for-art commission; *Spiraling Serenity* by DiBari Associates to be installed in July 2025.
- Collaborated with Portsmouth400 to plan and oversee Terrence Parker's *Cod and the Mortal Sea*, an installation in the kiosk in Bohenko Gateway Park.
- Facilitated gift of Carl Austin Hyatt's large format photo of the salt piles for display in City Hall.
- On behalf of private developers, Friends of South End, and City departments, conducted reviews/recommendations of five proposed art works.
- Collaborating with Chamber on public art themes for Street Life.
- Collaborating with members of LGBTQ+ community on design of art work for Vaughn Mall.
- Identified next artwork for Bohenko Gateway Park and initiated fundraising.
- Provided consultation re: future artwork to NH Seacoast Greenway Alliance for rail trail and DPW for revitalization of Vaughn Mall.

Upcoming

- Organize rotating display of local artists' work in foyer for City Council chambers.
- Commission art for High-Hanover garage.
- Continue to work with Middle School on commissioning artwork (percent for art).
- Launch first call for proposals under PN400 Public Art Trust.
- Manage/oversee additional artwork for Bohenko Park including proposed art bench.
- Address needed ordinance clarifications, e.g., projections, murals.
- Public presentations/tours re: public art in conjunction with Portsmouth Historical Society.
- Work with DPW on planning for public art for Vaughn Mall.

Appendix B:

Notes from the May 5, 2025 meeting of the Collaborations and Resources Workgroup

By Zoom with Kelli Miles and Jessi Felt of Art Space, a 40 years old company based in Minneapolis that does artist live/work projects nationwide. They typically have 5 to 8 projects underway at any given time, at various stages of completion from exploration to almost done. Projects range in size from 12 to 100 units, but 30 to 50 is typical. Units range from studios up to 3 bedrooms. Some have even included playgrounds and community gardens. Their qualifications for 'who is' an artist is not limited to professional artists. They include youth, emerging artists, artist/hobbyists as well. More highlights:

- Artspace is a national developer of affordable housing for artist live/work space. Projects tend to be mixed use, combining affordable residential, community spaces, and affordable commercial space in the same development.
- Upon completion of a project they typically own the buildings to maintain affordability. and avoid eventual conversion to market rate properties. Project management firms with local knowledge and connections are hired for ongoing management and maintenance
- Many projects are adaptive re-use of existing buildings, but recently most have been new construction.
- For financing:
 - Low income housing tax credits are used. Note that the tax credits mean that the project can be 'artist preferred' but not artist exclusive.
 - Philanthropy, including from trusts and foundations

When evaluating a locality for the suitability of a project they have 6 criteria:

1. An identifiable arts market
2. Availability of potential sites
 - a. An existing arts district is helpful for targeted developer incentives
3. Engaged and supportive elected leaders
4. Sources of funding and financing
5. Community support
6. Project concept as outlined by the locality

Once engaged by a community Art Space interacts with the community by these steps

1. Meet with local arts organizations and focus groups for creatives
2. Meet with Civic leaders
3. Hold public meetings to gauge broader community goals
4. Explore the existing arts resources

5. Tour potential sites for development.
6. Report to the community on actionable steps

Their services are not free.

- The fee for the initial Feasibility Study is \$35,000, and is usually paid by the city or a foundation
- This is followed by a more detailed Creative Development Study, for an additional \$35,000
- Artspace also offers fee-for-service consulting for projects currently underway through other developers that would like to have some artist live/work units in the development but have questions or are hitting obstacles.

Also noteworthy:

- If a fundraising campaign is needed, Art Space will assist with that.
- They do not typically respond to RFPs; they prefer to be contracted outright.
- Projects typically take 3 years, start to finish.



The Art of Creative Placemaking: An Artspace Report



Residents of Artspace Everett Lofts in Everett, WA (Photo: Annie Mulligan)

LESSONS FROM 30 YEARS IN THE FIELD

Best practices in affordable artist housing

Dear Friends of Artspace:



When Artspace was founded in 1979, our role was to help artists find affordable places to live and work, which was largely achievable as long as artists were willing to move every six to twelve months. But we believed that **artists sacrifice a tremendous amount** in order to create their work, and that the work they create adds value and meaning to our lives. We believed that **artists deserve better** than living under constant threat of eviction, and that the only way we could provide greater stability was to create and own affordable housing specifically dedicated for artists. And we believed these art spaces should remain **permanently affordable**.

A beautiful vision, but the truth is back then we had a skeletal staff, no money, and, at times, no clue! We progressed slowly, with lots of trial and error, and incredible help from a broad network of people who knew a lot more than we did — about real estate, financing, city politics, design and construction, the space needs of artists, and property management. When we started, the federal Low Income Housing Tax Credit law had just been enacted, and our Northern Warehouse project in St. Paul was the first project to use this new resource specifically to address the needs of artists.

Although the Northern was a huge organizational leap, it worked — and 30 years later it remains a **vibrant, affordable home for artists** at the center of a dynamic neighborhood. Building on what we learned, we tried it again (and again) in Minnesota, learning as we grew. With a few successes under our belt, we began to expand beyond Minnesota, discovering how to be “local” in a wide range of communities. With each new project in each new city, we learned a little more.

In this report, we share some of the best practices that we have developed over 30 years in the field. The expertise we’ve gained over the years results in projects that **reflect the community** through their design, culture, and diversity; connect with and contribute to the neighborhood’s **economic and cultural vitality**; engage **diverse partners**, allowing multiple, complementary agendas to be served; ensure that the significant **community investment** in the project is kept financially stable and strong over time; and facilitate **long-term creative sustainability** for neighborhoods.

Our goal in sharing our best practices is to help orient other practitioners and communities that are interested in artist-led community transformation. Through collaboration and sharing of ideas, we can all impact the future and success of creative placemaking.

Sincerely,

A handwritten signature in blue ink that reads "Kelley Lindquist".

Kelley Lindquist
PRESIDENT

artspace best practices

LESSONS FROM 30 YEARS IN THE FIELD

Since the late 1980s, Artpace has participated in hundreds of planning efforts that have included affordable living space for low-income artists. Artpace has been the lead developer on 35 completed projects and has consulted both formally and informally on many others. We have developed projects in cities as large as Houston and Chicago, and as small as Fergus Falls, Minnesota, and Minot, North Dakota.

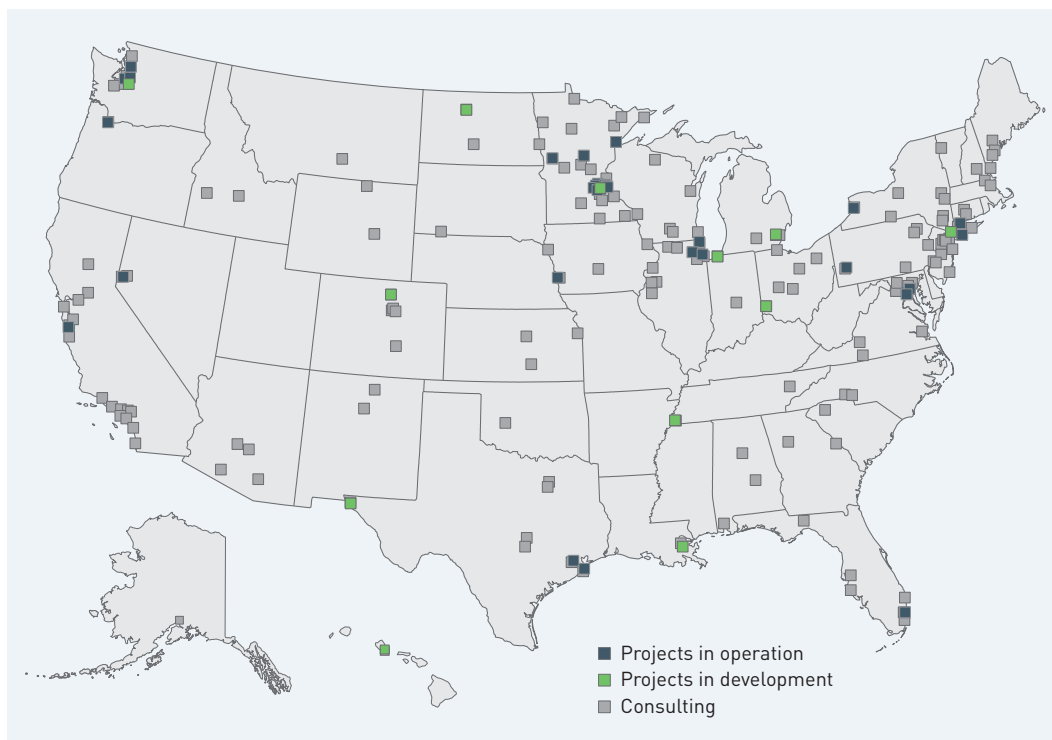
We work in communities with strong cultural identities, such as New York's El Barrio and New Orleans' Tremé, and in communities that are striving to redevelop a distinct sense of place through the arts. Our work has brought us into partnership with thousands of artists as well as architects, planners, city leaders, contractors,

community development organizations, neighbors, and visionaries in a sustained dialogue about how to create the best affordable artist housing on the market, with the highest impact for artists and communities.

Through this work, Artpace has developed a catalog of best practices for the creation of affordable artist housing. At its core is our belief that the best artist housing emerges from a holistic, consistent process. While there are many ways to manage an artist selection process, for example, the most critical piece is understanding that artist selection is simply one step in a comprehensive approach that drives site selection and initial planning, design, construction, and lease up, as well as the ongoing management and governance of the project.

The Artpace Mission

Artpace's mission is to create, foster, and preserve affordable space for artists and arts organizations.



\$582 million

Total dollars spent
in development

3,440,962

Total square footage

35

Projects in operation

14

Projects in development

1,168

Live/work units

125

Working studios

29

States with Artpace projects
in operation or development

37

Cities with Artpace projects
in operation or development

45

States in which Artpace
has consulted

(all figures as of February 2014)



planning & vision

Artspace Jackson Flats Event, Minneapolis, MN. Photo: Emily Taylor

1. Do your homework!

In order to develop a solid plan for artist housing, you must ask questions, investigate the needs of the artists and goals of the community, and incorporate that knowledge into your vision. Artist housing, like any multi-family real estate transaction, is costly and difficult to create. The first step is to understand the feasibility of a potential project. As a start, consider these questions:

COMMUNITY: Is there a market, a creative community that needs affordable space to live and work? What are the demographics of that community? What are the predominant artistic genres? What percentage of the artists have partners or children? What are they currently paying in rent for live and/or work space? Are there cultural practitioners and art forms that might stretch traditional definitions of “artists”?

SITE: Are there sites and/or buildings in areas attractive to your creative community? Who currently controls those sites? Are they in areas that are important for redevelopment or that align with city planning? Are they suitable for the proposed uses?

LEADERSHIP: Is there sufficient political leadership — at the neighborhood, city, county, state, and congressional levels — to sustain a project through its inevitable challenges?

FUNDING: Are there financial resources — public, philanthropic, private — to properly capitalize a development? What kinds of competition exist for these resources? Will an investment in artist housing have sufficient impact to justify the expense? Will it help attract and foster other creative enterprises and entrepreneurs? Will it create new opportunities for people beyond the building’s walls?

Getting these answers right through disciplined research, including formal artist market surveys, sets a project on a healthy path.

2. Involve artists early and throughout the entire process.

Early on, artists can help you understand a community’s needs, shape a project’s vision, advocate for your work with community leaders and the media, and sometimes identify creative design solutions. During planning and construction, artists can help animate the site, and in so doing build public excitement and support. As you advance toward opening, artists can help connect you with potential residents and commercial tenants. Create opportunities for artists to use their strengths to contribute to the success of the project that go beyond presentations and structured conversation. Involving artists in the planning and predevelopment process sets the stage for sustained creativity throughout the life of the project.

3. Create a project vision that attracts a diverse coalition beyond the arts community.

The most viable artist housing projects are those that serve both an arts agenda and complementary public goals, such as transit oriented development, economic development and job creation, historic preservation, cultural preservation, and public safety. By overlapping your work with these complementary efforts, you can build a broader stakeholder team, and you will create opportunities to tap into multiple funding sources.

4. Select a site that maximizes your capacity for impact.

Preferred sites should be close to places where artists are living or working, as well as near complementary spaces like studios, galleries, theaters, and supply stores, when possible. The site should be accessible, especially through public transit. As in any multi-family development, the site should be near schools, transportation, shopping, services, and parks. The site itself should be adaptable to the specific spatial needs of artists. The site should overlap with local redevelopment agendas, thereby making it competitive for public support. It is also helpful to identify a site owned by either the city or a “patient seller,” that is an owner who will give you the time to put together your capital, which may take several years.



design & construction

Resident Painter at Brookland Artspace Lofts, DC. Photo: Anice Hoachlander

1. Design space to suit the distinct needs of artists.

Successful artist housing is not just housing made available to artists; it is housing designed to support the distinct needs of artists. When it comes to residential units themselves, we strive to create live/work units that have enough additional space (typically 100–150 square feet) to double as a working studio, thereby freeing the resident artists from the burden of renting separate studios. We build around a flexible, open floor plan and lighting systems that allow artists to manipulate space to suit their needs. Durability is key, with materials in flooring, counters, sinks and other surfaces that can withstand spills, frequent cleaning, and more than the usual wear and tear. We push for ceiling heights of at least 10 feet, complemented by large windows with abundant natural light.

Within the building itself, we create non-revenue producing spaces that support artistic activity: wide hallways that can double as exhibition space, community rooms and other public spaces that can support rehearsals, performances, gatherings and exhibitions. Oversized doorways and elevators are a must.

2. Prepare for artist housing to cost more than traditional affordable housing.

Although the pricing may be equal on a square footage basis, quality artist housing generally costs more on a per unit basis, as the units tend to be larger to accommodate working space. The cost difference can be 10% to 15% per unit. This is daunting but not fatal. If properly planned, artist housing projects can access philanthropic dollars that can help cover this gap (and which are less frequently available to traditional affordable housing projects). The scope of benefits generated through these additional costs is substantial.

3. Use commercial spaces to bring the building to life.

In most cases, artist housing works best in a mixed-use building with ground floor spaces leased to creative enterprises, such as galleries, art supply stores, arts-oriented nonprofits, coffee shops, education and classroom spaces, and maker spaces. These additions help build a connection between the residents and the neighborhood, and stretch the capacity of the project to influence positive changes beyond its walls.

4. Capitalize the project for long-term health.

When using Low Income Housing Tax Credits, you are likely to face pressure from multiple sources to take on the maximum sustainable mortgage. While that may allow you to “build more,” we believe projects should be as debt-free as possible, so that even modest rents and leases are sufficient to pay ongoing operational costs and support modest reinvestment. Projects that maximize their debt frequently have operational challenges; projects with little debt have the best potential for long-term sustainability.

5. Embrace green design.

At this time, there are many ways for even modestly funded projects to embrace green design elements, especially those that result in lower ongoing operating costs and increased financial stability. A commitment to green design can produce a better community asset, a more stable project, and a broader network of partnerships. In many communities, special funds are available for projects with green elements.

6. If you don't speak the language of development, find someone who does.

An artist housing project will ultimately entail many specialized professions — architects, contractors, and various consultants to conduct environmental work, soil analysis, zoning research, and so on. Having (or finding) the internal expertise to effectively manage these specialists can minimize frustration, save substantial money, and produce a far better project.

