

How Art Spaces Matter II



July 2011

The Riverside, Tashiro Kaplan and Insights from
Five Artspace Case Studies and Four Cities

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Photos on cover:

Tashiro Kaplan's SOIL on First Thursday Artwalk
Photo from Artspace collection

Tashiro Kaplan artists Roger Wheeler
and Amontaine Woods
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Reception for Maria Partridge's *Portraits* exhibition,
Sierra Arts, Riverside
Photo © Metris Arts Consulting, 2011



Metris Arts Consulting researches where art meets place. It provides data, analysis and planning support to help communities strengthen the arts and arts activity strengthen communities. For more information and to access our other research and publications visit www.metrisarts.com or contact:

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Over 200 artists, residents, business owners, government officials, arts organization representatives, and others contributed their time and insights to the *How Art Spaces Matter* reports through interviews and surveys. We thank you and hope our analyses honor your contributions and enhance understanding and appreciation of the benefits art spaces offer arts tenants and their broader neighborhoods and regions.

Lastly, we thank Kelley Lindquist, Wendy Holmes, and the entire Artspace staff and board for commissioning this research and engaging with tough questions to increase knowledge for their organization's benefit and the field at large.

artspace

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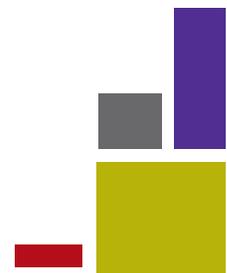
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Preface: A Letter from Artspace

Dear Readers:

I am pleased to share with you *How Art Spaces Matter II*, the second in a series of studies by Metris Arts Consulting commissioned by Artspace Projects.

For decades now, Artspace and related organizations like Toronto's Artscape, LINC (Leveraging Investments in Creativity), and the Urban Institute have pioneered ways to build better communities through the arts. We have collectively championed the once radical idea that artists living on the edge of poverty and chronically underfunded arts organizations can leverage transformative social change. Our work, and the work of many others, has moved the arts from the sidelines and into public discussion on issues ranging from economic development, urban sprawl, and public safety to cultural and historic preservation.

Like many of our peers, Artspace has the in-the-trenches, practitioner knowledge to confidently assert what works. Our knowledge is based on lessons learned through 30 completed projects from coast to coast. But as we push towards our next evolution, we recognize the need to concentrate more rigorously on systematizing what we know, testing what we don't, and sharing what we discover. All of this work begins with the first question: what matters?

Based on thousands of conversations with artists, elected officials and government leaders, creative business owners, investors, non-profit organizations and others, we know that the questions our community partners ask about creative placemaking are:

1. **How does affordable, appropriate space transform an arts community?** Virtually everywhere we go, artists and arts organizations need space, and it is relatively easy to measure how creative placemaking answers this basic challenge through numbers served and satisfaction rates. The harder question is to test creative placemaking's capacity to generate "second tier" benefits: increased efficiency from co-location; increased revenue; greater visibility and/or recognition as artists; greater opportunity to engage with audiences; and greater capacity to produce art.
2. **How does creative placemaking generate social equity and under what circumstances is it most effective?** The value proposition of creative placemaking is that in the right environment, arts-driven projects are distinctly capable of building social equity, however that might be prioritized in a given community. While honoring the intangible benefits of arts exposure, how do we more systematically test the benefits of art spaces to their host communities, and how do we identify the practices and circumstances that make creative placemaking most effective?
3. **How does creative placemaking remain mission-focused, affordable, and transformative over time?** Simply put: capital projects are too hard and expensive to be short-lived. Evaluation must test creative placemaking's capacity to remain true to its arts mission, remain affordable to its residents, and generate community benefits well after the initial capital investment is spent.

In Artspace communities as diverse as East Harlem, New York; Houston, Texas; Pine Ridge, South Dakota; and Honolulu, Hawai'i, these are the fundamental questions asked by leaders considering development strategies that draw their energy from – and orient resources toward – the arts.

How Art Spaces Matter II is an attempt to identify and test the metrics that allow us to judge our work against the standards identified by our partner communities themselves. While it answers many questions, we recognize that – like most good research – it also opens paths of further exploration, and we are excited to pioneer those regions in the coming years with our partners in the field.

Sincerely,



Kelley Lindquist
President, Artspace Projects

Executive Summary

This report and its predecessor, *How Artist Space Matters* (2010), explore how and why art spaces benefit in-house artists, arts organizations, and surrounding neighborhoods and regions. Artspace Projects developed the two case studies detailed in this report, the Riverside Artist Lofts (Reno, NV) and Tashiro Kaplan Artist Lofts and Tashiro Arts Building (Seattle, WA), as well as the three Twin Cities projects explored in our first report. Artspace, a leading nonprofit arts advocate and developer, commissioned this research to advance understanding in the greater field of arts-based community development and to better meet its core mission of creating, fostering, and preserving affordable space for artists and arts organizations.

We drew on a range of qualitative and quantitative research methods to document the Riverside and Tashiro Kaplan's arts-related, social, physical, and economic value and their contributions to neighborhood change. We surveyed artists and other arts tenants and interviewed artists, arts organization representatives, government officials, neighborhood residents and business owners, Artspace staff and property managers, and others. We analyzed changes to artist household income and historic trends in socioeconomic data (Census, American Community Survey, County and Zip Code Business Patterns). To estimate property value impacts, we used hedonic analysis, a statistical method that calculates appreciation in property values and estimates the portion of the change attributable to the artist space. Our methods mirror those used in our first report, and we synthesize findings from all case studies.

Overall, the Riverside and Tashiro Kaplan generate clear benefits for arts tenants and the surrounding neighborhood and region.

Overall, the Riverside and Tashiro Kaplan generate clear benefits for arts tenants and the surrounding neighborhood and region. But, distinct neighborhood contexts and project characteristics influence outcomes and drive variation. We integrate these findings with those from our initial case studies. This allows us to explore benefits to arts businesses and organizations. We also address the critical question of what factors help or hinder project outcomes.

The Riverside and Tashiro Kaplan case studies detailed in this report grew out of strikingly different neighborhoods and vary by size, tenant mix, and project objectives. Downtown casino decline spurred Riverside's redevelopment, which reclaimed a historic and architectural icon. The Riverside and concurrent investments in natural and cultural assets helped attract new downtown residents and visitors. In contrast, the Tashiro Kaplan came about because fires, earthquakes, "dot-com bubble"¹ real estate pressures, and a notorious landholder's passing upset Seattle's Pioneer Square's equilibrium as a longtime haven for artists and galleries. Pioneer

Square, home to the nation's original skid road², also hosts homeless shelters, stadiums, and bars, which many community members perceive as livability challenges. The Tashiro Kaplan carved out live/work space for 50 artists and their families plus space for 13 galleries, 12 studio artists, and anchor arts tenant 4Culture. In comparison, the Riverside provides a more modest 35 live/work units and space for anchor arts tenant Sierra Arts, and restaurants. Artspace financed both projects with Low Income Housing Tax Credits, which provides income-qualifying artists with rent-capped live/work units.

¹ The "dot-com bubble" was a speculative bubble spanning 1995-2000 marked by many start-up and failures by internet-based companies.

² Skid roads originally referred to a path along which workingmen skidded logs, as in Pioneer Square. Skid roads or skid rows are also used pejoratively to describe a dilapidated urban area with a large, impoverished population.



Through a survey, interviews, and an analysis of income records, we found strong evidence that the Riverside and Tashiro Kaplan benefit artists. Majorities of artist survey respondents indicated that the buildings work, both overall and with respect to affordability. The Riverside and Tashiro Kaplan foster artists' synergies with increases to collaborations, networking, and sharing equipment, resources, and skills. Artists reported boosts to their professional reputations and indicated that the spaces strengthen their identities as artists. Artists also credited the artist space with enhancing their ability to create their art through time and productivity benefits. Some artists translated these career enhancements into increased livelihood.

To explore the Riverside and Tashiro Kaplan's neighborhood and regional benefits, we analyzed historic trends in socioeconomic data, estimated property value impacts, and interviewed local community members. Both projects received praise from interviewees for animating and rehabilitating vacant historic structures, which brought the properties back on the tax rolls. Interviewees suggested the Riverside and Tashiro Kaplan varied in the degree to which they spurred physical investment, although model results estimate boosts to area property values from both projects. Community members credited the Riverside with catalyzing relatively more neighborhood revitalization. We found scant evidence that the Riverside and Tashiro Kaplan resulted in gentrification-led displacement, and community members cited positive social impacts that include fostering safety and livability, and helping bridge social divides. The Tashiro Kaplan's role in providing a new hub for monthly artwalks, its vibrant street level galleries, and arts tenants' contributions to increased safety stood out as its clearest neighborhood benefits. In the larger arts and cultural sphere, the Riverside and Tashiro Kaplan (or "TK," as it is known in the Seattle arts community) anchor arts districts, provide regional models, and expand the public's access to arts and cultural offerings. The spaces help support, attract, and retain artists and other arts entrepreneurs to the region; additionally, they provide modest boosts to vicinity non-arts businesses.

By synthesizing variation and findings across all case studies, we more fully investigate two issues: how artist and mixed-use art spaces benefit in-house arts businesses and organizations, and what factors influence project outcomes. Interview and survey data from three case studies indicate that art spaces meet the needs of arts business and organizational tenants, overall and with respect to affordability, and foster networking, collaborations, and shared equipment, resources, skills, and knowledge. Half of the arts group respondents indicated that the artist space helped their organization become more stable financially, in some cases providing critical support.

A few key themes cut across all case studies as factors that influence an artist space's ability to deliver benefits to artists, other arts tenants, neighborhoods and regions:

- Affordable, stable, and physically appropriate space for artists and arts groups
- Effective internal governance and deepening artist investment
- Active, dynamic, and artistically rigorous internal communities
- Opportunities for public access and engagement
- Geographic connectivity, arts density, and complimentary community-development initiatives

Artist space proponents may use these findings to maximize outcomes for prospective projects or evaluate possible remedies to weaknesses in existing spaces.

