

A Plan to Accommodate Artist  
Live/Work Spaces in  
Richmond's Neighborhoods  
Addressing location, space, sustainability,  
and vitality

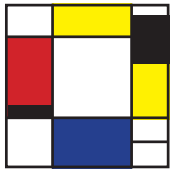
City of Richmond Public Arts Commission  
and  
Virginia Commonwealth University  
Wilder School of Government and Public Affairs  
Department of Urban Studies and Regional Planning

Prepared by  
Katrina Comolli Fontenla  
Studio 2  
Spring 2012

**VCU**

Virginia Commonwealth University





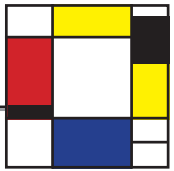
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The City of Richmond  
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Spring 2012

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## ***Acknowledgements***

I would like to dedicate this work to my husband Angel and my daughter Anna Beatrix.

Thank you for your support and sacrifices. I am very grateful to have you in my life.

I would like to thank Dr. Zonta, Dr. Accordino, Ms. Sally Bowring and Mr. Jon Baliles for guiding me through this plan. Your expertise and interest were important and I truly valued your insight.

I would also like to thank the extensive support system of friends and classmates that have helped me. Words can not express my gratitude for the time all of you have taken to share ideas, babysit, and encourage me over the past two years. Thank you from the bottom of my heart.

The artists, arts centers, stakeholders, cultural centers, city administrators, designers, and community leaders that contributed to this research are more than an asset to this community and I am very grateful to have had the opportunity to speak with all of you about your interest in the creative development of our city. Thank you for your time and interest, this plan reflects your brilliant ideas and dedication to making Richmond an even better place to live, work, create and play.

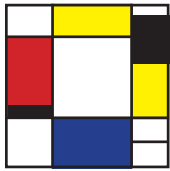
Thank you

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*Because one thank you is not enough!*



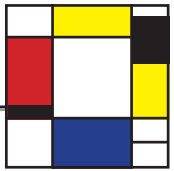


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### Executive Summary

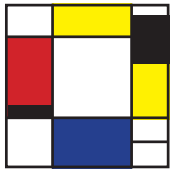
Artists have a significant impact on the quality of living in Richmond, Virginia. According to a 2001 study by Leveraging Investments in Creativity (LINC) there are 2 million plus working artists in the United States, of which LINC states "are a vibrant and ever-growing sector of the American workforce. (Leveraging Investments in Creativity 2010)" The 2010 American Community Survey reports that 2,084 artists work in the Richmond Metropolitan Statistical Area (American Community Survey, US Census). Nationally ranked as the top public university for sculpture in the US (US News & World Report 2008), the VCU School of the Arts (SOTA) enrolls an estimated 3,000 art students annually in over 16 programs. According to the Institutional Research Analyst at the VCU Office of Planning and Decision Support, 38% of graduates from VCU reside in the Richmond Metropolitan Statistical Area, and of the 19,334 SOTA graduates 5,850 live in the Richmond area. The Strategic National Arts Alumni Project (SNAAP) reported that ninety-two percent of 13,581 arts alumni surveyed nationally are currently employed, with most (81%) finding employment soon after graduation. Therefore the industry of fine artists in Richmond is considered a growing workforce in Richmond.

This plan addresses the need for housing and work space for artists in Richmond. The coordinator of the Richmond Public Arts Commission cites retaining the creative industry and entrepreneurial spirit of artists within the city boundaries as a principal need for artists, businesses, and the Richmond community as a whole.

Cities such as Ventura and Oakland in California and Brainerd in Minnesota developed artist live/work space which encouraged economic and cultural growth in their communities. The artist live/work spaces in these cities spurred business development, mixed income housing growth, and aided arts related business incubators. These examples show that live/work space specifically developed for artists encourages community development, and community development manifests in more ways than just in neighborhood revitalization and economic stimulation. The artists interviewed stated that civic engagement, volunteering and investing in the community was a significant aspect of what is truly important to them. Also, 90% of the artists surveyed attended college or achieved an undergraduate, graduate, or professional degree. Artists make cities more complete, appealing and offer an industry of educated and engaged citizens.

Richmond can easily become a haven for creativity by accommodating artists. There is an ample supply of space in Richmond that can be adaptively re-used to accommodate live/work space for artists and there are cultural assets that attract creative entrepreneurs to the city. Richmond is a city with a suitable balance of industrial, commercial, residential and mixed use neighborhoods. The diverse types of neighborhoods and structures match the variety of suitable spaces that fit artists' needs. This plan identifies the neighborhoods, according to their advisement, that would most suit and attract artists and benefit from the development of live/work space for artists.





## Introduction

This Plan to Accommodate Artist/Live Work Space in Richmond's Neighborhoods was requested by the Richmond Public Art Commission (PAC), a division of the City of Richmond's Planning and Development Review. The plan also fulfills the requirements of the Master of Urban & Regional Planning program at the Wilder School of Government and Public Affairs at Virginia Commonwealth University.

The PAC was developed in 1991 on the recommendation of the Richmond City Council. The PAC consists of eleven members who are appointed by the City Planning Commission. Members of the committee include representatives from the Urban Design Committee, Planning Commission, and the Director of Planning and Development Review. Other members serving on the PAC are from the fields of visual arts, visual arts education, and architecture. To ensure community representation and citizen participation, two citizen representatives complete the commission.

The PAC states in their mission that "economic and social vitality is directly linked to the quality of the local environment and to a positive community identity through the arts" (Richmond, Virginia Planning Commission 2009). The Downtown Master Plan developed in 2009 further acknowledges in the recommendations section that "Arts District" housing is a proven approach to maintaining a stock of affordable housing and live-work space for artists

(Richmond, Virginia Planning Commission 2009). In addition to offering affordable housing for artists, the potential for artist live/work space in Richmond opens the city to opportunities such as revitalization of neighborhoods, creative adaptive reuse of structures, and the potential to fill vacant building spaces. Live/work space encourages communities to value diverse creative opportunities.

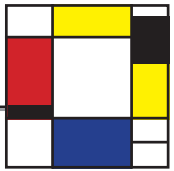
Live/work space is an affordable option for many artists in order to work from home and operate as independent businesses. As illustrated by the studios located in various neighborhoods throughout the city, there is demand for artist studio space in Richmond. Many artists spend a substantial amount of their income on studio space and housing. Therefore, combining the living and working spaces is an efficient way for artists to sustain their operations.

This plan to develop artist live/work spaces is the first for Richmond. The primary focus of the PAC has been to address the need for public art in Richmond. Nonetheless, its scope is not limited and encourages various methods for creative growth in the city. By staying true to the intent of the PAC and the City of Richmond's Master Plan, artist/live work space will encourage communities in Richmond to embrace all aspects of the arts and foster a greater impact by the creative community. The Master Plan for the city of Richmond and the Downtown Master Plan encourages a strong arts community and states that "the commission works in active cooperation with neighborhood residents, artists, and city officials to enhance the community's vision for its cultural future" (Richmond City Planning Commission 2000). An arts and



# A Plan to Accommodate Artist Live/Work Spaces in Richmond's Neighborhoods:

## Addressing Location, Space, Sustainability, and Vitality



cultural plan for Richmond has not been developed since the creation of the PAC in 1991, which would serve as a guide for the development of the arts in Richmond. Cities such as Santa Cruz, California; Decatur, Georgia; and Chicago, Illinois have recently developed cultural arts plans for their cities. Chicago's cultural arts plan aims to elevate the city as a global destination



**RVA:** A partnership between the City of Richmond and Venture Richmond (RVA) recently held a banner design contest. Local artists were invited to create images that comprise different elements of creative life in Richmond. Metro R Media (MRM) submitted the banner listed above which is currently hanging on several light poles around the Downtown business district and court buildings as public art.

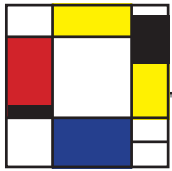
for creativity, innovation and excellence in the arts. The focus of their plan is to build on a city's vast cultural assets and vibrant community, established through the collaborative partnerships formed with the public and private sectors and civic community.

### Purpose of the Plan

The PAC would like for the plan of artist live/work space to encourage artists to live and work in the city of Richmond, to promote the sustainability of the arts community, to potentially revitalize unused spaces, to encourage other creative industries, and to promote an identification of Richmond as a destination for artists. The PAC states that support for artists in Richmond "increases social and cultural equity," according to Jon Baliles the coordinator of the PAC. One part of cultural equity includes developing a better understanding of the needs of artists and their impact on communities. Social equity means that the arts must be included as a valued part of the city's future.

The PAC recognizes that artists have unique needs for housing and work space. The research conducted for this plan identifies some of the specific needs of the arts community. The availability of space for artists will be compared to the demand for housing and studio needs for artists in Richmond. An accurate as possible assessment of supply and demand of studio, hous-





ing and live/work space frames the content of the plan.

To meet the interests of the PAC, this Studio II Plan identifies specific neighborhoods in Richmond, Virginia that are suitable for artist live/work space. The plan shows the relationships between the arts community and their need for affordable housing and studio/work space. The primary focus is to find and characterize neighborhoods in the city of Richmond that are appropriate for artist live/work space. By using research and thorough communication between artists, stakeholders and experts in the



Richmond Artist Kate Horne in her studio.  
Photograph 2009, Courtesy of Kate Horne.

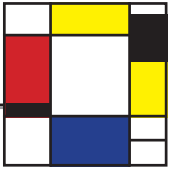
field of the arts, the plan sets the groundwork for a method to provide artists with a practical means to establish themselves in Richmond.

The VCU School of the Arts (VCU SOTA) is a significant cultural asset to the city of Richmond. Nationally ranked as the top public university for sculpture in the US (US News & World Report 2008), VCU has an estimated 3,000 art students annually in over 16 programs. According to the Institutional Research Analyst at the VCU Office of Planning and Decision Support, 38% of graduates from VCU reside in the Richmond Metropolitan Statistical Area. Of the 19,334 SOTA graduates, 5,850 live in Richmond area. VCU SOTA is therefore the largest contributing factor to the annually increasing population of fine artists working in Richmond. This plan represents the need for housing and workspace for the growing population of artists in Richmond. Retaining the creative industry and entrepreneurial spirit of the artists within the city boundaries is the principal need as identified by the coordinator of the PAC.

The Cultural Action Plan (CPA), developed in 2009 by Wolf Brown, summarizes the results of 2,800 Richmond area adults surveyed about their art and cultural activities. One significant outcome was a measure of the participation by artists who support cultural events in the area (Wolf Brown 2009). The CPA







illustrates that artists are not only a cultural asset to the community but also support a variety of creative and cultural events in the Richmond area.

Artist live/work space is defined here as an affordable, appropriate space for creating and living that benefits both artists and the public. The public benefits of artist live/work space includes creative place-making, increased efficiency from co-location increased revenue for the city; greater visibility for art and artists, and greater opportunities for audience engagement. By implementing this plan and establishing affordable and appropriate spaces for artists to work and live, the community will benefit from increased economic strength; increased tax revenues for the city by increased property values, increased sales tax revenues and the potential for adaptive reuse of vacant space, which will result in neighborhood revitalization.