7. Before putting up doors, bring people in!

The construction period is also full of community and artistic engagement opportunities. Hard hat tours for stakeholders, artists, and the media to create and nurture interest can lead to both enduring support and a quicker lease-up period. Engagement with local artists and arts organizations to create events and exhibits and participation in local events like art crawls can generate excitement within the artistic community.



operations & sustainability

Grand Opening of the Elgin Artspace Lofts, Elgin, IL. Photo: Emily Taylor

1. Carefully manage the artist selection process.

In Low Income Housing Tax Credit-funded projects, all residents must “income qualify” through a regulated IRS process. Beyond that, project owners can specify certain “preferences,” including an artist preference that prioritizes available space for artists. To ensure compliance with Fair Housing Laws, it is extremely important to develop a transparent, well-documented process for screening applicants.

In Artspace’s practice, we begin with an Artist Selection Committee consisting of active artists from the community who are not candidates to live in the project. The committee is facilitated by an Artspace asset manager. In screening potential residents, we are not curatorial: do not judge the quality of work. Instead, we look for three things: individuals who have made a sustained commitment to their craft; individuals who are excited about participating both in the community of the building and the neighboring community; and, finally, individuals who are comfortable living in a building that may be noisier, more lively, and more social than other rental properties.

2. Embrace the mess.

A thriving artist housing complex will almost certainly require a different management practice than other affordable housing. We have residents who make noise and work odd hours. The lobby is their living room, and public hallways are an extension of their identities and creativity. Many also need to make physical modifications to their spaces. All these and other acts can test a property manager’s patience. The most successful projects are managed by people who embrace creative exploration.

3. Engage residents in the operations.

Although residents are not owners, we encourage them to participate in their communities by serving on working committees that are charged with significant responsibilities, such as the planning of artistic programming (gallery shows, open studio events, etc.). Other committees may address livability issues within the property (e.g., noise management) or the selection of future residents when turnover occurs. In the best projects, residents are invested not just in their own creative exploration but also with one another and the opportunities offered through shared spaces.

4. Commit to permanent affordability and sustained artistic mission.

As a non-profit developer, we’re committed to permanent affordability, permanent financial sustainability, and permanent artistic vitality for our projects. Our model requires that profits generated from the operation of a property are reinvested into the property. We leave dollars in a project by deferring developer fees, by making capital reinvestments, by supporting non-revenue generating community spaces, and by committing to permanent affordability. The best projects create wealth for their host community, not for the developer.



Residents of Elder Street Artist Lofts, Houston, TX. Photo: Monica Kressman



Dance Africa Class, Brookland Artspace Lofts, DC. Photo: Courtesy the artists

ARTSPACE CORE VALUES

• WEALTH BUILDING

Artspace helps organize and direct investments into low-income communities, while protecting local partners from potentially crippling debt. Rather than extracting profits through fees, rents and ultimately sale, we manage to create a sustainable model – minimizing costs to residents and continually reinvesting in our properties. A successful project builds wealth for its community, not Artspace.

• RISK AND RETURN

Artspace works where the needs are great and the development process difficult, filling a niche many developers cannot. The potential returns – keeping places like East Harlem, New York affordable to artists; expanding the creative economy on the Pine Ridge Reservation; or helping Tremé, New Orleans restore its cultural heritage – justify the inherent risks of under-resourced markets.

• SOCIAL DENSITY

A developer motivated by profit may think of “density” as the opportunity to maximize the rentable units in a limited space. Artspace thinks of density as the opportunity to create dynamic social exchange. We prioritize non-revenue generating spaces like community rooms; we stretch living space to double as studios; we turn hallways into well-lit galleries. While these enhancements limit income, they help build better communities.

• SUSTAINED COMMITMENT TO COMMUNITY

Because Artspace projects are as much about trust and understanding as bricks and mortar, we are committed to substantive community engagement and capacity building. Our projects require a deep investment of organizational resources and take a minimum of 3–5 years to complete. While this may be longer than a for-profit equivalent, it is balanced by decades of impact after opening.

• SUSTAINED COMMITMENT TO ARTISTS

Artists can help create economic opportunity and make communities more livable, but in some cases they are displaced by the very processes they set in motion. Artspace helps artists share in the value they create by ensuring that our properties remain permanently affordable to artists and cultural organizations, even as neighborhoods evolve.



Artspace Jackson Flats Event, Minneapolis, MN. Photo: Emily Taylor



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Artspace Loveland Arts Campus, Photo: Greg Handberg

ARTSPACE: Building better communities through the arts

Third-party research by Metris Arts Consulting documents how adherence to these best practices allows affordable artist housing to generate substantial benefits — both for individual artists and for the surrounding neighborhood.

The Metris report found that artists experienced increased stability, increased collaboration, increased recognition as artists, increased production, and increased financial earnings from their artistic work.

The far-ranging community benefits of successful artist housing include the reanimation of deteriorated historic structures and/or underutilized spaces, and the reintroduction of these spaces onto public tax rolls; fostering the safety and livability of neighborhoods without driving gentrification-led displacement; expanding public access to the arts; and attracting additional artists, creative enterprises, and even non-arts businesses to the area.

Metris concluded that keys to successful artist housing projects include:

- Affordable, stable space that is physically appropriate for artists and arts organizations
- Governance structures that foster involvement and effectively manage potential conflicts
- An emergent sense of community within the facility, frequently driven by individual leaders who catalyze engagement
- Building features (exhibition space, community rooms), anchor tenants (arts businesses and organizations) and special programs (art crawls and open studio events) that connect with the broader community
- Physical proximity to existing artists and arts organizations as well as to complementary revitalization initiatives

THANK YOU Artspace wishes to thank the McKnight Foundation, Ford Foundation, the Kresge Foundation and the Minnesota State Arts Board for their ongoing support of our work in Minnesota and across the country.



FORD
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This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund.



Artspace Consulting is a division of Artspace that helps communities identify effective, affordable ways to incorporate the arts into their civic agendas. Our practice builds on Artspace's expertise as America's leading real estate developer for the arts and operator of more than 30 successful arts facilities around the country.

Our community-based approach bridges the traditional gap between the arts and the civic arena. We help communities revitalize downtown areas and inner city neighborhoods, reanimate historic properties, develop arts districts, and create and preserve affordable space for artists.

To learn more about the ways in which Artspace Consulting works with communities, please visit artspace.org/consulting or contact us at consulting@artspace.org

The Importance of Affordable Artist Communities:

Measuring Impact & Thrive-Ability in Artspace Live/Work Properties Nationwide

White Paper

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ABSTRACT

Reaching four decades in operation in 2019, Artspace sought to better understand the impact of the affordable, live/work artist housing model on residents. The goals were to achieve greater insights about who the artist residents are within Artspace live/work projects; as well as measure how well Artspace delivers value and benefits to those residents (predominantly low-income artists, performers, musicians, writers, and other creatives and makers). With the framework for evaluation developed in-house, Artspace launched an inaugural, nationwide online survey June 1 – September 30, 2019, inviting all Artspace live/work residents to answer a series of questions designed for them to self-assess the impacts of living within an affordable artist community. The Thrive-ability Indicator allowed for measurement of potential benefits within five categories—financial, social, safety/security, artistic practice, and stability impacts—within Artspace projects. Achieving statistically significant results, findings show that Artspace is achieving positive impacts within all categories.

Keywords: Artists, arts & culture, live/work units, affordable housing, Low-Income Housing Tax Credits, low-income communities, real estate development, Thrive-ability, finance, social impacts, safety, security, artistic practice, stability, impacts, evaluation, demographics

The Artspace Live/Work Model

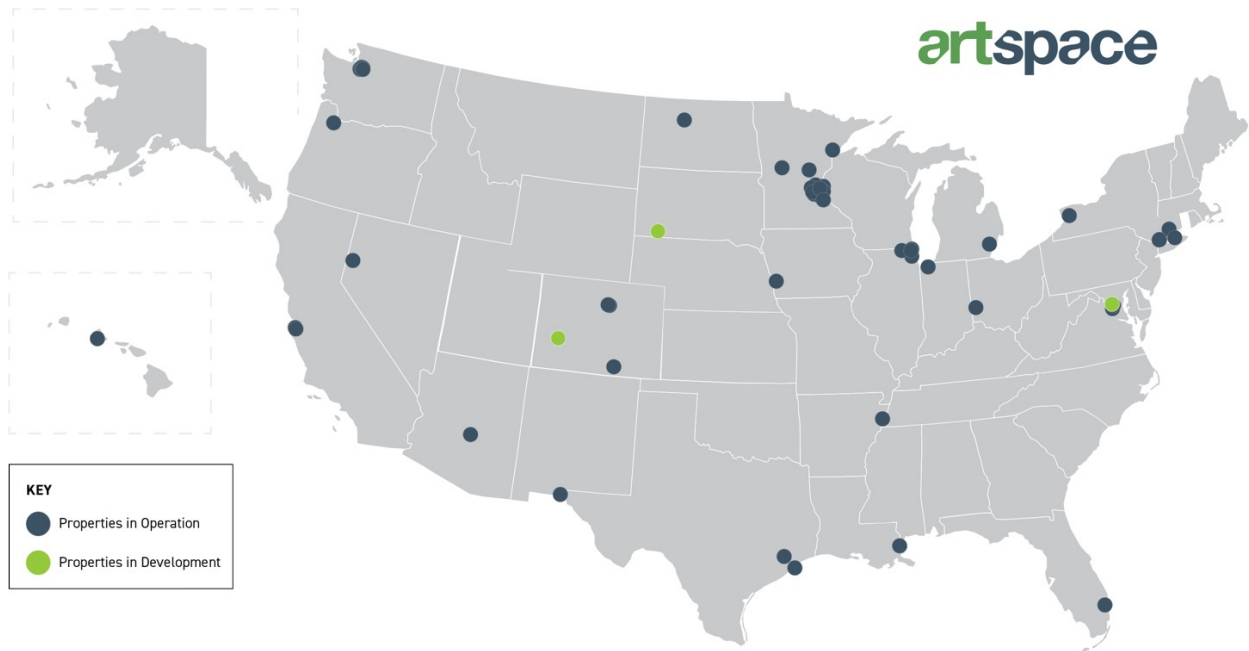
Artspace Projects, Inc., is a nonprofit organization with a mission to create, foster, and preserve affordable and sustainable space for artists and arts organizations. Artspace was founded in Minneapolis in 1979 to respond to artists and cultural organizations, often low income, who were facing cycles of displacement as their spaces were reclaimed by for-profit developers for more traditionally profitable uses, resulting in the devastation of many cultural enclaves and communities. Artspace initially operated as an artist service organization that paired artists with artist spaces available in Minneapolis—but many placed through the program were eventually evicted or priced out and had to return to Artspace to find space again. To disrupt this cycle and alleviate the constant threat of displacement and/or eviction that the creative class faces, senior leadership at Artspace realized that the pathway to greater stability was to create and operate affordable space specifically dedicated for artists. The mission-focused ownership model would guarantee that spaces were designed for artists' use and would remain affordable and accessible to artists in perpetuity.

Through repeated attempts and with assistance from a broad network of people with expertise in real estate, finance, politics, construction, and property management, Artspace innovatively converged the arts with real estate development to purchase or construct buildings for artists to affordably live and work. Combining an apartment space for living with studio space for working was a strategy to help artists save money and stabilize, as they would not have to rent two spaces. When Artspace began this process, the federal Low-Income Housing Tax Credit (LIHTC) law had just been enacted, and the adaptive reuse of the Northern Warehouse in St. Paul was the first project in the nation to use this new resource specifically to address artist housing needs. Built in 1908 by the Northern Pacific Railway, Artspace redeveloped the six-story warehouse as an artist cooperative. The Northern opened in 1990 with 52 live/work units on the four upper floors, and commercial space including a



coffeehouse and art gallery on the lower two. Next, Artspace transformed an adjacent warehouse, the Tilsner, which lacked windows and a roof. Parts of its upper floors were too decayed to bear human weight. Although it was a prime candidate for the wrecking ball, it was also a striking example of Victorian Romanesque architecture in a National Register Historic District—so Artspace restored this relic into a thriving community of 66 artists and their families. Together, this pair of abandoned buildings transformed into functioning, productive parts of the community; and attracted artists to a neighborhood that didn't exist three decades ago but ranks today as one of St. Paul's most desirable places to live.

With this pair of buildings, Artspace leadership discovered a replicable model, which it repeated across Minnesota—and then across the country, including in culturally distinct communities. Predominantly multi-use buildings or campuses, 37 of Artspace properties (the majority) are structured to include live/workspace on the upper floors and commercial and community spaces on the ground floor. Collectively, the live/work portfolio includes more than 2,000 units for artists and their families. The mixed-use property with live/work residential units and community arts space is, today, Artspace's primary real estate development model.



Artspace properties where the survey was administered that are either wholly live/work, or have a live/work component, include:

- | | |
|---------------------------------------|-------------------------------------|
| 1. 653 Artist Lofts (MN) | 14. Brookland Artspace Lofts (DC) |
| 2. Artspace Buffalo Lofts (NY) | 15. City Hall Artspace Lofts (MI) |
| 3. Artspace Everett Lofts (WA) | 16. El Barrio's Artspace PS109 (NY) |
| 4. Artspace Hamilton Lofts (OH) | 17. Elder Street Artist Lofts (TX) |
| 5. Artspace Hastings River Lofts (MN) | 18. Elgin Artspace Lofts (IL) |
| 6. Artspace Hiawatha Lofts (WA) | 19. Everett Station Lofts (OR) |
| 7. Artspace Jackson Flats (MN) | 20. Franklin Arts Center (MN) |
| 8. Artspace Loveland Arts Campus (CO) | 21. Harvester Artspace Lofts (IA) |
| 9. Artspace Mt. Baker Lofts (WA) | 22. Kaddatz Artist Lofts (MN) |
| 10. Artspace Patchogue Lofts (NY) | 23. Karcher Artspace Lofts (IL) |
| 11. Artspace Tannery Lofts (CA) | 24. Mesa Artspace Lofts (AZ) |
| 12. Artspace Uptown Artist Lofts (IN) | 25. Minot Artspace Lofts (ND) |
| 13. Bell Artspace Campus (LA) | 26. Mt. Rainier Artist Lofts (MD) |

- | | |
|--|---|
| 27. National Hotel Artist Lofts (TX) | 33. South Main Artspace Lofts (TN) |
| 28. Northern Warehouse Artist Lofts (MN) | 34. Switching Station Artist Lofts (IL) |
| 29. Read's Artspace (CT) | 35. Tilsner Artist Cooperative (MN) |
| 30. Riverside Artist Lofts (NV) | 36. Tashiro Kaplan Artist Lofts (WA) |
| 31. Roderick Artspace Lofts (TX) | 37. Washington Studios (MN) |
| 32. Sailboat Bend Artist Lofts (FL) | |



Bell Artspace Campus, New Orleans, Louisiana. This campus had anchored the Tremé neighborhood for over 100 years but sat abandoned after Hurricane Katrina. The Bell Artspace Campus transformed the three largest buildings into 79 units of affordable live/work housing for low- to moderate-income artists, cultural workers, and families. The project also reestablished common spaces for creative use by the residents and commercial tenants. It received the 2019 Advisory Council on Historic Preservation (ACHP)/ U.S. Department of Housing and Urban Development (HUD) Secretary's Award for Excellence in Historic Preservation

Now, 40 years into operation and with more than 50 arts spaces across the country, the Artspace real estate development model has proven sustainable. Artspace's very first project, the previously mentioned Northern Warehouse, was refinanced in 2011 (21 years after it first opened) using a new round of Low-Income Housing Tax Credits to fund energy-efficient windows, a new roof, and tuckpointing; with Tashiro Arts and the National Hotel following shortly after. In 2016, the Ford Foundation provided a five-year, BUILD initiative



grant award to support Artspace's long-term capacity, including restructuring aging properties approaching 15 years of operation. Restructuring older properties allows Artspace to access additional tax credits and related funding sources for capital improvements that aging buildings need. From 2017 to 2019, Artspace has refinanced properties including Washington Studios (2019), the Northern (2019 - commercial), Everett Station Lofts (2018), Riverside (2018), Traffic Zone (2018), Grain Belt (2018), and the National Hotel Artist Lofts (2017). Refinancing aging properties ensure that they remain high quality, on mission, and affordable live/work facilities for artists for an additional 30 years.

