Commercial Studio Spaces

Vast arrays of studios exist in Richmond and there is a high demand for studio space among artists. Opportunities for affordable studio space are a challenge according to in depth interviews with artists. Many find it difficult to find affordable and safe space on a long term basis as renters with flexible lease terms. As the need for housing increases in Richmond many artists have found themselves moving frequently to different studio spaces because the properties where they operate have been sold or are being developed for housing.

The following developments are specifically designed with the demand for studio space in mind. Each facility is different and has a particular marketing advantage. All of the arts centers that were interviewed are in high demand among artists and have a very low vacancy rate. The average cost for studio space ranges from $200 to $350 monthly.

Fulton Hill Studios was established in 1997 as a location for artist studios. The 32 original classrooms have been transformed into an eclectic mix of more than 50 artist’s studios and office spaces for photographers, marketing companies and other businesses. The average cost of studio space ranges .85 cents to .95 cents per square foot. The building is climate controlled and allows 24 hour access to tenants. Originally built in 1916 as the Robert Fulton School, the facility is over 45,000 square feet building sits on 5 acres. Fulton Hill Properties developed the $2.5 million dollar project from 1997 to 1999. Fulton Hill Studios is cited as an example of “Intelligent Adaptation” by the National Park Service when advising other localities that are contemplating similar projects.

Fulton Hill Studios
1000 Carlisle Avenue
Richmond, VA 23231

www.fultonhillproperties.com
Artworks Arts Center was developed in 2003 and has 75 studios serving over 100 artists at a cost of $1.00 to $1.50 per square foot. The 25,000 foot arts center was developed to serve the artists of Richmond by providing a place to make, exhibit and sell artwork. The owners of the building divided studios from a warehouse and office space on Hull Street in Historic Manchester with the vision of having an affordable place for artists to create and sell their work in the absence of former arts centers and studios that had been developed into condominiums in 2001. The arts center hosts monthly exhibitions and draws over 1,000 visitors monthly.

Art Works
320 Hull Street
Richmond, VA 23224

www.artworksrichmond.com

Plant Zero was developed by Fountainhead Properties in 2001. Fountainhead Properties states they are committed to creating the ideal work, live, and play environment through the utilization of green building, historic renovation, and urban renewal. The mission of Fountainhead Properties is to develop unique, organic space through the efficient reuse of existing materials, while restoring the historic integrity of structures, and reconnecting people within communities. Plant Zero is a complex of 56 apartments and 75 studios adapted from warehouse space in the Historic Manchester Neighborhood. The buildings are climate controlled and allow for 24 hour access. Plant Zero is comprised of a total of 5,000 square feet yielding artist studios, ranging in size from 300 to 3,000 square feet.

Plant Zero
Zero East 4th St.
Richmond, VA 23224

www.artspacegallery.org
Manchester Flats was developed in 2011 by Fountainhead Properties. There are 172 apartments and 33 studios with climate control and 24 hour access for tenants. Studios average .95 cents a square foot and apartments average $1.40 square foot. There are live/work spaces available in the Manchester Flats. There are 55 apartments designated as affordable housing units (rent between $420 and $830 per month), half of which are designed for people with disabilities. The remaining apartments rent for market rate at a monthly cost of $830 to $1,800. In 2012 Fountainhead will complete a third building with 92 more apartments. The entire 10-acre project to date has cost Fountainhead $38 million.

Crossroads Arts Center was established in 2000 and designed as mostly commercial gallery space for artists. The 19,000 square foot network of galleries is an adaptive re-use of a former grocery store. There are 220 permanent artists and over 300 artists’ exhibit monthly. The owner of the arts center states that 98% of the artists reside in the Richmond area. The arts center stays at maximum capacity and rarely has a vacancy rate below 5%. In 2012 seven working studios and a larger classroom space priced at $1.00 per square foot will be opened with plans for additional studio space to be developed in the following year. The owner states that the location is good because it is in the county of Henrico and the building use permits were flexible as well as the zoning. The mission of the arts center is to exhibit the work of emerging and established artists and to promote public awareness and understanding of the concepts of all art forms. Additionally they offer instruction and education in the visual arts. The art center's wide client-base includes private collectors, art consultants, corporate consultants, architects, interior designers as well as business, government collectors.
Studio Two Three is an innovative answer to the cost of studio space for artists. Studio Two Three is a community print space where artists can rent studio time by the hour or month. Monthly renters can access the studio 24 hours a day. They are equipped for screen printing, relief printing, etching and plate lithography. Additionally they offer exhibition space and a darkroom. Their concept is driven on the high demand for studios at an affordable price.
The 2009 International Building Code Book states the following for Live/Work Units

SECTION 419  Live/Work Units

419.1 General. A live/work unit is a dwelling unit or sleeping unit in which a significant portion of the space includes a non-residential use which is operated by the tenant and shall comply with Section 419.

Exception: Dwelling units or sleeping units which include an office that is less than 10% of the area of the dwelling unit shall not be classified as a live/work unit.

419.1.1 Limitations: The following shall apply to all live/work areas:

1. The live/work unit is permitted to be a maximum of 3,000 sq ft;
2. The non-residential area is permitted to be a maximum 50% of the area of each live/work unit;
3. The non-residential area function shall be limited to the first or main floor only of the livework unit; and
4. A maximum of 5 non-residential worker or employees are allowed to occupy the nonresidential area at any one time.

419.2 Occupancies. Live/work units shall be classified as an R-2 dwelling. Separation requirements found in Section 508.3 shall not apply when the live/work unit is in compliance with section 419. High hazard and storage occupancies shall not be permitted in a live/work unit. The aggregate of storage in the live/work unit shall be limited to 10% of the space dedicated to non-residential activities.

419.3 Means of egress. Except as modified by this section, the provisions for R-2 occupancies in Chapter 10 shall apply to the entire live/work unit.

419.3.1 Egress Capacity. The egress capacity for each element of the live/work unit shall be based on the occupancy load for the occupancy served per Table 1004.1.1.

419.3.2 Sliding doors. Where doors in a means of egress are of the horizontal-sliding type, the force to slide the door to its fully open position shall not exceed 50 pounds (220 N) with a perpendicular force against the door of 50 pounds (220 N).

419.3.3 Spiral stairs. Spiral stairs that conform to the requirements of Section 1009.8 shall be permitted.

419.3.4 Locks. Egress doors shall be permitted to be locked in accordance Exception 4 of Section 1008.1.8.3.

419.4 Vertical openings. Floor opening between floor levels of a live/work unit is permitted without enclosure.

419.5 Fire protection: The live-work unit shall be provided with a monitored fire alarm system where required by Section 907.2.9, and a fire sprinkler system in accordance with Section 903.2.7.

419.6 Structural: Floor loading for the areas within a live/work unit shall be designed to conform to Table 1607.1 based on the function within the space.
Appendix

419.7 Accessibility: Accessibility shall be designed in accordance with Chapter 11.

419.8 Ventilation: The applicable requirements of the International Mechanical Code shall apply to each area within the live/work unit for the function within that space in 419

Building use and zoning restrictions.

Home occupations Richmond Division of Zoning

DIVISION 12. HOME OCCUPATIONS

Sec. 114-694. Intent.

The intent of the provisions of this division is to recognize the need for some citizens of the city to use a portion of their residence for the purposes of a home occupation as defined in article XII of this chapter, and to recognize the public benefits of increase economic activity and reduction of commuter traffic resulting from home occupations, while protecting the integrity of residential areas by permitting limited business activity within a residence or its accessory building only to an extent that it does not adversely affect the appearance, character or condition of the residence or the surrounding neighborhood. (Ord. No. 2005-339-2006-10, § 2, 1-9-2006)

Sec. 114-694.1. Home occupation regulations.

The following provisions shall apply to home occupations in all districts in which they are permitted by the use of regulations set forth in this chapter.

(1) Employment. Only persons living together as a family on the premises shall be employed on the premises in the conduct of the home occupation.

(2) Location. The home occupation shall be conducted within the dwelling unit or within a completely enclosed accessory building on the same property, provided that the home occupation use of an accessory building shall be permitted only when authorized by exception granted by the board of zoning appeals pursuant to section 114-1040.3 of this chapter. Use of an accessory building for motor vehicle parking or incidental storage of products or materials used in conjunction with a home occupation conducted within the dwelling unit shall not require an exception. There shall be no outside activity or outside storage of products or materials in conjunction with any home occupation.

(3) Area. The home occupation, whether located in the dwelling unit or in an accessory building, shall not occupy an area greater than the equivalent of 25 percent of the enclosed and heated floor area of the dwelling unit or more than 500 square feet, whichever is less. Areas within enclosed buildings and use for parking of vehicles as may be required by section 114-640.2 of this chapter shall not be included in calculation of the area devoted to the home occupation.
Appendix

(4) Appearance. There shall be no signs, other than specifically permitted by article V of this chapter, and no displays or alterations to the exterior of the building or premises that would distinguish it as being devoted to a non-dwelling use.

(5) Intensity/traffic. Visitation by clients, customers, vendors or other visitors associated with the home occupation, including deliveries, shall not exceed a total of four vehicles per day, nor more than two persons at any one time, and shall occur only between the hours of 8:00 a.m. and 6:00 p.m.

(6) Vehicles. Parking or storage of vehicles shall be subject to the limitations set forth in section 114-640.2 of this chapter, provided that no more than two vehicles used in conjunction with a home occupation shall be parked or stored on the premises either outside or inside a completely covered enclosed building.