The *How Art Spaces Matter* reports address how and why art spaces (artist buildings — live/work and studio — and art mixed-used projects) can benefit artists, other arts tenants, neighborhoods, and regions. They increase understanding among artists, funders, local governments, and communities. We hope our findings resonate with the diverse array of community members whose insights helped shape them and will help Artspace and other artist space proponents foster the success of current and future projects. We welcome new opportunities to expand this research and deepen this critical dialogue.

Introduction

Project Objectives

In March 2010, Metris Arts Consulting produced *How Artist Space Matters*, which took an in-depth look at how three artist spaces developed by Artspace Projects benefit in-house artists and arts organizations, their neighborhoods, and their regions (Gadwa 2010). *How Art Spaces Matter II* now expands our pool of case study art spaces to five projects in four cities. We extended our research to include Reno's Riverside Artist Lofts and the Tashiro Kaplan Artist Lofts and Tashiro Arts Building in Seattle.³ We now have a body of evidence from artist live/work, studio, and mixed-use buildings completed as early as 1990 to as recently as 2004, and a range of sizes, operating, and governance structures, each with specific neighborhood contexts and project objectives.

Our research questions remain largely the same: How do art spaces matter for in-house arts tenants, neighborhoods, and regions? Do they benefit artists by providing suitable, affordable space? Do they allow artists access to synergies – increased collaborations, networking, skill or equipment sharing? Are artists better able to make their work and earn their livelihoods? Do art spaces help artists achieve prominence or strengthen their identities? For buildings that also house arts businesses or organizations, do these entities experience comparable support through affordable rents, proximity to other arts tenants, or their affiliation with the building? Beyond the artist space's walls, does their creation help revitalize neighborhoods, spur physical investments, or bolster area businesses? Do they boost surrounding property values, and if so, without gentrification-led population displacement? Do they foster social benefits, such as increased safety, civic involvement, or avenues to break down social barriers? Do they provide larger arts and cultural returns, such as increased arts events for the public?

The mission of Artspace Projects is to create, foster, and preserve affordable space for artists and arts organizations.

Expanding our research to focus on more case studies allows us to better answer the critical questions of what causal factors influence successful outcomes for in-house arts tenants and spillover benefits. Through this combined body of work, we provide in-depth explorations specific to particular projects and cities, and draw out lessons that cut across projects. Artist space proponents (or critics) can use these findings to evaluate whether and how benefits they care about were realized. Stakeholders including artists, developers, municipalities, and funders, can strategically reference our cross-project findings on casual factors for successful outcomes to strengthen prospective projects or redress weaknesses in existing ones.

Artspace Projects developed each of our case studies. Its mission is to create, foster, and preserve affordable space for artists and arts organizations, which it fulfills through direct development, asset management, and consulting. Since its founding in 1979, Artspace has championed artists' space needs – first through local advocacy in the Twin Cities, and evolving to direct artist space provision. Artspace pioneered the use of low income housing and historic tax credits for the provisions of artist space. By blending these and other financing sources, Artspace has successfully developed 28 artist live/work and non-residential arts buildings in 19 cities across 13 states, with another 17 in development or pre-development. Unlike turnkey developers, Artspace continues to own and operate its projects, thereby ensuring long-term affordability and arts uses.

Demonstrating a commitment to learning, both internally and for the larger field of arts-based community development, Artspace commissioned the *How Art Spaces Matter* studies with funding from LINC (Leveraging Investments in Creativity) and the Bush Foundation. Artspace sought objective data on the impacts of its art spaces both to inform its ongoing work and to share these

³ The TK and the Tashiro Arts Building are legally two separate projects, and Artspace counts them as such. For the purposes of this report, however, we will treat them as a single project. They were developed together, and more importantly the community regards them as one project, not two.



findings with its stakeholders. Artspace plans to use these findings to shape its work in these case study spaces, other projects in operation, and future developments. Artspace hopes to better meet its core mission of providing affordable art space, as well as influencing broader community benefits.

Methods

Our report provides both an in-depth exploration of how the Riverside and Tashiro Kaplan benefit in-house arts tenants and their neighborhoods and regions. It synthesizes findings from all case studies to glean casual factors that enhance and limit project outcomes. In consultation with Artspace, we selected Reno’s Riverside Artist Lofts, completed in 2000, and Seattle’s Tashiro Kaplan, completed in 2004, to broaden our pool of case studies to include projects outside of the Twin Cities metro and more recently completed projects.

To examine how the Riverside and Tashiro Kaplan influenced arts tenants, and their larger neighborhood and region, we:

- Interviewed 40 community members, including in-house artists and arts organizations, Artspace staff, property managers, key project partners, government officials, and neighborhood residents and business owners⁴
- Held two group interviews with 15 live/work artist tenants
- Surveyed the Riverside and Tashiro Kaplan’s artists, arts business, and organizations (75 returns, 56% overall response rate)⁵
- Analyzed live/work artist income records
- Analyzed trends in socioeconomic data (Census, American Community Survey, County and Zip Code Business Patterns)

- Measured property value impacts through hedonic analysis, a statistical method used to calculate property value appreciation and estimate the portion of the change attributable to a single stimulus (in this case, the art space)
- Photographed artists, arts events, and building and neighborhood features

By combining qualitative and quantitative methods, we approach the methodologically challenging task of investigating the impacts of a single physical intervention on its immediate users, dynamic urban neighborhood, and larger region.⁶ Our techniques replicate those used in our first study. By synthesizing Riverside and TK-specific findings with those from our initial

research, we use our full body of case study evidence to draw more robust conclusions about impacts and causal factors.

Evidence from the Riverside and Tashiro Kaplan strongly affirms our initial findings that art spaces yield tangible benefits for artists, arts groups, neighborhoods, and regions.

Key Findings

Evidence from the Riverside and Tashiro Kaplan strongly affirms our initial findings that art spaces yield tangible benefits for artists, arts groups, neighborhoods, and regions.

On the most fundamental level, majorities of Riverside and TK artist survey respondents indicated that the buildings work: that is, they are affordable and meet artists’ overall needs. The Riverside and TK cases also support proponents’ assumptions that by co-locating artists, the sum of the whole will be larger than that of its parts. Survey and interview data reveal the Riverside and Tashiro Kaplan foster artists’ synergies with increases to collaborations, networking, and the sharing of equipment, resources, and skills. Our interviews and surveys provided strong evidence that art spaces can help artists improve their professional reputations and strengthen their identities as artists. Lastly, strong

⁴ For a full list of interviewees and their affiliations, see *People Interviewed*

⁵ For full survey results and response rates by artist space, see *Appendix A: Arts Tenant Survey Results*

⁶ For a full discussion on the challenges to place-based evaluation and how these reports build on past research efforts, refer to *Defining, Measuring, and Comparing Place-Based Public Investment Outcomes* (Gadwa and Markusen 2010).





majorities of artist respondents credited the artist space with enhancing their ability to create their art through time and productivity benefits. Some artists translated these enhancements into increased livelihood.

The Riverside and Tashiro Kaplan's benefits extend past in-house artists to their neighborhoods and regions. Interviewees lauded both projects for animating and rehabilitating vacant historic structures, and redevelopment has brought both projects back on the tax rolls. Model estimations show boosts to area property values from both projects, but interviewees suggested the Riverside and TK varied in the degree to which they spurred vicinity physical investment. We found scant evidence that the Riverside and TK resulted in gentrification-led displacement. Community members cited positive social impacts that include fostering safety and livability and bridging social divides. In the larger arts and cultural sphere, the Riverside and TK anchor arts districts, provide regional models, and expand the public's access to arts and cultural offerings. The projects help support, attract, and retain artists and arts businesses and organizations to the region; additionally, they provide modest boosts to vicinity non-arts businesses.

We found important differences in project impacts, however, shaped by variation in neighborhood contexts and project objectives, size, and tenant mix. Spurred by downtown casino decline, Riverside's redevelopment reclaimed one of Reno's few remaining historic and architectural icons, helped Renoites rediscover natural and cultural assets, and attracted new downtown residents and visitors. It provides 35 live/work units and space for anchor arts tenant Sierra Arts and restaurants. Riverside artists reported higher satisfaction rates than the TK, and community members credited the building with spurring relatively more neighborhood revitalization. In comparison, fires, earthquakes, the dot-com

bubble real estate pressures, and a notorious landholder's passing upset Seattle's Pioneer Square's equilibrium as a longtime haven for artists and galleries (as well as homeless shelters, stadiums, and bars). Bigger than the Riverside, the TK carved out arts space for 50 live/work artists and their families, 15 galleries, 12 studio artists, and anchor arts tenant 4Culture (King County's Cultural Service Agency). The TK's role in providing a new hub for monthly artwalks, its vibrant street level galleries, and arts tenants' contributions to increased safety stood out as the TK's clearest benefits.

The Riverside and TK anchor arts districts, provide regional models, and expand the public's access to arts and cultural offerings.