Artspace's Unique Facilities

Artspace's unique portfolio also includes eight non-residential arts facilities; as well as eight single-family homes (since sold to artists at below market rate). These 16 projects include:

1. Artspace Frogtown Single-Family Home 1 (MN)
2. Artspace Frogtown Single-Family Home 2 (MN)
3. Artspace Frogtown Single-Family Home 3 (MN)
4. Artspace Frogtown Single-Family Home 4 (MN)
5. Artspace Green Homes North – Home 1 (MN)
6. Artspace Green Homes North – Home 2 (MN)
7. Artspace Green Homes North – Home 3 (MN)
8. Artspace Green Homes North – Home 4 (MN)
9. Chicago Avenue Fire Arts Center (MN)
10. The Cowles Center for Dance & the Performing Arts (MN)
11. Tannery Arts Center (CA)
12. Grain Belt Studios (MN)
13. Hennepin Center for the Arts (MN)
14. Northrup King Building (MN)
15. Tashiro Arts Building (WA)
16. Traffic Zone Center for Visual Art (MN)



Pictured left, is one of four Artspace Frogtown Single-Family Homes. While Artspace is well known for developing affordable live/workspace for artists to lease, the homes provided artists a path to home ownership. Neighborhood activists wished to preserve a boarded-up, historic storefront scheduled for demolition, so Artspace renovated it to include artist amenities. An artist couple has lived in this home for more than 20 years. Pictured right, is The Cowles Center for Dance & the Performing Arts, now the flagship for dance in the Twin Cities, located in the heart of downtown Minneapolis.

Commercial tenants and/or homeowners that occupy these places were NOT invited to participate in the survey of live/work residents. The nationwide survey focused solely on Artspace's live/work housing residents. Future studies may consider the participation and impact of Artspace working studio spaces and arts centers on the ability of working artists and creative enterprises to thrive. Artspace's portfolio of commercial space doubled just a few months after the survey closed, with Artspace's acquisition of the Northrup King Building and campus: The largest studio arts complex in the state of Minnesota, filled with some 350 working visual artists. It is included on the list of Artspace commercial centers above; and they are joined by countless ground-floor commercial arts spaces in Artspace mixed-use buildings all across the country.

Evaluating Artspace's Impact: Building on Past Efforts

Artspace previously commissioned a third party, Metris Arts Consulting, to evaluate its work in two studies: "How Artist Spaces Matter: Impacts and Insights Drawn from Artspace Projects' Earliest Developments" in 2010, and "How Art Spaces Matters II: The Riverside, Tashiro Kaplan and Insights from Five Artspace Case Studies and Four Cities" in 2011. The intent was to explore how and why Artspace's properties benefit resident artists and arts

organizations, as well as surrounding neighborhoods and regions. Led by Metris Principal Anne Gadwa Nicodemus, the first study consisted of case study evaluations of the Northern Warehouse Artist Lofts and the Tilsner Artists' Cooperative in St. Paul, MN and the Traffic Zone Center for Visual Art in Minneapolis, MN—three early Artspace cooperative projects; while the second examined case studies in the Riverside Artist Lofts in Reno, NV and Tashiro Kaplan Artist Lofts and Tashiro Arts Building in Seattle, WA.

The mixed method approach combined interviews; resident surveys; analysis of resident income records and historical trends in socioeconomic data (census, county and zip code business patterns); and measurement of property value impacts through hedonic modeling, a statistical method used to calculate appreciation in property values and estimate the portion of the change that is attributable to the artist space. More than 200 artists, residents, business owners, government officials, arts organization representatives, and others contributed their time and insights. Overall, the studies concluded that Artspace's artist spaces have produced clear benefits for in-house arts residents and the surrounding neighborhood and region.



The properties were found to benefit residents by:

- providing space that meets residential and professional needs at affordable rates;
- increasing artistic production;
- catalyzing an arts community to become more than a sum of its parts;
- and enhancing the professional reputations of individual artists, and in some cases increasing the income generated through art activity.



82% of artists said that living in an Artspace building facilitated networking; 75% increased productivity; 70% shared skills with others in the building; and 48% increased the percentage of their income earned from their artistic work. 85% perceived the space as appropriate to their needs and 69% found the space affordable.

Benefits of an Artspace property also extended to communities. They were found to:

- animate historic structures and/or underutilized space;
- bring vacant or underutilized space back on the tax rolls and boost area property values;
- foster the safety and livability of neighborhoods without evidence of gentrification-led displacement;
- anchor arts districts and expand public access to art;
- and attract additional artists, arts businesses, organizations, and supportive non-arts businesses to the area.

100% of in-house arts businesses and organizations that participated in the survey reported that renting commercial space in an Artspace building enabled them to share equipment and resources. 88% reported that the space facilitated collaboration; 88% said it allowed sharing of business skills/knowledge; 50% reported learning new business skills/knowledge as a result; and the space helped 50% to financially stabilize. The full reports can be read at www.artspace.org/taking-measure-creative-placemaking.

Entering its 40th year in operation in 2019, Artspace sought to once again examine the impact of its work on the artists and families who reside within Artspace properties. Building on the previous evaluation framework, Artspace desired to expand from the case study model to a comprehensive survey of live/work residents in all 37 live/work properties across the country.



DEVELOPING THE 2019 ARTSPACE RESIDENT SURVEY

A Cross-Departmental Year-Long Effort

Artspace leadership looked to its expertise in-house, with the Consulting and Strategic Partnerships department tasked with developing the survey and the Asset Management department overseeing implementation. Artspace's Consulting and Strategic Partnerships department has designed and conducted over 90 Arts Market Studies for clients across the country, reaching more than 40,000 creatives. Further, an in-house Quantitative Analyst position was added to the team in 2015 with duties including statistical analysis. With 20 years of experience conducting and analyzing surveys in 36 states, Artspace was well positioned to design and implement the 2019 Artspace Resident Survey through its own portfolio.

To launch the survey, an interdisciplinary team comprised of colleagues from Consulting and Strategic Partnerships, Asset Management, Properties, National Advancement, and Communications all worked together. Artspace Asset Managers oversee Artspace's real estate portfolio. They develop and maintain relationships with artist residents in Artspace properties, oversee the property management companies that provide on-site management, and analyze the financial performance and physical stability of the properties. As key holders of relationships with people in the communities that Artspace serves, the perspective of the Asset Managers was integral in developing the questionnaire and in achieving on-the-ground implementation and participation to make the survey successful. The fundraising arm of Artspace, National Advancement, was also involved in the process: managing the National Endowment for the Arts grant that made the work possible, providing input on what data might be compelling to stakeholders, and compiling report findings. Artspace's Communications team designed promotional materials. Finally, Artspace's consulting team brought the expertise in designing and implementing the survey and analyzing results.



This cross-departmental team developed both a straightforward questionnaire to capture demographic data; as well as a “Thrive-ability Indicator” to examine the broad range of impact on the daily lives of Artspace live/work residents. These indicators drew from the benefits previously identified in the 2010-2011 Metris Arts studies and included financial, social, safety and security, artistic and cultural practices, and stability. The team was assisted by staff at Apt Marketing, a company founded by Artspace board member Curtis Thornhill, and they provided pro bono feedback on survey development and created the online platform.

Artspace intends to use its national survey findings to shape service delivery to more effectively meet its core mission, as well as to provide objective data on the impacts of its artist spaces to a broad range of stakeholders.

Toronto Artscape Inc.'s Parallel Survey

Interestingly, amidst this work, Artspace discovered parallels with Canadian colleagues at Artscape, a Toronto-based organization with a mission to make space for creativity and transform communities. Artscape engages in social enterprise in real estate development, property management, performance and event services, consulting and knowledge exchange, artistic programming and “community animation,” and creative entrepreneurship development. Artscape was simultaneously developing an in-house monitoring and evaluative framework of its own: The Thriving Artist Index. Together, the Artspace and Artscape studies may present insights into the impacts of arts spaces throughout much of North America.

ARTSPACE'S SURVEY IMPLEMENTATION

Survey Promotion

The Artspace survey was available online to all Artspace live/work residents in rotation over four months, from June 1 – September 30, 2019; and each was requested to respond within a four-week period. The survey was designed to capture both demographic data and efficacy data (that inform how well (or not) Artspace buildings work for their resident populations); as well as the impact living in an Artspace project has on individual residents.

To implement the survey and promote broad resident participation, a variety of promotional methods were used. Promotions across properties included announcement posters in common areas, direct emails, building-specific social media notices, memos from the management offices, and notices delivered to each residence; as well as in-person follow up by on-site Property Managers. All resident respondents were given the option to be entered into a drawing for one of five \$100 cash cards. Other incentives varied by building, including offering laundry credits and drawings for cash to residents; and offering on-site Property Managers cash rewards if they generated a large response turnout. Those properties that offered incentives with immediate benefits were particularly effective in achieving responses. To ensure accessibility, computer/tablet access was offered through management offices.

TAKE THE ARTSPACE RESIDENT SURVEY!



TAKES LESS THAN TEN MINUTES TO COMPLETE



Taking this survey is critical to our mission and anonymous!

We would like all adult residents in a household to take the survey via computer by [the URL below](#).

At the end of the survey if you opt to provide your contact information separate from your survey then you will be entered into a drawing to get a **\$100 cash gift card**. A total of five cards will be awarded in the late fall.



HELP US HELP ARTISTS ACROSS THE US

ARTSPACERESIDENTSURVEY.ORG

Implementation Variables & Challenges

To the best of our knowledge, the Artspace portfolio is unique both in the collective scale of its art spaces and in the diversity of its individual components. Each building is distinct and created based on the unique assets and needs of an individual community. While Artspace achieved a statistically relevant survey response rate overall, individual project survey response rates varied significantly by project and community. The unique opportunities and challenges of each project, and the impact that has on the ability of an Asset Manager and Property Manager to engage residents to participate in a survey, can provide insight into this disparity. For example, some buildings are 30 years old with a mix of established residents and new community members; while other spaces had been newly constructed or restored and had entirely new communities within. Some on-site property managers had been managing their Artspace property for many years, and therefore had long-established relationships with residents; while other managers were newly hired and still becoming familiar with what it means to operate resident spaces for artist communities, and how to build resident-management relationships. Some communities had competing events, activities, or priorities during the window of time that the survey was available.

The Artspace team customized promotional strategies and incentives per building, based on Asset Management recommendations. Funds spent on incentives, for example, ranged from \$0 at the lowest to \$1,200 at the highest. Nearly \$400 per property was spent, on average, towards promotions and incentives.

Survey Implementation Analysis

At the close of the survey period (September 30, 2019), the Consulting and Strategic Partnerships team and National Advancement team conducted summation interviews with each individual Asset Manager, one by one, to assess and evaluate Artspace's performance in conducting the survey and to inform future surveys. Based on their experience with this

initial launch, and comparing and contrasting response rates, the majority of the Asset Managers advocated to incentivize the on-site Property Managers at about \$100 in the future, as it was their belief that in-person face time between the on-site property managers and the residents had generated the most results. Almost across the board, Asset Managers agreed that the in-person “push” was most successful, and that property management involvement was critical in achieving success. Immediate incentives, like laundry cards for residents, was also seen as valuable.

Many stated that buildings with strong property management and active artist communities achieved the highest response rates and noted that newer projects were often more engaged. The four projects with the highest response rates, however, have been operating from between two to 12 years; and the length of time respondents have lived in their Artspace building ranged from less than one year to over 20 years.

When asked about barriers, 50% of Asset Managers thought access to technology was an obstacle; while the other half thought that everyone has access to computers, tablets, or phone technology. To increase participation, Asset Managers advised that the survey show a direct benefit to residents if at all possible—but only if the benefit is authentic. When asked if it would be useful to have an outside party manage the survey process, half thought it would be, while the other half thought that some residents might be anxious and not trust an outside party. Asset Managers were also given responses clustered for their specific properties, so they could rate performance of individual buildings.

THE 2019 ARTSPACE RESIDENT SURVEY RESULTS



Total Responses

Responses were derived from 36 of 37 existing live/work Artspace projects (97% live/work property participation) in 21 states across the country. Artspace achieved 622 responses from the total target population of 2,169 residents: A statistically significant return of 29%. This provides a 95% assurance that, within a 3% margin of error, the survey answers are how the entire group of Artspace live/work residents would respond if queried when extrapolating results.

622 (29%) Total
Respondents

Understanding the LIHTC Model and Artist Preference

Artspace residential properties are designed specifically for people who are both low- to moderate-income and who are also artists, so part of the demographic data captured was concerned with the creative pursuit and income statuses of residents.

The majority of Artspace's live/work projects are built with Low-Income Housing Tax Credits (LIHTC), which subsidizes the acquisition, construction, and/or rehabilitation of affordable rental housing for low- and moderate-income residents. Congress created the LIHTC program with the 1986 Tax Reform Act, and the federal government issues these tax credits to state governments. State housing agencies then award the credits to developers through a competitive process. Owners or developers of projects receiving the LIHTC agree to meet an income test for residents and a gross rent test, and all LIHTC projects must comply with the income and rent tests for a 15-year compliance period. [Tax Policy Center Briefing Book: Key Elements of the U.S. Tax System]. Each year, the US. Department of Housing and Urban Development (HUD) sets income limits defining extremely low income (30% of the area's median income level (AMI)), very low income (50% of AMI), and low income (80% of AMI). The

actual income levels differ based on the area, because they are calculated as a percentage of the area's median income level.

Artists are among those on the list of qualified groups who can benefit from federally subsidized, low-income housing. Current law provides this exception for individuals “who are involved in artistic or literary activities.” Anyone who qualifies for affordable housing may apply for residency in an Artspace project, but Artspace gives preference to those applicants who participate in and are committed to the arts.

Data: Artists/Creatives

Given these facts, it was not surprising that 99% of Artspace survey takers (613 respondents) consider themselves an artist. Artspace defines “artist” broadly to comprise a wide variety of creative pursuits.