(7) Prohibited activities. In conjunction with any home occupation, no product shall be offered for sale directly to customers on the premises, there shall be no housing of persons for compensation, and there shall be no repair of vehicles or internal combustion engines. The following uses or activities shall be prohibited as a home occupation: beauty salons, barber shops, manicure or pedicure services, massage therapy, medical or dental offices and clinics, catering businesses, kennels, veterinary clinics and similar uses or activities.

(8) Performance. There shall be no process or activity conducted or equipment operated that generates any noise, vibration, odor, smoke, fumes, glare or electrical interference discernible to the normal senses beyond the lot lines of the property on which the home occupation is conducted. In the case of a home occupation conducted in a dwelling unit other than a single family detached dwelling, such impacts shall not be discernible to the normal senses outside of the dwelling unit. The use or storage or both of hazardous materials of such type or in such quantities not normally permitted in a residential structure shall be prohibited. (Ord. No. 2005-339-2006-10, § 2, 1-9-2006

Part 1 Survey Methods

Focus Group

The focus groups were conducted at the Visual Arts Center.

Non Disclosure Agreement

I, ______________________ hereby agree to maintain the confidentiality of information disclosed during focus group or interview sessions (“Focus Group”) observed live, or in any other manner as follows:

1) Definition - For purposes hereof, “Confidential Information” shall mean information or material obtained or observed while attending a Focus Group session conducted by or for the benefit of the recipient hereof. By example and without limitation, Confidential Information includes:

   a) Any information about any participant in the Focus Group (“Respondent”) that is not currently in the public domain or readily available to the public.
Appendix

b) Also included as confidential is any participant’s Respondent’s Personally Identifiable Information (“PII”). PII shall mean a person’s identity or information that might reasonably allow identification of the person.

c) Any and all information concerning techniques, ideas, processes, trade secrets, innovations, discoveries, improvements, research or developments and test results, data, strategies, and forecasts. Information publicly known that is generally employed by the trade at or after the time the undersigned first learns of such information, or generic information or knowledge which the undersigned would have otherwise learned, shall not be deemed part of the Confidentiality Agreement.

2) I shall at all times hold in trust, keep confidential and not disclose to any third party or make any use of the Confidential Information.

3) I shall at all times hold in trust, keep confidential and not disclose to any third party or make any use of the identity or PII of any Respondent involved in the Focus Group.

4) I will use reasonable efforts to keep the Respondent CI and PII secure from any third party access.

5) I will comply with all state, federal, and international statues and regulations governing privacy, data security and the use of PII. I will use this information only in the manner consented to by the Respondent, and not for non-research purposes unless explicit permission has been previously obtained from the Respondent.

6) All notes, reference materials, memoranda, documentation and records in any way incorporating or reflecting any of the Confidential Information shall belong exclusively to Owner and the undersigned agrees to turn over all copies of such materials in the undersigned’s possession to Owner upon request.

The undersigned agrees to the above terms of this agreement.

Signed_________________________________________ Date______________

Handout Questioning

Thank you for participating in today’s focus group to discuss the needs of artist live/work space. Please answer the following information before we get started.

1. Have you always lived in the Richmond area?

2. What made you choose to move to the area?

3. Are you planning to stay in Richmond?

4. Do you live in Richmond or outside of the city?

5. What made you choose to live in the county?
6. What are the best qualities of the city?
7. Do you have clients to your studio for visits?
8. Do you teach in your studio?
9. Do you share your studio with other artists?
10. What would your budget for live/work space be monthly?

**Online Survey:**
Appendix

Confidential

Artist Live/Work Space

Please complete the survey below. The survey is confidential and is only used for reporting purposes as they relate to live and work space for artists.

Thank you!

1) Are you interested in Artist Live/Work space?
   □ No, it is not an option for me
   □ I haven't but I would like to explore the option if it is available
   □ I was interested in live/work space but I am no longer interested in the option
   □ I currently have live/work space
   □ I am seeking live/work space

2) What neighborhoods do you have in mind that would be suitable for artist live/work space in Richmond?

3) Of the following options, which best fits your ideal live and work situation as an artist?
   □ Open loft style floor plan in an urban setting
   □ First floor studio space with retail option and second floor living space
   □ Industrial space with option to build separate living area
   □ Residential home with a studio on the property
   □ None of the above

4) If you answered 'none of the above' for the previous question please explain:

5) Do own or rent your home?
   □ Own
   □ Rent

6) Do you have studio space in your home?
   □ Yes
   □ No

7) Do you have studio space outside of your home?
   □ Yes not on my property
   □ Yes on my property
   □ No

8) Do you live in an area that is not zoned residential?
   □ Yes
   □ No
   □ I don't know

9) What are the top 5 factors for suitable housing for artists?

10) Is your studio space compatible with the zoning code where it is located?
    □ Yes
    □ No
    □ I don't know

11) How many square feet is your studio space?
    □ 200 square feet or less
    □ 251 to 500 square feet
    □ 501 to 1000 square feet
    □ 1001 to 2000 square feet
    □ Over 2000 square feet

12) What are the top 5 factors for suitable studio space?

www.project-redcap.org
13) What structural attributes do you find most important in a suitable studio space? Please select 4:
- Natural light
- Sound barriers
- Wide doors
- Wide streets for delivery and shipping
- Loading docks
- Reinforced flooring
- High ceilings
- Elevators
- Waste disposal & recycling areas for materials such as paints, metals, etc.
- Climate Control (AC/Heat)
- Storage

14) What attributes do you find most important in a combined artist work and live space? Please select 4 of the following options:
- Access to galleries and cultural institutions
- Access to supplies
- Access to public transit
- Near a park or recreation area
- Near a grocery store
- Neighborhood diversity
- Parking
- Price
- Square footage
- Safety
- Storage

15) Where did you live 5 years ago?

16) What was your main reason for moving?
- Family-Related Reasons
- Employment-Related Reasons
- Housing-Related Reasons
- To attend or leave college
- Other Reasons / please explain in next box
- Not applicable

17) Reason for moving to Richmond:

18) If you have always lived in Richmond, why have you decided to stay in Richmond?
- Family-Related Reasons
- Employment-Related Reasons
- Housing-Related Reasons
- To attend or leave college
- Other Reasons / please explain
- Not applicable

19) Are you considering leaving the area?
- Yes
- No

20) What percentage of your income do you earn selling art or performing in Richmond?
- Under 25%
- 26% to 50%
- 51% to 75%
- 76% or over

21) What percentage of your income do you earn selling art or performing OUTSIDE of the Richmond area?
- Under 25%
- 26% to 50%
- 51% to 75%
- 76% or over

22) How many times in the past year have you traveled outside of Richmond area to perform or sell art?
- 1 to 5
- 6 to 10
- 11 to 15
- 16 to 20
- 21 to 25
- 26 or more
The following questions are confidential and will be used to report affordability factors:

23) Please use the percentage scale to mark the amount of income you earn from performing or creating art:

```
0%  50%  100%
```

(Place a mark on the scale above)

24) Please use the percentage scale to mark the amount of your income earned through fellowships or grants:

```
0%  50%  100%
```

(Place a mark on the scale above)

25) Please use the percentage scale to mark the amount of your income earned from a full time job:

```
0%  50%  100%
```

(Place a mark on the scale above)

26) Please use the percentage scale to mark the amount of your income earned from a part time job:

```
0%  50%  100%
```

(Place a mark on the scale above)

27) Please use the percentage scale to mark any income you receive that was not listed in the previous questions (other income):

```
0%  50%  100%
```

(Place a mark on the scale above)

28) What percent of your income do you spend on housing?

29) What percent of your income do you spend on studio space?

30) What percent of your income do you spend on supplies?

31) Of the following rates listed, what is an affordable monthly rate for you to have live/work space?

- $0-$100
- $101-$200
- $201-$300
- $301-$400
- $401-$500
- $501-$600
- $601-$700
- $701-$800
- $801-$900
- $901-$1,000
- $1,001-$1,500
- Over $1,500
32) What type of artist are you? Check all that apply:
☐ Book Artist
☐ Ceramist
☐ Clay Artist/Potter
☐ Digital Imaging
☐ Drawing
☐ Fiber/Textile Artist
☐ Glass
☐ Installation Artist
☐ Jeweler
☐ Mixed Media
☐ Painter
☐ Photographer
☐ Printmaker
☐ Sculptor
☐ Musician
☐ Writer
☐ Performer
☐ Actor
☐ Designer

33) Do you participate in multiple artistic or creative disciplines?
☐ Yes
☐ No

34) If yes to question 24, please explain:

The following questions will be used to match information about artists to census data. Your answers are anonymous and sent through a secured server.