Synthesizing findings and variation across all five case studies and all four cities allowed us to more fully explore two areas: how mixed-use arts spaces benefit in-house arts businesses and organizations, and causal factors that help or hinder project outcomes. Survey and interview data from three case studies suggest arts spaces meet arts group tenants needs, overall and with respect to affordability, allow them to access synergies and share

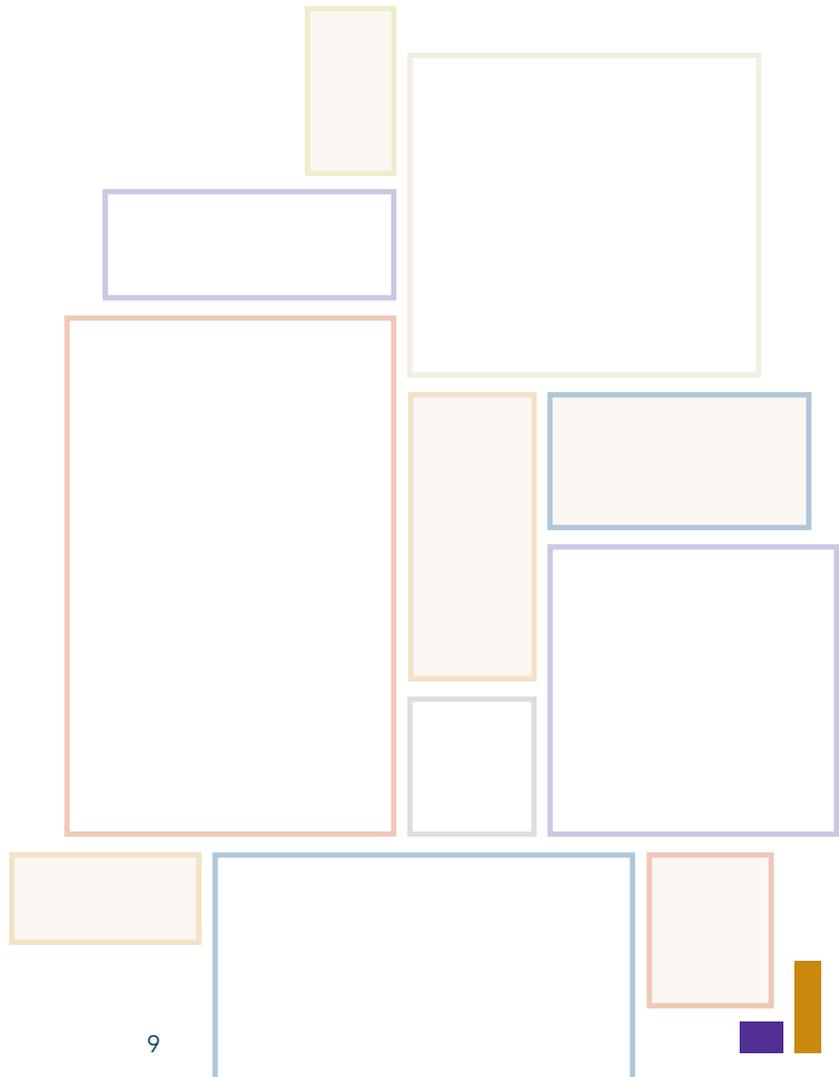
equipment, resources, skills, and knowledge. Half of arts business and organization survey respondents indicated the art space helped their entity financially stabilize, and interview data suggested this support was vital for some.

Cutting across all case studies, we identified factors that influence an artist space's ability to deliver benefits to in-house arts tenants, neighborhoods, and regions. Affordable, stable, and physically appropriate space provides artists and other arts tenants with the basic support systems they need, strengthening an artist space's capacity to influence broader benefits. Effective internal governance nips frustrations in the bud and fosters artists' involvement in their internal community and neighborhood. Active, dynamic, and artistically rigorous internal communities provide more fertile ground for collaboration. They equip tenants to organize collective offerings that benefit



both artists and the greater community. Artists and community members valued opportunities for the public to engage with artists and participate in arts events. They prized programs and spaces that facilitated that access, such as common exhibition space, community rooms, arts businesses and organizations, or open studio events. And importantly, location matters! Geographic connectivity, locating projects in areas with artist or arts density, and complementary revitalization initiatives magnify an artist space's potential to deliver benefits to artists, arts groups, neighborhoods, and regions. Artist space proponents may use these findings to maximize outcomes for prospective projects or mitigate weaknesses of those in existence.

In this report, we first explore the Riverside and Tashiro Kaplan case studies in depth. We provide their neighborhood contexts and detail the projects' present-day attributes and describe how they came to be. We then examine their benefits to in-house artists, neighborhoods and regions. In the second half of our study, we expand our focus to synthesize information gleaned from all five case studies and four cities. We draw on findings from three projects to explore the benefits art spaces provide to arts businesses and organizations. Next, we probe causal factors, exploring what features cut across all case studies to learn what helps and hinders successful artist space outcomes. Lastly, we summarize our recommendations and conclusions.



The Riverside and Tashiro Kaplan Case Studies

Context and Project Evolution

Reno's downtown and Seattle's Pioneer Square couldn't be more different, and yet each claims an artist space developed by Artspace. Whereas down-on-their-luck casinos helped fuel the rallying call for the Riverside, artist dislocations in Seattle's ultra-urban and historic Pioneer Square propelled the TK. Downtown Reno has embraced historic, natural, and arts assets to diversify its downtown offerings, thereby attracting a new residential population. Despite the TK's development, Pioneer Square's reputation as a haven for working artists continues to erode, and the neighborhood struggles with ongoing livability challenges related to stadiums, nightlife, and its large and visible population of homeless and very low-income individuals.

Although both the Riverside and Tashiro Kaplan repurposed historic structures, use Low Income Tax Credit (LIHTC) financing to support artists in live/work lofts, and host similar region-serving arts anchor tenants, the two projects vary considerably in size, tenant composition, project objectives, and internal culture. Nearly double in size, the TK supports not only more artists in live/work units than the Riverside, but also a large concentration of arts commercial space, including work-only artist studios and fifteen galleries. The Riverside claims a unique standing as an architectural and historic landmark, beloved by most Renoites. The Riverside's redevelopment

came together opportunistically, whereas the TK represented a widespread and concerted planning effort to retain Pioneer Square's artist population.

Neighborhood contexts, specific project objectives, and variation in size, design, composition, and internal culture all affect project outcomes. In this section, we describe how the neighborhoods surrounding the Riverside and TK's evolved and examine assets and challenges concurrent to the spaces' developments. We paint pictures of the Riverside and TK, so outsiders can get a feel for what they look like, who they house, and how they operate and came to be. Doing so better equips us to explore the spaces' distinct contributions and allows readers to interpret nuanced and varied impacts.

Downtown Reno – Not Just Casinos

Reno, Nevada; a first mover in legalized gaming, nestled in the Sierras, a boom-bust city in a boom-bust state. The Riverside Artist Lofts stands in the center of Reno's civic core and cultural district, on the south side of the Truckee River, sandwiched between the city's entertainment and financial districts to the north and south, respectively (Figure 1). A sprinkling of low-rise homes that outlasted downtown development pressures lead the transition to outlying urban residential neighborhoods and suburban style development surrounding the downtown core.



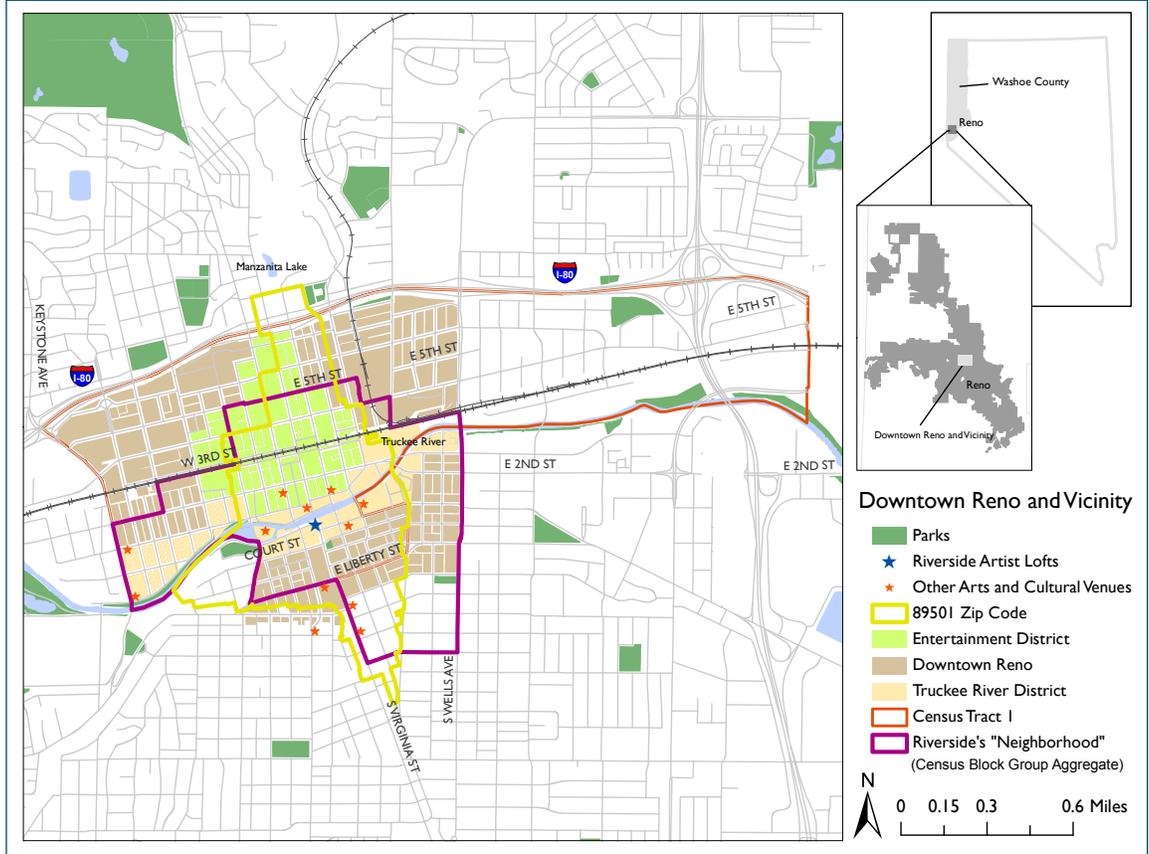
Reno, NV



Photos © Metrics Arts Consulting, 2011



Figure 1
Downtown Reno and Vicinity



Created March 28, 2011 by Rebecca Chan, Metris Arts Consulting. Sources: ESRI Nationwide Database, Washoe County GIS Program, City of Reno Downtown Regional Master Plan and Truckee River Arts District Map

Noted Nevada architect Fredrick DeLongchamps originally conceived of the Truckee River as the city's heart, but only since the mid-1990s have Renoites re-embraced his vision. Beginning in the late 1940s, large casinos dominated downtown Reno and shifted the center north of and away from the river. The casino mentality prioritized keeping patrons (predominately tourists) inside and gaming, with large adjoining hotel-casino-resort complexes and massive parking structures. With the rise of Indian gaming in the 1990s, Reno's casinos' heyday had passed. Sierra Arts' Jill Berryman recalls downtown's dramatic change from a destination to which she would bike to as a girl, take in a movie, and drink a milkshake at the Woolworths' lunch counter, to a place she would never permit her teenage son to visit alone. These changes propelled Renoites to search for ways to diversify their downtown and improve quality of life:

Ironically, the spread of gaming to other parts of the country has been one of best things to happen to Reno. It forced us to look at other ways to build on our strengths – the river, the arts. It gave the arts an opportunity to rise up and be noticed.