- A person who works in or is skilled in any of the fine arts, including but not limited to painting, drawing, sculpture, book art, mixed-media and printmaking.
- A person who creates imaginative works of aesthetic value, including but not limited to film video, digital media works, literature, costume design, photography, architecture and music composition.
- A person who creates functional art, including but not limited to jewelry, rugs, decorative screens and grates, furniture, pottery, toys and quilts.
- A performer, including but not limited to singers, musicians, dancers, actors and performance artists.
- A person involved in all culturally significant practices, including a culture bearer or practitioner, designer, technician, tattoo artist, hairdresser, chef/culinary artist, craftsperson, journalist, teacher or administrator who is dedicated to using their expertise within the community to support, promote, present, and/or teach and propagate their art form through events, activities, performances and classes.

The survey identified the creative practices that Artspace residents most engage in as Painting/Drawing (37%); Music (24%); Photography (21%); and Writing/Literary Arts (20%). Artspace residents need not derive their income from their art, and the survey revealed that 57% earn no or less than 10% of their income from their creative work. 62% earn income from a non-creative line of work, meaning the respondents hold second jobs, with education and service industries being the most frequently selected.

Data: Demographics

Beyond creative status, the survey also revealed further demographic details. For example:

- Artspace residents are well-educated: 56% have a bachelor's degree or higher.
- 3% of Artspace residents are veterans (compared to 7.6% nationally). Upcoming Artspace projects will have specific units set aside for veterans, including Pullman Artspace Lofts in Chicago and Artspace Silver Spring Arts Campus in Silver Spring, MD.
- 18% of Artspace residents consider themselves to have a disability. This is slightly higher than the national tendency, with 12.6% of the civilian non-institutionalized population reporting a disability in the 2015 U.S. Census Bureau.
- They are overall racially diverse:
 - 42% identify as non-white/Caucasian

TOP ARTS, CULTURAL, CREATIVE INDUSTRY INVOLVEMENT (ALL RESPONDENTS)

1. Painting and Drawing – 37%
2. Music – 24%
3. Photography – 21%
4. Writing/Literary Arts – 20%

Note: Respondents could select up to 4 options

Income Highlights

- 57% earn no or less than 10% of their income from their art/creative work.
- 62% earn some income from a non-creative line of work, predominately in the education and service industry.
- Over half (56%) of survey respondents' household income is between \$10,000 and \$30,000 annually.
- 46% of respondents with a household size of one are at or below the 2019 Federal Poverty level.
- Only 10% of respondents reside in a household earning more than \$50,000 annually.

- 58% identify as white/Caucasian

Given that non-Hispanic white people total about 61% of the U.S. population, the Artspace residential population seems to loosely echo national trends.

SURVEY RESULTS: COMMUNITY REPRESENTATION VS. RESPONDENTS

One measure of a project's success is how inclusive it is and to what extent its residents and tenants reflect the diversity quotient of the area where they live. Despite best efforts, surveys of this nature are limited in their ability to engage everyone and in return may not truly reflect the diversity of a given building in regard to age, gender, race, income, ethnicity, and even art form.

In order to analyze our performance, we compared the building responses with the demographics in the ½-mile and 1-mile radius from the property address. The pair of buildings included for this additional analysis are geographically diverse and had a high rate of responses.

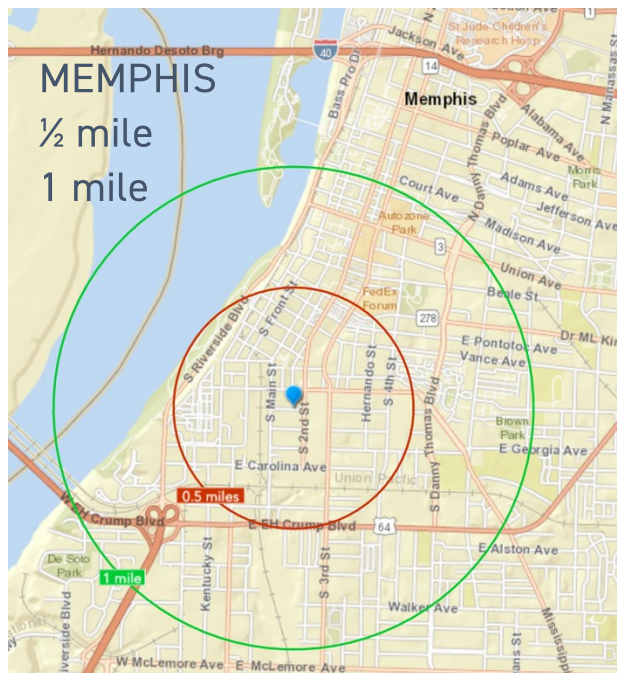
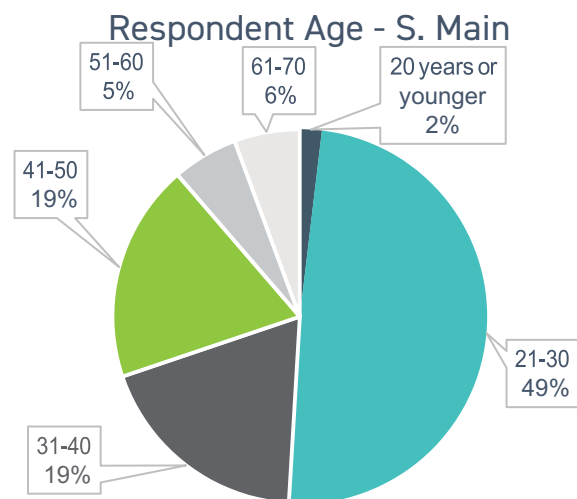
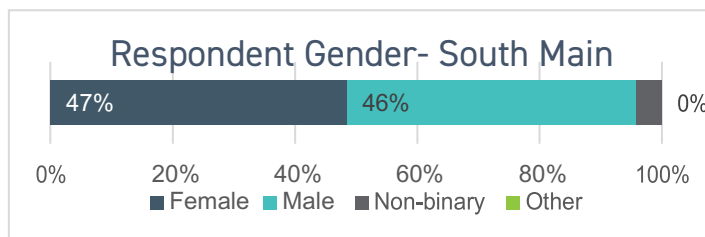
- South Main Artspace Lofts, 138 St. Paul Avenue, Memphis, TN (53 respondents)
- Artspace Mt. Baker Lofts, 2915 Rainier Avenue S. Seattle, WA (46 respondents)

While the overall Artspace residential population largely mirrors national demographic trends, demographics within individual buildings vary.

Survey Respondent Race and Ethnicity		
<u>Race/Ethnicity</u>	<u>Count</u>	<u>% of Respondents</u>
White/Caucasian	9	17%
Black/ African American	43	81%
Multiracial/multiethnic	1	2%
Hispanic/Latino(a)	1	2%
Asian/ Asian-American	0	0%
Not Listed/Other race	0	0%
American Indian	0	0%
Total respondents/population	53	100%

<u>½ mile 2019 est.</u>	<u>1-mile 2019 est.</u>
<u>% ½ mile population</u>	<u>% 1-mile population</u>
54%	32%
41%	65%
2%	2%
3%	2%
3%	1%
1%	0%
0%	0%
3,090	9,185

*Respondents may have selected more than one race/ethnicity option.



Source: ESRI Community Analyst, 2019

½ mile Radius Stats:

Median age: 39.7

Median Household Income: \$68,222

1-mile Radius Stats:

Median age: 37

Median Household Income: \$45,269

South Main Respondent Stats:

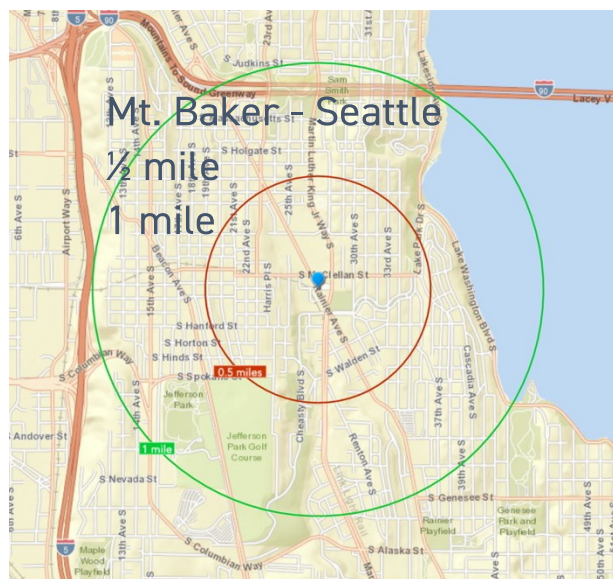
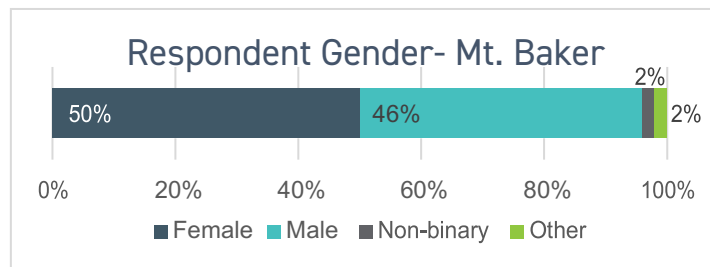
Median age range: 21-30

Median Household Income Range: \$20,001-\$30,000

Survey Respondent Race and Ethnicity		
<u>Race/Ethnicity</u>	<u>Count</u>	<u>% of Respondents</u>
White/Caucasian	28	61%
Black/ African American	6	13%
Multiracial/multiethnic	5	11%
Hispanic/Latino(a)	5	11%
Asian/ Asian-American	7	15%
Not Listed/Other race	1	2%
American Indian	1	2%
Total respondents*/population	46	100%

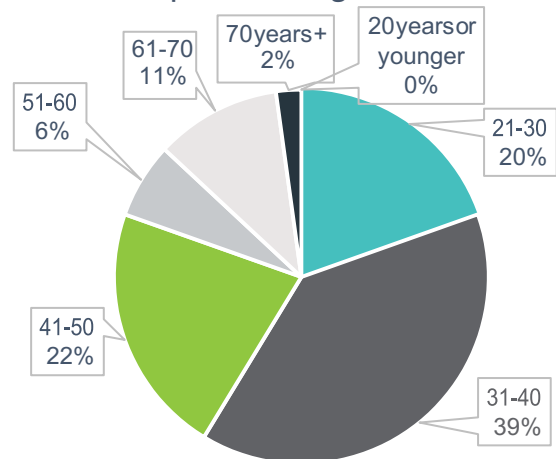
*Respondents may have selected more than one race/ethnicity option.

$\frac{1}{2}$ mile 2019 est.	1-mile 2019 est.
<u>% $\frac{1}{2}$ mile population</u>	<u>% 1-mile population</u>
35%	35%
17%	18%
7%	6%
7.5%	10%
37%	34%
4%	5%
1%	1%
6,512	22,726



Source: ESRI Community Analyst, 2019

Respondent Age - Mt. Baker



$\frac{1}{2}$ mile Radius Stats:

Median age: 42.9

Median Household Income: \$95,488

1-mile Radius Stats:

Median age: 40.8

Median Household Income: \$81,803

Mt. Baker Respondent Stats:

Median age range: 31-40

Median Household Income: \$20,000

ARTSPACE'S "THRIVE-ABILITY INDICATOR"

Artspace's "Thrive-ability Indicator" was designed for Artspace residents to self-assess impacts including Financial, Social, Safety & Security, Artistic Practice, and Stability. These impacts were selected in part by the benefits residents identified in the 2010-2011 Metris Arts Consulting studies, from providing affordability and safety to supporting artistic production, collaboration, and community. Data in this section pertains to the 613 (98.5%) responding residents who self-identified as artists (out of the 622 total respondents). In general, Artspace live/work residents responded favorably (strongly agreed or agreed) that living in Artspace projects positively impact their lives within each of these areas.

Financial Impact

Quality, code-compliant workspaces are rarely affordable to low-income users, especially in artist spaces where residents often use the space in nontraditional way. Simultaneously, the ever-increasing housing crisis in communities across the country threaten the ability of low-income peoples to afford housing and maintain an economic foothold in their neighborhoods as market-rate development moves in.

A basic tenet of the Artspace model is the combination of affordable housing with appropriate, code-compliant artistic workspace. In theory, this delivers financial benefits by both providing space specifically designed for creative use, in which economically vulnerable artists have the opportunity to increase production of art and/or creative products and earnings; and by saving the cost of a second rent for studio space, as the creatives can work right from within their homes. The majority of Artspace rents are set for those earning between 30% to 60% of Area Median Income (AMI) and are affordable by design, aiming to prevent the cycle of displacement. Questions in the Financial Impact section of the survey sought to discover how well this housing model was working.

Live/Work Unit Affordability

77% of Artspace respondents agree or strongly agree that their live/work unit in an Artspace property is affordable to them. In the write-in comments, Artspace residents said:

- "I have been able to live by myself for the 1st time in 12 years. And now have extra room to create! I am so happy!"
- "I wouldn't be able to provide for myself and young son without this apartment. It's life changing and the first place I've ever had on my own."
- "Living here in Artspace affords me the opportunity to paint and buy food. But most importantly, it has given me a chance to live without stress of wondering how to pay rent due to high rent eating up 70% of my income."
- "My building is the only affordable housing in my neighborhood. I would not be able to afford a two-bedroom unit on my own outside of Artspace. Living in an artist community has created new opportunities to showcase my work and gain new prospective customers."
- "The rent is very affordable. I spend more money on art supplies, canvases etc. than I could otherwise. It's an immense help."

Income from Art/Cultural/Creative Work

39% agree or strongly agree that income from art/cultural/creative work has increased because they live in the building (while 40% are neutral).

- "I couldn't get any work done in my old space because it was too small. It was twice as much money and I couldn't afford basic needs and think about saving for equipment I need to expand my business. Now I can work, and it has changed everything."
- "I am able to save money on rent to produce prints for art shows where I could not afford prior to moving in. Also, I am able to save and purchase art supplies, run a website and have a home office for photo editing."
- "I have been able to shoot in my studio space (green space and video interviews). Using my space has SAVED ME SO MUCH MONEY and my clients money because we don't have to rent out a different studio space."
- "It has allowed me to live in a safe environment while being able to invest my money in my business/studio and hire other people as well."

- “It has given me the ability to network with people in the art scene from a common cultural hub which has led to opportunities which has provided me places to sell my work.”
- “Lots of collaboration with other artists. People have hired me, told me about grants and opportunities, and I have hired other people in the building.”
- “This building has impacted me financially not only because of the affordable rent but also because it allows me to utilize my studio space to showcase items that normally convert into sales from local supporters.”

Planning for the Future

41.5 % agree or strongly agree that they can save and plan for the future as an impact of living in an Artspace building (while 29% are neutral).

- “By living in a low-income building, I have been able to raise my children in a positive environment, save money for the future and build a home. I have lived here for so long, and seen many changes occur to my neighborhood. I’m grateful for the reduced cost of living.”
- “I was able to pay off my student loans from art school. I saved a big emergency fund. My husband was able to build a profitable photography business from zero. We are so appreciative.”
- “Being in a home that is affordable to me has helped me reduce financial stress and allowed me to budget more efficiently. My rent used to take up most of my income, leaving me scrambling to cover basic needs. Artspace has helped me tremendously.”
- “Living in the building has allowed me to move out of my parent’s house and become financially independent. I can work off my loans and pay my bills without issue.”