### Bringing 'State of the Art' to Richmond

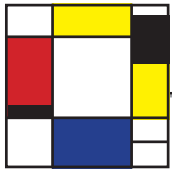
In order to address the need for an artist live/work space, the PAC has identified Artspace USA as a leader in the development of establishing these spaces for artists. Artspace is a non-profit real estate developer located in Minneapolis, Minnesota that focuses on artist live/work space and is a valued resource for this plan. Artspace's mission is "to create, foster, and pre-



Interior view of Spinning Plate Artist Lofts, Pittsburgh, PA  
Photo by: Artspace USA 2010

serve affordable space for artists and arts organizations" (Artspace Projects, Inc. 2010). They pursue this mission through development projects, asset management activities, consulting services, and community-building activities that serve artists and arts organizations of all disciplines, cultures, and economic circumstances. By creating spaces, Artspace "supports the continued professional growth of artists, and enhances the cultural and economic vitality of the surrounding communities" (Artspace Projects, Inc. 2010).

The 2011 report by Artspace "How Art Spaces Matter II" includes case studies that address the benefits of artist live/work space and illustrate the concepts of creative place-making,



neighborhood change concepts and methods of community and cultural planning (Gadwa, Muessig 2011). The report cites Leveraging Investments in Creativity (LINC) because of its ten year national initiative to improve the conditions for artists working in any discipline. LINC shaped the research by supplying information regarding over 2 million working artists in 2001; of which LINC states that they “are a vibrant and ever-growing sector of the American workforce” (Leveraging Investments in Creativity 2010).

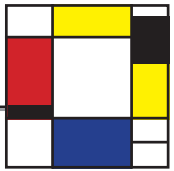
“Artist Space Development: Making the Case,” a report developed by the Urban Institute, studied the development of affordable spaces for artists to live and/or work as an important matter for artists and people concerned with a range of social issues, including economic development, civic engagement, community collective action, and community quality of life. The report considers how artist space developments have been positioned and the arguments made to garner support for them, the advocacy strategies used, and the impacts claimed or anticipated (Maria Rosario Jackson 2007). Another study by the Urban Institute states that in 2003, a shortage of affordable space posed critical constraints in artists’ ability to pursue their work effectively. Insufficiency of affordable space not only made it difficult for artists to work but also disrupted entire communities of artists who relied on each other for ideas and support. The Urban Institute’s

mission is to build knowledge about the nation’s social and fiscal challenges, practicing open-minded, evidence-based research to diagnose problems and figure out which policies and programs work best, for whom, and how (Urban Institute 2012).

The research developed by Artspace, LINC and the Urban Institute addresses collaborative cultural planning, methods of economic development and community revitalization, and emphasizes the promotion of improved community engagement. The methods to reach these goals are evident through the practice of advocacy planning. Advocacy is the pursuit of influencing outcomes and includes public-policy and resource allocation decisions within political, economic, and social spheres. Planning advocacy theory influences the plan because it encourages individuals from underrepresented populations to be part of the planning process. The methods used in the research by Artspace, LINC and the Urban Institute are based on the role of arts advocacy, communication with artists, and the developing collaboration in community development efforts.

Encouraging the articulation of underrepresented views of artists will be most effective through communicative planning. The concept of communicative planning is based on the idea that stakeholders, residents, businesses and all of those affected by the plan should have an involvement in the methods and results





of the plan. Communicative action is a post-modernist theory of planning stating that multiple methods in communication will result in a plan that reflects a variety of relationships and is the accumulated voice of the community (Brooks 2002). Communicative planning involves surveys, focus groups and interviews with the population that is being aided in addition to stakeholders in the community, experts and those affected by the plan. Artspace, LINC and the Urban Institute rely on communicative processes to gather and report information.

The collaborative approach to planning must address the convergence of public and private interests. Collaborative planning involves a group, team, or partnership of people working together to learn and solve problems that result in a structured plan that successfully represents multiple interests. Such an approach applies to this plan in that we must address the goals of developers, planners, and stakeholders. The interests addressed in this plan also include those of the City of Richmond representatives.

As stated earlier, the research for this plan is primarily based on a supply and demand organizational model developed by communicative aspects of planning. The most pertinent questions as understood by the PAC will lead the plan as follows:

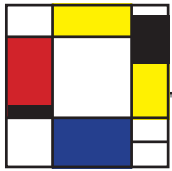
- Who are the artists that live and work in Richmond?

- What types of art do they create?
- What do they need in order to have acceptable living and working space?
- What are the types of space they currently use to produce their work?
- What are the unmet demands for appropriate space?
- Where can artists live and work most productively?
- What options currently exist for artists to have appropriate studio space?
- Where are studios that artists use in the Richmond area?
- What neighborhoods do artists prefer and why?

## Methodology

Three focus groups consisting of professional, fine and performing artists were structured by age to identify variables based on family structure and career stages. An online survey was conducted for one month to support the findings from the focus group and ask questions that reflect census findings to validate the demographics of artists in Richmond since studies by the New York Foundations for the Arts state that the US Census greatly under estimates the population of artists in the United States. Personal interviews with artists were conducted to ask questions that were specific to them and artists living in Richmond.





## Historical Background of the Arts in Richmond

The historical basis of the arts in Richmond, Virginia is at the heart of why the arts are a central part of the development and culture of the city. Artists have enhanced the perception of the city since as early as the 18th century. The studios of artists in Richmond have enriched neighborhoods and helped to develop previously unrecognized areas throughout the city.

Artists, writers and entertainers such as Bill Bojangles Robinson, Edgar Allen Poe and Pulitzer Prize winning author Ellen Glasgow have contributed to creativity in Richmond, Virginia. The arts have been woven into the fabric of Richmond's culture through the aesthetics and architectural designs of John Russell Pope and the sculptor Edward Virginus Valentine. Artists became an integral part of the city as early as 1786 when the Academy of Sciences and Fine Arts was established to promote art activity and art education (Richmond History Center Archives Clarke Collection). Nora Houston and Adele Clarke invited fellow artists to their studio to re-create the Academy of Sciences and Fine Arts in 1919 and established the Virginia League of Fine Arts and Handicrafts. In the late 1920s, The Virginia Art League took the place of the Virginia League of Fine Arts and Handicrafts. The Richmond Art League worked in collaboration with stakeholders and the city of Richmond to build

the Richmond Public Library on Franklin Street as a library and center for the arts and culture in 1929 (Richmond History Center Archives Clarke Collection). As noted by the Craig House Art Center, which began operating in 1930 for young African American men and women to study fine art, the arts and instruction in the arts was accessible to most populations in Richmond



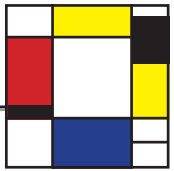
Edward Valentine in his studio circa 1900  
Cook Collection Photograph 4803,  
Valentine Richmond History Center





## A Plan to Accommodate Artist Live/Work Spaces in Richmond's Neighborhoods:

Addressing Location, Space, Sustainability, and Vitality



beginning at this time(Richmond History Center Archives, Craig House Collection). The Richmond Professional Institute (RPI) began offering art classes in 1928 that were instructed by nationally renowned artist Theresa Pollak. The classes began in 1928 and in 1940 Life Magazine featured a story about the RPI's co-ed Art School and stated "It is one of the few art schools in the country in which highly technical instruction is given in a college atmosphere and environment. It is one of the really important art schools and its work has attracted nationwide attention on several occasions" (Time 1940).

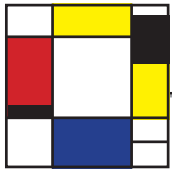
During the Great Depression of the 1930s, the federal

government, through the Works Progress Administration (WPA), provided jobs to unemployed workers. The WPA also established federal art, music, theater and writers' projects to provide relief jobs for artists, musicians, actors, and professional workers. Through the WPA, the Virginia Writers' Project (VWP) was formed and two notable publications were published as well as the collection and transcription of local folklore and folk songs, comprising over 3,850 items collected from 62 counties between mid-1937 and mid-1942. The VWP is considered a significant project that supported the employment of artists in Virginia and specifically impacted the artists and writers living in Richmond (Virginia State Library Archives).



Photograph Property of Virginia Commonwealth University Libraries: James Cabell Library Archives. HISTORY OF RPI An RPI art class (from "Life" magazine 1940). The History of RPI, Publisher Whittet & Shepperson 1973 Hibbs, Henry Horace





In 1934 the Virginia General Assembly approved a \$100,000 conditional gift to build the Virginia Museum of Fine Arts (VMFA). Through philanthropic relationships with local supporters of the arts, the VMFA expanded their collection to include a world class collection of art. The museum opened in 1936 and expanded their gallery spaces in 1950, 1979 and in 2010. The support of fine art in Richmond was evident as all art purchased for the museum was provided for through private funds, predominantly by local philanthropists. Here we see not only the integral role played by the arts to the cultural viability of the city, but also the essential role played by initiatives to reinvigorate the influence of the arts.

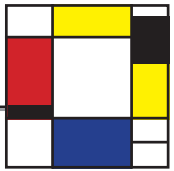
## Map to the Rest of the Document

### Part One Supply and Demand of Artist Work Space and Housing in Richmond

The first section of the document provides an up to date inventory of the conditions of the arts in Richmond and includes descriptions of the work being currently done by cultural institutions and a summary of the ways artists connect and work. Descriptions of current studio and live/work space will be developed alongside an analysis of neighborhoods that have a cultural draw for the area. This inventory of commercial studio spaces in Richmond and cultural assets in the city will give a clearer picture of the desire for studio space among artists, and what space is available, and at what cost.

The second section will identify the artists that live in the area and provide a thorough understanding of the artists that live and work in Richmond. Key findings from the focus groups, surveys, and interviews will shape the criteria to identify the areas that can support artist live/work space.





The suggestions of suitable neighborhoods for live/work space development will be presented as they arose from the answers to the questions above.

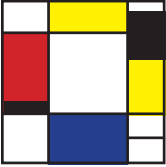
The third section will present the results from the on-line survey and the survey of cultural institutions, organizations and arts centers. It will present a clearer understanding of the activity of artists in Richmond and discuss the future of the arts in the city based on the development of plans such as this one.

## Part Two Strategies to Address Location, Space, Sustainability, and Vitality

The second part of the plan document will outline the primary goals and strategies of the plan. These strategies, stressing inclusiveness and cultural equity, follow the goals of sustaining artists and cultural activities in Richmond and of developing livable housing and studios for artists. The principles of inclusiveness and cultural equity will be discussed to ensure that the plan represents all of the artists and community stakeholders.

The second part will conclude with a discussion of the need for private funding in addition to grants from foundations and arts agencies to support the development of live/work space for artists. How the partnership of public and private entities works throughout the implementation of this plan will be crucial to developing sustainable live/work space for artists.

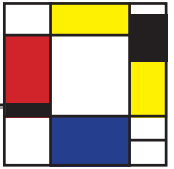




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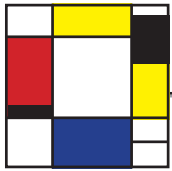




## **Part One**

# Supply and Demand of Artist Work Space and Housing in Richmond





## Supply of Cultural Assets in Richmond

Through interviews, focus groups and the online survey, artists identified prominent cultural assets in Richmond. These cultural assets attract artists and others to Richmond and contribute to the inspiration, employment and satisfaction of those artists living in Richmond.