– Kathie Bartlett, Dickson Realty



Photo © Metris Arts Consulting, 2011

Eldorado Hotel Casino





Old Reno Casino

Gradually, through a number of efforts working in tandem, government officials and arts and business leaders reclaimed and nurtured Reno's Truckee River-centered cultural and natural assets, creating an amenity and destination for residents. Between 1992 and 1994, city officials restored public access to the river, with walkways, landscaping, fountains, and public art from Virginia Street to Arlington Avenue. Reno's redevelopment authority also upgraded downtown sidewalks and provided development incentives for a downtown movie theater. Reno's acclaimed outdoor arts festival, Artown, launched in 1996, hit its stride in 1999, and now draws 300,000 attendees to more than 400 free or low-cost events each July with the hub of activity based in Wingfield Park along the Truckee (Artown 2011a). Initially spearheaded by the City of Reno's arts commission, Artown is now run by an independent nonprofit with primary financial support from the city. Artown backers see urban regeneration as a primary festival goal: "Artown's mission is to strengthen Reno's arts industry, enhance our civic identity and national image, thereby creating a climate for the cultural and economic rebirth of our region" (Artown 2011b).



Pioneer Center for Performing Arts

The Riverside Artist Lofts, a highly visible symbol of Reno's commitment to individual artists, opened in 2000 at the core of the new Riverwalk. City and arts leaders also promoted Reno's existing cultural institutions by creating the Truckee River Arts District and delineating the area with custom public art banners (2000-2003). As interviews attest, the close proximity of Reno's cultural assets (ranging from small galleries to the Nevada Museum of Art and the 1,500 seat Pioneer Center for Performing Arts that hosts the Reno Philharmonic) was just good fortune, but city and arts leaders strategically decided to collectively promote these assets:

I think of Truckee River as a neck, and I think of four historic and cultural facilities like a string of pearls – the California building, McKinley Arts Center, Lear Theater, VSA Arts building, Riverside, the Auto Museum. That's a pretty good start for a cultural district... The arts and culture district was organic, we just threw a rope around it and said, "Here's our boundaries."

– Christine Fey, Reno Cultural Affairs Manager



Arts District Kinetic Banner by David Boyer (2003)



Photos © Metrics Arts Consulting, 2011

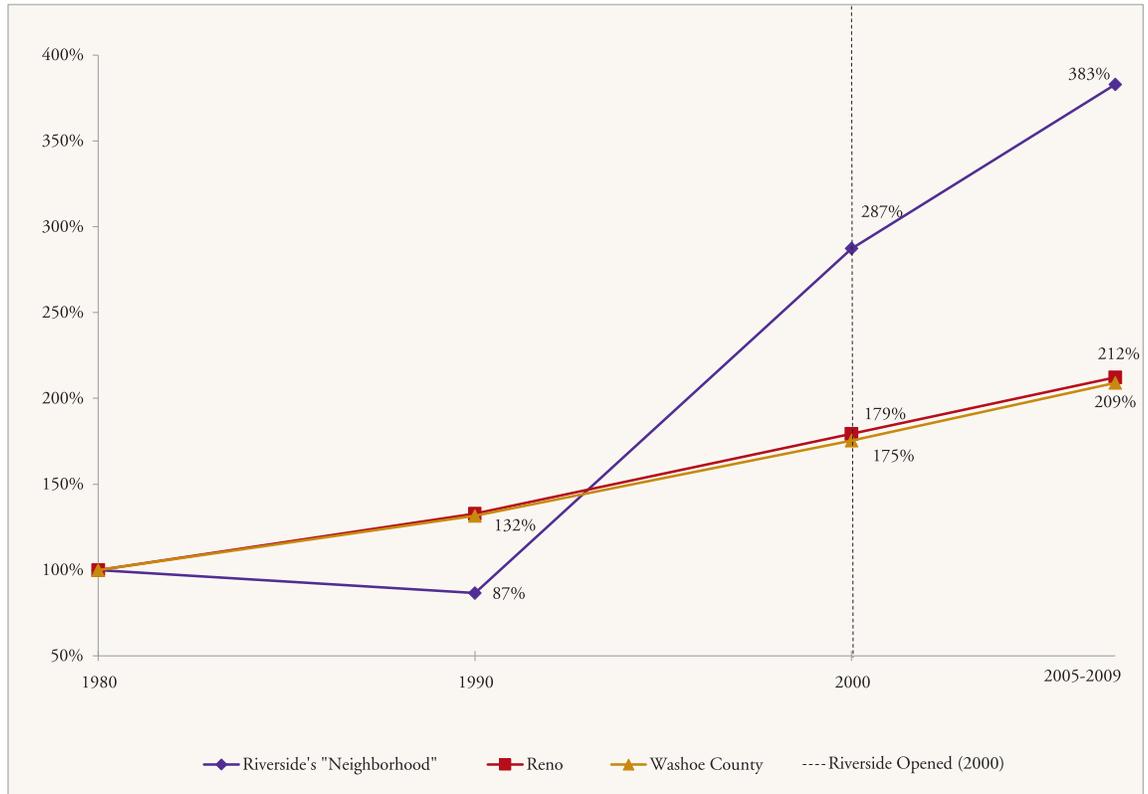
Nevada Museum of Art

The Truckee River District also contains Reno’s main civic buildings, including the historic, DeLongchamps-designed courthouse and post office. Government officials built on this concentration of civic space by locating the new city hall building just north of the river, and by investing in two public parks. In the mid-2000s, a vacant lot, the former site of the historic Mapes Hotel, became City Plaza with a winter ice rink, and the city enhanced Wingfield Park

through landscaping, grading for the outdoor amphitheater, and a public-private partnership to create a kayak course on the Truckee.

Census data suggests these investments have paid off by boosting the downtown residential population. Downtown’s population grew a dramatic 383% from 558 in 1980 to 2,136 in 2005-09, outpacing growth rates for both the city overall and Washoe County (Figure 2). The number of neighborhood housing units in Riverside’s neighborhood climbed a whopping 772% from 429 in 1980 to 3,313 in 2005-09, whereas city and county levels only roughly doubled during the same period (Figure 3).⁷ However, the relatively high vacancy rate – 23% for 2005-09 vs. 9% and 11% for the city of Reno and Washoe County – indicate that increases to the housing stock outpaced the neighborhood’s

Figure 2
Population Growth: Riverside’s Neighborhood vs. Reno and Washoe County

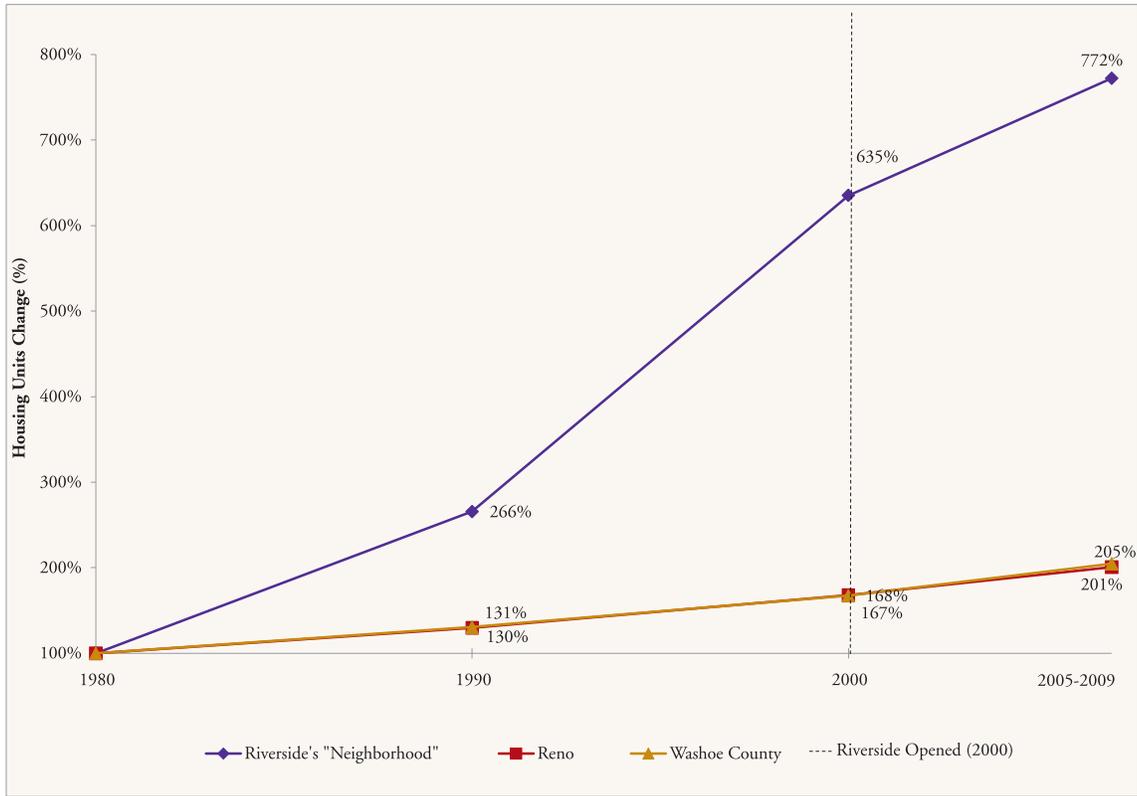


Sources: 1980, 1990, and 2000 Census data; 2005-2009 American Community Survey (ACS) 5-Year Estimates. See technical appendix for ACS confidence intervals and data comparability

⁷ Due to Census block group boundary definitions, data does not directly correspond to Reno’s planning districts. For the Census block group aggregate comprising Riverside’s “neighborhood,” refer to the map of downtown Reno and vicinity (Figure 1). We provide confidence intervals and information regarding the comparability of 2005-2009 American Community Survey 5-Year Estimates in the appendix.