35) What is your gender?
☐ Female
☐ Male

36) What is your age?
☐ 1) 18 - 24
☐ 2) 25 - 34
☐ 3) 35 - 44
☐ 4) 45 - 54
☐ 5) 55 - 64
☐ 6) 65 - 74
☐ 7) 75+

37) Are there any children under age 18 living in your household?
☐ Yes
☐ No

38) What is your marital status?
☐ Married or partnered
☐ Single/never married
☐ Previously married or partnered

39) If you have roommates, how many do you have?
☐ 1
☐ 2
☐ 3
☐ 4
☐ 5 or more

40) What is your racial background? (all that apply)
☐ White/Caucasian
☐ Black or African-American
☐ American Indian or Alaska Native
☐ Asian
☐ Native Hawaiian or Pacific Islander
☐ Some other race or mixed race
☐ Non Hispanic White
☐ Hispanic
41) What is the last level of school you completed? (select one)
- Grade School
- Some High School
- Completed High School (or G.E.D.)
- Some College or Associate's Degree
- Bachelor's Degree
- Graduate Study
- Professional Degree (Dr., JD, MBA)

42) What is your annual household income? (select one)
- Under $25,000
- $25,000 - $34,999
- $35,000 - $44,999
- $50,000 - $74,999
- $75,000 - $99,999
- $100,000 - $149,999
- $150,000 or more

43) Please share any ideas you have about live/work space for artists.
The online survey was available February 1, 2012 to March 1, 2012. There were 149 participants. Artists were asked to participate anonymously and the artists were notified to participate through emails sent from local arts organizations, galleries, the VCU School of the Arts. An email with the link to the online survey was sent and forwarded to participants. The following questions were posed and had the following results.

1) Are you interested in Artist Live/Work space?

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>10.7%</td>
<td>No, it is not an option for me</td>
</tr>
<tr>
<td>38.3%</td>
<td>I haven't but I would like to explore the option if it is available</td>
</tr>
<tr>
<td>4.7%</td>
<td>I was interested in live/work space but I am no longer interested in the option</td>
</tr>
<tr>
<td>22.1%</td>
<td>I currently have live/work space</td>
</tr>
<tr>
<td>22.8%</td>
<td>I am seeking live/work space</td>
</tr>
</tbody>
</table>

N=147

2) What neighborhoods do you have in mind that would be suitable for artist live/work space in Richmond?

The artists answered the open ended question with direct suggestions based on their insight. The suggested neighborhoods are in ranked order from highest to lowest:

<table>
<thead>
<tr>
<th>Neighborhood</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fan</td>
<td>54</td>
</tr>
<tr>
<td>Manchester</td>
<td>39</td>
</tr>
<tr>
<td>Churchill</td>
<td>34</td>
</tr>
<tr>
<td>Jackson Ward</td>
<td>27</td>
</tr>
<tr>
<td>Shockoe Bottom</td>
<td>20</td>
</tr>
<tr>
<td>Broad Street (between VCU and MCV)</td>
<td>19</td>
</tr>
<tr>
<td>Oregon Hill</td>
<td>19</td>
</tr>
<tr>
<td>Northside</td>
<td>13</td>
</tr>
<tr>
<td>Carver</td>
<td>9</td>
</tr>
<tr>
<td>Scotts Addition</td>
<td>7</td>
</tr>
<tr>
<td>Fulton</td>
<td>8</td>
</tr>
<tr>
<td>Foresthill</td>
<td>3</td>
</tr>
<tr>
<td>Byrd Park</td>
<td>1</td>
</tr>
</tbody>
</table>

(N=149)

3) Of the following options, which best fits your ideal live and work situation as an artist?
Appendix

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>14.1%</td>
<td>Open loft style floor plan in an urban setting</td>
</tr>
<tr>
<td>34.2%</td>
<td>First floor studio space with retail option and second floor living space</td>
</tr>
<tr>
<td>10.1%</td>
<td>Industrial space with option to build separate living area</td>
</tr>
<tr>
<td>34.2%</td>
<td>Residential home with a studio on the property</td>
</tr>
<tr>
<td>4.0%</td>
<td>None of the above</td>
</tr>
</tbody>
</table>

N=144

4) Do own or rent your home?
   Own 42.3% Rent 57%
   N=148

5) Do you have studio space in your home?
   Yes 45.6% No 53%
   N=147

6) Do you have studio space outside of your home?
   Yes, on my property 10%
   Yes, not on my property 46.3%
   No 42.3%
   N=147

7) Do you live in an area that is not zoned residential?
   Yes 9.4% No 79.2% I Don't Know 9.4% N=146

8) What are the top 5 factors for suitable housing for artists?
   The survey participants answered the open ended question by addressing their needs as artists. The housing needs for artists do not vary from typical needs such as safety, affordability, size, outdoor space, climate control and access to shopping and restaurants. Details such as natural light, walkability, cultural attractions, artist neighbors, rent control, open pet policies, diverse neighborhoods and access to public parks were noted by the artists. Specific information about their lifestyle such as the need to work at home late at night and have sound proofing because of the creative work they pursue and the noise created from the equipment.

9) Is your studio space compatible with the zoning code where it is located?
   Yes 47% No 6% I don't know 40.9% N=140

10) How many square feet is your studio space?
    | Percentage | Description           |
    |-----------|----------------------|
    | 51%       | 200 square feet or less |
    | 20.8%     | 251 to 500 square feet |
11) What are the top 5 factors for suitable studio space?
The survey participants answered the open ended question by addressing their needs as artists and in depth about the type of studios that are suitable. The artists consistently reported their need for a large size studio, over 200 square feet, appropriate for the work they create that is affordable, safe and in an accessible location near downtown. Additionally the artists were specific about the structure of the space such as wide doors, high ceilings, reinforced floors, ventilation, and natural light. The specific needs for artists include climate control to preserve their materials, artwork and for working comfort. Soundproofing is necessary to make certain that neighbors are not affected by the workspace noise and long hours. The need for proper electricity to accommodate the machinery, tools and equipment is required for safety and consistent use. Sinks and storage round out the top priorities for suitable space.

12) What structural attributes do you find most important in a suitable studio space?
(Please select 4) In ranking order:

<table>
<thead>
<tr>
<th>Feature</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ventilation</td>
<td>170</td>
</tr>
<tr>
<td>Natural light</td>
<td>110</td>
</tr>
<tr>
<td>Sound barriers</td>
<td>53</td>
</tr>
<tr>
<td>Wide doors</td>
<td>47</td>
</tr>
<tr>
<td>Wide streets for delivery and shipping</td>
<td>6</td>
</tr>
<tr>
<td>Loading Docks</td>
<td>7</td>
</tr>
<tr>
<td>Reinforced floors</td>
<td>11</td>
</tr>
<tr>
<td>High Ceilings</td>
<td>55</td>
</tr>
<tr>
<td>Elevators</td>
<td>13</td>
</tr>
<tr>
<td>Waste disposal &amp; recycling</td>
<td>49</td>
</tr>
<tr>
<td>Climate control</td>
<td>103</td>
</tr>
<tr>
<td>Storage</td>
<td>83</td>
</tr>
</tbody>
</table>

13) What attributes do you find most important in a combined artist work and live space?
(Please select 4) In ranking order:

<table>
<thead>
<tr>
<th>Feature</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>Access to galleries and cultural institutions</td>
<td>48</td>
</tr>
<tr>
<td>Access to supplies</td>
<td>41</td>
</tr>
<tr>
<td>Access to public transit</td>
<td>21</td>
</tr>
<tr>
<td>Near a park or recreation area</td>
<td>30</td>
</tr>
<tr>
<td>Near a grocery store</td>
<td>45</td>
</tr>
<tr>
<td>Neighborhood diversity</td>
<td>27</td>
</tr>
<tr>
<td>Parking</td>
<td>55</td>
</tr>
<tr>
<td>Price</td>
<td>128</td>
</tr>
<tr>
<td>Square footage</td>
<td>80</td>
</tr>
<tr>
<td>Safety</td>
<td>80</td>
</tr>
<tr>
<td>Storage</td>
<td>55</td>
</tr>
</tbody>
</table>

14) Where did you live 5 years ago?
Forty-eight respondents lived outside of the Richmond MSA five years ago. Twenty-six of the respondents lived out of state five years ago.
Appendix

15) What was your main reason for moving?

<table>
<thead>
<tr>
<th>Reason</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family-Related Reasons</td>
<td>10.7%</td>
</tr>
<tr>
<td>Employment-Related Reasons</td>
<td>4.7%</td>
</tr>
<tr>
<td>Housing-Related Reasons</td>
<td>9.4%</td>
</tr>
<tr>
<td>To attend or leave college</td>
<td>34.2%</td>
</tr>
<tr>
<td>Other Reasons</td>
<td>8.1%</td>
</tr>
<tr>
<td>Not Applicable</td>
<td>30.2%</td>
</tr>
</tbody>
</table>

N=145

16) Reason for moving to Richmond:
Seventy-three artists responded the reason they moved to Richmond was to work or attend VCU, thirty responded the reason they moved to Richmond for family reasons and fifteen responded that work related reasons brought them to Richmond.

17) If you have always lived in Richmond, why have you decided to stay in Richmond?

<table>
<thead>
<tr>
<th>Reason</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family-Related Reasons</td>
<td>8.1%</td>
</tr>
<tr>
<td>Employment-Related Reasons</td>
<td>9.4%</td>
</tr>
<tr>
<td>Housing-Related Reasons</td>
<td>2.0%</td>
</tr>
<tr>
<td>To attend or leave college</td>
<td>6.7%</td>
</tr>
<tr>
<td>Other Reasons / please explain</td>
<td>2.7%</td>
</tr>
<tr>
<td>Not Applicable</td>
<td>62.4%</td>
</tr>
</tbody>
</table>

N=136

18) Are you considering leaving the area?
Yes 49%
No 48.3%
N=145

19) What percentage of your income do you earn selling art or performing in Richmond?