There are approximately 500 non-profit arts organizations and 25,000 professional artists currently living in Virginia (Virginia Commission for the Arts, Agency Strategic Plan, 2010-2011). Over 40 for profit art galleries and more than 25 cultural institutions add to the desirability of living in the city of Richmond and the region. The 2009 North American Information Class System (NAICS) States there are 2,084 artists working in the Richmond Metropolitan Statistical Area (American Community Survey, US Census).

The Virginia Museum of Fine Arts (VMFA) was noted by participants in the focus group and interviewees for this research as a significant contributor to the cultural value of the city. The VMFA supports professional artists as well as art students who demonstrate exceptional creative ability and has awarded more than \$4 million in fellowships. Many of the fellowship recipients are VCU alumni and students (VMFA 2011). The Studio School offers over 217 classes annually, as well as workshops, and exhibitions of Richmond artists in the Studio School Gallery. According to the VMFA's 2010 Annual Report, the total public served was well over 1.5 million (VMFA 2010). The VMFA is a state supported, privately endowed educational institution created for the benefit of the citizens of the Commonwealth of Virginia. Its purpose is to collect, preserve, exhibit, and interpret art, to encourage the study of the arts, and thus to enrich the lives of all Virginians. The museum is recognized as one of the

top ten comprehensive art institutions in the United States.

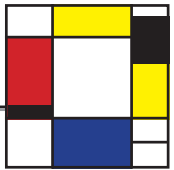
The Visual Arts Center of Richmond was created in Church Hill in 1963, and was originally known as the Hand Workshop. Six Richmonders prominent in the arts, led by Elisabeth Scott Bocock, bought a house at 316 N. 24th St. and remade it as an artists' haven. Mrs. Bocock began teaching crafts such as ceramics and weaving directly to artists in Richmond. In the beginning, artists taught in Whitlow House, but when increasing numbers of students registered, the artists began giving their lessons in private studios across the city. In 1986, the invested profits allowed its directors to lease and restore part of a brick building on Main Street, formerly the Virginia Dairy. In 2007, the Hand Workshop expanded the original footprint of the Virginia Dairy and now has an over 30,000-square foot historic building in the Fan District. The Visual Arts Center (VAC) serves approximately 5,000 adults and children each year and provides opportunities for people to express themselves through clay, wood, fiber, painting, photography, printmaking, glass, metal, drawing, writing and the decorative arts. It also offers five exhibitions annually, with work by emerging and established artists and a focus on innovative materials and processes.

Virginia Commonwealth University has been mentioned by stakeholders, interviewees, focus group members, and survey participants as a fixture among artists in Richmond. VCU's School of the Arts is nationally ranked among the highest arts universities in the nation and is situated within a large research institution made up of more than 32,000 undergraduate, masters, doctoral and professional students pursuing over 200 degree and certificate programs (VCU 2012). In June of 2011, VCU announced plans to build the Institute for Contemporary Art (ICA) that will serve as a new gateway to the University and bring the most important, cutting-edge contemporary art ex-



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hibits in the world to campus and to the city of Richmond. The ICA is expected to be about 32,000-square-feet and will feature approximately 8,000-square-feet of gallery space, an outdoor installation space, a 210-seat auditorium, classrooms, a gift shop, a café and an entry hall suitable for exhibitions, installations and social events. The ICA is expected to open in the spring of 2015.

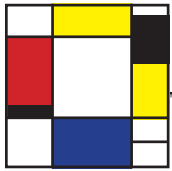
The following chart identifies the primary assets of the cultural institutions in Richmond. (Figure 1)

Cultural Asset	Established	Size	Impact
Virginia Museum of Fine Arts (VMFA)	1936	134,000 square feet of exhibition and permanent collection space	Over 1.5 million people attend the museum annually for classes, exhibitions, and special events.
Visual Arts Center of Richmond (VAC) Formerly the Hand Workshop	1963	30,000 square feet of classroom, studio and exhibition space	Over 5,000 students engage in art classes annually. The annual Craft and Design show has over 2,300 attendees and 75 exhibiting artists. Special exhibits attract over 14,000 visitors.
Virginia Commonwealth University (VCU)	RPI est. 1917 VCU est. 1968	Additional exhibition in areas such as, Arts in the Hospital at MCV, Student Commons Gallery, School of the Arts exhibit areas and special exhibits in the library and temporary sites on campus; ICA - 32,000 square feet of exhibition space.	Anderson Gallery's collection of art is catalogued at over 3,000 pieces of fine art.  3,200 SOTA students and 14 courses of study.  Top ranked school for the arts US News and World Report 2010 3 MacArthur Genius Awards (\$500,000 each) in the last 5 years

Figure: 1



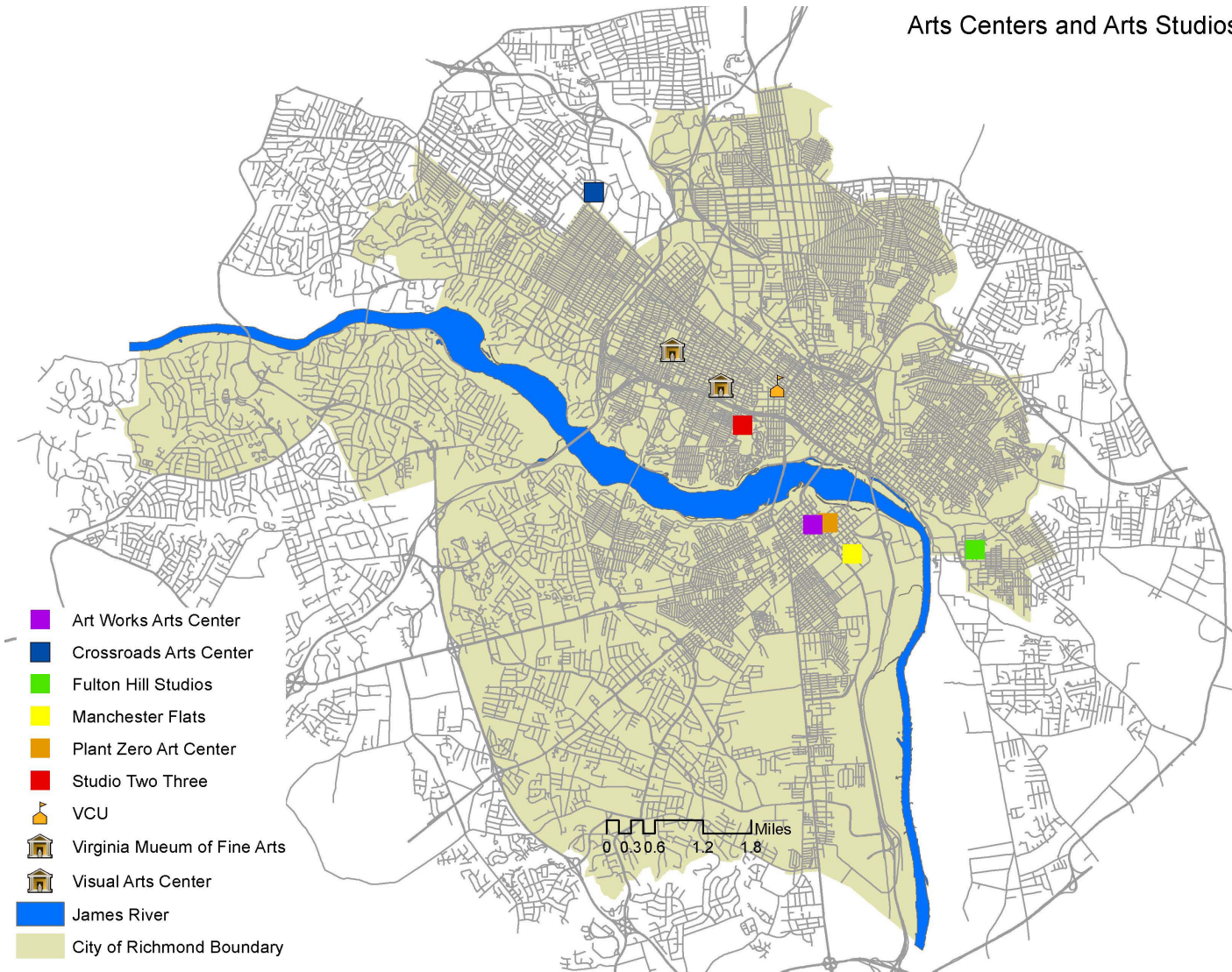




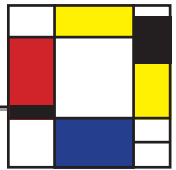
## A Plan to Accommodate Artist Live/Work Spaces in Richmond's Neighborhoods:

Addressing Location, Space, Sustainability, and Vitality

The map located on the following page illustrates the locations of VCU, the Virginia Museum of Fine Arts and the Visual Arts Center of Richmond. The locations of commercial arts studio spaces are also included and their community impact will be further explained in the following section. Figure:







### Supply of Artist Studio Space in Richmond

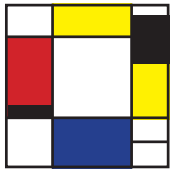
Many types of studios exist in Richmond and, according to interviews with artists and responses in the focus group, there is high demand for studio space among artists. Finding affordable studio space is a challenge and methods of acquiring space involve many hurdles. Artists in Richmond find it difficult 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, artists have found themselves frequently having to move their studios to different studio spaces because the properties where they operate have been sold or are being developed for housing.

The following chart (Figure 2) lists information about the arts center and studios that was gathered through site visits and interviews with the management staff of the arts centers. The arts centers were specifically designed to meet the demand for studio space. Each facility is different and has a particular marketing advantage. All of the arts centers that were interviewed for this study were questioned about cost, size and availability of space. The arts centers reported they are in high demand among artists and therefore have a low vacancy rate, in fact the vacancy rate for the centers combined rarely exceeds 7%. Additional information is available in Appendix Part 1, Commercial Studio Spaces.

Facility	Location	Cost	Number of spaces	Amenities
Art Works	Manchester	\$1.00 to \$1.50 per square foot	75	Commercial gallery space and private studio space.
Crossroads Arts Center	Near West End	\$1.00 per square foot	7	Commercial gallery spaces with over 300 artists exhibiting monthly.
Fulton Hill Studios	Fulton Hill	\$.85 to \$.95 per square foot.	50	Private studios
Manchester Flats	Manchester	\$.95 per square foot.	33	Housing and studio space
Plant Zero	Manchester	\$.95 a square foot	75	Studio space accessible to the public and private.
Studio Two Three	Fan	Rentals by the hour and Monthly	Open studio	Affordable option for open studio space and access to printmaking equipment.

Figure: 2





Unregulated studio space in warehouses, garages, vacant buildings and spaces that are adaptable for studios are in constant demand. During site visits to studio spaces in Richmond, many artists stated that they can adapt the space as needed as long as the space is affordable and meets their size requirement.