Write-in comments also provided insights into concerns residents have about potential rent increases (maximum rents are set by the U.S. Department of Housing and Urban Development (HUD)).

Social Impact

In the earlier Artspace studies, it was discovered that co-locating artists together builds community. Artists can network with each other, discover new opportunities, share knowledge, learn new skills from one another, and more. Artspace buildings are designed to

foster social interaction with the inclusion of community space—most often in the form of a ground-floor, multi-use gallery that the residents can program. Professional reputations can also be enhanced by association with an artist community and the overall reputation of the Artspace building. The Social Impact questions in the Thrive-Ability Indicator tested how well Artspace properties foster community today, coast to coast.

Social Support

65% of Artspace residents agree or strongly agree that they feel personally supported by other Artspace residents.

- “Artspace has had the most positive effect in our lives that I think I’ve ever had. My daughter and I truly feel at home. Living here has been so much of what has kept me going, the people here are absolutely beautiful souls, this is winning the lottery in my book.”
- “Artspace is a very open environment and I have made friends easily; friendships that have blossomed as both a result of close proximity and many similarities. I love having friends and neighbors I can collaborate with...”
- “I am delighted to live in a building that not only provides creative community but has a mix of ages! I am a senior and making friends of all ages.”
- “I was sick yesterday and my neighbor brought me gingerale, chicken soup, and crackers.”
- “Our family is socially connected to other families here, our kids practice art, music, dance, etc together.”

Personal Network

74% agree or strongly agree that their network of people has grown.

- “The location of this Artspace has opened up many opportunities for volunteer work within the community and has greatly expanded my social network.”
- “I have met a great deal of very creative individuals! The network of artists in one space is mind-blowing! ... I love it!”
- “I have met artists and musicians from other disciplines and other circles of music that I wouldn't normally interact with. I think that's good for everyone.”

- “I like knowing the other residents in a long-term way. I have known some of my neighbors for 10 years. This encourages a feeling of FAMILY. I always have a choice of interacting, or not, with my Community of Choice.”
- “I’ve been introduced to other cultures.”
- “Met some really cool and talented people. Love having friends who enjoy working on art projects and Halloween events for kids. Learning to improve my own creative abilities as well as sharing what I know. Getting me to interact again.”
- “The network of creatives in my life has been greatly expanded as a result of living in this building. Lots of opportunities to exchange ideas, be inspired by others’ work, cross-pollination between disciplines.”
- “The people I’ve met in this building have changed my life (in a very positive way). I cannot imagine how my life would be without some of the people I’ve met in this building.”

Building Involvement

60% are involved with events and/or resident committee work in their Artspace building.

- “It has given me a venue to connect others together through holding my events/shows etc. I can use it and my practice as a focal point for community development.”
- “It’s inspiring to come home to the community room where there are dance and music rehearsals, classes and other events at which I am often welcome.”
- “The events are amazing and very well organized. The atmosphere is phenomenal.”
- “We have a much deeper/stronger community with our neighbors... We helped start a community alley garden and Loftwalk, which is like a studio tour/party that brings the community together annually. Artspace has also created many other collaboration opportunities.”

Reputation and Respect

68% feel respected as a member of the Artspace community.

- “Dude, so much. I have never had anyone’s belief in me impact my art and my life the way our property manager and exhibition chair have. They are always cheering me on and turning my instincts into confidence and encouragement.”
- “I came here to work and impact my career and level up my studio practice. I have many beautiful, kind and sincere friends and a productive, respected practice.”

- "I have been taken more seriously as an artist when I am able to say that I live/work at an artist residence."
- "We have a great reputation. I'm proud to find when people have heard of us as a community."
- "When clients come to my studio this building makes me look more professional and accomplished as an artist. Helps to open more doors."

The write-in comments of the survey also revealed where some social challenges can arise, including judgment about who in the building is an active artist, rumors, disagreements at committee meetings, and occasional personality conflicts. It also revealed that conflict can arise in community spaces between visual and performing artists due to noise.

Safety & Security

Building codes exist for an essential reason: To promote safety and prevent harm. Though they can be frustrating to artists and owners, it is not in anyone's best interest to turn a blind eye to genuine risks. There are many ad hoc, temporary, and underregulated artist spaces in the cultural ecosystem that, while often full of creativity and talent, are also too often unsafe. The Artspace model prioritizes the creation of affordable, high-quality space that is designed for artistic use while being ADA accessible and code-complaint. Each Artspace building is managed by a local, professional property management company that provides daily on-site presence with staff trained in code compliance. All residents occupy space in accordance with lease agreements that specify what activities are allowed and what activities are prohibited. Artspace buildings are inspected regularly by multiple third parties, including housing finance agencies, tax credit investors, insurance companies and local building code officials to be sure that the building maintains a safe environment. The Safety & Security section of the survey sought to understand how well Artspace addresses these important concerns.

Overall Safety

75% agree or strongly agree that they feel safe in their Artspace building.

- “I feel very safe. The coded entrance doors are handled well, and I can clearly identify visitors. I feel not only personally safe, but for my belongings as well. We don't have a lot of things go missing.”
- “I moved into Artspace after my previous home was robbed while I was gigging abroad and living here has given me a sense of security that I haven't been able to enjoy in a long while.”
- “In 2009, if you told me I would be living downtown when I grew up, I would have laughed at you- people didn't even go downtown ten years ago. Artspace has pioneered many facets of residential safety in downtown, and I am so grateful.”
- “In my previous apartments, I was uneasy because the maintenance men would sometimes not give any notice, which makes you feel like there is no lock on your door. I did not know 95% of my neighbors. Here, I trust my landlady and know all my neighbors. We have great communication.”
- “The building itself is very secure. I feel comfortable. I am grateful for the security cameras.”

Workspace Safety

85% agree or strongly agree that Artspace live/work housing allows them to work SAFELY in their space.

- “The use of security cameras and keyed access to the building is great. It's a secure building to create art, well lighted outdoors and inside.”
- “This studio is my home and my favorite place. I have never experienced a security issue or felt unsafe while here.”
- “We love the security, guards, gates, etc. We have very expensive equipment and we don't worry about having it stolen.”

Housing Security

76% agree or strongly agree that they feel secure that they have a place to live and work as long as they want.

- “Again, I was homeless. This is kinda awesome.”
- “As long as Artspace continues to own this building I feel I will do well.”

- “Feel settled for the first time in many years, which is positive for my well-being and creative energy!”
- “I ALWAYS fear losing my home—i.e. fear getting too old or ill as I age and being tossed out. Things have been tough for years pre-moving in here—feel LUCKY to have this place to live and catch my breath.”
- “I don’t feel like I will be priced out of this building and have to move.”
- “I feel, for once, safe from worrying about steep rental increases and being not renewed for no reason. I feel safe and that helps a lot of us who suffer from high anxieties.”
- “While the neighborhood has its challenges, I feel safe inside the building, surrounded by neighbors that I trust. I also feel secure because I can rely on the rents remaining reasonable, tied to the median income ... and thus won’t have to leave the city.”

Future Outlook

67% agree or strongly agree that they feel optimistic about their future because of the stability of their Artspace housing.

- “For me it is affordable. One can think, feel and grow more, when you don’t have to worry about being driven out of your home. There is a community sense of security and safety.”
- “I was born, raised and continue to be inspired by the creatives at Artspace. I look forward to making this a space to live and breathe Art.”
- “I cannot express what a huge mental and creative shift is caused by NOT having to constantly worry about eviction and making rent.”
- “Knowing that the master lease has another 20 years on it and my building will remain low income makes me feel safe. I couldn’t afford market price as the neighborhood has grown, thrived and become so popular...”

Safety Concerns

The write-in comments also revealed that some feel safe in their buildings but not their overall neighborhoods. This was due to events such as theft and break-ins of vehicles/bikes in garages, or other activity on the streets. Other security issues that concerned residents included access by residents given to nonresidents, doors propped open during events, people who don’t shut gates, and people experiencing homelessness sleeping on entry steps.

Artistic/Creative/Cultural Work or Practice

The Artspace model is intended to provide artists opportunities to practice their art form more frequently and potentially earn more income. Artspace live/work units are designed for residents to not only live within, but to also have the additional space to create art on site. Often, there is a community gallery on the ground-floor of the building in which artists can share their work with their peers, as well as the broader public. Many Artspace properties also offer community events from art crawls, exhibitions, and open mics to festivals, holiday traditions, and more. The Artistic/Creative portion of the survey examined the impact of Artspace live/work projects on the resident's artistic work and careers.

Art Production

68% of Artspace respondents agree or strongly agree they are producing more work/practicing more frequently at Artspace.

- “Because of the amount of space I have and the quality of the apartment I have had the time, energy, and resources to improve on my artwork significantly. As well as the room to store more artwork so I can better prepare for the busy tourist season.”
- “Being able to roll out of bed and start painting has been the biggest impact on my work. Always having my art supplies open and ready to use saves time. Lots of available light is priceless.”
- “Living in this Artspace has really allowed me to expand my work in a way that allows me to create larger scale productions. I also have more space to create, build, and develop my work as a dance-based artist due to how much space I have available.”

New Skillsets

61% agree or strongly agree that they have learned new skills or techniques at Artspace.

- “Able to network with other great actors, learn new ways on becoming a successful actor.”
- “I have been wanting to actually use my sewing machine left from my mother and here, I have met fellow residents who do sew and have helped me learn and get some extra funds ...”

- “I found talents I never knew I had. My daughter is 4 and she is able to express herself in a way that is rare to find any more.”

Collaboration

55% agree or strongly agree that they have collaborated on projects with other Artspace artist residents and 64% have shared resources or equipment.

- “I had never painted and a neighbor offered to show me how to use watercolors. Now I am painting, and I never knew I had the ability! We all collaborate quite often!”
- “As writer and activist in the music, arts, cultural economy I have multiple sources of info living in Artspace.”
- “I am learning from being exposed to others’ practices and ways of thinking about art. One of the great diversities of this building is that there are many different ‘art worlds’ here, not just the dominant one that we see in the Whitney, etc. I love that.”
- “I have been able to put large group shows together, work on my work more consistently and have been able to build a small network of outside artists I collaborate with because of the stability of a legitimate live/workspace Artspace provides.”
- “I have wonderful opportunities to talk and share my work with others. I have even learned about gardening and composting due to my neighbors with a green thumb. I hope we can continue to learn and grow from one another in the future.”

Artwork Showcase

72% agree or strongly agree that they have had the opportunity to show their work in their Artspace building.

- “Focused on writing two novels and several short stories, I enjoy ‘reading’ excerpts at our OPEN MIC nights.”
- “Has increased my access to hosting events and showcasing my art dramatically.”
- “Having our own gallery to show in has been such an enormous influence on my art. It is an important part in our lives here. Also our outdoor chalk art wall is fun and brings attention to our building.”
- “I feel pressured (in a good way) to work on my art because I am privileged enough to live in an Artspace building. I have space to work, display, and discuss my art.”

- “I had a couple of art shows on my own in the Artspace gallery. I wouldn't have had the courage if I wasn't living at Artspace.”
- “I have been able to perform and produce events in the adjacent studios, and on Friday art walks that has given me more exposure with less effort.”
- “I have gotten massive commissions and become a more local name because of the exposure Artspace has given me. Additionally, I have the space to crank out large projects on a time crunch when it is required of me.”
- “I participated in an event in the building once and sold some pieces which made me feel very good!”
- “I stepped out of my comfort zone and helped put together an art show last year which is something I had never done before.”
- “It has helped me build confidence in my own abilities as an artist. Just selling my work from the gallery has helped me realize that I can draw an income from my art, and that helps me to continue creating.”
- “I've been able to help produce and promote events on our campus, cultivating community while offering art and entertainment to our wider community.”
- “My folk-dance ensemble can use the building's community room for practices for free, which helps a large group of young people be off the streets and learn something inspiring. I am able to attend literary evening and exhibits in our building and in Seattle's central districts more often.”

Housing Stability

Artspace theorized that, by providing stabilizing, affordable space, gentrification-led displacement will be avoided, and the cultural class will be retained. Survey results confirm this conjecture.

Serving Populations who have Experienced Homelessness and/or Displacement

Artspace projects serve those who have experienced homelessness; and have helped protect others from displacement. 21% of Artspace respondents had experienced homelessness in the five years prior to relocating to their Artspace live/work unit. One respondent said: “I was couch hopping before I moved in. Without this space I would be again. ‘Not Homeless’ may seem like a low bar, but when that's what you're facing ... I cannot stress the impact of this



unit on my life enough." One of Artspace's newest projects—Ola Ka 'Ilima Artspace Lofts in Honolulu, which opened after the survey was administered—has 12 units specifically set aside for families experiencing homelessness.

Other Artspace residents have experienced displacement, with 30% forced to leave their home in the five years prior to relocating. For 75% of the responding artists who had been forced to leave their homes, this was also their primary workspace. The primary reason they were forced to leave their homes (38%) was that they faced a significant rent increase.

Serving the Local Population

Cities are serving their current residents with 66% coming from the same city and 17% even coming from the same neighborhood/area of town. State funds are serving state residents. One respondent said: "Affordable rent has allowed me to stay in my hometown. I'm very, very grateful." Another said: "Without the Artspace building my family could not afford to stay in [this] neighborhood. Rents and mortgages in this area are heavily skewed by the presence of high tier government employees, lobbyists and lawyers. We would definitely be forced to reside far from where most of my work is!" 62% were unlikely/very unlikely to live in the specific neighborhood were it not for the project, however—most would still be in the state (83%). In some cases, Artspace staff believe this is because housing opportunities might not have otherwise been affordable and/or available. Overall, the survey revealed very little national migration with only 8% coming from out of state. Artspace's projects can attract artists to a city or state, however, with 74% of the 207 who relocated from another city doing so specifically for the opportunity of the Artspace building. Artspace projects have public and private partners, and this data supports that their investments are often centered around local housing, local workforces, and job creation. Artspace's live/work housing also helps provide financial stability. Some of the respondents who are considering moving stated it was because they want to own their own home, or they want to move to a different



neighborhood, city, or state. Living in an Artspace project can be a stepping-stone towards wealth building and home ownership.

“THRIVE-ABILITY INDICATOR” KEY FINDINGS

Resulting data of the nationwide 2019 Artspace Resident Survey largely confirms assumptions that Artspace properties are achieving the intended “thrive-ability” benefits for its residents. Based on this data, the survey reveals that the availability of Artspace live/work properties contributes to residents’ socio-economic well-being across the board—through opportunities that would not otherwise be available, because Artspace’s unique live/work units are not otherwise broadly found in the affordable housing marketplace.

Artspace artist live/work housing stabilizes residents in place and affords financial benefits including affordable rent for space to both live in and create artistic work from, as well as the ability to save money for the future and earn more from creative work. One in five of Artspace respondents had experienced homelessness in the five years prior to relocating to an Artspace project, while three in 10 had been forced to leave their home. Out of the three, 75% also lost their primary workspace: home studios. The primary reason artists were forced to leave their homes was that they faced a significant rent increase. More than three quarters of Artspace respondents found their Artspace live/work unit to be affordable, and many felt that they can even save and plan for the future as an impact of living in an Artspace building. Nearly four out of 10 also experienced an increase in income from their creative work, which they attributed as a direct result of living in an Artspace building.