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>77.9%</td>
<td>Under 25%</td>
</tr>
<tr>
<td>5.4%</td>
<td>26% to 50%</td>
</tr>
<tr>
<td>5.4%</td>
<td>51% to 75%</td>
</tr>
<tr>
<td>8.7%</td>
<td>76% or over</td>
</tr>
</tbody>
</table>

N=145

20) What percentage of your income do you earn selling art or performing OUTSIDE of the Richmond area?

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>77.2%</td>
<td>Under 25%</td>
</tr>
<tr>
<td>8.7%</td>
<td>26% to 50%</td>
</tr>
<tr>
<td>4.7%</td>
<td>51% to 75%</td>
</tr>
<tr>
<td>4.7%</td>
<td>76% or over</td>
</tr>
</tbody>
</table>

N=142
21) How many times in the past year have you traveled outside of Richmond area to perform or sell art?

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>71.8%</td>
<td>1 to 5</td>
</tr>
<tr>
<td>8.1%</td>
<td>6 to 10</td>
</tr>
<tr>
<td>7.4%</td>
<td>11 to 15</td>
</tr>
<tr>
<td>3.4%</td>
<td>16 to 20</td>
</tr>
<tr>
<td>0%</td>
<td>21 to 25</td>
</tr>
<tr>
<td>2.7%</td>
<td>26 or more</td>
</tr>
</tbody>
</table>

N=139

22) Please use the percentage scale to mark the amount of income you earn from performing or creating art: Avg.32%

23) Please use the percentage scale to mark the amount of your income earned through fellowships or grants: Avg.10%

24) Please use the percentage scale to mark the amount of your income earned from a full time job: Avg.29%

25) Please use the percentage scale to mark the amount of your income earned from a part time job: Avg.27%

26) Please use the percentage scale to mark any income you receive that was not listed in the previous questions (other income): Avg.21%

27) What percent of your income do you spend on housing? Avg.36%

28) What percent of your income do you spend on studio space? Avg.28%

29) What percent of your income do you spend on supplies? Avg.17%

30) Of the following rates listed, what is an affordable monthly rate for you to have live/work space?

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.4%</td>
<td>$0 - $100</td>
</tr>
<tr>
<td>6%</td>
<td>$101 - $200</td>
</tr>
<tr>
<td>7.4%</td>
<td>$201 - $300</td>
</tr>
<tr>
<td>5.4%</td>
<td>$301 - $400</td>
</tr>
<tr>
<td>12.8%</td>
<td>$401 - $500</td>
</tr>
<tr>
<td>16.1%</td>
<td>$501 - $600</td>
</tr>
<tr>
<td>10.1%</td>
<td>$601 - $700</td>
</tr>
<tr>
<td>9.4%</td>
<td>$701 - $800</td>
</tr>
<tr>
<td>2%</td>
<td>$801 - $900</td>
</tr>
<tr>
<td>5.4%</td>
<td>$901 - $1,000</td>
</tr>
<tr>
<td>8.7%</td>
<td>$1,001 - $1,500</td>
</tr>
<tr>
<td>1.3%</td>
<td>Over $1,500</td>
</tr>
</tbody>
</table>
Appendix

N=134

31) What type of artist are you?

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Artist Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>68</td>
<td>Painter</td>
</tr>
<tr>
<td>59</td>
<td>Mixed Media</td>
</tr>
<tr>
<td>53</td>
<td>Drawing</td>
</tr>
<tr>
<td>46</td>
<td>Designer</td>
</tr>
<tr>
<td>44</td>
<td>Sculptor</td>
</tr>
<tr>
<td>42</td>
<td>Photographer</td>
</tr>
<tr>
<td>33</td>
<td>Digital Imaging</td>
</tr>
<tr>
<td>22</td>
<td>Fiber/Textile Artist</td>
</tr>
<tr>
<td>20</td>
<td>Installation Artist</td>
</tr>
<tr>
<td>20</td>
<td>Writer</td>
</tr>
<tr>
<td>19</td>
<td>Performer</td>
</tr>
<tr>
<td>18</td>
<td>Printmaker</td>
</tr>
<tr>
<td>17</td>
<td>Musician</td>
</tr>
<tr>
<td>16</td>
<td>Book Artist</td>
</tr>
<tr>
<td>15</td>
<td>Jeweler</td>
</tr>
<tr>
<td>11</td>
<td>Clay Artist/Potter</td>
</tr>
<tr>
<td>11</td>
<td>Glass</td>
</tr>
<tr>
<td>7</td>
<td>Ceramist</td>
</tr>
<tr>
<td>3</td>
<td>Actor</td>
</tr>
</tbody>
</table>

32) Do you participate in multiple artistic or creative disciplines?

Yes 71.8%
No 24.2%
N=146

33) If yes to question 32, please explain:

Many of the respondents answered that their primary income is in one area of the arts and pursue other creative disciplines in addition to their primary income.

34) What is your gender?

Male 27.5%
Female 68.5%
N=143

35) What is your age?
Appendix

<table>
<thead>
<tr>
<th>Age</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>18 - 24</td>
<td>27.5%</td>
</tr>
<tr>
<td>25 - 34</td>
<td>22.1%</td>
</tr>
<tr>
<td>35 - 44</td>
<td>16.1%</td>
</tr>
<tr>
<td>45 - 54</td>
<td>10.1%</td>
</tr>
<tr>
<td>55 - 64</td>
<td>14.8%</td>
</tr>
<tr>
<td>65 - 74</td>
<td>4%</td>
</tr>
<tr>
<td>75+</td>
<td>1.3%</td>
</tr>
<tr>
<td></td>
<td>N=143</td>
</tr>
</tbody>
</table>

36) Are there any children under age 18 living in your household?
   Yes 12.8%
   No 80.5%
   N=139

37) What is your marital status?
   44.3% Married or partnered
   45% Single/never married
   6.7% Previously married or partnered
   N=143

38) If you have roommates, how many do you have?
   24.8% 1
   14.8% 2
   8.1% 3
   1.3% 4
   4% 5 or more
   N=79

39) What is your racial background?
   77.2% White/Caucasian
   10.1% Black or African-American
   6% American Indian or Alaska Native
   5.4% Asian
   0% Native Hawaiian or Pacific Islander
   2% Some other race or mixed race
40) What is the last level of school you completed?

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Education Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>0%</td>
<td>Grade School</td>
</tr>
<tr>
<td>.7%</td>
<td>Some High School</td>
</tr>
<tr>
<td>5.4%</td>
<td>Completed High School (or G.E.D.)</td>
</tr>
<tr>
<td>22.8%</td>
<td>Some College or Associate's Degree</td>
</tr>
<tr>
<td>32.9%</td>
<td>Bachelor's Degree</td>
</tr>
<tr>
<td>28.9%</td>
<td>Graduate Study</td>
</tr>
<tr>
<td>5.4%</td>
<td>Professional Degree (Dr., JD, MBA)</td>
</tr>
</tbody>
</table>

N=143

41) What is your annual household income?

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Income Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>34.2%</td>
<td>Under $25,000</td>
</tr>
<tr>
<td>11.4%</td>
<td>$25,000 - $34,999</td>
</tr>
<tr>
<td>6.7%</td>
<td>$35,000 - $49,999</td>
</tr>
<tr>
<td>16.8%</td>
<td>$50,000 - $74,999</td>
</tr>
<tr>
<td>9.4%</td>
<td>$75,000 - $99,999</td>
</tr>
<tr>
<td>8.7%</td>
<td>$100,000- $149,999</td>
</tr>
<tr>
<td>4.7%</td>
<td>$150,000 or more</td>
</tr>
</tbody>
</table>

N=137

42) Please share any ideas you have about live/work space for artists.

Prominent responses for this open ended question were as follows:

- Separate space for studio and living space is best, as well as having access for meeting space.
- It would be best to have separate areas because of toxic fumes and because I have a family and it's not safe for them to be around my tools, etc.
Appendix

- It would be cool to live in a building that had separate apartment/living spaces and a communal work space with lockable storage for residents. It would also be cool to have an on-site woodshop with basic facilities that do not normally fit in the average apartment.

- A sense of community is very important and offering multiple levels of participation. Like having studio space for folks who can't afford to live and work in the same building, also maybe offering a membership if you can't afford a studio, (with some sort of benefits) Also having community space for lectures and events. Having some community work areas as well, maybe you could have a community space at a less expensive price. Also equipment rooms, like a kiln room, torch area, etc.

- It would be nice to have a community, whether in a large building with a courtyard or other outdoor space, or in a collection of buildings on a city block or more, where artists can live and have separate facilities for working, some of which can be shared spaces and some individual since different artists have different needs and work habits. I like the idea of going into a neighborhood with lots of available housing and putting it to good use.

- I think the urban vibe is very important for the accessibility of events, galleries, classes and the exchange of ideas that we get from meeting people. It is also good to have common space where artists work together because it sparks even more creativity.
PART 2

Goal 1:

**Neighborhood Methodology**

**Neighborhood Rationale:**

There are over 130 neighborhoods classified by the city of Richmond. The list of neighborhoods was compiled by the focus groups, online survey and interviews with artists that live in the city boundaries.