### Supply of Live/Work Spaces in Richmond

A current inventory of live/work space does not exist according to the Richmond Department of Planning and Development Review. Yet, the current regulation of live/work space provides insight into the ease with which Richmond could adapt to allow more live/work space, though the regulation for commercial and industrial zones could be relaxed. Indeed, the zoning requirements for live/work spaces in Richmond are accommodating in neighborhoods zoned residential and less accommodating in commercial and industrial areas. Richmond's Dept. of Planning and Development Review thoroughly enforces regulations which affect artists that operate studios and businesses. The city implements live/work certificate of occupancy permits according to the International Building Code Book. The International Building Code Book States that a live/work unit is a dwelling unit or sleeping unit in which a significant portion of the space includes non-residential use by the tenant. Live/work units must comply with safety and housing regulations such as the following:

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 live/work unit;

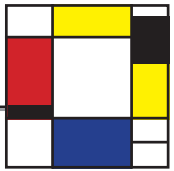
4. A maximum of 5 non-residential worker or employees are allowed to occupy the nonresidential area at any one time (IBC 2011).

Additionally, there are exemptions and special uses for live/work space as long as they comply with building and code enforcements. Requests for live/work unit can also be made and heard by the Board of Zoning appeals in areas not zoned for housing. Artists interviewed report that some teach in their studio space and have clients that visit their studio. The restrictions for studio occupations can limit the business artists conduct and effect their work and contribution to their community. One artist described code regulations as "too complex and not developed with artists in mind."

### Supply of Housing in Richmond

The 2010 census states that the total population in Richmond is 204,214 (2010CENSUS). The median gross rent in Richmond, as of 2009, was \$815 monthly and the average housing cost is \$892 monthly; the highest number of renters, 5,874, paid between \$1,000 to \$1,249 monthly (CITY DATA 2010). The limited amount of affordable housing is an estimate of \$400 to \$800 monthly based on less than 80% of the area median family income. The average estimated median income in Richmond is \$38,266 (American Community Survey). The following chart summarizes the supply current supply of housing in Richmond compared to Virginia and Nationally. The chart was formed by 2010 census data.





The following chart (Figure 3) illustrates the current supply of housing in Richmond compared to state and national housing supply. The percent of the workforce population addresses the amount of artists working in Richmond compared to Virginia and the US.

	Richmond	Virginia	National
Total Units	98,349	3,364,939	114,567,419
Home Ownership rate	44.9%	68.9%	65.4%
Renter-occupied	55.1%	32.3%	34.6%
Median Household Income (2006-2010)	\$38,266	\$61,406	\$50,046
Median value of owner-occupied housing units (2006-2010)	\$201,800	\$255,100	\$179,900
Arts, entertainment, and recreation, and accommodation and food services (percent of workforce population)	7.7%	8.5%	9.2%

Figure: 3

## Summary of Supply Analysis

By addressing the supply low supply of studio space partnered with the marginal supply of affordable housing in Richmond, the opportunity to develop live/work space for artists in Richmond appears viable from the supply analysis. The following sections will address the demand side of the research to designate the locations and interest among artists.

## Demand for Artist Live Work Space

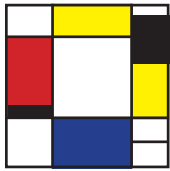
The bulk of the demand-side data was gathered in focus groups, from online surveys and personal interviews. This material was quantified and qualified to determine local artists' needs and their opinions on how to improve accessibility to live/work spaces.

## Focus Group Instrument

Three focus groups were conducted in January at the Visual Arts Center in order to assess the need for live/work space and identify potential neighborhoods around the city for live/work space development. The groups were assembled based on the participant's age, family composition, living styles and career path. Participants were classified as: Emerging Artists ages 20 to 30; Mid-career Artists ages 31 to 45 and Professional Artists ages 46 and older. The focus groups included painters, sculptors, musicians, writers, filmmakers, performance artists, ceramists, glass workers, designers and photographers.

The following chart (Figure 4) identifies the demographics of the individuals participating in each focus group.





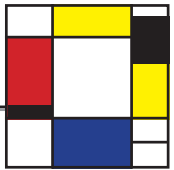
Focus Group Participants	Variables	Type of Art
Artists ages 20-30	Emerging artists, recently graduated, renters, moved from outside of the region.	Sculpture, Glass, Ceramics, Painting, Music, Film
Artists ages 31- 45	Mid-career artists, parents, home owners, renters.	Mixed Media, Metal Sculpture, Painting, Film, Fashion, Ceramics
Artists ages 45 and over	Professional artists, empty nesters, home, property and business owners.	Photography, Painting, Weaving, Ceramics, Music, Sculpture, Jewelry
Figure: 4		

The focus group participants were selected through a nomination process. The nomination process was developed through contact with stakeholders in the arts community, including individuals from cultural organizations, VCU School of the Arts faculty and students, VMFA fellowship recipients, and artists that have presented their work professionally in Richmond in the past year. Each group included 8 participants representing a balance of gender and ethnicity. Each focus group had one moderator and two note takers. The setting at the Visual Arts Center offered a comfortable environment for the artists to engage with each other and share their thoughts in a manner that was both relevant to this plan, concerned about the future and honest about their experiences.

The focus groups lasted for ninety minutes and included the following response route:

- Draw an image of what your ideal live/work space would be and include any notes and ideas on the paper provided. This is an opportunity to be as creative as you would like, with no boundaries such as monetary considerations or spatial issues.
- Take a moment and think back to the best house or apartment that you have lived in. What made it ideal for you as an artist?
- Now think back to the best studio you have had in your career. What factors made it work best for you?
- In your opinion, what is the best way to have living space and creative space in the same place?
- What are the most important factors for selecting studio space?
- What types of neighborhoods in Richmond do you consider ideal for artists?
- What is a deal breaker for you when considering space? What would keep you from living in a neighborhood?
- What factors are most important when choosing housing for an artist?
- Do you work from home?
- Would you consider working from home?
- What do you see as the advantages or disadvantages of working from home?
- Is it important for you to have space to collaborate with other artists? Do you need meeting space? Do you prefer gallery space?
- How has zoning impacted your living space and working space as an artist?





### Prominent Themes for All Three Focus Groups:

The artists stated that high ceilings, natural light, storage, industrial sinks, efficient lighting, reinforced floors, wide doors, ventilation, climate control and walls that reach from the floor to the ceiling are important. All of the artists agreed that either a first floor space or a space with a freight elevator is best because of the size and movement required by their work. Each artist agreed that an open floor plan for a studio is acceptable, but that their living space must be separate from the studio space to disconnect them from their work and the potential hazards of the materials in the studio. Most of the artists agreed that having a studio on the same property but not in the same living space is ideal because of the intensity of working long hours, the need to isolate harmful materials, and the safety of having their studio under a separate roof.

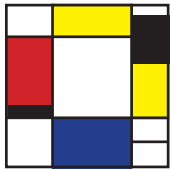
The artists collectively discussed the complicated issues they face when deciding where to live and how to afford a safe home in a good location with plenty of space for storage and studio space. All of the artists agreed that being close to the city center is important and they need to be close to downtown for reasons such as employment, proximity to artists with whom they collaborate, ease of access to art supply stores and social interaction at local businesses. The focus groups agreed that neighborhoods with diverse populations are most desirable, despite this they are weary of being catalysts to gentrifying neighborhoods or of being used as a stake to revitalize neighborhoods in decline. Several artists spoke about the displeasure of moving to a location where they would be unable to afford in ten years because of increased property values. All of the artists agreed they would support the revitalization of a neighborhood they believed deserved support such as Broad Street.

Safety and affordability were consistently the highest spoken of concerns, whereas the space as built was not as important. Most artists stated that they could adapt the space to fit their needs if they felt the neighborhood was suitable.

Of the 24 artists in the focus groups 23 were VCU graduates and considered the School of the Arts to be an asset to the arts community. All of the artists considered themselves to be professional artists and agreed with the suggestion of a central contact for artists to address regulation, business licenses, and to work together on programs that facilitate coordination with themselves and small businesses.

The following chart identifies the differences that each of the focus groups stated were preferences with regard to neighborhood, affordability, type of space, amenities and size.





## A Plan to Accommodate Artist Live/Work Spaces in Richmond's Neighborhoods:

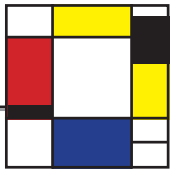
Addressing Location, Space, Sustainability, and Vitality

	Zoning	Neighborhood	Own / Rent	Urban or Residential space	Type of Space	Climate Control	Storage	Size Square Feet
Artists ages 20-30	Industrial, & residential	Marginally safe, mass transit stops, neighborhoods in transition.	Rent	Urban space, industrial and single family homes.	Unfinished space to be amended for use by the artist.	Yes	Yes	1,500 or less
Artists ages 31-45	Residential, industrial, retail, mixed use.	Walk-able with amenities such as a park and places to have lunch, meet and get coffee.	Own & Rent	Space depends greatly on the size of the family and if there are additional factors such as roommates or pets. The live/work space could be in the same building but separate and 24 –hour access. Urban and residential spaces are appropriate. Public Schools are a factor.	Space that is either unfinished or amended for multiple uses. The space should have either moveable walls or areas that can be separate for work and living areas.	Yes	Yes	2,000 average
Artists ages 45 and over	Retail, industrial, residential.	Parking, safety, established areas and areas that clients would feel comfortable.	Own	Residential and single family homes with studios on the property but not in the living area.	Space that accommodates multiple needs such as, retail, studio, classroom, and living space in areas that are accessible to the community.	Yes	Yes	2,000 minimum

Figure: 5







### Online Survey Instrument

The respondents to online survey were contacted through email by referrals from galleries, arts centers, arts stakeholders, the VCU School of the Arts, and postings in local online artist media sources. The online survey was available from February 1, 2012 to March 1, 2012. All responses remain anonymous; the survey questionnaire and detailed results are available in the appendix, titled Part 1 Survey Methods.

The online survey resulted in 149 participants answering a series of questions which indicate that artist specific live/work space is a viable option for Richmond. The following charts indicate the pool of participants.