Figure 3
Housing Growth: Riverside's Neighborhood vs. Reno and Washoe County



Sources: 1980, 1990, and 2000 Census data; 2005-2009 American Community Survey (ACS) 5-Year Estimates. See technical appendix for ACS confidence intervals and data comparability



Washoe County Courthouse

high population growth. Perhaps the housing boom-bust hit this neighborhood, a new housing market, harder than the city or county overall.

Interviewees link investments in the Truckee River-centered arts and natural amenities with the regeneration it has experienced:

I think that investment: the Riverside, the Pioneer Center improvements, City Plaza, the kayak course and the improvements to the river and Wingfield Park...the combination of those investments was very successful in drawing locals back downtown. Young people want to live within walking distance of downtown.

– Kathie Bartlett, Dickson Realty



Truckee River Riverwalk and Wingfield Park

It's been slow, but sure. The city's doing a great job with the [movie] theater and Riverwalk... the kayak park...the redevelopment of the artist lofts...a lot of condo complexes have upgraded not so desirable living spaces to fairly nice accommodations...the Artown festival. You put in all these different factors, and there's a real impact; you really see it.

– Matt Polley, Java Jungle

Although downtown Reno still struggles with shuttered casinos and poverty, Renoites have much to celebrate. Their investments in natural, historic, and cultural assets have reawakened residents to their city's strengths, and its resilience bodes well for its ability to weather future storms.

Riverside: Turning on the Lights...Artists, Architecture and the River



Riverside Artist Lofts

Reno natives proudly embrace the stately, six-story Riverside Artist Lofts as a historic and architectural icon, an arts beacon, and a ballast of the reclaimed Truckee River District. In its nearly 71,000 square feet, this once forgotten historic treasure houses thirty-five affordable live/work artist units, office and exhibition space for Sierra Arts, a regional arts organization and local project partner, and two river-fronting restaurants.

Riverside hosts artists ranging in age, race/ethnicity, and disciplines (Table 1). Survey findings suggest Riverside's artist population trends older than in other case studies;

Table 1
Artist Demographics

	Percentage Respondents		
	All Case Studies (5)	Riverside	Tashiro Kaplan
<i>What is your primary art form/arts occupation?</i>			
Visual artist	72	64	75
Theater/dance artist	7	4	9
Musician	11	24	14
Literary artist	6	8	0
Other, please specify	3	0	2
<i>Is your artistic work associated with a specific ethnic or cultural tradition or community?</i>			
Yes	13	16	14
No	87	84	86
<i>What is your age?</i>			
18-24	1	0	0
25-34	20	16	19
35-44	25	16	41
45-54	30	32	26
55-64	16	24	10
65 and over	8	12	5
<i>What is your gender identity?</i>			
Man	42	50	42
Woman	58	50	58
<i>What is your primary race/ethnic identity?</i>			
African American/ African Descent	6	4	7
Asian, Asian American, Pacific Islander	5	0	7
Latino, Hispanic, Chicano	2	4	0
Native American, Native Alaskan	1	0	0
Caucasian, White	77	72	71
Other races, including multiracial	10	20	14

Source: Arts-tenant surveys

12% of Riverside respondents are 65 years or older and 24% fall within the 55-64 year old cohort, versus 8% and 16%, respectively, for all case studies. However, Riverside also supports young artist families; children call four live/work units home. Twenty percent of Riverside artists identified as "other" or multi-racial and 72% White. Fewer proportions of Riverside respondents identify as visual artists (64% vs. 72%) and more as musicians (24% vs. 11%) than respondents from all case studies. Both resident

artists and the broader community recognize that Riverside supports a broad range of artists, by discipline and perceived artistic caliber.

Even though Renoites now embrace the Riverside as symbolizing the history of the city itself, Sierra Arts' Jill Berryman describes its redevelopment as "an accident of opportunity," not a concerted historic preservation effort. Riverside sits on Lake's Crossing – the site that marks the birthplace of the city where miners forded the Truckee River during the Gold Rush. Fredrick DeLongchamps designed the Riverside and several neighboring civic buildings, all oriented to the river. DeLongchamps envisioned the Truckee as the city's heart, though later casino construction north of the river ran counter to his vision. The building's various incarnations mirror Reno's boom and bust cycles, from its original construction in 1926 as a divorce hotel, to which out of state residents flocked to reap the advantages of Nevada's six-week residency requirements to get a quick divorce; to its days as casino-hotel, which eventually lay shuttered for more than a decade (1988-2000). Due to a massive 1950s expansion, the public forgot the building's value as a historic and architectural treasure (see photo).



Photo courtesy Nevada Historical Society (WHA 1511)

Riverside Hotel 1964

A series of serendipitous events and factors came together to launch the Riverside's rebirth as an artist space. Sierra Arts staffers toured Artspace's Twin Cities projects during an Americans for the Arts conference in Minneapolis and sought out Artspace's president to learn how Reno might host

"The arts lofts just seemed like a perfect spark to light up that dark place that was the nexus between our entertainment and civic cores."

a project. In a backyard conversation, Sierra Arts' director broached the idea with her neighbor, the mayor. A site visit led Artspace to conclude that the Riverside could pass muster as an artist space redevelopment – structurally and financially. And during a twenty-minute dinner break, a city council member saved the historic Riverside from demolition, by convincing his colleagues to demolish only the 1950s expansion.

Regardless of the project's opportune origins, public, nonprofit, and arts-community leaders dedicated significant time and treasure to see it through, with the hopes that the artist lofts would meet a number of community objectives. City and county officials felt that redeveloping the Riverside as an artist building would demonstrate that Reno values artists and animate downtown Reno, particularly south of the river, with population and activity. Berryman recalls:

The Redevelopment Agency was zero for two at the time. They jumped on this project when it came up. It would fix one of the historic buildings, and move people, creative people, downtown. It played right into their hand.

As Christine Fey, then historic preservation officer for Reno reflects, "The arts lofts just seemed like a perfect spark to light up that dark place that was the nexus between our entertainment and civic cores." Artists drove more than 100 miles to testify in support of the Riverside, rallying behind it as a way to retain artistic talent and a visible symbol of Nevada's cultural richness, fighting against the state's stereotypes as casino-laden and prime nuclear waste dumping ground. Although some press coverage questioned the value of public subsidies for affordable artist live/work space, backing from a well-known local construction company who was awarded the contract, helped silence opposition.



Artspace assembled financing for the \$9 million of development costs through a combination of loans, some of them government-backed with favorable terms; grants; and Historic and Low Income Tax Credits (LIHTCs), which offer private investors federal tax credits in exchange for their equity investments in historic preservation projects or affordable housing (Table 2). Tax credits funded more than 40% of development costs. In exchange for LIHTCs, the Riverside met historic standards and must maintain low-income occupancy (income and rent limits) for thirty years. As an organization, Artspace lent critical financing. It deferred its development fee and loaned the project nearly \$1 million for the second and fourth mortgages. The City of Reno also contributed key support, selling the Riverside to Artspace for far below market value; the city acquired the Riverside for \$4.2 million, but sold the building for under \$1 million. In addition, the city footed the bill for Artspace’s initial site visit and covered sizable demolition and asbestos abatement costs.

Despite generally strong support from civic leaders and Nevada’s artist community, a few political and financial battles nearly killed the project. Another affordable housing developer waged war over the region’s limited LIHTC allotment, and the Riverside risked losing its tax credits when asbestos abatement held up the construction timetable.

	Amount (\$)
Financing	
Artspace	1,047,000
Federal Department of the Interior & National Equity Fund (Historic Tax Credits)	1,336,000
Nevada Department of Business and Industry Housing Division & National Equity Fund (LIHTC)	2,624,000
U.S. Bancorp	1,380,000
Sierra Arts Foundation	350,000
Washoe County	1,287,000
Funders/Other Capital Sources	
General Partner Capital (Water Credits)	75,000
Nevada Commission on Cultural Affairs	270,000
U.S. Department of Housing and Urban Development (flood relief)	650,000
Total Development Cost	9,019,000

Values rounded to nearest thousand

More than ten years after the Riverside’s rebirth as an artist space, community members celebrate its role as an arts beacon enhancing the reclaimed Truckee River.

When developer Oliver McMillian, who held the development rights and had planned to develop the first floor commercial space, abruptly pulled out of the deal, Sierra Arts unexpectedly shifted from project facilitator to a silent general partner, loaning the project \$350,000, in exchange for a long-term favorable lease on office and exhibition space in the Riverside. Water credits can be resold to other developers in the desert city. The affordable housing project would use less water than the casino-hotel that previously occupied the building, so project partners sold the Riverside’s excess water credits to raise critical capital to buy out Oliver McMillian.

Now more than ten years after the Riverside’s rebirth as an artist space, community members celebrate its role as an arts beacon enhancing the reclaimed Truckee River. As Jim McCormick, formerly of the University of Nevada Art Department describes:

I can’t help but feel that Riverside is part of a growing consciousness of the river and its role in the hearts of Renoites. If you look at the river, and you walk that on either side for one or two blocks, it’s an arts core. Whether the Riverside leads it, I’m inclined to believe that it [the arts core] evolved along with this consciousness.

Some community members credit the Riverside with playing a distinctive part in the Truckee River area’s renaissance. Nevada Arts Council’s Susan Boskoff states:

It opened the eyes of our elected officials and members of the public to what downtown could be, and it linked contemporary activity with the historic uniqueness of Reno... I believe it was pivotal to the transformation of the river corridor and demonstrated that clearly, people would live downtown. Even with the Riverwalk and surrounding parks, before the Riverside opened and the advent of Artown, the area seemed to me like a dead zone.



Despite widespread positive perceptions of the Riverside, many interviewees voiced a desire for even greater public access and expressed that uneven artistic caliber might undermine some project outcomes for artists and the community at large. In subsequent sections, we examine benefits to artists, downtown Reno, and the region, in detail, and explore possible causal influences.