Artspace buildings foster community building, grow artistic reputations, and enhance networking. Six out of 10 respondents felt personally supported by other Artspace residents, and the majority felt respected as community members. Artspace residents felt they had



grown their overall network; and many were also involved with events and/or committee work in their building, actively contributing to the overall community.

Artspace buildings are safe environments. Residents feel safe living in the building overall, and also report that they can safely pursue their creative practices in their arts-appropriate spaces. The majority felt secure that they have a place to live and work as long as they want; and are optimistic about their future because of the stability of their Artspace housing.

Artspace artists are growing their artistic practices within their Artspace building. The space allows for increased production, skill sharing, and collaboration with their artist neighbors; as well as space to present their work in galleries or performance spaces on site. The majority of respondents are producing more work or practicing more frequently at Artspace. They report learning new artistic skills or techniques while at Artspace; collaboration on projects with other Artspace artist residents; and sharing resources or equipment. The majority have also had the opportunity to show their work in their Artspace building.

DISCUSSION & CONCLUSION

Artspace plays a critical role in creating and maintaining healthy arts ecosystems and thriving communities across the country. Analysis of results from Artspace's inaugural nationwide survey reveals that, by providing affordable and sustainable space where creative people can safely live, work, collaborate, raise families, and weave deeper relationships, the results show strong, positive impacts for Artspace live/work residents to thrive financially, socially, and artistically. We have found that Artspace artist housing alleviates displacement of low-income artists and stabilizes them in place, while providing opportunities to increase creative production and earnings in a supportive community of fellow creatives, located in a safe building with culturally appropriate workspace. Artists can



grow their artistic standing, network, learn from one another, collaborate, share their work with the public, and plan and save for the future. Artspace's artist live/workspace directly contributes to the vitality, stability, and resilience of low-income artists and their families, and increases their positive impact within their communities, nationwide.

Comparative Studies

This research dovetails with findings from others working in the field of arts-based community development. A report by Daniel Arnow, "Affordable Housing for Artists in New York City – What are the Challenges?" states:

Places with high concentrations of cultural assets correlate with positive outcomes in social indicators like education, crime and health. With evidence of its widespread benefits, arts and culture has been positioned as a public good ... [Yet] the artist population is vulnerable because of the nature of their work. Wages are low and inconsistent, and the work fluctuates and comes in episodes. These vulnerabilities present specific challenges as it relates to securing long-term, decent and affordable housing.

"Challenges and Recommendations for the Development of Affordable Live/Work Housing for Artists," a study by Enterprise Community Partners, National Resource Network: New Solutions for Cities, states:

Artists and makers are contributors to community well-being, and their presence has spurred community economic development and social improvements. As a creative class, they help to preserve and carry on the culture of a city and the fabric of its neighborhoods.

This effect has been profound in Artspace's home region of Minnesota. In a Nov. 2018 MinnPost article, "How artists build careers, and why Minnesota stands out," economist Ann Markusen wrote:

Among the 30 largest metro areas in the U.S., Los Angeles, New York and San Francisco host the largest contingents of artists in their workforces, followed by five metros hosting 20 to 40 percent more artists than the national average: Washington, D.C.; Seattle; Boston; Minneapolis-St. Paul; and San Diego... Minneapolis-St. Paul posted the highest rate of increase in our artist workforce during the years of the great recession, 2006-09, years when the top three barely held even. What explains Minnesota's growing arts ecology? Our generous arts funders, many artists' centers, our Artspace artist housing and presentation spaces, and our Minnesota State Arts Board's generosity.

Recommendations

Based on Artspace's survey findings, and the research of others, our recommendations for those planning space for the creative sector is as follows:

1. **Test the market demand.** Launch studies to understand the creative sector's space needs and preferences.
2. **Advance equity and inclusion from the beginning, and engage the local artist population** in city planning, development, and real estate decisions throughout the process-- from the early planning stage in which community input informs design decisions, all the way through to marketing and lease-up. Ongoing artist participation results in projects that reflect the community, as well as a sense of resident ownership and leadership in the resulting project.
3. **Invest the time to ensure it serves the community.** Spaces should be affordable, sustainable, accessible, code-compliant, appropriate for artist users; and, when possible, positioned to address broader community goals.
4. **Give equal value to the "software" and "hardware" of the building.** This can take the form of establishing arts-friendly property management policies, resident-led committees, ongoing engagement opportunities, and other community building activities.

5. **Cultivate partnerships with existing arts and community organizations** to strengthen the network of existing assets without duplicating what is already there. Programmatic partners increase the vibrancy of on-site arts activities and connect the building project with the broader needs of the creative community. And if one does not already exist in your city, consider creating an artist-led support organization (for example, Springboard for the Arts in St. Paul and ArtistTrust in Seattle).
6. **Plan for long-term affordability.** Neighborhoods and real estate markets may change, but with proper planning, these buildings can maintain affordability and continue to serve their intended purpose far into the future.
7. **Hire experts if needed.** Artspace's Consulting and Strategic Partnerships team has worked in over 250 cities with artists, arts organizations, and nonprofits to help with creative space initiatives, feasibility studies, arts market studies. To learn about how Artspace does this, and to see Artspace's Consulting page and case studies, visit: www.artspace.org/consulting.
8. Last but certainly not least, **share information and be an advocate.** These types of projects can catalyze other city planning efforts and community-based projects to serve the needs of the creative workforce. This might include creative district overlays that incentivize affordable creative spaces, and housing plans that name artist housing as a goal.



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Artspace's research is based on the development and management of more than 50 arts buildings or campuses around the country. Our recommendations are interwoven in the values and practices we bring to each project (i.e. we follow our own recommendations). We hope that cities, developers, building owners, and arts advocates can utilize this information to inform or inspire the creation, support, and preservation of affordable arts space for the creative sector in more cities, coast to coast.



ADDENDUM: DATA TABLES BY PROPERTY

All properties with 30% or more respondents (statistically relevant) are included in the following pages in this order:

1. Artspace Everett Lofts, Everett, WA
2. Artspace Hamilton Lofts, Hamilton, OH
3. Artspace Hiawatha Lofts, Seattle, WA
4. Artspace Jackson Flats, Minneapolis, MN
5. Artspace Loveland Arts Campus, Loveland, CO
6. Artspace Tannery, Santa Cruz, CA
7. Elgin Artspace Lofts, Elgin, IL
8. Everett Station Lofts, Portland, OR
9. Kaddatz Artist Lofts, Fergus Falls, MN
10. Karcher Artspace Lofts, Waukegan, IL
11. Mesa Artspace Loft, Mesa, AZ
12. Mt. Baker Lofts, Seattle, WA
13. National Hotel Artist Lofts, Galveston, TX
14. Riverside Artist Lofts, Reno, NV
15. Sailboat Bend Artist Lofts, Ft. Lauderdale, FL
16. South Main Artspace Lofts, Memphis, TN
17. TK Artist Lofts, Seattle, WA

Artspace Everett Lofts (Everett, WA)		
Total Units	40	
Total Adults in building	49	
Total Respondents	28	
% by Units	70%	
% by Adults	57%	
<u>How long have you lived in this building:</u>		
1-5 Years:	11	39%
Less than 1 year:	5	18%
6-10 Years:	12	43%
11-15 Years:		0%
16-20 Years:		0%
More than 20:		0%
<u>Age:</u>		
Under 18		0%
18-20:		0%
21-30 :	2	7%
31-40 :	6	21%
41-50:	5	18%
51-60:	4	14%
61-70:	9	32%
71-80:	1	4%
Over 80:	1	4%
<u>Gender:</u>		
Female:	20	71%
Male:	7	25%
Non-Binary:	1	4%
Transgender Female:		0%
Transgender Male:		0%
<u>Total Adults:</u>		
One:	19	68%
Two:	8	29%
Three:	1	4%
Four or more:		0%
<u>Total Children:</u>		
None:	21	75%
One:	4	14%
Two:	3	11%
Three:		0%
Four or more:		0%
<u>Race/Ethnicity:</u>		
Asian American or Asian:	2	7%
Northern African/Middle Eastern	2	7%
Black American/African/Caribbea	1	4%
Hispanic/Latinx/Spanish:		0%
Multiracial/Multiethnic:	2	7%
American Indian/Alaska Native/N	1	4%
Pacific Islander:	1	4%
White/Caucasian:	22	79%

Artspace Hamilton Lofts (Hamilton, OH)		
Total Units	42	
Total Adults in building	50	
Total Respondents	34	
% by Units	81%	
% by Adults	68%	
<u>How long have you lived in this building:</u>		
1-5 Years:	28	82%
Less than 1 year:	6	18%
6-10 Years:		0%
11-15 Years:		0%
16-20 Years:		0%
More than 20:		0%
<u>Age:</u>		
Under 18		0%
18-20:	1	3%
21-30 :	10	29%
31-40 :	10	29%
41-50:	2	6%
51-60:	5	15%
61-70:	6	18%
71-80:	0	0%
Over 80:		0%
<u>Gender:</u>		
Female:	22	65%
Male:	11	32%
Non-Binary:	1	3%
Transgender Female:	0	0%
Transgender Male:	0	0%
<u>Total Adults:</u>		
One:	22	65%
Two:	11	32%
Three:	1	3%
Four or more:	0	0%
<u>Total Children:</u>		
None:	27	79%
One:	6	18%
Two:	0	0%
Three:	0	0%
Four or more:	1	3%
<u>Race/Ethnicity:</u>		
Asian American or Asian:	1	3%
Northern African/Middle Eastern	0	0%
Black American/African/Caribbea	4	12%
Hispanic/Latinx/Spanish:	0	0%
Multiracial/Multiethnic:	2	6%
American Indian/Alaska Native/N	0	0%
Pacific Islander:	0	0%
White/Caucasian:	27	79%

Artspace Hiawatha Lofts (Seattle, WA)		
Total Units	61	
Total Adults in building	67	
Total Respondents	42	
% by Units	69%	
% by Adults	63%	
<u>How long have you lived in this building:</u>		
1-5 Years:	15	36%
Less than 1 year:	4	10%
6-10 Years:	16	38%
11-15 Years:	7	17%
16-20 Years:		0%
More than 20:		0%
<u>Age:</u>		
Under 18		
18-20:		0%
21-30 :	2	5%
31-40 :	8	19%
41-50:	11	26%
51-60:	8	19%
61-70:	9	21%
71-80:	4	10%
Over 80:		0%
<u>Gender:</u>		
Female:	23	55%
Male:	15	36%
Non-Binary:	4	10%
Transgender Female:		0%
Transgender Male:		0%
<u>Total Adults:</u>		
One:	32	76%
Two:	10	24%
Three:		0%
Four or more:		0%
<u>Total Children:</u>		
None:	39	93%
One:	3	7%
Two:		0%
Three:		0%
Four or more:		0%
<u>Race/Ethnicity:</u>		
Asian American or Asian:	1	2%
Northern African/Middle	1	2%
Black American/African/C	2	5%
Hispanic/Latinx/Spanish:	1	2%
Multiracial/Multiethnic:	1	2%
American Indian/Alaska Native/Native		0%
Pacific Islander:		0%
White/Caucasian:	34	81%

Artspace Jackson Flats (Minneapolis, MN)		
Total Units	35	
Total Adults in building	53	
Total Respondents	22	
% by Units	63%	
% by Adults	42%	
<u>How long have you lived in this building:</u>		
1-5 Years:	12	55%
Less than 1 year:	7	32%
6-10 Years:	3	14%
11-15 Years:		0%
16-20 Years:		0%
More than 20:		0%
<u>Age:</u>		
Under 18		0%
18-20:	0	0%
21-30 :	6	27%
31-40 :	9	41%
41-50:	4	18%
51-60:	1	5%
61-70:	1	5%
71-80:	1	5%
Over 80:		0%
<u>Gender:</u>		
Female:	14	64%
Male:	7	32%
Non-Binary:	1	5%
Transgender Female:	0	0%
Transgender Male:	0	0%
<u>Total Adults:</u>		
One:	9	41%
Two:	10	45%
Three:	2	9%
Four or more:	1	5%
<u>Total Children:</u>		
None:	16	73%
One:	2	9%
Two:	4	18%
Three:	0	0%
Four or more:	0	0%
<u>Race/Ethnicity:</u>		
Asian American or Asian:	1	5%
Northern African/Middle Eastern A	0	0%
Black American/African/Caribbean	1	5%
Hispanic/Latinx/Spanish:	1	5%
Multiracial/Multiethnic:	1	5%
American Indian/Alaska Native/Na	0	0%
Pacific Islander:	0	0%
White/Caucasian:	19	86%

Artspace Loveland Arts Campus (Loveland, CO)		
Total Units	30	
Total Adults in building	41	
Total Respondents	19	
% by Units	63%	
% by Adults	46%	
How long have you lived in this building:		
1-5 Years:	18	95%
Less than 1 year:	1	5%
6-10 Years:	0	0%
11-15 Years:		0%
16-20 Years:		0%
More than 20:		0%
Age:		
Under 18	0	0%
18-20:	0	0%
21-30 :	5	26%
31-40 :	1	5%
41-50:	2	11%
51-60:	2	11%
61-70:	6	32%
71-80:	3	16%
Over 80:		0%
Gender:		
Female:	11	58%
Male:	8	42%
Non-Binary:	0	0%
Transgender Female:	0	0%
Transgender Male:	0	0%
Total Adults:		
One:	12	63%
Two:	7	37%
Three:	0	0%
Four or more:	0	0%
Total Children:		
None:	16	84%
One:	3	16%
Two:	0	0%
Three:	0	0%
Four or more:	0	0%
Race/Ethnicity:		
Asian American or Asian:	0	0%
Northern African/Middle Eastern A	0	0%
Black American/African/Caribbean:	0	0%
Hispanic/Latinx/Spanish:	1	5%
Multiracial/Multiethnic:	0	0%
American Indian/Alaska Native/Nat	0	0%
Pacific Islander:	0	0%
White/Caucasian:	18	95%

Artspace Tannery (Santa Cruz, CA)		
Total Units	100	
Total Adults in building	170	
Total Respondents	35	
% by Units	35%	
% by Adults	21%	
How long have you lived in this building:		
1-5 Years:	8	23%
Less than 1 year:	3	9%
6-10 Years:	22	63%
11-15 Years:	2	6%
16-20 Years:		0%
More than 20:		0%
Age:		
Under 18	2	6%
18-20:	1	3%
21-30 :	1	3%
31-40 :	6	17%
41-50:	10	29%
51-60:	6	17%
61-70:	6	17%
71-80:	3	9%
Over 80:		0%
Gender:		
Female:	23	66%
Male:	9	26%
Non-Binary:	3	9%
Transgender Female:		0%
Transgender Male:		0%
Total Adults:		
One:	13	37%
Two:	11	31%
Three:	6	17%
Four or more:	5	14%
Total Children:		
None:	24	69%
One:	5	14%
Two:	3	9%
Three:	2	6%
Four or more:	1	3%
Race/Ethnicity:		
Asian American or Asian:		0%
Northern African/Middle Eastern Amer		0%
Black American/African/Carib	2	6%
Hispanic/Latinx/Spanish:	4	11%
Multiracial/Multiethnic:	3	9%
American Indian/Alaska Native/Native		0%
Pacific Islander:		0%
White/Caucasian:	28	80%