#### What is your age?

Response	Age
27.5%	18 - 24
22.1%	25 - 34
16.1%	35 - 44
10.1%	45 - 54
14.8%	55 - 64
4%	65 - 74
1.3%	75+

(N=143)

#### What is your gender?

Male	27.5%
Female	68.5%

(N=143)

#### What is your racial background?

Response	Race/Ethnicity
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
0.7%	Non Hispanic White
3.4%	Hispanic

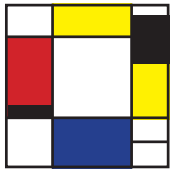
(N=149)

#### What is the last level of school you completed?

Response	Education
0%	Grade School
0.7%	Some High School
5.4%	Completed High School (or G.E.D.)
22.8%	Some College or Associate's Degree
32.9%	Bachelor's Degree
28.9%	Graduate Study
5.4%	Professional Degree (Dr., JD, MBA)

(N=143)

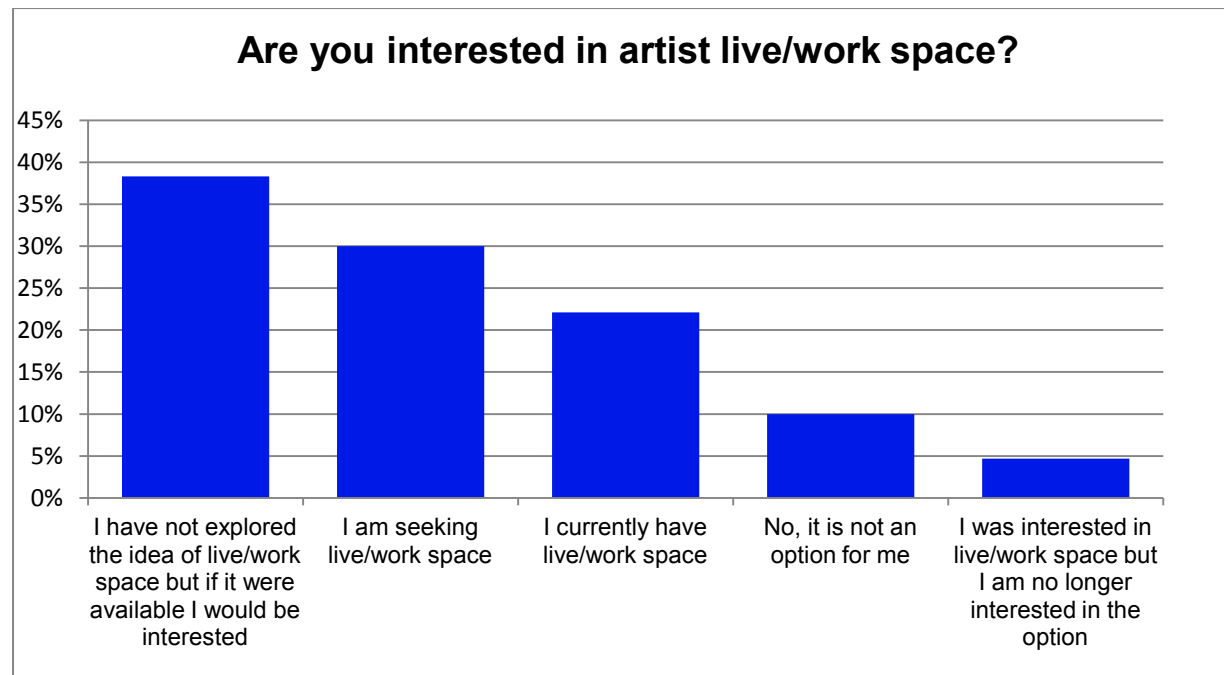




### What is your annual household income?

Response	Income
34.2%	Under \$25,000
11.4%	\$25,000 - \$34,999
6.7%	\$35,000 - \$49,999
16.8%	\$50,000 - \$74,999
9.4%	\$75,000 - \$99,999
8.7%	\$100,000- \$149,999
4.7%	\$150,000 or more

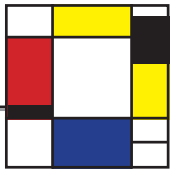
(N=137)



(N=147)







### What type of artist are you?

Response	Artist
68	Painter
59	Mixed Media
53	Drawing
46	Designer
44	Sculptor
42	Photographer
33	Digital Imaging
22	Fiber/Textile Artist
20	Installation Artist
20	Writer
19	Performer
18	Printmaker
17	Musician
16	Book Artist
15	Jeweler
11	Clay Artist/Potter
11	Glass
7	Ceramicist
3	Actor

(N=149)

The 149 online survey participants listed 524 artistic disciplines. The results indicate that 84% of respondents create fine art and crafts and that 72% create or perform in multiple disciplines.

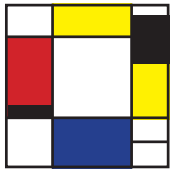
The following chart identifies the neighborhoods that artists identified as ideal in the online survey.

Neighborhood	Response
Fan	54
Manchester	39
Churchill	34
Jackson Ward	27
Shockoe Bottom	20
Broad Street	19
Oregon Hill	19
North side	13
Carver	9
Scotts Addition	7
Fulton	8
Foresthill	3
Byrd Park	1

(N=149)

Online results of the specific types of structures also reiterate the results from the focus groups. The survey confirms that artists prioritize the need for diverse types of housing, the options to amend the space to meet their specific needs for studios, room for retail and housing space and having a studio on a residential property.

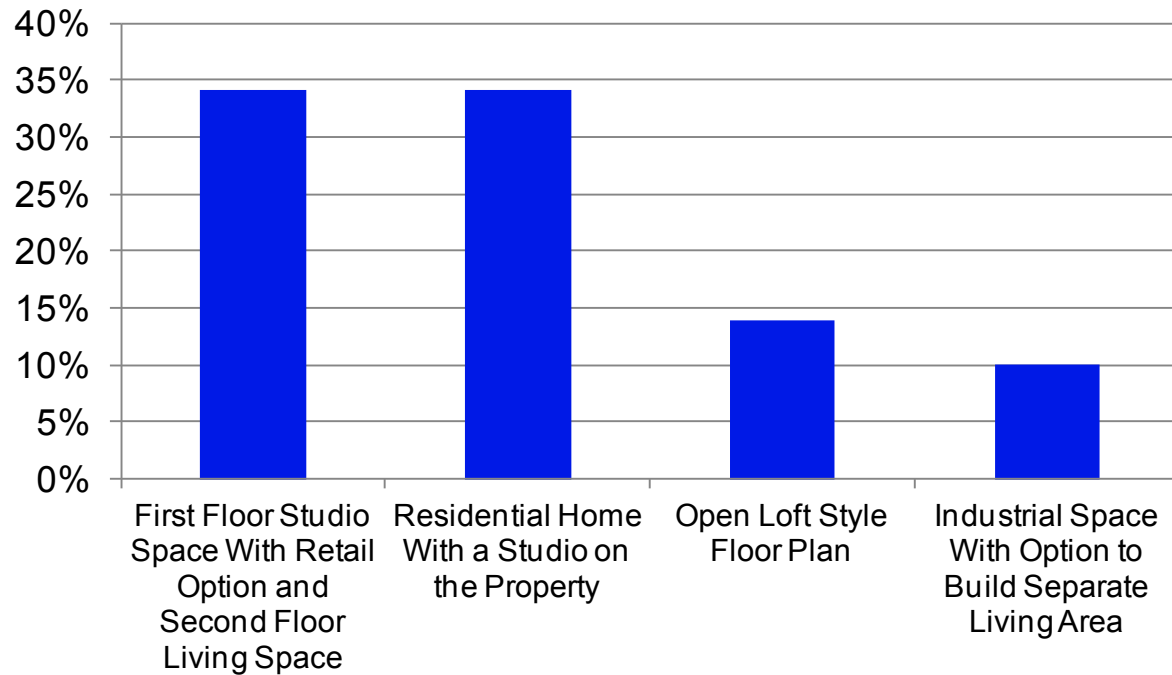




## A Plan to Accommodate Artist Live/Work Spaces in Richmond's Neighborhoods:

Addressing Location, Space, Sustainability, and Vitality

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



(N=144)



Example of First Floor Studio & Gallery Space and Second Floor Artist Housing.

Photo by Anne Hart Chay  
Visual Arts Studio  
Richmond, VA

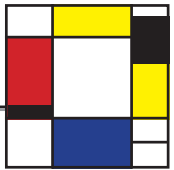
Example of Residential Home With a Studio on the Property.

Photo by Susan Singer  
Richmond, Virginia



## A Plan to Accommodate Artist Live/Work Spaces in Richmond's Neighborhoods:

### Addressing Location, Space, Sustainability, and Vitality



The online survey participants answered the open ended question about studio space by addressing their needs as artists and supplied in depth information about the type of studios that are suitable. The artists consistently reported that all, or most, of the following features were essential:

- A studio size over 200 square feet
- Affordable
- Safe location
- Near Downtown
- Wide Doors
- High Ceilings
- Reinforced Floors
- Ventilation
- Natural Light
- Climate Control
- Soundproofing
- Proper Electricity
- Large Sinks

The online survey participants defined suitable housing as including all or most of these features:

- Safe Neighborhood
- Affordable
- Appropriate Size
- Outdoor space
- Climate Control
- Access to shopping and restaurants
- Walkability
- Natural Light
- Cultural Attractions
- Artist Neighbors

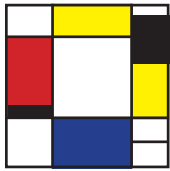
- Diverse Neighborhoods
- Access to Public Parks

The online survey responses defined the following rates as affordable for live/work space. The monthly costs of work space and housing reflects a below market price as indicated in the next section.

Response	Affordable Monthly Rate for Live/Work Space
5.4%	\$0 -\$100
6%	\$101-\$200
7.4%	\$201-\$300
5.4%	\$301-\$400
12.8%	\$401-\$500
16.1%	\$501-\$600
10.1%	\$601-\$700
9.4%	\$701-\$800
2%	\$801-\$900
5.4%	\$901-\$1,000
10%	Over \$1,000

(N=134)





## Summary of Demand Side of the Analysis

According to the results of the focus group, online survey and interviews, artists identified the neighborhoods and qualities of the neighborhoods that are most desirable such as:

- Residential Neighborhoods
- Industrial Neighborhoods
- Walkable Neighborhoods
- Safe Neighborhoods
- Creative Neighborhoods
- Walkable Neighborhoods
- Diverse Neighborhoods

Richmond has the diversity of neighborhood type to accommodate the preferences of artists. There are neighborhoods that are suitable for industrial studio and housing in addition to residential neighborhoods that can accommodate studio space on the property and commercial areas that have the potential first floor studio space and second floor living space. The end result of the demand side analysis is that Richmond has a wealth of affordable housing for artists and through creative adaptations of property and spaces artists can have a greater impact on the city.

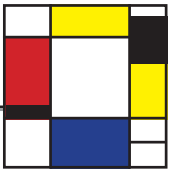
In economic terms, artists typically earn middle-class incomes frequently by working multiple jobs (Jeffri 2004). The Area Median Income (AMI) of the Richmond MSA is \$73,900 (HUD data results), however, the median income within the city of Richmond is \$36,928. According to the results of the online survey, artists qualify for below market rate housing. Therefore a plan that is sustainable for working artists in Richmond has to identify the affordable cost of housing among artists. A national property developer of live/work space for artists with a large portfolio

states that Richmond is a suitable location for development of artist live/work space. This plan will help determine the viability of new developments in Richmond.

Yet the viability of new developments comes into question when we consider other parts of the picture. Artists that have growing families have stated that they are concerned about sending their children to public school in Richmond; artists interviewed and in the focus group with children have moved to the surrounding counties for better public school options. Artists, have the same interests as most citizens and consider the public schools in Richmond less desirable when compared to the public schools in the surrounding counties. The perceptions of crime in Richmond affect the clientele of some artists that teach or perform in their studios and homes. Although the artists are secure in their neighborhood choices, some feel uneasy among their clients or students that come from suburban areas of where they perceive a higher rate of safety. The resulting neighborhoods identified by artists have information about annual crime rates among neighborhoods compared to the total of Richmond.

The following section identifies the neighborhoods suggested by the artists and ways to make the development of artist life/work viable. Part two will also identify the challenges that artists address as self-employed business owners, creative businesses and property owners in Richmond.

