

SPACE FOR THE ARTS: BOSTON

Seeking strategies to create space permanently dedicated to artists.

Survey of 2,000 artists:

- Quantified demand for artist space
- Documented artist interest in buying and renting space, as well as ability to pay for it.
- Articulated specific design elements and building features for artist space.

A majority of artists desire live-work spaces, or work-only space.

A majority of artists desire large amounts of natural light in their work space.

Also important are: high ceilings, special ventilation, additional storage, and soundproofing.

Artists prefer old, restored buildings, industrial buildings, or new construction.

Important features for artists in looking for space: public safety, public transit, opportunity to live and work near other artists.

Boston has a redevelopment authority to invest in artist space.

SOUTH LAKE UNION ARTS SPACE STUDY

Three incentives that could be used to create permanent arts spaces:

- Developer “bonus” for integrating arts space within a development
- Transfer of development rights for off-site arts space.
- Development rights “banking,” where a number of projects could share in the development rights, which are held until purchased.

Each would all allow developers to increase the size of the development by providing public benefit space.

Increased density is used on-site in the case of bonuses, or it can be transferred offsite.

CITIES AS AGENTS FOR ARTS SPACE

Cities possess tools to shape the cultural economy:

- regulatory tools — land use and redevelopment planning
- ownership of land and buildings
- financial resources — dedicated taxes and community/economic development funds.

Many city departments and agencies involved in supporting the arts:

- arts and cultural affairs
- planning
- economic development
- parks and recreation
- public works
- public safety.

Minneapolis: TDR program is focused on rehabilitating historic structures downtown.

Boston: increased FAR permitted for rehabilitated theatres and non-profit cultural uses.

ARTISTS: ECONOMY

Higher economic multipliers associated with arts and culture spending:

- cultural sectors are labor-intensive
- recipients of cultural incomes spend their dollars locally.

No cultural indicators to measure economic impact of arts and culture at the neighborhood level.

Difficult to compare arts-related uses to other uses in order to show the advantages of culturally related businesses to a neighborhood.

Using standard methods, the economic benefits of the arts and culture are difficult to quantify.

DANCE CASE STUDY: SAN FRANCISCO

Though one of three mega-cities for the arts in the United States, dance struggles to survive in San Francisco.

Small dance companies are overwhelmingly under-capitalized and under-institutionalized.

Infrastructure:

Stress on company leaders limits artistic activity.

Lack of financial and personnel support may create instability.

Need for funding for general operations, support services.

Performance Opportunities

Getting work seen without severe financial liabilities.

Access to performance spaces, information about available space.

Services:

Information, need for shared administrative/support services.

Funding:

No funding programs to allow entry-level companies to grow.

Unpredictable funding, difficult to plan for long term.

ECOLOGY OF ARTISTS AND ARTS SPACE

Artists:

- high rates of self-employment,
- high rates of political and community participation,
- work in solitude, but are active community participants,
- high levels of education and low levels of earnings,
- footloose — not typically tied to an employer or large family,
- relocate for qualities of a place rather than for a job,
- drawn to quality workspace, affordability, and other artists: city neighborhoods.
- performing artists more apt to live in city centers than visual artists or writers.

15% of artists own a work-only space, and 51% rent.

31% of artists own a living space, and 64% rent.

50% of artists live with just one other person, 31% live alone.

Half of artists earn less than 10% of their income from their art.

One cultural space might prompt the emergence of others nearby.

“Natural” cultural districts evolve organically, as a result of individual location decisions.

TAX INCREMENT FINANCING (TIF)

TIF redistributes incremental changes in property taxes to subsidize infrastructure projects within a jurisdiction.

TIF was struck down in 1995 because it violated Article IX, § 2 of the Washington State Constitution. The Court ruled the TIF was being used to redirect funds that were supposed to be used for schools.

Voters denied attempts in 1973, 1984 and 1985 to change the state constitution in order to allow tax incremental financing.

A revised 2001 TIF Act allows cities to designate a specific “increment” area and use a portion of the increase in property taxes to pay back bonds used to finance improvement projects.

Only 75 percent of the increment increase in regular property taxes can be used. Property taxes designated for schools and other constitutionally mandated purposes are exempt.

Limitation: The City would need to conduct a feasibility study. Estimates indicate that a TIF financing is only viable if \$1 million in bond yields at least \$35 million increased assessed value.

VANCOUVER GROWTH-RELATED FUND

Issue: how to accommodate growth without deterioration in amenities and services.

Growth funds were established according to a set of principles regarding livability, consistency, predictability, and transparency.

Vancouver has two types of charges on new development:

- Development Cost Levies (DCLs) — per square foot charge on all new development to help pay for facilities made necessary by growth.
- Community Amenity Contributions (CACs) — to secure additional community amenities when new development occurs through rezoning.

Revenues allocated among project categories, in the same proportion as growth costs:

- Park 41%
- Replacement housing 32%
- Transportation 22%
- Childcare 5%

PIKE/PINE OVERLAY DISTRICT

Concern that the convention center and the downtown CAP would attract large commercial development in the Pike/Pine corridor.

Overlay created in 1995 to encourage residential development and discourage large, single-purpose developments.

The overlay:

- Encourages commercial uses in ground floors.
- Requires residential uses above second story.
- Allows no drive-through businesses.
- Eliminated or minimized parking requirements.

Code is brief (3 pages), with few principal elements.

Subsequent overlays:

- ST station area overlays,
- SCCC major institution overlay,
- Capitol Hill Improvement District (proposed).

178 ARTS RESOURCES IN THE PIKE/PINE DISTRICT

Arts organizations (2)
Galleries (15)
Other places with associated galleries (19)
Cinema (3)
Performing Spaces (12)
Dance/Theater Companies (55)
Bars/Clubs with Performing Venues (17)
Photography (7)
Poetry (1)
Art Supply (4)
Entertainment, Media and Film (9)
Advertising and Web Design (9)
Architecture and Interiors (15)
Design other (5)
Records and Music (5)

Approximately 100 additional arts and creative businesses located in the broader Capitol Hill area.