Elgin Artspace Lofts (Elgin, IL)		
Total Units	55	
Total Adults in building	70	
Total Respondents	33	
% by Units	60%	
% by Adults	47%	
How long have you lived in this building:		
1-5 Years:	12	36%
Less than 1 year:	12	36%
6-10 Years:	9	27%
11-15 Years:		0%
16-20 Years:		0%
More than 20:		0%
Age:		
Under 18		
18-20:		0%
21-30 :	11	33%
31-40 :	6	18%
41-50:	7	21%
51-60:	3	9%
61-70:	5	15%
71-80:	1	3%
Over 80:		
Gender:		
Female:	17	52%
Male:	12	36%
Non-Binary:	2	6%
Transgender Female:		0%
Transgender Male:	2	6%
Total Adults:		
One:	24	73%
Two:	4	12%
Three:	5	15%
Four or more:		
Total Children:		
None:	26	79%
One:	4	12%
Two:	3	9%
Three:		0%
Four or more:		0%
Race/Ethnicity:		
Asian American or Asian:		0%
Northern African/Middle Eastern	1	3%
Black American/African/Caribbea	7	21%
Hispanic/Latinx/Spanish:	6	18%
Multiracial/Multiethnic:	1	3%
American Indian/Alaska Native/N	1	3%
Pacific Islander:		0%
White/Caucasian:	23	70%

Everett Station Lofts (Portland, OR)		
Total Units	47	
Total Adults in building	57	
Total Respondents	18	
% by Units	38%	
% by Adults	32%	
How long have you lived in this building:		
1-5 Years:	7	39%
Less than 1 year:	2	11%
6-10 Years:	5	28%
11-15 Years:	4	22%
16-20 Years:		0%
More than 20:		0%
Age:		
Under 18		0%
18-20:		0%
21-30 :	3	17%
31-40 :	3	17%
41-50:	7	39%
51-60:	3	17%
61-70:	2	11%
71-80:		0%
Over 80:		0%
Gender:		
Female:	7	39%
Male:	9	50%
Non-Binary:	2	11%
Transgender Female:		0%
Transgender Male:		0%
Total Adults:		
One:	10	56%
Two:	8	44%
Three:		0%
Four or more:		0%
Total Children:		
None:	18	100%
One:		0%
Two:		0%
Three:		0%
Four or more:		0%
Race/Ethnicity:		
Asian American or Asian:	1	6%
Northern African/Middle Eastern American or		0%
Black American/African/Caribbean:		0%
Hispanic/Latinx/Spanish:	1	6%
Multiracial/Multiethnic:	2	11%
American Indian/Alaska Native/Native Hawaii		0%
Pacific Islander:		0%
White/Caucasian:	15	83%

Kaddatz Artist Lofts (Fergus Falls, MN)		
Total Units		8
Total Adults in building		10
Total Respondents		4
% by Units		50%
% by Adults		40%
How long have you lived in this building:		
1-5 Years:		0%
Less than 1 year:	1	25%
6-10 Years:		0%
11-15 Years:	2	50%
16-20 Years:	1	25%
More than 20:		0%
Age:		
Under 18		0%
18-20:		0%
21-30 :		0%
31-40 :	1	25%
41-50:		0%
51-60:		0%
61-70:	3	75%
71-80:		0%
Over 80:		0%
Gender:		
Female:	3	75%
Male:	1	25%
Non-Binary:		0%
Transgender Female:		0%
Transgender Male:		0%
Total Adults:		
One:	4	100%
Two:		0%
Three:		0%
Four or more:		0%
Total Children:		
None:	3	75%
One:	1	25%
Two:		0%
Three:		0%
Four or more:		0%
Race/Ethnicity:		
Asian American or Asian:		0%
Northern African/Middle Eastern American		0%
Black American/African/Caribbean:		0%
Hispanic/Latinx/Spanish:		0%
Multiracial/Multiethnic:		0%
American Indian/Alaska Native/Native Haw		0%
Pacific Islander:		0%
White/Caucasian:	4	100%

Karcher Artspace Lofts (Waukegan, IL)		
Total Units		36
Total Adults in building		42
Total Respondents		16
% by Units		44%
% by Adults		38%
How long have you lived in this building:		
1-5 Years:	9	56%
Less than 1 year:	3	19%
6-10 Years:	4	25%
11-15 Years:		0%
16-20 Years:		0%
More than 20:		0%
Age:		
Under 18		
18-20:	1	6%
21-30 :	8	50%
31-40 :	4	25%
41-50:	1	6%
51-60:	1	6%
61-70:		0%
71-80:	1	6%
Over 80:		
Gender:		
Female:	10	63%
Male:	4	25%
Non-Binary:		0%
Transgender Female:		0%
Transgender Male:	2	13%
Total Adults:		
One:	10	63%
Two:	5	31%
Three:	1	6%
Four or more:		
Total Children:		
None:	15	94%
One:		0%
Two:	1	6%
Three:		0%
Four or more:		0%
Race/Ethnicity:		
Asian American or Asian:		0%
Northern African/Middle Eastern	2	13%
Black American/African/Caribbea	2	13%
Hispanic/Latinx/Spanish:	5	31%
Multiracial/Multiethnic:	6	38%
American Indian/Alaska Native/Native Hawaii		0%
Pacific Islander:	1	6%
White/Caucasian:	4	25%

Mesa Artspace Lofts (Mesa, AZ)		
Total Units	50	
Total Adults in building	75	
Total Respondents	23	
% by Units	46%	
% by Adults	31%	
<u>How long have you lived in this building:</u>		
1-5 Years:	17	74%
Less than 1 year:	6	26%
6-10 Years:		0%
11-15 Years:		
16-20 Years:		
More than 20:		
<u>Age:</u>		
Under 18		0%
18-20:		0%
21-30 :	6	26%
31-40 :	5	22%
41-50:	6	26%
51-60:	3	13%
61-70:	2	9%
71-80:		0%
Over 80:		0%
<u>Gender:</u>		
Female:	17	74%
Male:	5	22%
Non-Binary:	1	4%
Transgender Female:		0%
Transgender Male:		0%
<u>Total Adults:</u>		
One:	15	65%
Two:	6	26%
Three:	1	4%
Four or more:	1	4%
<u>Total Children:</u>		
None:	16	70%
One:	4	17%
Two:	0	0%
Three:	2	9%
Four or more:	1	4%
<u>Race/Ethnicity:</u>		
Asian American or Asian:	0	0%
Northern African/Middle Eastern Ame	0	0%
Black American/African/Caribbean:	2	9%
Hispanic/Latinx/Spanish:	3	13%
Multiracial/Multiethnic:	2	9%
American Indian/Alaska Native/Native	0	0%
Pacific Islander:	1	4%
White/Caucasian:	20	87%

Mt. Baker Lofts (Seattle, WA)		
Total Units	57	
Total Adults in building	109	
Total Respondents	46	
% by Units	81%	
% by Adults	42%	
<u>How long have you lived in this building:</u>		
1-5 Years:	39	85%
Less than 1 year:	6	13%
6-10 Years:	1	2%
11-15 Years:		
16-20 Years:		
More than 20:		
<u>Age:</u>		
Under 18		0%
18-20:		0%
21-30 :	9	20%
31-40 :	18	39%
41-50:	10	22%
51-60:	3	7%
61-70:	5	11%
71-80:	1	2%
Over 80:		0%
<u>Gender:</u>		
Female:	23	50%
Male:	21	46%
Non-Binary:	1	2%
Transgender Female:	0	0%
Transgender Male:	1	2%
<u>Total Adults:</u>		
One:	34	74%
Two:	9	20%
Three:	3	7%
Four or more:	0	
<u>Total Children:</u>		
None:	41	89%
One:	3	7%
Two:	2	4%
Three:	0	
Four or more:	0	
<u>Race/Ethnicity:</u>		
Asian American or Asian:	7	15%
Northern African/Middle Eastern Ameri		0%
Black American/African/Car	6	13%
Hispanic/Latinx/Spanish:	5	11%
Multiracial/Multiethnic:	5	11%
American Indian/Alaska Nat	1	2%
Pacific Islander:	1	2%
White/Caucasian:	28	61%

National Hotel Artist Lofts (Galveston, TX)		
Total Units	27	
Total Adults in building	46	
Total Respondents	21	
% by Units	78%	
% by Adults	46%	
How long have you lived in this building:		
1-5 Years:	13	62%
Less than 1 year:	4	19%
6-10 Years:	3	14%
11-15 Years:	1	5%
16-20 Years:		0%
More than 20:		0%
Age:		
Under 18		
18-20:		0%
21-30 :	3	14%
31-40 :	4	19%
41-50:	7	33%
51-60:	3	14%
61-70:	3	14%
71-80:	1	5%
Over 80:		0%
Gender:		
Female:	10	48%
Male:	10	48%
Non-Binary:	1	5%
Transgender Female:		0%
Transgender Male:		0%
Total Adults:		
One:	9	43%
Two:	12	57%
Three:		0%
Four or more:		0%
Total Children:		
None:	19	90%
One:	2	10%
Two:		0%
Three:		0%
Four or more:		0%
Race/Ethnicity:		
Asian American or Asian:		0%
Northern African/Middle Eastern American or		0%
Black American/African/Caribbean:		0%
Hispanic/Latinx/Spanish:	2	10%
Multiracial/Multiethnic:	1	5%
American Indian/Alaska Native/Native Hawaii		0%
Pacific Islander:		0%
White/Caucasian:	17	81%

Riverside Artist Lofts (Reno, NV)		
Total Units	35	
Total Adults in building	40	
Total Respondents	19	
% by Units	54%	
% by Adults	48%	
How long have you lived in this building:		
1-5 Years:	4	21%
Less than 1 year:	1	5%
6-10 Years:	5	26%
11-15 Years:	1	5%
16-20 Years:	8	42%
More than 20:		0%
Age:		
Under 18		
18-20:		0%
21-30 :	2	11%
31-40 :	3	16%
41-50:		0%
51-60:	5	26%
61-70:	5	26%
71-80:	3	16%
Over 80:	1	5%
Gender:		
Female:	14	74%
Male:	5	26%
Non-Binary:		0%
Transgender Female:		0%
Transgender Male:		0%
Total Adults:		
One:	10	53%
Two:	6	32%
Three:	3	16%
Four or more:		0%
Total Children:		
None:	18	95%
One:	1	5%
Two:		0%
Three:		0%
Four or more:		0%
Race/Ethnicity:		
Asian American or Asian:		0%
Northern African/Middle Eastern American or		0%
Black American/African/Caribbean:		0%
Hispanic/Latinx/Spanish:		0%
Multiracial/Multiethnic:		0%
American Indian/Alaska Native/Native Hawaii		0%
Pacific Islander:		0%
White/Caucasian:	19	100%

Sailboat Bend Artist Lofts (Ft. Lauderdale, FL)		
Total Units		37
Total Adults in building		44
Total Respondents		20
% by Units		54%
% by Adults		45%
<u>How long have you lived in this building:</u>		
1-5 Years:	10	50%
Less than 1 year:	2	10%
6-10 Years:	6	30%
11-15 Years:	2	10%
16-20 Years:		
More than 20:		
<u>Age:</u>		
Under 18		
18-20:		0%
21-30 :	1	5%
31-40 :	7	35%
41-50:	6	30%
51-60:	3	15%
61-70:	3	15%
71-80:		0%
Over 80:		
<u>Gender:</u>		
Female:	9	45%
Male:	10	50%
Non-Binary:	1	5%
Transgender Female:		0%
Transgender Male:		0%
<u>Total Adults:</u>		
One:	12	60%
Two:	7	35%
Three:	1	5%
Four or more:		
<u>Total Children:</u>		
None:	17	85%
One:	3	15%
Two:		0%
Three:		0%
Four or more:		0%
<u>Race/Ethnicity:</u>		
Asian American or Asian:		0%
Northern African/Middle Eastern America	1	5%
Black American/African/Caribbean:	3	15%
Hispanic/Latinx/Spanish:	4	20%
Multiracial/Multiethnic:	2	10%
American Indian/Alaska Native/Native Hawaiian:		0%
Pacific Islander:		0%
White/Caucasian:	11	55%

South Main Artspace Lofts (Memphis, TN)		
Total Units		63
Total Adults in building		61
Total Respondents		53
% by Units		84%
% by Adults		87%
<u>How long have you lived in this building:</u>		
1-5 Years:	26	49%
Less than 1 year:	27	51%
6-10 Years:		0%
11-15 Years:		
16-20 Years:		
More than 20:		
<u>Age:</u>		
Under 18		0%
18-20:	1	2%
21-30 :	26	49%
31-40 :	10	19%
41-50:	10	19%
51-60:	3	6%
61-70:	3	6%
71-80:	0	0%
Over 80:		0%
<u>Gender:</u>		
Female:	25	47%
Male:	26	49%
Non-Binary:	2	4%
Transgender Female:		0%
Transgender Male:		0%
<u>Total Adults:</u>		
One:	49	92%
Two:	3	6%
Three:	1	2%
Four or more:		0%
<u>Total Children:</u>		
None:	46	87%
One:	3	6%
Two:	3	6%
Three:	1	2%
Four or more:		0%
<u>Race/Ethnicity:</u>		
Asian American or Asian:	0	0%
Northern African/Middle Eas	0	0%
Black American/African/Cari	43	81%
Hispanic/Latinx/Spanish:	1	2%
Multiracial/Multiethnic:	0	0%
American Indian/Alaska Nati	0	0%
Pacific Islander:	0	0%
White/Caucasian:	9	17%

TK Artist Lofts (Seattle, WA)		
Total Units		50
Total Adults in building		57
Total Respondents		23
% by Units		46%
% by Adults		40%
<u>How long have you lived in this building:</u>		
1-5 Years:	6	14%
Less than 1 year:	3	7%
6-10 Years:	3	7%
11-15 Years:	11	26%
16-20 Years:		0%
More than 20:		0%
<u>Age:</u>		
Under 18		
18-20:		0%
21-30 :	1	2%
31-40 :	5	12%
41-50:	7	17%
51-60:	5	12%
61-70:	4	10%
71-80:	1	2%
Over 80:		0%
<u>Gender:</u>		
Female:	16	38%
Male:	6	14%
Non-Binary:		0%
Transgender Female:		0%
Transgender Male:	1	2%
<u>Total Adults:</u>		
One:	10	24%
Two:	10	24%
Three:	3	7%
Four or more:		0%
<u>Total Children:</u>		
None:	17	40%
One:	6	14%
Two:		0%
Three:		0%
Four or more:		0%
<u>Race/Ethnicity:</u>		
Asian American or Asian:	3	7%
Northern African/Middle Eastern	1	2%
Black American/African/Caribbea	2	5%
Hispanic/Latinx/Spanish:	1	2%
Multiracial/Multiethnic:	1	2%
American Indian/Alaska Native/Native Ha		0%
Pacific Islander:		0%
White/Caucasian:	15	36%

WHO IS AN ARTIST?