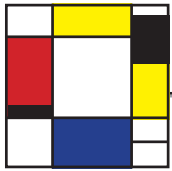




## Part 2

### Strategies to Address Location, Space, Sustainability, and Vitality





## Vision Statement

The plan of identifying suitable neighborhoods for artist live/work space development is intended to support the city government's efforts to have a competitive advantage and keep creative talent in Richmond and bring new artists and art enthusiasts here to enjoy their products and, eventually, to measure how this group supports the local economy. Representatives from the city state that part of creating mixed income and mixed use communities is making sure a variety of housing options are available at a range of prices. The affordability of housing and work space for artists will help them to establish themselves in relation to businesses.

The benefits of making the arts welcome in Richmond manifests in how the arts draw people into communities, but can also be qualified and, to a degree, quantified. A resident of Richmond stated "Artists have a role in creating memorable, exciting and engaging places and activities throughout the city of Richmond." Artists encourage civic engagement, they foster awareness for charities, they draw interest from residents in nearby cities and they appeal to tourists. Artists enhance the satisfaction of residents, visitors and businesses. Living in well-designed homes and working in suitable studios increases the quality of work artists create and the impact they have on Richmond. Such quality of life standards for the working artist create an environment, as it has in the city's past, where the city thrives from valuing the arts and cultural exchange. As an artist interviewed for the plan stated "most artists are not driven by income or attention; they are driven by their passion and creative impact. Artists care about what makes a city a great place to live for everyone regardless of their status."

By supporting artists in Richmond the benefit is exponential for the entire community. Appropriate and suitable artist housing and studio space is a component of the need for affordable housing in Richmond and affordable work space. The following goals, objectives are recommendations based on the advocacy and communicative approach to planning that is shaped by the interest of the artists and stakeholder of the arts. The goals are intended to advance the impact of the arts in Richmond. The needs of artists are complex, and identifying the outliers will make the efforts to have live/work space in Richmond viable.

The benefits and challenges to making live/work space affordable for artists will be identified in more detail in the following

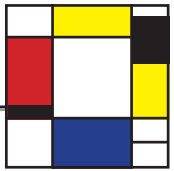


ART 180, Richmond, VA

Professional artists and volunteers work with youth after school for 12 weekly sessions. Photo courtesy of Art 180







pages. These elements will be important in order to recognize the strengths of the city and the challenges that can be reduced through partnerships and working in an efficient method.

### Benefits

Research completed by the Governors Arts Initiative states that from 1970 to 1990 the number of artists in the United States grew 127%. The potential for the “creative class” to grow in Richmond is evidenced by the retention rate of college graduates and the recent 3% population growth in Richmond (2010 census).

The artists, stakeholders, property owners and developers who were the subjects of interviews for this plan show interest in the potential of artist live/work space development. The artists are an asset to the community due to their education levels, their creative skills and their tendency to engage with those around them .

Specific areas such as the Broad Street Corridor have overlay districts to encourage revitalization of the area. These overlay districts, the incentives they offer through the Enterprise Zone, Commercial Area Revitalization Effort (CARE) districts and a city-wide revolving loan program, encourages artists to open retail or studio space in transitional blocks. These programs encourage economic development efforts and can be applied to the entrepreneurial ambitions of artists. The diverse types of neighborhoods means that Richmond can offer suitable studio space in a variety of neighborhoods to match the variables of artistic medium, family structure, cost, size and appropriate space.

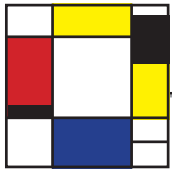
### Challenges

The contributions of artists are not always acknowledged, in part, because artists affect society in so many different ways. Add to this that there is not a refined method to reaching artists or a central organization that serves artists, and the problem becomes even more difficult to analyze.

Restrictive zoning, building permits, and certificates of occupancy are a hindrance to developing specific space for artists. Currently there is not a business category for an artist to obtain a business license which directly affects the building use and certificate of occupancy. The arduous process of obtaining a Special Use Permit (SUP) or a Conditional Use Permit (CUP) could make a development in Richmond cost prohibitive and time consuming for a potential developer.

Artists are frequently put into one group but their interests and needs are different. For example, a jeweler does not have the same need for space as a glass artists; a painter has a different set of suitable criteria for space than a filmmaker. These differences in the way that artists create their work require different types of space and one general space design is not appropriate. The concept of live/near space, as defined by architect Thomas Dolan, is a safe and suitable idea for fine artists because it separates the artist from their work space for both safety and comfort.





## Goal1: Provide Safe, Affordable and Suitable Housing and Work Space for Artists

### Objective: Identify the Most Desirable Neighborhoods According To Artists

As pointed out in the focus group an ideal space for an artist depends greatly on the type of art they create and their method. Therefore the typical live/work space as defined by the International Building Code (IBC 2011) would not be exactly suitable for most fine artists. (The IBC Definition of Live/Work Space is located in the Appendix under Goal 1.1)

The online survey had sharp indications of what suitable space would be for artists, and the top leading spaces were indicated as:

- A) First floor studio space with retail option and second floor living space. (34%)
- B) Residential home with a studio on the property. (34%)

The following map and chart illustrates the top ranking neighborhoods according to the methodology as outlined in the Appendix 2.1.

To briefly explain the methodology of the top ranking neighborhoods, the qualitative information from artist interviews, focus groups and the online interview was ranked and matched with quantitative information from the US Census and the data available from the city of Richmond.

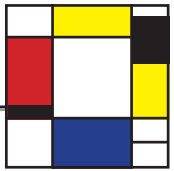
The following chart (Figure 5) was developed to identify the most suitable neighborhoods to be developed with artists in mind. The neighborhoods were identified through interviews, focus groups, and the online survey of artists. The walkability score was included because of the high rate of comment by artists. Each variable, walkability score, diversity, crime, and area median home value was weighted against the other neighborhoods listed to normalize the score and added to identify a total score. The USA Diversity Index a thematic map that summarizes racial and ethnic diversity in the United States, was used for the diversity column. Because safety is a primary concern for artists the rate of crime was scored as a negative normalized percentage of crime in Richmond over a 12 month period. The area median home value was developed by identifying residential property assessments in Richmond and averaged by neighborhood. Because housing value is a priority for artists the score was weighted against the total amount of housing in Richmond and given a negative score to balance the total weighted score for each neighborhood.





## A Plan to Accommodate Artist Live/Work Spaces in Richmond's Neighborhoods:

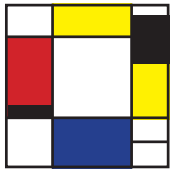
Addressing Location, Space, Sustainability, and Vitality



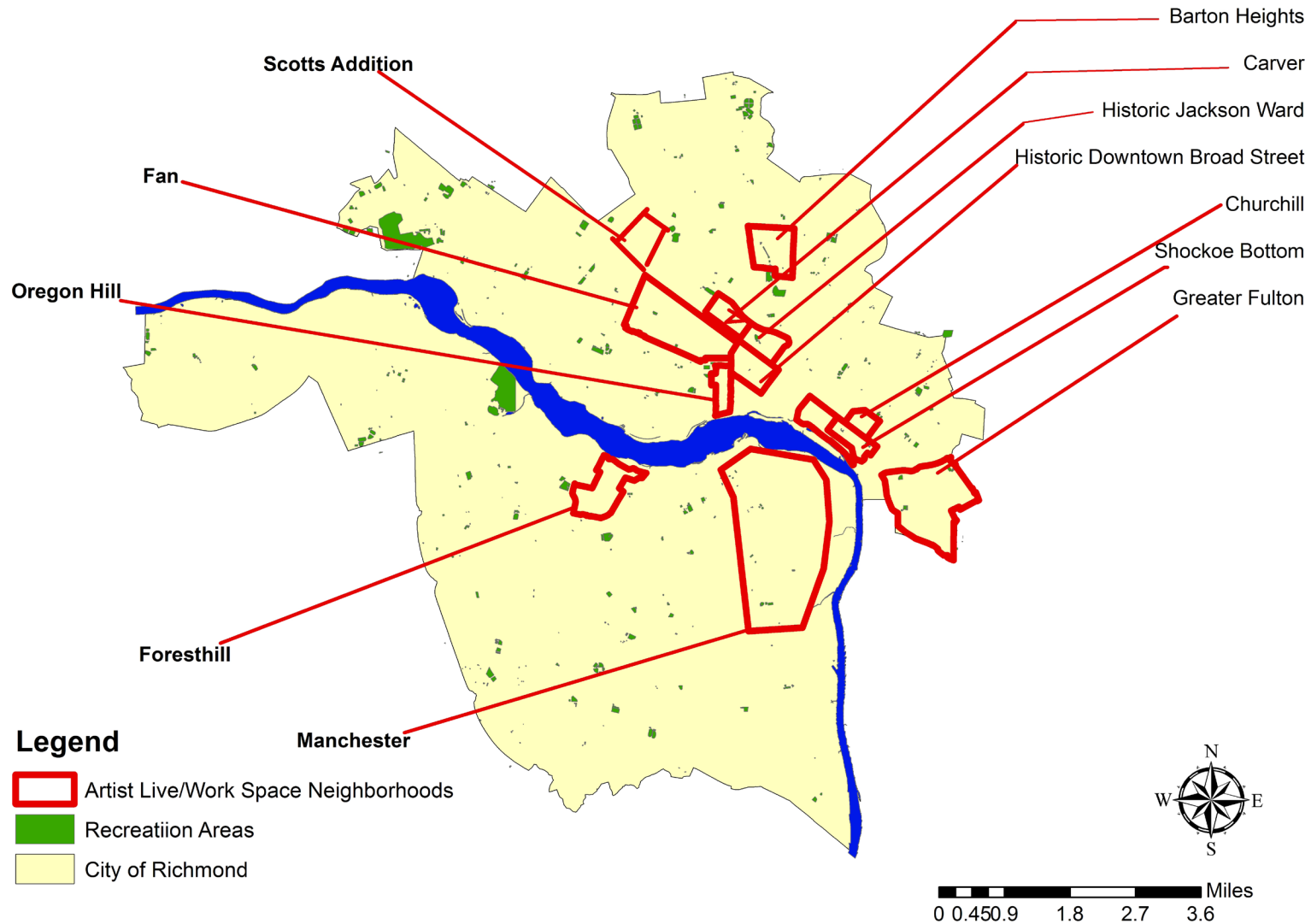
Neighborhood	Survey, Interviews, Focus Groups	Walkability Score	Diversity	Crime	Area Median Home Value	Score
Manchester	11	7.5	10	-1	-3	24.5
Broad Street	7	11.2	12	-1	-6	23.2
Churchill	12	8.1	9	-4	-7	18.1
Oregon Hill	7	7.8	4	-3	-5	10.8
Scotts Addition	2	7.8	8	-4	-4	9.8
Carver	5	9.3	6	-7	-4	9.3
Greater Fulton	7	3.6	7	-8	-3	6.6
Foresthill	4	3.5	8	-2	-8	5.5
Barton Heights	4	7.5	4	-8	-4	3.5
Jackson Ward	11	10.4	9	-22	-5	3.4
Fan	16	8.2	7	-25	-13	-6.8
Shockoe Bottom	9	8.2	7	-12	-27	-14.8
Figure: 6						

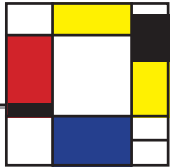
The map located on the following page identifies the neighborhoods in Richmond that were selected by artists as indicated on the previous chart. The second map illustrates the housing values by neighborhood according to the City of Richmond 2005 Assessed Residential Property Value.