<table>
<thead>
<tr>
<th>Neighborhood</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fan</td>
</tr>
<tr>
<td>Manchester</td>
</tr>
<tr>
<td>Churchill</td>
</tr>
<tr>
<td>Jackson Ward</td>
</tr>
<tr>
<td>Shockoe Bottom</td>
</tr>
<tr>
<td>Broad Street (between VCU and MCV)</td>
</tr>
<tr>
<td>Oregon Hill</td>
</tr>
<tr>
<td>North side</td>
</tr>
<tr>
<td>Carver</td>
</tr>
<tr>
<td>Scotts Addition</td>
</tr>
<tr>
<td>Fulton</td>
</tr>
<tr>
<td>Foresthill</td>
</tr>
<tr>
<td>Byrd Park</td>
</tr>
<tr>
<td>Brookland Park</td>
</tr>
</tbody>
</table>
Appendix

The ranked categories are the result from significant feedback from the focus groups, online survey and interviews with artists. The study revealed that cost, safety, amenities and diversity were priorities for artists that are looking to settle in neighborhoods. The categories are explained by group:

<table>
<thead>
<tr>
<th>Neighborhood</th>
<th>Online Survey, Focus Group, and Interviews</th>
<th>Walk ability Score</th>
<th>Diversity</th>
<th>Crime</th>
<th>Area Median Home Value</th>
<th>Score</th>
</tr>
</thead>
</table>

**Walkability Score**

The Walk Score is a numeric rating on a 1 to 100 scale based on neighborhood walk ability to amenities that were reported by artists such as the location of a neighborhood center such as a Main Street area or public space; frequent public transit; enough diverse businesses to serve the needs of the residents; park & public space; pedestrian oriented design such as sidewalks and crosswalks; schools and workplaces that are near to walk or bike to in a manageable amount of time. The Walk Score is based on the idea that residents prefer to be less automobile dependant for reasons such as health, sustainability, and expense of travel and community investment.


**Diversity**

The **USA Diversity Index** is a thematic map that summarizes racial and ethnic diversity in the United States. The Diversity Index shows the likelihood that two persons chosen at random from the same area belong to different race or ethnic groups. The index ranges from 0 (no diversity) to 100 (complete diversity). The diversity score for the entire United States in 2010 is 60. Diversity in the U.S. population is increasing. The 2010 estimates using Census 2000 geographies were
matched with the city of Richmond neighborhoods through GIS mapping. The Diversity Index calculates the demographics of population, age; income, sex, and race are among the variables included in the database.

http://www.arcgis.com/home/item.html?id=36c30e3d9f00443389a5fe3312fa5a8d

Crime

Safety is considered a perceptive value among residents. The neighborhood score for safety is a percentage of the total crime in the city limits from March 15, 2011 to March 15, 2012. Because the score represents the number of crimes in the neighborhood over a one year period, the score was given a negative ranking.

http://eservices.ci.richmond.va.us/applications/crimeinfo/index.asp

Area Median Home Value (AMHV)

According to the 2005 property assessments of residential homes in the city of Richmond, the median home value is $164,213.45. The score for Median Home Value was calculated by making a percentile ranking of the median home values in each neighborhood compared to other neighborhoods in Richmond. AMHVs were given a negative ranking equalize the scores because the higher the percentage of AMHV the less likely the affordability for the artists. The more affordable the neighborhood the less impact the ranking will have on the total score.


Total Score

The total score was added across the row to have a numeric ranking that reflects the criteria stated through the interest of the artists.
Appendix

2005 City of Richmond Tax Assessments
Appendix
Goal 2.1

Examples of Artist Live/Work Space Developments

WAV Working Artists Ventura

Working Artists Ventura
175 S. Ventura Avenue
Ventura, CA 93001
805.641.0400

http://www.cityofventura.net/cs/arts/wav

The Working Artists Ventura (WAV) project is a $59 million, state-of-the-art community designed for artists and creative businesses completed in December 2009. The WAV community, in the heart of Ventura's Downtown Cultural District, offers affordable living and working space for over a hundred artists of every kind – painters, sculptors, dancers, poets, musicians, filmmakers and more.

The artists bring to life a theater/gallery with performances, art openings and neighborhood gatherings. Arts-friendly small businesses including coffee houses, galleries, cafes, wine bars and jazz clubs will draw foot traffic and contribute to the vitality of the community.

With the community involved in every phase of development, the WAV project was created for diverse, mixed-income families and individuals. Supportive housing and crucial services are being provided to those at the lowest end of the income scale while market-rate condominiums with ocean views serve higher-income households and help to subsidize the affordable housing.
The first of its kind, the WAV project represents the vanguard of community development. The entire WAV community was designed and built to the highest standards of green building technology (LEED certified), including recycled building materials, car sharing, water and energy conservation, and renewable power from the sun.

The City of Ventura worked with PLACE (Projects Linking Art, Community & Environment, www.placeonline.us), a nonprofit organization based in Minnesota. PLACE has developed this live/work project to provide permanently affordable housing for the Ventura community's growing population of artists.

PLACE has worked with the renowned architecture firms of CardeTen (www.cardeten.com) and Santos Prescott & Associates (www.santosprescott.com) to design this innovative project, with the active participation of the wider community and the local Conceptual Oversight Group, comprised of the following:

The WAV project provides sixty-nine new units of affordable housing, all serving low income families and individuals from across the region. Because artists need high ceilings, plentiful light and open space, they and their families find it particularly difficult to live and work in traditional affordable housing. That is why WAV provides 54 affordable units especially designed and funded for the needs of artists with families.

Fifteen of the units are designed to provide permanent supportive housing, intended to house recently homeless families and individuals from across Ventura County. Rents will adjust on a sliding scale, creating opportunities for households of any income.

Project Understanding (www.projectunderstanding.org), a Ventura-based nonprofit, is coordinating crucial services necessary to help these households break the cycle of severe poverty and homelessness. Supportive Housing is a national movement proving to be extremely effective. The U.S. Department of Health and Human Services reports that almost 84 percent of homeless households were still housed after one year in supportive housing, and emergency room visits were dramatically reduced, thus saving health care costs.

A unique collaboration has also been developed with Casa Pacifica (www.casapacifica.org) of Camarillo to provide space and support for eighteen-year-olds matriculating from the foster-care and Casa Pacifica systems.

Providing construction management and owner's representation on the WAV project is S. L. Leonard and Associates (www.sleonard.com), while Bernards Construction (www.bernards.com) will be the General Contractor on this project. Both Bernards and S. L. Leonard are national companies with extensive experience on projects in the Southern California region and were chosen for their ability to work with PLACE and the City of Ventura in ways that are innovative and that will result in an environmentally friendly structure.

Franklin Arts Center
1001 Kingwood Street
Franklin Junior High School, was a landmark in this north central Minnesota community for more than seven decades. And a landmark it will remain when Artspace transforms it into a multipurpose arts center with 25 affordable live/work studios for individuals and families, 37,775 square feet for artist studios, arts organizations, and arts-friendly businesses; and 36,247 square feet that will be operated by the Brainerd School District as community programs space. Construction on this $9 million project is underway and expected to be fully leased by early 2009.

O2 Artisans’ Aggregate
Oakland, California
O2AA, LLC
26 Unit New Construction Industrial Live/Work
O2 Artisans’ Aggregate will be a place for artists, artisans and craftspeople to come together and ply their crafts in a dynamic live/work community designed to accommodate serious industrial work activity. Twenty six live/work units, each with a large adjoining industrial workspace, will encircle a central building. The recessed ground floor of this central structure will house 30 parking spaces and establish a podium level, above which will be a large gallery space for the resident craftspeople to display their work, and a restaurant/café. Office space for use by the resident individual businesses will occupy the top three levels.

The heart of the project is in the workspaces. The buildings that form the street front perimeter of the project will be primarily two levels of heavy industrial workspaces separated by a narrow four level stack of live/work units. Each live/work unit will connect directly to a workspace. Per building code standards, the live/work module will be separated from the workspaces by a 3-hour rated concrete block wall. All the units on the second main floor will be connected by an exterior exit balcony that will ring the courtyard and allow all of the second level workspaces to access freight elevators.

**LIHTCTax Reform Act of 1986 (TRA86)**

To be eligible for consideration under the LIHTC Program, a proposed project must:

- Be a residential rental property.
- Commit to one of two possible low-income occupancy threshold requirements.
- Restrict rents, including utility charges, in low-income units.
- Operate under the rent and income restrictions for 30 years or longer, pursuant to written agreements with the agency issuing the tax credits.

**Residential Rental Property**

Typical rental properties that are eligible under HOME will also be eligible under LIHTC. However, the LIHTC program is not as flexible as the HOME program concerning service-enriched housing, or concerning group homes and transitional housing.

The LIHTC program requires that rehab be performed, if the developer is acquiring an existing building. Tax credits may be earned on the acquisition of an existing development provided the owner meets the 10-year previous ownership rule. This rule states that the property to be acquired must not have changed ownership and been placed in service during a 10-year period prior to the acquisition. A building that has not been used in ten or more years can claim the acquisition credit even if its ownership has changed, given that it has not been placed in service during that period.

**Occupancy Threshold Requirements**
Projects eligible for housing tax credits must meet low-income occupancy threshold requirements. Project owners may elect one of the following two thresholds:

20-50 Rule: At least 20 percent of the units must be rent restricted and occupied by households with incomes at or below 50 percent of the HUD-determined area median income (adjusted for household size).

40-60 Rule: At least 40 percent of the units must be rent restricted and occupied by households with incomes at or below 60 percent of the HUD-determined area median income (adjusted for household size).

The 20-50 Rule is conceptually similar to - although not exactly the same as - a 20 percent Low HOME requirement. Similarly, the 40-60 Rule is comparable to a 40 percent High HOME requirement.