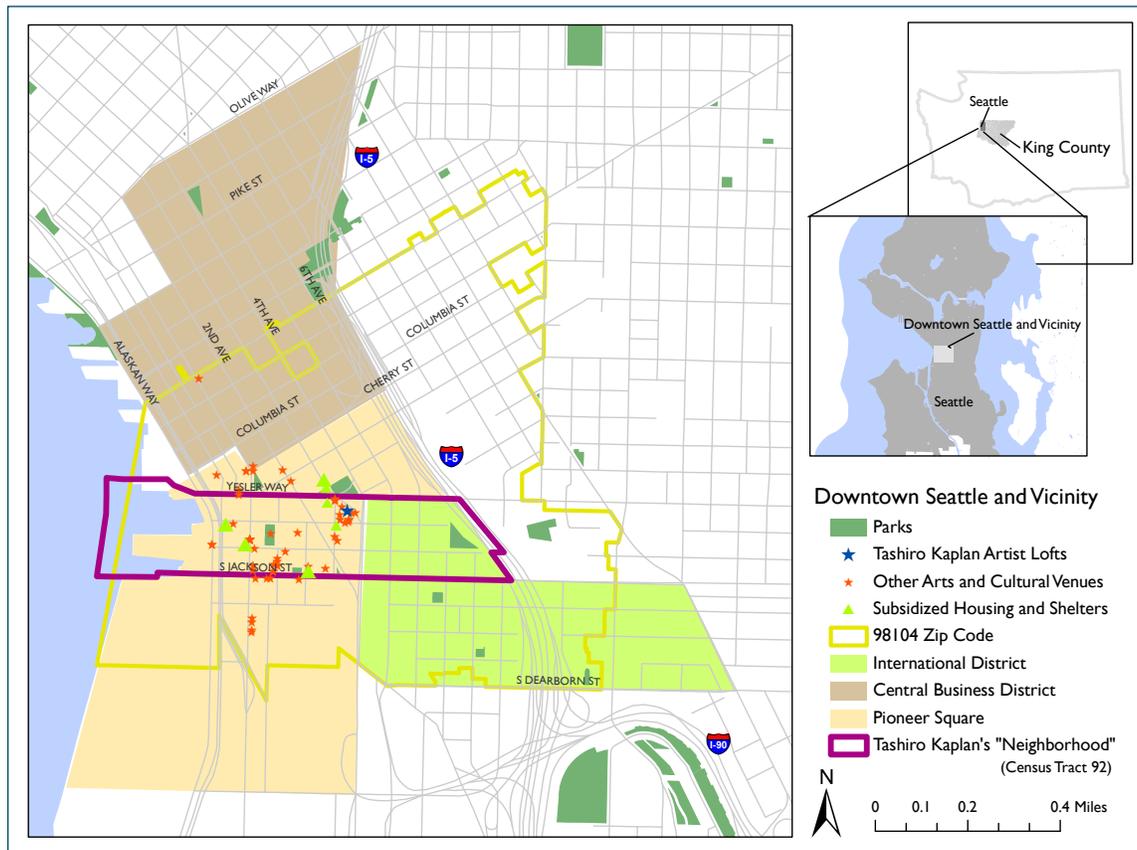
Seattle's Pioneer Square – Rough and Tumble Roots and Reality

Pioneer Square: home to the original skid road, the nation's first designated historic district, where artists and the homeless exist cheek by jowl, and destination for sporting events, nightlife, and monthly "artwalks." The Tashiro Kaplan building sits merely blocks away from Seattle's

central business district and robust transit access connects it to the rest of the metro (by LRT, bus, ferry, and train all within a few blocks). It straddles the border of Seattle's Pioneer Square and International District neighborhoods (Figure 4), yet culturally the TK's roots lie firmly in Pioneer Square, a challenged area deeply steeped in Seattle history.

Topography, disasters, and an absentee landlord all shaped Pioneer Square's evolution. Enterprising loggers skidded large trees down Pioneer Square's steep skid road to the sawmills below. The neighborhood was once home to workingmen and brothels, and missions that sprang up to serve "lost souls." Today, four shelters provide an estimated 800 beds to homeless individuals and offer over 400 units of subsidized housing.⁸ Because the Great Seattle Fire wiped out Pioneer

Figure 4
Pioneer Square, Seattle and Vicinity



Created March 28, 2011 by Rebecca Chan, Metris Arts Consulting. Sources: ESRI Nationwide Database; firstthursdayseattle.com; King County GIS Data Portal; Pioneer Square Community Development Organization, "Pioneer Square, A Place for Artists;" Seattle City Clerk's Neighborhood Map Atlas

⁸ For locations of shelters and subsidized housing, see Figure 4.



Square’s building stock in 1889, neighborhood buildings are now mostly concurrently rebuilt brick and stone Richardsonian Romanesques. As 4Culture’s Jim Kelly explains, Pioneer Square started attracting artists and galleries in the 1970s because of one landlord with extensive neighborhood holdings:

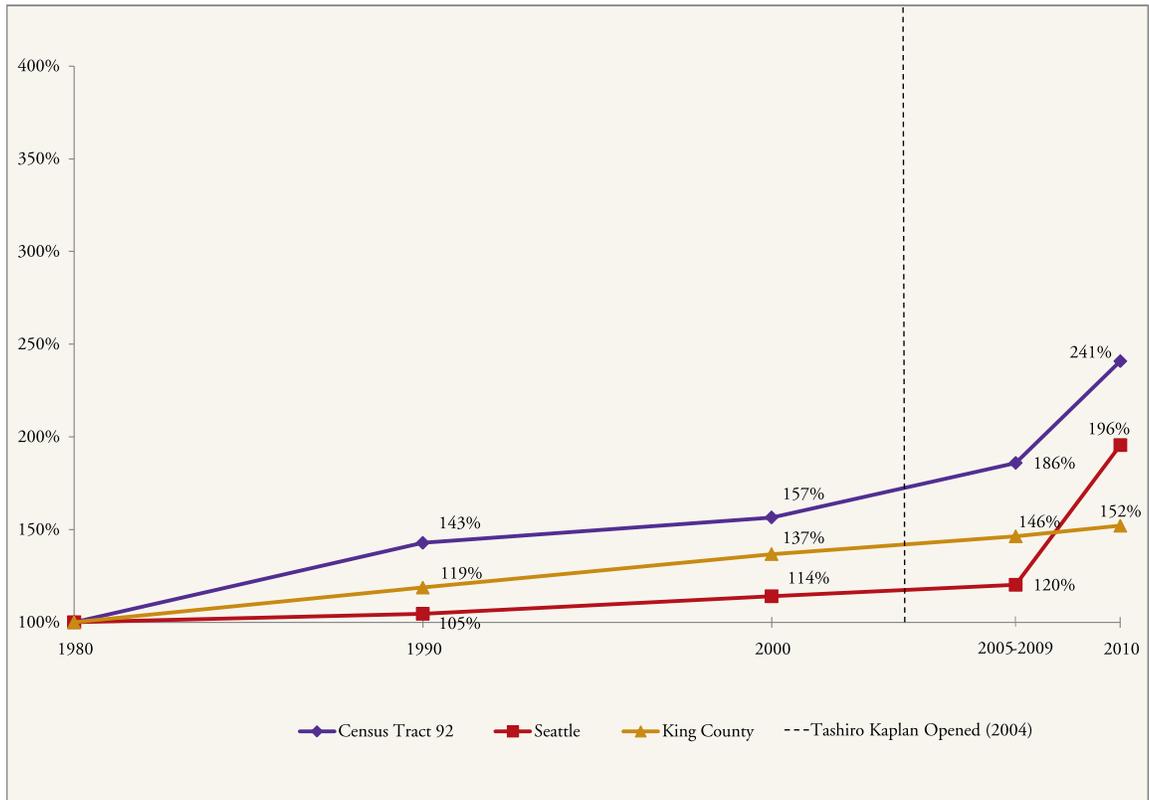
Sam Israel was a hoarder of buildings. He rented cheap space, with high ceilings, good light, and few partitions – good space for making art. It was affordable space, but you knew that Sam wasn’t going to put a dime into it. That attitude spawned Pioneer Square as an artist district.

Population in this area continued to grow. Census data for Tract 92 (an area encompassing parts of both Pioneer Square and the International District), reveals population growth and increases to the area’s housing stock that outpaces both the

city of Seattle overall and King county, though not at the dramatic rates experienced in downtown Reno.⁹ From 1980 to 2010, population climbed 241% from 1,173 to 2,825 people (Figure 5). However, Census data may not accurately capture artists living illegally in studio spaces or the transient populations using Pioneer Square’s shelters and missions. The number of housing units nearly doubled from 924 in 1980 to 1,838 in 2010 (Figure 6).

But Pioneer Square’s status as Seattle’s haven for working artists began to slip in the mid-1990s. When Israel died in 1994, stewardship for Israel’s buildings transitioned to the Samis Foundation. It rehabbed the spaces and priced out working artists, many of whom left for Georgetown or South Park neighborhoods. The dot-com bubble compounded this problem, as Artspace’s Cathryn Vandenbrink describes:

Figure 5
Population Growth: Tashiro Kaplan’s Census Tract vs. Seattle and King County