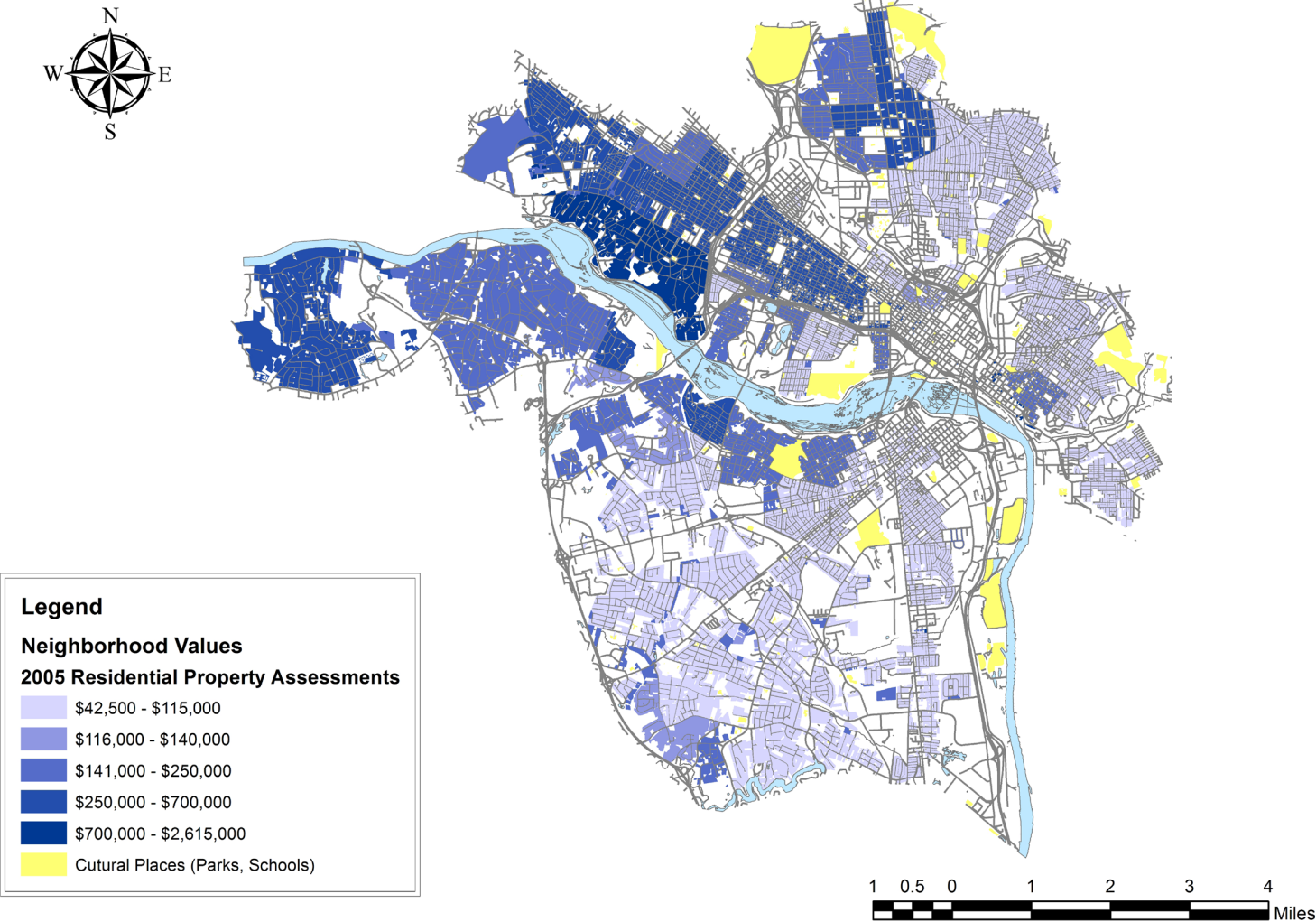


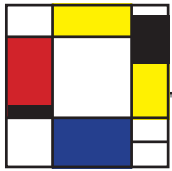
## **Artist Live/Work Space Neighborhoods in Richmond, Virginia**





Richmond, Virginia Neighborhood Residential Values





## Goal 2: Encourage Developers of Artist Live/Work Space to Build in Richmond

### Objective 2.1: Identify Potential Developers of Live/Work Space

Who:

A) Local developers have already implemented suitable live/work space for artists in neighborhoods such as Greater Fulton, Manchester and Downtown Broad Street.

B) National developers of artist specific live/work space such as Artspace USA and Thomas Dolan Architecture have the expertise and numerous structures in their portfolio of successful artist live/work space properties. These developers have the experience and skill to develop appropriate space for artists to live and create.

What: Vacant properties, some of which are viewed as blights to the neighborhood, in the neighborhoods identified by artists, are an opportunity for adaptive re-use, infill development and renovations. These properties exist in the Downtown Broad Street area, industrial areas such as Manchester, Scott's Addition and Carver.

When: Identify the potential developers of live/work space in the next year to begin the process of projects that can take an estimated five years according to the Director of Government Relations at Artspace, USA.

Why: According to a recent study by ArtSpace Projects, 85%

of surveyed tenants said that their space was appropriate and importantly that the artists living in the live/work space reported an increase in productivity, the opportunity to share skills/knowledge with others in the building and an increase of the percentage of income earned from their artistic work (Artspace USA 2009).

How: To capitalize on the economic benefits as well as the civic benefit of arts spaces, it is essential to create strategies that support organizations and property developers of live/work space for artists. Some strategies already exist in Richmond for the redevelopment of properties, partnered with new ideas the incentives will encourage artists, organizations and property developers, and creative businesses to create facilities that are appropriate for artists and the community.

Low Income Housing Tax Credits (LIHTC) is a dollar-for-dollar tax credit in the United States for affordable housing investments. It was created under the Tax Reform Act of 1986 (TRA86) that gives incentives for the utilization of private equity in the development of affordable housing aimed at low-income Americans.

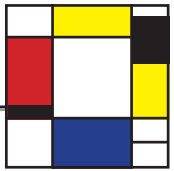
Historic Tax Credit (HTC) programs are an attempt to enable the rehabilitation of older structures deemed to be "historically significant." The development companies typically utilize the tax credits to offset the usually expensive process of renovation and site cleanup (Virginia Department of Historic Resources 2012). ArtBusiness is a local incentive package developed by the Richmond City Department of Economic and Community Development. ArtBusiness is package of lending and investment tools intended to increase the viability of the arts in specific areas of Richmond.





## A Plan to Accommodate Artist Live/Work Spaces in Richmond's Neighborhoods:

Addressing Location, Space, Sustainability, and Vitality



The Community Foundation's (TCF) grant-making has focused its discretionary resources on five strategic areas that strengthen communities. A strategic grant for artist live/work space meets two of the five strategic areas as defined by TCF, such as community and economic development and community enrichment.

Private Foundations fund programs that promote the arts; affordable housing; revitalization of neighborhoods; and create opportunities for increased civic engagement. There are an estimated 322 foundations in Richmond, Virginia.



Artspace USA Development of Artist Live/Work Space  
Franklin Arts Center  
Brainerd, Minnesota  
Photo courtesy of Artspace USA [www.artspace.org](http://www.artspace.org)

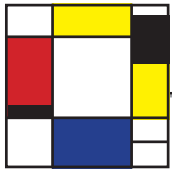
The Virginia Commission for the Arts (VCA) is a state agency that funds efforts to increase awareness and stability of the arts in Virginia. The VCA will match up to \$5,000 tax monies given by independent town, city, and county governments to arts organizations, subject to funds available.

The National Endowment for the Arts (NEA) has a program, Our Town, which focuses specifically on the public and private cooperation to development studio, or live/work spaces for artists. The awards are set at increments of \$25,000, \$50,000, \$75,000, \$100,000, and \$150,000. All grants require a nonfederal match of at least 1 to 1 to make sure there is significant scale and impact in the community. Eligible applicants must be local governments, working in collaboration with public entity or a nonprofit tax-exempt 501(c)(3) organization with a documented three-year history of programming. (National Endowment for the Arts n.d.).

### Objective 2.2: Make the Process of Developing Artist Live/Work Space Less Arduous

The Zoning Administration is responsible for processing applications and providing assistance to the public, developers and other City agencies regarding zoning and other land development issues. The current comprehensive zoning regulations in Richmond do not allow for the specific development of live/work structures for artists. Amending the zoning codes to allow for artist specific live/work space will allow for developers to pursue developing spaces because the risk is much lower and the affordability is much higher for the developer and the artists. Clear and specific polices for developing artist live/work space need to be addressed by the Zoning Administration and Planning Commission.





Currently, there is not a designation for artist live/work space or arts centers in the city's building code and any developments will likely require a Conditional Use Permit (CUP) or a Special Use Permit (SUP). There is a Live/Work building specification (see Appendix); however the limitation of the code is that it may not meet the needs of the diverse populations of artists as mentioned in Goal 1.

**Who:** The Zoning Administration and Planning Commission are skilled at defining and designating areas as they expand their neighborhood identity. The Planning Commission is responsible for the conduct of planning relating to the orderly growth and development of the City (City of Richmond n.d.).

**What:** The process of developing artist specific live/work space needs to be less costly and lengthy and thus needs to be amended in the following ways to encourage the construction of artist specific live/work space.

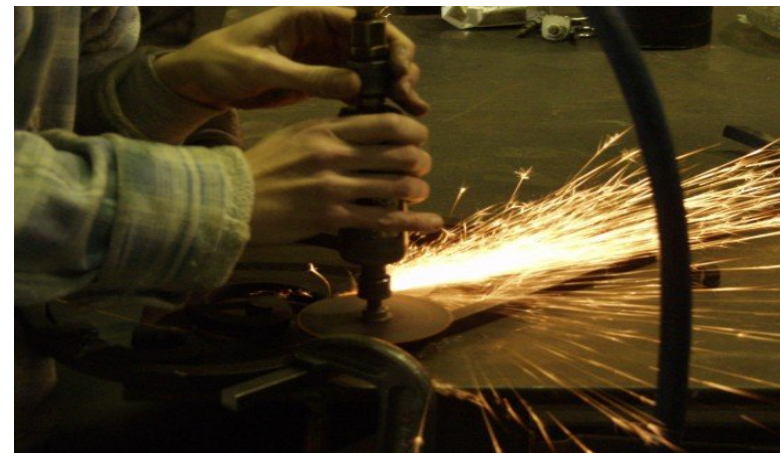
- Amend zoning regulations for artist work space and artist housing;
- Streamline the process for Special Use Permits (SUP) and Conditional Use Permits (CUP) by informing the planning commission of specific needs of artist and how building codes do not reflect the intended use of live/work and live/near spaces for artists;
- Include live/work and live/near spaces for artists in the building code as well as "artist studio space" to require only the regulation necessary to ensure safety and suitability for artists;

**When:** Annual assessments of the status of developing projects for live/work and live/near space for artists is essential to de-

termine the changing needs of the growing arts community in Richmond.