Artspace's definition of a creative is very broad. An "artist" is a person who has a demonstrable commitment to the arts or a creative pursuit? While the term is broad and varies from community to community, if affordable housing is utilized in a project, all "artists" must still qualify for that housing by income. An artist is:

- A person who works in or is skilled in any of the fine arts, including but not limited to **painting, drawing, sculpture, book art, mixed-media and print-making.**
- A person who creates imaginative works of aesthetic value, including but not limited to **film, video, digital media works, literature, costume design, photography, architecture and music composition.**
- A person who creates functional art, including but not limited to **jewelry, rugs, decorative screens and grates, furniture, pottery, toys and quilts.**
- A performer, including but not limited to **singers, musicians, dancers, actors and performance artists.**
- In all culturally significant practices, including a **designer, technician, tattoo artist, hairdresser, chef/culinary artist, craftsperson, teacher or administrator** who is dedicated to using their expertise within the community to support, promote, present, and/or teach and propagate their art form through events, activities, performances and classes.

PRELIMINARY FEASIBILITY STUDY

A Preliminary Feasibility Study is the first step in understanding how an affordable arts development project can move forward within the context of a community's unique needs, assets, sites, leaders, and resources. Central to this step is the Preliminary Feasibility Visit, in which Artspace visits the community to gather information, connect with local stakeholders, and share information about how these projects come together. With this approach, Artspace works to encourage community dialogue and build general support for the creation of affordable space for the arts sector.

As part of this fact-finding process, the Artspace team meets with artists, city officials, funders, and other stakeholders. They look at potential properties and hold a public meeting to welcome community participation, answer questions, and generate buzz.

WHO MIGHT BENEFIT:

- City Governments/Civic Organizations
- Arts and Cultural Organizations
- Downtown Organizations

WHAT IS INCLUDED:

- Consulting phone/email time in preparation for the visit, including review of invitation lists, agenda, and potential building/sites, and past studies
- Original Artspace materials to assist in preparing and sharing information regarding the visit
- Two-day visit to facilitate focus groups, tour potential sites, hear from the local community, and present at a public meeting
- Written report summarizing Artspace's findings and recommended next steps

THERE ARE SIX AREAS TO EXPLORE:



Chicago Ave Fire Arts Center, Minneapolis, MN // Photo Credit: Fred Panache

WHAT TO EXPECT FROM A TYPICAL PELIMINARY FEASIBILITY VISIT

Each visit is customized to meet the needs of the community and project. Unique meetings/events suitable to the community's needs may be substituted.

EXAMPLE AGENDA

DAY 1

- Site Tour
 - Tour potential sites/buildings & existing creative spaces and arts communities
- Artists & Arts Organizations Focus Group (Can also take place virtually ahead of the visit)
- Dinner with Core Group

DAY 2

- Continuation of Site Tour
- Equity in Space Lunch: Meeting with Cultural Leaders
- Civic and Finance Leadership Focus Group
- Public Meeting

DAY 3 (1/2 Day)

- Working Lunch: Debrief and Next Steps with Core Group

WHAT YOU GET FROM A PRELIMINARY FEASIBILITY STUDY

- A preliminary feasibility study provides your community a better understanding of your creative economy and what can be done to support it generally and in terms of space. At the conclusion of a Preliminary Feasibility Study, Artspace outlines recommendations for next steps tailored in continuing down the path towards an Artspace project. The report will also include broader recommendations that can range from strategies for working with local developers/land owners to create more creative space, to forming an arts council to give the creative sector a more formal voice in your community's civic process. Artspace is committed to leaving each community with a better understanding of how they can grow their creative sector and address space needs and shortages, in order to support artists/creatives, an integral part of any community.

NEXT STEPS: FEASIBILITY II

- The next step in the path to an Artspace Project is **Feasibility II**. In response to the challenges and opportunities discovered in this initial phase, Artspace will design the next scope of work with the objective of advancing your community's project readiness.
- During Feasibility II, Artspace's Property Development team works closely with Artspace Consulting to assess priority sites and evaluate funding and financing sources in greater depth.

There is no "failing" during a Preliminary Feasibility Study - only discovering opportunities. Whether those opportunities are physical buildings & space or new relationships between artists, business, and civic leaders, taking the time to evaluate your creative sector is an invaluable planning tool to help



artspace

SCOPE OF WORK



Clockwise from top: Artspace Bell Campus, New Orleans, LA; Artspace Elgin Lofts, Elgin, IL



OFFICES: Minneapolis / New York City / Washington D.C.

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Artspace Preliminary Feasibility Study

The *Portsmouth Arts and Cultural Commission* has invited Artspace to submit a proposal for Artspace’s Preliminary Feasibility Study of an arts development project, including live/work housing for artists. The purpose of this scope of work (“Purpose”) is to help *Portsmouth Arts and Cultural Commission* understand the potential to create a successful, affordable, self-sustaining facility (the “Project”) in *Portsmouth, New Hampshire*. The full feasibility study is conducted via two phases. It is recommended to approach this study altogether, but it can be carried out as two separate phases if preferred.

Phase I is designed to explore and analyze the six components of community-led development that Artspace uses to determine the feasibility of a future arts development project. The components include: project concept, potential sites, creative sector, funding and financing, local leadership, and alignment with broader community goals. The process engages key stakeholders through focus groups and a public meeting and is co-designed by a cross-sector team of Cleveland Heights’ local leaders who work closely with the Artspace team. Artspace’s report includes recommendations to strengthen Cleveland Heights’ creative sector and outlines practical steps to move the community’s preferred project concept forward.

Phase II delves into the findings from Phase I to address any of the six components that need additional analysis and develop a plan towards predevelopment in tandem with Artspace’s development team. Phase II is highly customized and is designed to respond to the information gathered to date and facilitate necessary one on one conversations and small group discussions with key local and regional partners. Main objectives of Phase II are to determine what available site(s) could accommodate the project concept determined in Phase I and identify the various funding and financing tools that would be available for the site(s).

Each phase includes an in-person visit by Artspace Consulting staff. A member of Artspace’s Development Team will join for Phase II.

Phase I

1. Visit I Preparation.

- a. Assign two Artspace Consulting staff as project leads.
- b. Work with *Karen Rosania* or (assignee) to identify 6-8 local individuals to help carry out the study (the “Core Group”).
- c. Conduct two virtual calls with the Core Group:

- i. Kick-off call to meet the Core Group, review visit preparation materials, and articulate goals for the visit. Artspace will share access to a SharePoint workspace of information, tools, and examples to help with planning and preparation that we will review during this call. Set dates and customize the visit agenda based on the example agenda Artspace provides. The visit will include a number of focus groups, existing creative asset tours, potential development site tours, and a public meeting.
 - ii. Pre-visit check-in call, approximately one week before the visit and/or start of focus groups, to review finalized visit details and answer any questions.
- d. Provide Core Group with preparation materials, including a sample agenda, suggested participants, meeting planning tips, and example promotional materials.
- e. Review existing market, redevelopment pipeline, cultural planning, city planning or other appropriate available studies.
- f. Review relevant materials about the community prior to the visit, including site map(s), concept write-ups, or floor plans.
- g. Prepare a slideshow presentation that provides background on Artspace and prompts discussion during the focus groups and public meeting.
- h. Artspace uses Menti.com, a platform for interactive (typed) feedback, during focus groups and public meetings. The use of Menti.com will require participants have web access through a handheld device or computer for full participation.
- i. Confirm travel dates and provide arrival/departure times.
- j. Communicate via email or phone to assist Core Group with visit preparation, as needed.
- k. Provide phone or email interviews with local press, as requested.

2. Visit I.

- a. ***Focus Group 1: Artists and Arts Organizations.*** Held virtually one-two weeks ahead of the in-person visit.
 - i. Artists, Creatives, and Arts Organizations. e.g. A diverse cross section of people working in the arts, creative and cultural industries, and arts-compatible community organizations. Participants should represent a diversity of perspectives in terms of arts discipline, career stage, age, ethnic and cultural background, as well as a balance between individual artists and organizations. This meeting focuses on articulating the project concept, understanding the market for a new arts facility (live/work housing, private studio space, shared makerspace, etc.), and collecting feedback about the creative sector's current assets, challenges, and opportunities.
- b. Travel to *Portsmouth* for one, two and a half-day visit, by Artspace Consulting staff (the "Visit"). The total fee is inclusive of all travel expenses including hotel accommodations, car rental, Artspace staff meals, and travel time.
- c. **Tour of 4-5 potential project sites** for new construction or adaptive reuse. This tour should also include a tour of existing arts districts, assets, and facilities, as well as a general tour of the priority area(s) under consideration for this Project.
- d. ***Focus Group 2: Equity in Space conversation*** with diverse leaders and artists identifying as Black, Indigenous or as a Person of Color (BIPOC), LGBTQIA+, or other historically marginalized communities. The conversation and breakout sessions focus on issues relating to access and equity in creative spaces.
- e. ***Focus Group 3: Civic/Finance Leaders.*** The meeting includes a short presentation to introduce the Artspace model and civic involvement. Artspace will facilitate a discussion around current local initiatives, complementary community goals that could align with an Artspace project, public/private funding sources for development, and potential partners/tenants/programs that will bolster the project's community impact. The focus group educates attendees about arts facility development, elicits feedback on the project concept, and provides a platform for questions, concerns, and support. The following stakeholder groups should be invited to this discussion:
 - i. **Civic Leadership.** e.g. Key city, county and/or state staff, and elected officials, as well as leaders from other community groups,

such as a chamber of commerce, tourism board, main street organization, and Rotary Club, etc.

- ii. **Funding and Financing Leadership** e.g. Local public and private funders, economic development officials, nonprofit developers, and representatives from local banks and businesses.

- f. **Host a public meeting** of the community's choosing. The format for this meeting is up to the Core Group. Most typically, the public meeting includes a presentation slideshow about Artspace's model and the proposed project, as well as a facilitated Q&A session to receive community input and answer questions. Other examples include: a community open house with tables and exercises to receive input from the broader community or a happy hour meet and greet format with artists in a creative space in the community for deeper conversation with a selected group.

- g. **Wrap-up meeting with the Core Group** to discuss the project concept, answer questions, and share initial impressions from the Visit.

3. Post-Visit

- a. Perform any necessary additional research or virtual conversations with key stakeholders.
- b. Write a Preliminary Feasibility Report based on the six components of an Artspace project and deliver first draft 6-8 weeks after the final focus group.
- c. Facilitate a conference call with Core Group to discuss draft report, next steps, and suggested revisions. If Core Group is unavailable for a call, it may choose to compile edits from the group into one document and share via email.
- d. Finalize and deliver final report 2-3 weeks after receiving one consolidated round of Core Group edits. If edits are not received within 4 weeks of delivery of draft report, Artspace will independently finalize and deliver the final report.

Deliverable:

- Preliminary Feasibility Report

Phase II

1. Visit II Preparation.

- a. Work with *Karen Rosania* or (assignee) to establish the Core Group for this phase. This may be the same group as Phase I or it may include different local leaders.
- b. Conduct two conference calls with the Core Group:
 - i. Discuss findings from Phase I, articulate goals for Phase II, choose dates, and set visit agenda.
 - ii. Pre-visit check-in call, approximately one week before the visit and/or start of focus groups, to review visit details and answer any questions.
- c. Provide Core Group with preparation materials, including a sample agenda, timeline, and suggested participants.
- d. Prepare a presentation of findings PowerPoint that provides an overview of Artspace's findings and recommendations from Phase I and prompts discussion during meetings.
- e. Confirm travel dates and provide arrival/departure times.
- f. Communicate via email or phone to assist Core Group with visit preparation, as needed.
- g. Provide phone or email interviews with local press, as requested.

2. Visit II.

- a. Hold a small group meeting with relevant arts organizations, creative businesses, and nonprofits to understand their future space needs in more detail and discuss opportunities to partner in a future development. Organizations and businesses to be selected based on Phase I findings.
- b. Host a charrette-style public meeting to accomplish the following:
 - i. Present and release the Preliminary Feasibility Report.
 - ii. Solicit feedback on recommendations via discussion and the Mentimeter interactive tool.

- iii. Provide tabling and networking opportunities for artists, arts organizations, service organizations, and *Portsmouth*.
- c. Hold a meeting with City Planning and/or Economic Development staff, as well as the City's redevelopment authority (if applicable), to further evaluate priority site(s), including how the top site(s) would align with the Qualified Allocation Plan (QAP) for the *New Hampshire's* Low Income Housing Tax Credit (LIHTC) program, and discuss additional funding sources.
- d. Meet with representatives from the *[state]*'s housing development authority to discuss LIHTC and other funding sources. This can be done virtually prior to or following the visit if representatives are not based in or able to travel to *Portsmouth*.
- e. As deemed relevant, hold meetings with local nonprofit developers and lenders to discuss state and regional funding sources.
- f. Meet with local and/or state philanthropic entities, as identified during Phase I, to discuss support for the project and predevelopment funding. This can be done virtually prior to or following the visit if representatives are not based in *Portsmouth*.
- g. Discuss predevelopment agreement in greater detail with the City.
- h. Hold other relevant meetings as needed either in-person, if time allows, or virtually after the visit.

Deliverables:

- LIHTC self-scoring results for priority sites
- Overview of current opportunities and challenges for moving a potential project forward, as well as next steps
- Draft predevelopment agreement (if applicable)

Budget, Timelines and Fee Disbursements

Budget

The fee for the proposed scope is \$65,000. This flat fee includes staff time, deliverables, travel expenses, Artspace staff meals, and travel time. For additional services, Artspace charges \$300 per hour for its consulting work.

Timeline and Fee Disbursement

The proposed scope is designed for Phase I and Phase II to be completed over an 8-12-month period.

The fee would be invoiced in four equal installments, with the first payment of \$16,250 due within 30 days of signing the contract.

In the instance that *Portsmouth* chooses to separate these phases into two separate contracts, the fees would be \$35,000 for Phase I and \$35,000 for Phase II for a total study fee of \$70,000.

Additional Notes on Roles & Responsibilities

Portsmouth agrees to:

- Assign a main point of contact for communication with Artspace.
- Provide any relevant documents for Artspace's review prior to the initial visit.
- Define members and coordinate the Core Group roles and responsibilities, which should include 6-8 individuals, ideally at least one of those is from the arts community.
- Coordinate logistics for the execution of the scope of work. Which includes:
 - a. Assisting in the customization of the visit agendas, based upon the sample provided and Artspace's guidance.

- b. Identifying and inviting the appropriate individuals or groups to focus groups and meeting. Artspace has a Teams account for the virtual arts/arts organization focus group.
 - c. Tracking RSVPs of invitees.
 - d. Promoting the public meeting by encouraging artists, community members, stakeholders, and all to attend. We suggest having a small budget set aside for food/entertainment for the public meeting in the range of \$1,000-\$2,000 or via in-kind donations. Artspace does not cover these fees.
 - e. Creating any sort of physical or digital collateral materials needed for promoting the focus groups and public meeting. This includes paying any associated graphic design or printing fees. Artspace can provide examples from other communities.
 - f. Print input boards for the Open House.
 - g. Securing space all focus groups and meetings that includes technology for in-person presentations, (i.e. projector, screen/blank wall, power source, microphone, and extension cord (if needed). Artspace will bring a Mac laptop and adaptor to plug into provided projector.
 - h. Arranging site and area tour.
 - i. Respond to requests for feedback on report and other deliverables with timely edits in agreed upon format.
- Pay additionally to Artspace any reasonable and/or necessary costs incurred by Artspace to rearrange or cancel travel itineraries as requested by *Portsmouth* or necessitated by changes initiated by same.