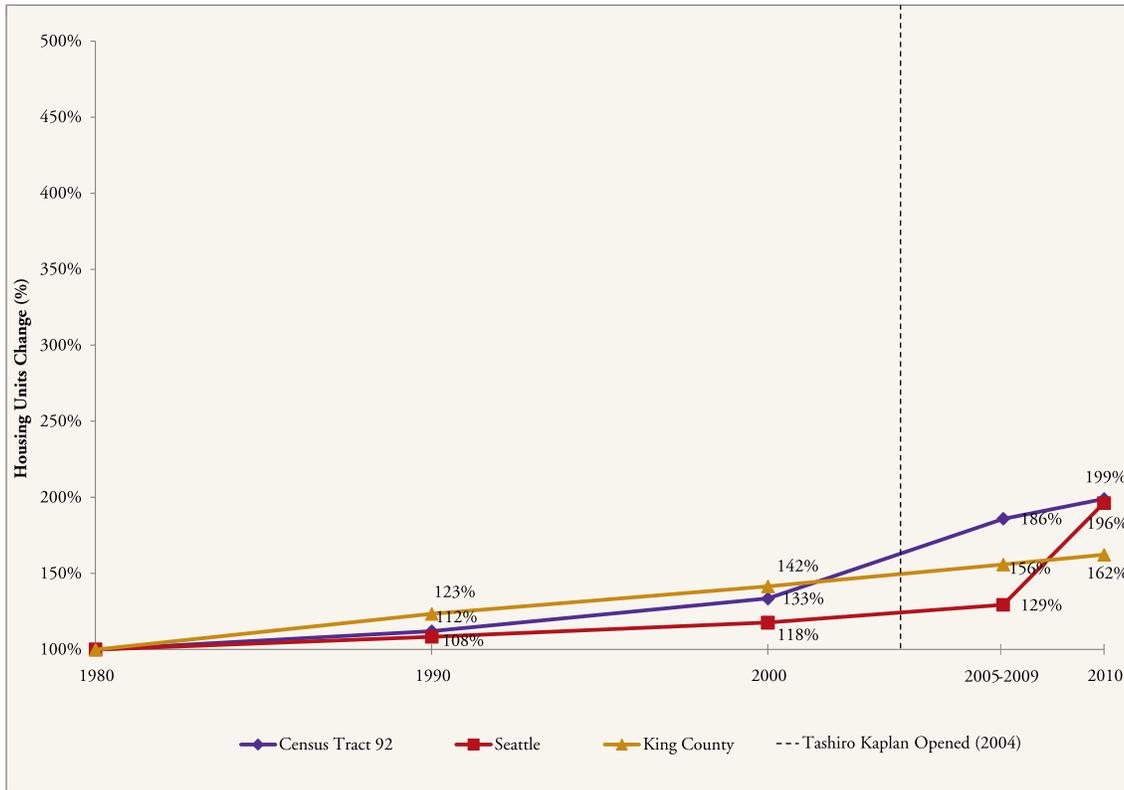


Sources: 1980, 1990, 2000, and 2010 Census data; 2005-2009 American Community Survey (ACS) 5-Year Estimates. See technical appendix for ACS confidence intervals and data comparability

⁹ Census Tract 92 includes a central swath of Pioneer Square and the northwest portion of the International District, as depicted in Figure 4. We provide confidence intervals and information regarding the comparability of 2005-2009 American Community Survey 5-Year Estimates in the technical appendix.



Figure 6
Housing Growth: Tashiro Kaplan's Census Tract vs. Seattle and King County



Sources: 1980, 1990, 2000, and 2010 Census data; 2005-2009 American Community Survey (ACS) 5-Year Estimates. See technical appendix for ACS confidence intervals and data comparability



Photos © Meris Arts Consulting, 2011

With the dot-com boom, all of a sudden there was a great need and big market for office space. Buildings that had housed artist studios now could get \$3 a square foot instead of 30 cents a square foot... Eight artist buildings disappeared.

Natural disasters also jeopardized Pioneer Square as an artist haven. Seventy artists lost their spaces in the 1996 Polson Building fire (Ervin 2004), and the 2001 Nisqually Earthquake's effects are still being felt with the planned eviction of more than 100 artists from the 619 Arts Building, which the Department of Transportation determined structurally unfit to withstand upcoming viaduct tunnel construction.

Beyond artist dislocations, Pioneer Square faces a range of challenges that affect people from all walks of life. Its large and visible homeless population deters other Seattleites from living in

Washington Show Building, owned by Samis Foundation, former home to 42 artist studios



Photo © Merris Arts Consulting, 2011

619 Arts Building (left) and adjacent building owned and rehabbed by Samis Foundation. More than a hundred 619 Arts Building artists face dislocation due to viaduct tunnel construction.

City planner Gary Johnson observes, “South Downtown seems to get slammed more than most other neighborhoods in Seattle during economic recessions.” Although demand for above ground office space remains strong, small businesses have been hit hard. Sedat Uysal cites businesses closing and relocating – like the much beloved, former neighborhood anchor Elliot Bay Bookstore – as evidence that Pioneer Square is having one of the hardest times he’s witnessed in his past 13 years as a resident and business owner. He fears recent parking meter increases and viaduct tunnel construction will compound these issues. However, while some crave an economically diversified residential base, others value Pioneer Square’s cultural tolerance and its gritty “street cred”:

Every one of those projects [shelters and missions] provides something for people that need something... They’re part of the fabric of the neighborhood... Artists wouldn’t want to live in a neighborhood that’s sanitized. A lot of people wouldn’t choose to live and do business there, if it weren’t as diverse and as interesting. For all the complaining, it adds a vibrancy that makes the neighborhood work pretty well.

– Tina Bueche, Former Pioneer Square resident and business owner

or visiting Pioneer Square.¹⁰ Seattle planner Gary Johnson explains:

Pioneer Square has always struggled to move beyond its rough and tumble beginning... Never in its history has it been able to spark even workforce, much less a market rate, housing component. That’s the thing that Pioneer Square needs most of all to become a healthy, balanced community.

Pioneer Square thrives on diversity. It doesn’t bore people because it is always changing while retaining a core of cultural tolerance and open-minded experimentation, surrounded by a cohesive group of lovely old buildings. Artists have always been attracted. That’s why galleries that represent them help make the city’s oldest neighborhood its most exciting.

– Regina Hackett, Seattle Post-Intelligencer reporter (Hackett 2005, 2)

The nightclub scene also causes its own public safety issues, such as an infamous 2001 Mardi Gras riot. Even if livability concerns did not quell demand, developers face challenges assembling land. Small privately held parcels that face zoning height restrictions dominate this historic district and many sites are already owned by social service or affordable housing providers. Sporting events held at the newly constructed (1999-2002) stadiums bring large crowds but have not yet spurred ancillary development. Small businesses have felt the pinch of the economic recession.

These comments reflect a common sentiment that despite challenges, Pioneer Square’s historic building stock, artists, galleries, and homeless and very low income people have lent it a distinctive air that many celebrate and wish to protect.

¹⁰ Recent market research conducted for the Alliance for Pioneer Square reveals “homelessness” as focus group members’ top association with Pioneer Square and the number one deterrent to them visiting (Gibson Media 2010, 10)





Photo from Artspace collection

Tashiro Kaplan Building

Tashiro Kaplan: Neighborhood Activator, Arts Hub

The Tashiro Kaplan transformed an entire triangular block nestled in a downtown hillside into 140,000 square feet of art space. Plate-glass windows on the TK’s sides reveal sculptures, canvases, multi-media installations, arts administrators working away, and latte-sipping customers. Fifty artist live/work units are nestled within the surrounding 38,000 square feet of commercial space. Arts-related commercial spaces occupy almost a third of the TK, including fifteen gallery spaces (two in repurposed hallways), twelve work-only artist studios, and office and exhibition space for 4Culture. Monthly, the TK teams with life; activity for First Thursday Artwalk crescendos at the TK. During summer months, patrons spill out of the TK, filling the sidewalks. Even commercial tenants like Café Vita and Design Commission sponsor art exhibits and open their spaces, helping the TK maintain its status as a 100% arts building. This fulfils a commitment Artspace made to the community.

The TK supports artists of varied ages, races and ethnicities, who work across the disciplines of dance, music, theater and the visual arts. Their colorful paintings and sculptures animate the TK’s hallways and community spaces. As Seattle city planner Nora Liu describes:

“There’s an energy you feel when you walk into the residential part... It feels alive, even if no one is in the hallway. You know there’s a community in there and people are sharing.”

Survey data suggests the TK hosts high concentrations of visual artists (75% vs. 72% from all case studies), a trend most likely driven by the twelve

work-only spaces which serve only visual artists. A striking 41% of TK artist survey respondents fall in the 35-44 year old cohort, vs. 25% for all case studies. Although no TK respondents identified as Latino or Native American, higher concentrations of TK artist respondents are African American; Asian, Asian American, Pacific Islander; or other races and multi-racial than from our combined

Table 3
Artist race/ethnicity:
Tashiro Kaplan vs. Seattle Metro

	Percentage Respondents	
	Tashiro Kaplan (2011)	Seattle Metro (2000)
<i>What is your primary race/ethnic identity?</i>		
African American/African Descent	7	2
Asian, Asian American, Pacific Islander	7	4
Latino, Hispanic, Chicano	0	2
Native American, Native Alaskan	0	NA
Caucasian, White	71	87
Other races, including multiracial	14	5

Sources: Arts-tenant survey, Census data¹¹

¹¹ Seattle metropolitan region data calculations by Ann Markusen, Greg Schrock, and Anne Gadwa for Markusen Economic Research Services, based on Population Census PUMS data (2000, 5% file) from Integrated Public Use Microdata Series, Minnesota Population Center, University of Minnesota. Census estimates are based on a sample of people reporting their major occupation as artists.



pool of artists from five case studies. Survey data also suggest the TK claims greater racial and ethnic diversity than overall levels for artists in the Seattle metropolitan area (Table 3). However, some TK residents crave greater diversity in the building, particularly given its neighborhood context:

When I first moved here I was surprised at the numbers of black people in the neighborhood that were homeless and drug addicted. It makes me sad that there aren't significant numbers of people of color reflected in the building. It could revolutionize the building by bringing in some diverse viewpoints and ways of approaching art.

– Amontaine Woods, TK artist

A concerted planning effort with stakeholders ranging from neighborhood artist activists to the King County executive brought the TK to life. In the late 1990s, jewelry artist Cathryn Vandenbrink (who went on to become regional director of Artspace's Seattle office) spearheaded an artist space feasibility study under the umbrella of the Pioneer Square Community Organization. Funded by neighborhood planning grant monies from the City of Seattle, the effort meshed well with policy directives to “develop strategies to expand the opportunities for low-income artists to work and live in the district” from the Mayor's 1990 recommended Pioneer Square plan update (Pioneer Square Community Development Organization 1997, 4). Vandenbrink's door-to-door survey in 1997 reached more than 275 artists working in Pioneer Square, documented mounting pressures on rental rates, and instances of artist displacement. The resulting study, *Pioneer Square: A Place for Artists*, articulated a number of community objectives the proposed artist space would help meet. They included helping preserve Pioneer Square's artist character, supporting Seattle's city-wide planning objectives of boosting density and increasing transit-ridership, and promoting artist residents that might bridge class divisions between the homeless and very low-income population and a presumed growing contingent of condo-dwellers. Because the religious and nonprofit agencies that served the homeless and very low-income individuals owned their spaces, advocates argued

“One argument made to politicians was that this project would be workforce housing with 24/7 activity, healthy activity.”

that more artist residents wouldn't displace these individuals. In contrast, proponents felt artists would help increase their safety:

[TK's] block sits in the middle of 800 units of low-income, no-income housing serving the mentally ill, homeless and formerly homeless... It's an extremely difficult neighborhood with a very vulnerable population. One argument made to politicians was that this project would be workforce housing with 24/7 activity, healthy activity... Artists coming in would call 911, participate, and increase the level of safety for vulnerable populations.