Typical state QAPs encourage applicants to provide more than the minimum number of affordable units, and to provide greater than the minimum level of affordability. Moreover, credits are available only for the affordable units. As a result, many applications provide for 100 percent of the units to be affordable, and many applications provide for some units to be affordable well below 50 percent of AMI.

Rent Limits

The rent for each unit is established so that tenant monthly housing costs, including a utility allowance, do not exceed the applicable LIHTC rent limit. These limits are based on a percentage of area median income, as adjusted by unit size. Of course, rents cannot exceed local market limits.

It is important to note that the LIHTC Program restricts only the portion of the rent paid by the tenant, not the total rent. As a result, certain rental assistance programs can be used to raise the total rent above the LIHTC rent limit. For example, project-based Section 8 contract rents can exceed the LIHTC limit, but tenant-based Section 8 contract rents cannot.

Affordability Requirements

The LIHTC program requires a minimum affordability period of 30 years (i.e., a 15-year compliance period and subsequent 15-year extended use period). Some states require a longer affordability period for all LIHTC properties, and other states may negotiate longer affordability periods on a property-specific basis. Tenant incomes are recertified annually to ensure their continued eligibility. The allocating agency is responsible for monitoring compliance with the provisions during the affordability period and must report the results of monitoring to the IRS.

Historic Tax Credits

The preservation of historic buildings benefits communities. Historic places connect us to our heritage and enrich the quality of our lives in countless intangible ways. But their preservation also provides demonstrable economic benefits.
Through the federal and state Rehabilitation Tax Credit programs, property owners are given substantial incentives for private investment in preservation, resulting in enormous advantages to the public.

Both the federal and state tax credit programs are administered in Virginia through the Department of Historic Resources. State tax credits are available for owner-occupied, as well as income-producing buildings. If your property is income-producing, you may also be able to take advantage of the federal tax credits.

A study conducted in 2007 (and updated in 2010) concluded that since the state tax credit program's inception in 1997, it has spurred private investment of approximately $1.5 billion in the rehabilitation of more than 1,200 landmark buildings. This investment in turn has generated an economic impact of nearly $1.6 billion in the Commonwealth and created more than 10,700 jobs and $444 million in associated wages and salaries (for more information, see this January 2008 publication Prosperity through Preservation).

This money represents costs paid into the construction industry for architects, contractors, craftsmen, and suppliers, with a corresponding increase in local employment. The capital improvement to the buildings results in significant increases in local property taxes, as well as a general enhancement in commercial activity. The rehabilitated buildings provide needed housing (in many cases, low- and moderate-income housing), and office, retail, and other commercial space. As a result, communities benefit from property improvements, blight removal, and increased occupancy of buildings in historic core neighborhoods.

Updated 1.3.2012

http://www.dhr.virginia.gov/tax_credits/tax_credit.htm

ArtBusiness

City of Richmond Revolving Loan Fund, available through Department of Economic and Community Development.

http://www.richmondgov.com/EconomicCommunityDevelopment/index.aspx

Goal 2.2

Special Use Permit (SUP)

http://www.richmondgov.com/planninganddevelopmentreview/forms/SpecialUseAPP.pdf

Conditional Use Permit (CUP)

http://www.richmondgov.com/planninganddevelopmentreview/forms/ConditionalUsePermit.pdf
Appendix

Certificate of Occupancy

http://www.richmondgov.com/planninganddevelopmentreview/forms/OccupancyAPP.pdf

Business License

http://www.richmondgov.com/EconomicCommunityDevelopment/checklist.aspx


Certificate of Occupancy


Insurance for Artists

http://www.arts-insurance.info/

http://www.studioprotector.org/

http://www.axa-art-usa.com/who-we-insure/commercial/artist.html

Insurance products for home based businesses:

http://rlcorp.com/Products/IBP/buy.asp

http://rlcorp.com/Products/rates/HBP117-VA(01-11).pdf

Goal 3.1
Appendix

Arts Commissioner Job Description

Summary

The Lynnwood Arts Commission is made up of seven volunteer members, who are registered voters in the City of Lynnwood. They advise city leadership on arts issues. They play an active role in advocating for the cultural arts including the performing, visual and literary arts. They also take on the work of marketing and fund-raising for programs. They are expected to have knowledge of the local and regional arts community. They serve a three-year term and are appointed by the Mayor, with the approval of City Council.

Thanks to the work of past and present Arts Commissioners, the City has built a thriving arts program including public art, gallery, four free performance series through the year, and arts classes at the Recreation Center. In addition, the Commission helps to develop partnerships with Edmonds School District, organizations and individuals. The Arts Commission meets monthly on the second Tuesday evening of each month in Council Chambers and also goes on an annual retreat in the summer.

Essential Job Functions

- Advocate for the arts in Lynnwood.
- Represent the city as an arts official.
- Recommend art policies and procedures to city leadership.
- Recommend public art projects and artists to city leadership.
- Keep up-to-date with the local and regional arts community.
- Participate in monthly meetings and annual retreat.
- Attend city sponsored cultural arts events.
- Serve on Commission sub-committees.
- Serve on public art juries.
- Serve as member elected official.
- Serve as advisor in the arts for other city boards and commissions.
- Marketing and fund-raising for programs.
CITY OF LYNWOOD
ARTS COMMISSION APPLICATION

NAME__________________________________________________________

ADDRESS_______________________________________________________

CITY_________________________ZIP_______________________________

DAY PHONE_________________EVENING PHONE_____________________

EMAIL________________________________________________________

Thank you for your interest in serving on the Lynnwood Arts Commission. Commissioners, who must be registered voters in the City of Lynnwood, fill three year terms on this Mayor-appointed advisory committee. To help us get to know you and your interests in the arts please answer the following questions and attach a resume, if available. Please return your application to Lynnwood Arts Commission, P.O. Box 5008, Lynnwood, WA 98048-5008. Or email fwong@ci.lynnwood.wa.us

I am a registered voter in the City of Lynnwood? Yes [ ]

1. Why do you want to serve in this position?

2. What do you perceive is the role of the arts in the community?

3. How would you represent the interests of the community on the Arts Commission?

4. What strengths/expertise/special skills would you bring to the Arts Commission?

5. What is your arts background?

6. Please describe your previous community service and volunteer experiences?

7. Please list accomplishments of which you are proud or attach a resume.

8. Anything else you would like to tell us?
Primary Duties and Responsibilities:

Organizational Leadership
- Provide leadership and guidance to the board and staff in developing, articulating, and achieving a vision for the organization.
- Assure that the organization has a long-range strategy which achieves its mission, and toward which it makes consistent and timely progress.
- Work in partnership with the board to identify and recruit board candidates.
- Serve as principal liaison to the legislature, Minnesota Citizens for the Arts, Minnesota State Arts Board, Forum of the Regional Arts Councils, and other entities that impact MRAC's interests.
- Keep the board informed about MRAC's operations, programming, and critical issues providing the tools and analysis the board needs to make informed decisions.

Program Development and Administration
- Ensure the development of sound programs and services that are aligned to achieve MRAC's mission and strategies.
- Develop organizational and financial plans, policies and procedures with the board of directors and staff, and carry out plans and policies authorized by the board.
- Oversee MRAC's grant making policies and procedures, and maintain consistently high quality of MRAC's panel recruitment, training and application review.
- Insure that MRAC's interaction with constituents reflects and supports MRAC's organizational values, commitment to access, and service to all metro communities.
- Maintain official records and documents, and ensure compliance with all appropriate legislation, administrative rules and policies, federal, state and local regulations, and any and all contractual obligations.
- Maintain a working knowledge of significant developments and trends in the field, sharing this information with board and staff when it has potential to influence or impact MRAC's work and using this information to position MRAC for greater community impact.

Relations with Staff:
- Be responsible for the recruitment, employment, supervision and release of all personnel, both paid staff and volunteers.
- Ensure that job descriptions are developed, that regular performance evaluations are held, and that sound human resource policies and practices are in place.
- See that an effective staff team is in place.
- Maintain a work environment that attracts, keeps, and motivates a diverse staff of top quality individuals committed to organizational excellence and the constituency that MRAC's serves.
- Encourage staff and board development and education, and assist staff in relating their specialized work to MRAC's overall vision, mission and goals.
Budget and Finance
- Develop and oversee sound accounting, financial and investment practices, policies and procedures.
- Work with the staff, executive committee, and the board in preparing a budget; see that the organization operates within budget guidelines.
- Ensure that adequate funds are available to permit the organization to carry out its work.
- Monitor policies and actions of the Minnesota State Arts Board, Minnesota Citizens for the Arts, and Forum of the Regional Arts Councils to ensure that MRAC's financial interests are protected.
- Oversee MRAC's investments.

Communications
- Insure that information about MRAC's activities, programs and goals is broadly disseminated, consistent with MRAC's written communication standards and reflective of MRAC's organizational values.
- Establish sound working relationships and cooperative arrangements with community groups and organizations.
- Serve as MRAC's principal public spokesperson, representing MRAC at conferences, meetings, workshops and public gatherings.

Advocacy and Education
- Represent and educate the public, policymakers, funders and community leaders about the artistic importance and public value of MRAC constituents and effective ways to strengthen these important community and regional resources.
- Build coalitions and articulate information to help shape public policies that are beneficial to MRAC and the constituency it serves.
- Serve as the Minnesota Citizens for the Arts board member representing Region 11.
- Promote public access to and appreciation of the arts in communities throughout the metro area and the state of Minnesota.
- Educate MRAC's constituents about the importance of their articulating and communicating the public value of the arts and their active involvement in local and statewide arts advocacy efforts.