**Why:** According to developers and realtors in Richmond that were interviewed about artist studio space and live/work space in Richmond, the process to attain a Special Use Permit (SUP) can be a lengthy and costly process. A developer of studio property in Richmond stated a recent process to request an SUP took over 18 months and delayed the construction of property almost to the point of not being able to proceed with the planned development. In 1999, Oakland's city council passed a special building code, designed to define (and encourage) a variety of live/work formats. The new code creates a separate classification for old commercial buildings being converted to live/work. (Thomas Dolan Architecture 2012).

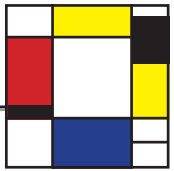
**How:** Change the zoning ordinances to include studio space for artists and amend the building code and certificate of occupancy restrictions to include studio space for artists.



Artist Shelia Gray using equipment in her artist studio, Richmond, VA







## Goal 3: Encourage Artists to Live and Work in Richmond

### Objective 3.1: Develop a Central Contact for Artist Information in the City Of Richmond

**Who:** The Public Arts Commission, Art Coordinator or Arts Liaison Officer

**What:** The position of the Arts Coordinator for the City of Richmond was a part-time contracted position and was eliminated a few years ago. The current responsibility has been placed in a position with other responsibilities and has to be constantly juggled with other priorities. The position, in that it coordinates planning efforts, should be a fulltime position according to PAC commission members.

**Why:** The responsibility of being a self-employed artist or an artist with multiple jobs is labor intensive. Having a point of contact in regard to the processes and policies necessary to have home businesses and artist studios is essential for the inclusion of artist housing and studio spaces.

**How:** A liaison between the multiple departments within city government will help developers and artists navigate the process of building artist live/work space.

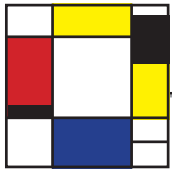
Having a person to serve as coordinator is necessary because artists find entry into the housing market difficult and have a hard time securing affordable spaces that can accommodate their specialized work. To address these concerns and assess

the need for affordable working and living space in the city the liaison would help clear up the confusion which currently results in frustrations, and sometimes the flight of artists to suburban areas that are more lenient about building codes. In addition to identifying artists' housing issues, the position can also meet the needs for a resource to provide technical assistance to artists and arts businesses when working with state, local, and nonprofit developers to create affordable, sustainable housing models.

Reinstate the position of the Arts Coordinator or create a new position that merges the needs of the arts community and the mission of the city to create a thriving community of artists.



Downtown Artwalk  
Photo courtesy of Keith M. Ramsey



### Objective 3.2: Person Based Policies for Artists

The use of enterprise zones, redevelopment projects, and tax increment finance districts, which direct investments, job-training subsidies, and tax breaks to residents and employers who live in specific neighborhoods, can eliminate options in other neighborhoods that are appropriate for artist live/work space and live/near space.

People-based aid which is not limited to particular places, but rather is based on other personal circumstances should be implemented, and allows residents to move, if they prefer, to better opportunities without losing program eligibility. The benefits of place-specific investments can allow for redistribution in neighborhoods where artists may find suitable housing and studio space that is not located in enterprise zones (Manville 2008).

Who: Professional artists that earn their living through creating art and artists that have home based businesses and studios. Many artists have been operating their studios in what they call a “grey area” of building use. Changing the business type as defined by the city will give an indication of what the impact of the arts is in Richmond and increase the legitimacy of the arts industry in Richmond. Three artists that were interviewed for this plan stated that when obtaining the permits for their studio spaces on their property the “grey area” for artists and permits made it difficult. They were not regulated as artists in their space but as manufacturers, furniture makers, and machinists. The lack of appropriate regulation for artists also affects their right to obtain proper insurance for their business and property.

What: Person based policies for artists would expand the diverse demand for suitable artist studio space. As noted by the online survey and the focus groups, artists have different

structural needs for their work depending on the type of art they create. Policies for certified artists can also include incentives such as exemptions for permits and fees.

When: The changes need to be made in the next fiscal year, and would begin with assessing the properties and the business types. The artists with business licenses can change the business type when they renew their annual business license.

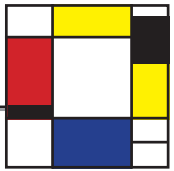
Why: The city should have an inventory of artist studios to make sure the welfare of artists is protected as well as the safety of their businesses. Artists have unique work space needs and a person based policy for artists would make their operations legal and justifiable.

How: The certification requires a coordinating agent and a review panel made up of members of the local arts community. The panel certifies the artist for incentives and qualifications to make sure that professional artists are receiving the benefits they need.



Total Focus Art Works, Artist Housing, Richmond, Virginia  
Photo courtesy of Glenda Kotchish





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

A representative from the Department of Economic and Community Development stated in an interview that “arts and culture are a catalyst for economic development in Richmond,” and, a cultural plan will clearly identify the economic benefits for Richmond and artists.

Who: City of Richmond Department of Planning and Development Review & the Public Arts Commission

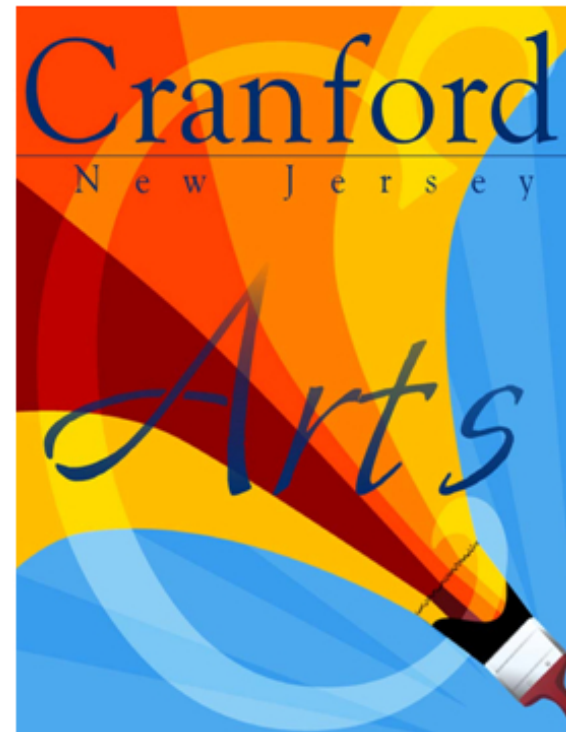
What: An arts plan is a guide to develop what can be accomplished when artists, stakeholders, cultural organizations and other citizens identify the strengths and weaknesses in the arts community. The plan will address specific goals of the cultural community in the city to enrich and inspire all aspects of the Richmond population. Indeed, if the artists fail to organize according to their own needs, the efficacy of any action from the city will be delayed.

When: The action to develop an arts plan for the city of Richmond should begin in the next year. The first order of action is to develop a task force to identify the purpose of the plan and the guidelines. The plan could take over a year to develop and finalize.

Why: Developing a better understand of the impact of the arts in Richmond and the larger cultural needs of the city will encourage cultural understanding and increase the impact of the arts in Richmond.

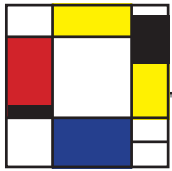
How: Engage a task-force of arts stakeholders in the community

to advocate for the need for an arts plan in the city of Richmond. Hire a consultant or a researcher at VCU's Wilder School of Government and Public Affairs' Department of Urban Studies and Regional Planning to conduct research on behalf of the arts community in Richmond.



Cranford Arts Marketing Plan  
Edward J. Blowstein School of Planning and Public Policy  
Rutgers, The State University of New Jersey

Fall 2007 Place Marketing Studio



## Conclusion

This plan focuses on the commitment of the city of Richmond to support a growing community of artists and their diverse needs as small business owners and entrepreneurs.

The advantage of having live/work space for artists in Richmond means that people who are educated, entrepreneurial, civically engaged and industrious would be encouraged to stay and attract like-minded people to Richmond. Art generates interest at every social level and the creative spirit and work of artists is an asset to the community. By supporting artists and encouraging the development of live/work space for artists Richmond will have an advantage over competing cities. By considering artist live/work space, Richmond is considering the housing and operational needs of an industry.

Richmond is a dynamic city with an abundance of resources. Consistent measures should be taken to bring it to a national level of recognition. Richmond has an opportunity to set a standard for other communities that strive to support communities of artists. By encouraging arts incubators such as fellowship recipients, artist in residence program recipients, and artists starting businesses, the city will foster small business growth and help develop mixed-income communities. Artist live/work space inspires community development at every level. Increasing the quality of life for artists is merely the first step to increasing the quality of life for all citizens.



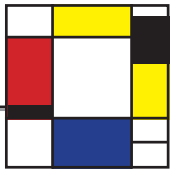
Mural created in 2011 by artists to enhance the aesthetic of vacant buildings. Photo courtesy of Keith M. Ramsey 2012





## A Plan to Accommodate Artist Live/Work Spaces in Richmond's Neighborhoods:

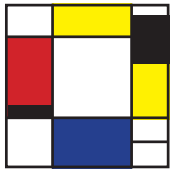
Addressing Location, Space, Sustainability, and Vitality



Goal	How	When	Cost
Identify the Top Ranking Neighborhoods According To Artists	The PAC will send the plan to the neighborhood civic associations to encourage creative efforts in their neighborhoods.	Summer 2012	\$ 0
Encourage Developers of Live/Work Space to Build in Richmond	Create a link of the PAC website to give clear advantages to creating space in the city and use the example of the successful properties in Manchester such as Plant Zero and Manchester Flats.	In the next 12 months	\$0
Encourage Artists to Live and Work in Richmond	Create a point person for the arts and cultural community.	In the next 24 months	Salary & salary depend if the position is contracted, full-time or part-time.
	Develop Person Based Policies for Artists.	Begin Summer 2012	\$0
	Develop an Arts Plan.	Begin 2012-2013	Expense of a consultant or the cost effective expense of using the VCU MURP Program.

Figure: 7





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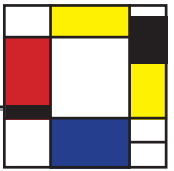
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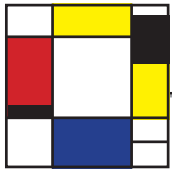
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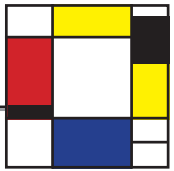
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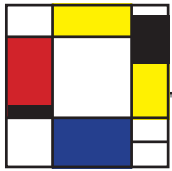
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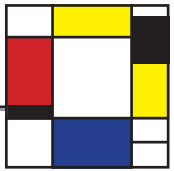
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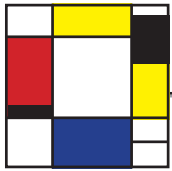
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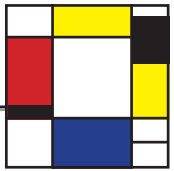
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