Experience and Qualification Requirements for this position
- Bachelor's degree plus at least six years experience performing duties similar to those described above.
- Demonstrated experience working with diverse populations.
- Demonstrated experience as a consensus builder and effective advocate.
- Exceptional written and oral communication skills.
- Proven financial expertise.
- Demonstrated passion for the arts.

The Executive Director reports to the Board of Directors
3.2: Person Based Policies for Artists
NOTICE TO APPLICANTS
RE: ARTIST CERTIFICATION

The Department of Cultural Affairs has received your inquiry as to artist certification. The following information may be of help to you in understanding the procedures to be followed in obtaining artist certification and in preparing your application.

Under applicable state legislation and the City’s Zoning Resolution, certification as a working artist is necessary in order for an individual to qualify for joint living-working space in the MI-MA and MI-MB zoning districts (SoHo NoHo). Under Sections 271-5 of Article 7-B of the Multiple Dwelling Law, an “artist” is defined—for the purpose of qualifying for joint living-working quarters in cities with populations of over one million—as “a person who is regularly engaged in the fine arts, such as painting and sculpture, or in the performing or creative arts, including choreography and filmmaking, or in the composition of music, on a professional basis and is so certified by the city department of cultural affairs and/or state council on the arts.”

Pursuant to the City’s Zoning Resolution, this Department has been designated as the certifying agency for purposes of the foregoing statute. The procedure followed by the Department in determining applications for artist certification is as follows: Applications for certification by this Department are reviewed by an advisory committee of professional artists, art educators, and administrators representing a variety of fine arts disciplines, who then make a recommendation to the Commissioner of Cultural Affairs. Based on Section 27.63 of the Art and Cultural Affairs Law, the criteria used by the Department in considering the applicant’s eligibility for certification are:

1. The individual is engaged in the fine arts, not the commercial arts, including but not limited to painting, sculpture, choreography, filmmaking, and the composition of music, regularly and on an ongoing basis;

2. The individual demonstrates a serious, consistent commitment to his or her art form;

3. The individual is currently engaged in his or her art form;

4. The individual demonstrates a need for a large loft space in which to create his or her art.

It should be noted that the word “professional” refers to the nature of the commitment of the artist to his or her art form as his or her primary vocation rather than the amount of financial remuneration earned from his or her creative endeavor.
The Artist Certification Committee meets once a month from September through June. If the Commissioner approves the application, a letter of certification will be sent to the applicant. Should the application be denied, the applicant is given the opportunity to submit additional information to appeal the decision. Artists must apply for and be granted certification prior to occupancy; DCA cannot assume responsibility for costs if individuals move in before receiving certification.

Once granted by the Department, the artist’s certification is valid for as long as the individual certified resides in the loft unit in which he or she resided at the time of certification. Under the Department’s current regulations governing artist certification, if the artist moves within one year following the date of certification, he or she can request a change of address in his or her certification. If more than one year has elapsed, the individual must apply for recertification, but need only submit information relevant to the period of time, which has elapsed since the date of the original certification.

The application form for artist certification, a copy of which is enclosed, is designed to give the Department as complete a picture as possible of the applicant’s qualifications and need for joint living-working space. No one question is the determining factor for certification. The purpose of the application is not to have the Department make an aesthetic judgment as to the applicant’s work, but to enable the Department to evaluate the applicant’s degree of commitment to his or her work and the need for a large space in which to carry out such work.

The only legal significance that a letter of certification by this Department has is to evidence that an individual is qualified as an artist to live in a joint living-working space, where such use is permitted by law. Certification applies to the individual and not the space, i.e., the Department does not make the determination that joint living-working space in a particular building is legal under applicable zoning regulations; nor does the Department determine whether a particular loft meets the relevant specifications of the Buildings Department Code, or is eligible for coverage under the Loft Law.

The applicant should be aware that the submission of any information in connection with the application that the applicant knows to be false will result in the denial of the application or the revocation of any artist’s certification set forth in a particular letter of certification based on such applications. It should also be noted that the artist certification set forth therein named and may not be transferred. Any person who alters or fraudulently uses a letter of certification will be subject to prosecution to the fullest extent of the law.

In applying for artist certification, please read the attached application carefully. Fill out the certification form (notarized signature), attach all documentation and return to:

Director of Artist Certification
NYC Department of Cultural Affairs
31 Chambers Street
New York, New York 10007

If you have any further questions regarding artist certification, you may call Artist Certification, Department of Cultural Affairs at (212) 513-9300.
ANSWERS TO COMMONLY ASKED QUESTIONS ABOUT ARTIST CERTIFICATION

What is Artist Certification?
The SoHo Zoning Resolution permits fine artists working on a professional level who demonstrate a need for a live/work loft to reside in specific lofts zoned for manufacturing. Artist certification provides the document that equates the person named therein with a light manufacturer.

Who is eligible for Artist Certification?
Artists engaged in the "creative" arts are eligible, including, but not limited to, visual artists, composers, poets, set designers, choreographers, and independent filmmakers. Artists engaged in "interpretive" arts, including but not limited to, actors, dancers, and musicians, are ineligible for certification. Students and others who do not yet have a professional body of work covering five years prior to their application are generally ineligible. Commercial artists, hobbyist, and others for whom fine arts are not a primary vocation are generally ineligible.

Do I have to make my living as an artist?
The Department recognizes that the majority of artists do not earn their living through sales of their artwork. "Professional" refers to the nature of the artist's commitment to his or her vocation.

Isn't artist Certification a pro forma process?
Artist Certification exists to protect the artist community. The Artist Certification Committee, who is arts professionals representing a variety of fine arts disciplines, carefully considers applications.

Can I move in and then apply for Artist Certification?
Any person who rents, subleases, or purchases a loft in SoHo, NoHo, and/or AIR space elsewhere should be certified by the Department of Cultural Affairs PRIOR TO OCCUPANCY. The Department of Cultural Affairs cannot be responsible for any costs incurred if an applicant moves in before certification is granted.

How often does the Artist Certification Committee meet?
The Committee meets once each month from September through June. Over the summer months, emergency requests may occasionally be considered.

Is there a fee for Artist Certification?
There is no fee for Artist Certification.

Can an outside agent present my application?
The Department prefers to be in contact solely with the applicant.

Will the Department return my support material?
The Department returns support material provided the application includes a self-addressed return mailer with correct postage.
APPLICATION FOR ARTIST CERTIFICATION

NAME ___________________________ HOME PHONE (___)

ADDRESS __________________________ AFL/FL. _______ ZIP

ADDRESS ON CERTIFICATE

BUS. PHONE (___) _______ SOCIAL SECURITY NUMBER ___/___/

PROFESSIONAL NAME (if different)

FINE ARTS DISCIPLINE

1. Do you now reside in a (check one) Loft? *____ Apartment with Workspace? _____ Apartment with separate Workspace? ___ Other (please specify) __________________________. *attach copy of lease.

2. What is your present amount of LIVING space in sq. ft.? __________ What is your present amount of WORK space in sq. ft.? __________

3. Are you planning to move into a loft? *____ If located, what is the address? . What is the total sq. ft. of the loft? ___ How much WORK space will you need in sq. ft. of the loft? *attach copy of lease. Full address to appear on certificate

4. Have you been certified before? ____ If YES, at what date and for what address?

DATE: __________ ADDRESS:

ON A SEPARATE SHEET, PLEASE PROVIDE THE FOLLOWING INFORMATION:

5. Describe your particular art form and explain why a large space is imperative for its creation.

6. Include a professional fine arts resume pertinent to your work. Include educational background, professional training, public exhibitions and/or performances, critical reviews, grants, awards or fellowships. Be sure to include dates.

7. Submit documentation appropriate to your particular art form. Your documentation should reflect a body of work over the last 5 years, up to and including recent work. Student work, in and of itself, will not meet the criteria for certification. Below is a general guideline for some fine arts fields, and the kinds of support materials that should accompany your application:
   - Visual artists: 15-20 labeled slides and/or photographs of work, exhibition announcements, catalogues, reviews, etc.
Appendix

- Music composition: scores, tapes (including works-in-progress), reviews, performance announcements, etc.
- Choreography: videos, written notations, reviews, performance announcements, etc.
- Fiction/Poetry: published and unpublished works and drafts, reviews, announcement of readings/staging, etc.
- Film/Video/Performance Art: examples of work, reviews, and announcements

All documentation should include, where appropriate, the date of creation, medium, size, and title of the work. All support materials must be submitted in an envelope or folder not larger than 9" X 12". Do not submit original art. PLEASE INCLUDE A STAMPED, SELF-ADDRESSED ENVELOPE IF YOU WISH MATERIALS TO BE RETURNED FOLLOWING THE CERTIFICATION COMMITTEE MEETING.

8. If you are already residing in a loft, include a scale drawing or photographs showing your living and working space. If you are planning to move into a loft, provide a scale drawing showing your intended living and working space.

9. Submit letters of recommendation on letterhead from two people, known in your field, regarding your professional involvement as an artist and your need for live/work space.

The undersigned hereby certifies that the statements and information set forth above and/or annexed to this application are true to the best of his or her knowledge and that the materials submitted in support of this application represent the applicant's own work. It is understood and agreed to by the undersigned that the Department of Cultural Affairs may rely thereon in determining this application for certification, and that the making of any knowingly false statement or fraudulent submission in connection with this application will result, in either the denial thereof or in the revocation of any artist's certification based on such application.

________________________  __________________________
Notarized Signature        Date

STATE
ss.: COUNTY OF NEW YORK)

On this ____ day of _____ 200 _, before me personally came ____________________________, to me known and known to me to be the person described in and which executed the foregoing instrument; and (s)he acknowledged to me that (s)he executed the foregoing instrument; and (s)he acknowledged to me that (s)he executed the same for the purposes therein mentioned

________________________
NOTARY PUBLIC
Examples of policies and incentives for artists in other cities

Oil City, Pennsylvania

ARTS Oil City's Artist Relocation program is a home-ownership model. All Residential-2 Zone properties in Oil City are now zoned by ordinance for live-work-gallery space, as long as 50% of items sold are created by the artist on the premises. (In-home businesses must be approved by the Oil City Zoning Board). The following incentives apply to purchases of residential or commercial property in Oil City.

Residential Financing Incentives

1. 100% fixed-rate financing* of up to $150K on the purchase of residential live-work space is available through First National Bank for working artists relocating into the Oil City Arts District (R-2 zoned properties). Financing is contingent on peer review of artwork and mortgage pre-qualification by First National Bank. At least nine work samples and a brief but specific business plan are required for peer review prior to application.
   -- includes adjacent lot purchase and demolition where appropriate
   -- includes rehab costs by third-party contractors
   -- waives mortgage insurance

2. $5,000 toward down payment/closing costs on a residential property is available through Venango County Affordable Housing. If you find a property outside the Arts District, this may be useful. First-time homebuyer and moderate income guidelines apply. Program available for as long as funds last.

Commercial Financing Incentives

3. $500 grant and $5,000 loan @ 1% for façade improvements are available for commercial properties.

4. Commercial properties along the Route 8 and 62 corridors are eligible for state-funded rehab loans. Rehab loans are through a revolving loan fund. Funding level contingent on availability of funds

5. LERTA tax abatement is available for rehab of commercial properties.
6. Downtown studio workspace is available at $0.49/square foot/month.

7. Non-profit downtown art galleries offer a 65/35 commission agreement.

http://www.artsoilcity.com/relocationincentives.htm

**Covington, Kentucky**

In August of 2006, the Covington Commission adopted a new zoning code which allows art studios and galleries as “permitted” uses in many of the historic “corner store” buildings located throughout the city. The prevalence of these buildings combined with very low real estate prices make them perfect for artists who have always wanted a live/work space but could never afford it. Studios and galleries are now permitted *commercial uses* in the any of the following zones: RU 2, RU 2A, RU 2B,

RU 1, RU 0.5, CN, CG, CBD, CT.

City Hall also provides some financial incentives to purchase and rehab buildings in specific areas of the City. Artists interested in relocating have the flexibility to compare all of the resources available prior to making such an important decision. This flexibility is not found in other artist relocation programs in the US.

Some of the financial incentives include:

- $6000 (maximum) forgivable loan (not income based) to buy and restore (or create) a live/work space in the CARD (Covington Arts Residential District) through the [CARD Homeowner Loan Program](http://www.artsoilcity.com/relocationincentives.htm).

- $5000 forgivable loan (income based) toward the purchase of an owner occupied home through the [Homebuyer Assistance Program](http://www.artsoilcity.com/relocationincentives.htm).

- $2000 [architectural assistance grant](http://www.artsoilcity.com/relocationincentives.htm) available to pay for the assistance of a registered architect in mixed-use buildings located in downtown Covington.

- Property tax assessment freeze: Covington will freeze city property taxes at the pre-rehab level for a period of five years.

- [Arts and Technology Small Business Loan Fund](http://www.artsoilcity.com/relocationincentives.htm): a program designed to encourage the growth and development of arts and technology related small businesses.

- A 20% Federal investment Tax Credit is available for substantial rehabilitation of certified historic buildings that are income producing (commercial, industrial, or rental residential).
· The State of Kentucky also offers a 20% credit against state income tax liability for the rehabilitation of historic commercial properties and a 30% tax credit for homeowners who rehabilitate historic properties.

Each program has different criteria. For specific information about these and other financial incentives, see the Economic Development and Housing pages of www.covingtonky.com.

3.3: Develop an Art Plan or Cultural Arts Master Plan for Richmond

Examples of Local Arts Plans

Why Create an Arts Master Plan? Santa Cruz, California

In May 2005 the Santa Cruz City Council appointed a 17-member advisory committee to develop a 20-year update to the city’s General Plan. The General Plan Advisory Committee (GPAC) worked with city staff for more than two years to create a comprehensive document that would reflect the community’s values and needs. Over those many months of meetings and hours of discussions with community members, consultants and others over a wide range of issues, the GPAC found itself returning to one key finding; our City needs a strong, self-directed new economy. Other cities around the country have been increasingly identifying the arts as a new economic frontier. The GPAC and others began asking how Santa Cruz’s own long-established and lively arts community could play a more prominent role in the local economy. In May 2006, the City Arts Commission approached the City Council with a proposal to create the City’s first Arts Master Plan, a document that could give form and substance to the arts-related goals proposed by the GPAC in the new General Plan. The City Council approved the Commission’s recommendation and this Arts Master Plan is the result. It was not produced by an outside consultant, but by City staff, arts commissioners and community volunteers working together. This approach was chosen not merely for the sake of economy, but because the Arts Commission believed that a plan built upon the personal experiences and passions of community members, artists, arts organizations and business partners would yield the most appropriate and realistic recommendations for our unique community.

“As the City seeks to stimulate revenue-producing economic development, “the arts” are being increasingly identified as having the potential to play a more prominent role in achieving economic stability in Santa Cruz…This increased awareness of the role of the arts in our economic development is certain to result in an increasing number of arts-related issues and proposals being brought to the City Council over the next few years… The Arts Commission believes it is time for the Council to develop a unified arts strategy against which to make these future decisions. A long range plan that defines the City’s specific role in the local development of the arts will facilitate strategic and selective decisions and use limited resources more effectively.” — Santa Cruz City

Arts Commission report, May 2006

The methodology used for the Arts Master Plan included:
Formation of a seven-member working group of City staff, Arts Commissioners and community volunteers;
Formation of a twenty-member steering committee of community stakeholders;
A comprehensive review of existing arts surveys, studies and economic data;
Eight focus groups with representatives from the arts, tourism, business, education and other sectors of the community;
Eleven personal interviews with community leaders;
An in-depth online survey that garnered responses from 585 members of the community.

City of Phoenix, Arizona

Purpose of the Arts Plan
The purpose of the Arts and Cultural Plan is to create a comprehensive vision of the city’s support for arts and culture to be implemented over the next five years (2008 to 2012). The plan seeks to answer the question, “How can Phoenix’s city government best help the arts and cultural life of Phoenix to thrive?” The Arts and Cultural Plan is the product of a process involving citizens, the arts and cultural community, various city departments, the Phoenix Office of Arts and Culture and the Phoenix Arts and Culture Commission. The Arts and Cultural Plan assumes that the city will continue to implement its current arts and cultural programs. These programs are mentioned explicitly in the plan only when they relate directly to the goals, objectives or strategies. While some of the objectives and strategies set forth in the plan are achievable with current city staff, volunteer and financial resources, new projects and programs that may result from initiatives in the plan will require additional resources. The plan includes a goal specifically related to the development of new funding sources. The Arts and Cultural Plan is an evolving document that will be reviewed and updated periodically by the city to respond to changing needs, priorities and new opportunities. The objectives and strategies listed in the plan are offered as approaches to addressing each goal. Other opportunities may present themselves during the implementation of the plan. Implementation and updating of the Cultural Plan will be overseen by the Office of Arts and Culture and Arts and Culture Commission in partnership with various city departments. Desired outcomes and specific performance measures will be determined by the Arts and Culture Commission in conjunction with staff of the Office of Arts and Culture and other city departments as each strategy in the plan is undertaken. Desired outcomes, performance measures and actual accomplishments will be reported periodically to the City Council.

The Phoenix Office of Arts and Culture was established in 1985 by the Phoenix City Council to advance the growth and development of the city’s arts and cultural community. The Office of Arts and Culture manages the city’s public art program, administers a grants program, supports arts education, conducts research, provides information and assistance to artists and cultural organizations, and oversees the city’s cultural planning efforts. The Office of Arts and Culture works with other city departments that manage cultural facilities and programs. Collectively, these efforts result in a broad range of artistic and cultural opportunities for Phoenix residents and visitors. The Phoenix Arts and Culture Commission, a diverse group of citizen volunteers, is appointed by the Mayor and City Council to advise on the development of arts and culture in Phoenix. The Commission includes representatives from the cultural, business, and education communities and the general public. The Commission is supported by other citizens and arts professionals who serve on panels to review applications and make recommendations regarding grant awards and selection of artists for public art projects.
Appendix

Through ongoing advocacy efforts and relationships with other agencies and organizations, the Phoenix Office of Arts and Culture and the Phoenix Arts and Culture Commission work together to increase awareness of the city's rich cultural diversity, the role of the arts in enhancing education and addressing social issues, and the contributions of arts and culture to Phoenix's economy and quality of life.

Phoenix Office of Arts and Culture
200 W. Washington, 10th Floor
Phoenix, Arizona 85003-1697
602-262-4637
602-262-6914 (fax)
602-534-5500 (TTY Relay)
Website Address: Phoenix.gov/ARTS