– Cathryn Vandenbrink, Artspace Projects

With solid backing from Pioneer Square community members, arts-friendly government officials helped the TK evolve from goals on paper to its present bricks-and-mortar reality. As Seattle city planner Gary Johnson recalls:

“The community council had lots of participants, and it was a lively bunch... There was a passion about the perceived and real loss of artist community in Pioneer Square.”

Championed by King County executive Ron Sims, King County issued an RFP for artist live/work housing for the Tashiro Kaplan site. The site was publicly owned because King County had acquired it to avoid potential litigation during dynamiting for the bus tunnel that runs under the building. King County awarded the proposal to Artspace Projects, with the Pioneer Square Community Organization as a local silent partner. King County sold the Tashiro building (appraised at \$3 million) for \$1.2 million and secured a favorable 30-year lease for the King County Arts Commission, now 4Culture, saving the county more than \$1 million in rent.

Artspace navigated many challenges to bring the TK to fruition from assembling \$16.5 million for development costs, to seismic coding, to competition from other affordable housing developers. Vandenbrink recalls:



It was extremely challenging. We committed to six regulatory agreements and negotiated two transit easements. There's a bus and train tunnel underneath the building...we were building in an urban area, converting two different existing buildings with no staging area and extremely limited funds.

Artspace pulled together debt financing from LIHTCs, commercial loans financed through revenue bond sales, and government loans with below-market interest rates. Additionally, nine private and public foundations and twenty-five individual donors supported the project (Table 4). Unlike the Riverside and many other Artspace buildings, Artspace could not obtain historic tax credits because the project blended

historic adaptive reuse with new construction for upper floors. Revenue bond-backed mortgages also prevented Artspace from securing the more lucrative 9% tax credits, but the 4% credits still financed 21% of total project costs. (LIHTC percentages refer to the share of eligible development costs that investors can take as a credit against federal taxes.) These LIHTCs mandate that the building must maintain low-income occupancy and rent limits through 2040. Commercial lenders also took a chance on the TK. A U.S. Bank senior executive approved a \$1.2 million commercial loan, although the space falls in what was perceived as a tough market at the edge of downtown (Walker and Urban Institute 2007, 79, 94).

Table 4
Tashiro Kaplan Artist Lofts / Tashiro Arts Building Financing and Funders

	Amount (\$)*	
	TK Artist Lofts	Tashiro Arts Building
Financing		
Artspace	444,000	
City of Seattle	3,240,000	
U.S. Department of Housing and Urban Development & MMA Financial (revenue bond financed)	5,290,000	
U.S. Bancorp		1,200,000
Washington State Housing Finance Commission, Paramount Financial Group, Inc. & Impact Capital (LIHTC)	3,560,000	
Washington State Housing Trust Fund	1,000,000	
Funders/Other Capital Sources		
4Culture	100,000	
Allen Foundation for the Arts	30,000	
Ken Alhadeff	2,500	
King County (purchase price credit, below market lease)		1,500,000
Raynier Institute & Foundation	15,000	
Seattle Foundation	40,000	
Cathryn & David Skinner	25,000	
South Downtown Foundation		
State of Washington (Building for the Arts)		
William True	10,000	
U.S. Bancorp Foundation	10,000	
Washington Mutual	40,000	
Additional individual donors (21)		
Total Development Cost	16.5 million	

*if available, values rounded to nearest thousand



The TK, now seven years post-opening, has created an arts hub in Pioneer Square. It hosts space for artists to live and work and spaces for arts businesses and organizations to offer works of art, events, and services to the arts and greater communities that flock there. Today, community members often pair the TK with descriptors like “vibrant” and “animate.” The Alliance for Pioneer Square’s Lisa Dixon offers, “The measure of success is having it full and active, seeing it in the summertime crowded around on the sidewalks.”

Although interviewees credited the TK with infusing healthy activity into its block, we found that it has not yet catalyzed a widespread or dramatic turnabout, in part because of Pioneer Square’s steep livability challenges. Resident artist Barry Connolly captures this dynamic:

It’s a vital economic and creative hub of art and retail in a neighborhood that would otherwise be overshadowed by drug dealers, prostitutes, and bars. It’s a cornerstone of culture, which has played a role in making this a more attractive neighborhood, and little by little more people are starting to take up residence in the area.

Despite its role as an arts hub, live/work artists hunger for even more opportunities to leverage the space and events like First Thursday Artwalks to strengthen their artistic practice and livelihoods. Community members also voiced a desire for more frequent opportunities to engage with live/work artists, their work, and their spaces.

Place, project objectives, and an artist space’s attributes all influence project outcomes. Reno’s slumping casinos and a historic hotel on a rediscovered river spawned the Riverside, whereas Pioneer Square’s rich but jeopardized legacy as a working artist haven fueled the TK. Independent factors hinder or help magnify artist and spillover outcomes. The Riverside helped recast downtown as a vibrant place to live, in conjunction with river reclamation, investment in parks, the Artown festival, and a serendipitous concentration of arts institutions and historic and civic buildings. Pioneer Square’s high densities of galleries and



Tashiro Kaplan resident Doug Vann

artists make monthly artwalks possible. Its historic building stock, accessibility, and central location lend appeal to artists and arts businesses and organizations. Yet zoning restrictions limited parcel availability impede physical development. Challenges like homelessness deter visits and relocations from other residents and strain fragile local businesses. The Riverside and TK also vary in terms of size and tenant-mix, with the larger TK hosting a high concentration of arts commercial spaces. Remaining cognizant of each space’s larger context and attributes prepares us to explore their singular contributions, which we do below.

Benefits to In-house Artists

No matter how our culture romanticizes artists – as tortured geniuses, as passionately inspired, as driven by a need to create – making it as a working artist is tough. Despite high education levels, artists earn considerably less than other professionals (National Endowment for the Arts 2008).¹² And artists often need unique workspace in addition to their living space, which makes financial strains more acute. Visual artists need tall ceilings, wide doors, and good lighting. Musicians need soundproofing, and dancers need large spaces with sprung floors. Paying for workspace on limited incomes strains budgets; and with high rates of self-employment, more than five times those of all workers, artists also need entrepreneurial savvy (Markusen, Schrock, and Cameron 2004, 15-16).

¹² *Artists in the Workforce* reports artists are twice as likely to hold a college degree as other U.S. workers, but earn only 80% of the median income for all professionals, with some arts occupations earning as little as 41%.



Artist space proponents believe these spaces can serve as robust support systems to equip artists to meet many challenges of their occupations. Through live/work spaces, artists can avoid the costs associated with maintaining separate studios. Some spaces, such as Artspace’s LIHTC-financed developments, feature rent caps that allow low-income artists the stability of below market-rate rents and the assurance that they won’t get kicked out by a landlord trying to flip the building or raise rents unexpectedly. Co-locating artists in a single building may foster networking and collaboration, often translating directly into artists’ ability to land new opportunities to show their work, find clients, obtain employment, or learn new skills to expand their practice. Close proximity to other creative professionals may also provide artists with validation for their work and artist identity. Ultimately, artist space proponents expect that the stability, affordability, and synergies that artist live/work or studio buildings afford will enhance artists’ ability to create their artwork.

To explore the extent to which the Riverside and Tashiro Kaplan deliver these presumed benefits, we surveyed and interviewed artists from both projects and synthesized our findings with those from our initial case study spaces. (For full survey data, see *Appendix A: Arts Tenant Survey Results*.) Our findings confirm our initial conclusions. They provide strong evidence that these case study art spaces:

- Meet a majority of artists’ needs, overall and with respect to affordability
- Promote synergies between artists (collaborations, networking and sharing equipment, resources, knowledge, and skills)
- Strengthen artists’ reputations and validate their identities
- Enhance artists’ ability to create art through time and productivity gains
- Allow some artists to convert these career enhancements into increased incomes

However, the impacts of these different metrics vary across buildings. Findings specific to the Riverside and TK allow us to further explore what

factors increase positive artist outcomes and why. We detail these findings and highlight differences between buildings in our analysis below.

The Space “Works” – Affordability and Meeting Artists’ Needs

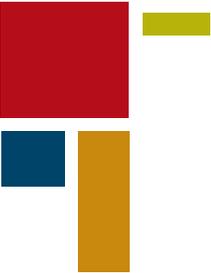
Survey and interview results for Riverside and TK artists indicate that these spaces work for majorities of artists on the most fundamental levels – overall and with respect to affordability. Eighty-eight percent of Riverside and 81 percent of TK artist survey respondents reported that the space was appropriate to their needs, tracking closely to an 85% satisfaction rate among artists from all five buildings surveyed. Many informants expressed deep gratitude to be living in an artist space; Riverside artist Ivy Antonowitsch states, “I’m not a religious person, but I give thanks to god for this place... I’ve been here for two and half years and the only way they’ll get me out is in a body bag!” a sentiment echoed by a number of her neighbors. Less robust majorities of Riverside and TK artist respondents also indicated their spaces worked for them financially (Table 5).

Table 5
Artist Survey Results:
Meeting Needs and Affordability

	<i>Respondents selecting yes (%)</i>		
	All Case Studies(5)	Riverside	Tashiro Kaplan
Overall, do you perceive your space and the building as appropriate to your needs?	85	88	81
Do you consider your space affordable?	69	88	66

Source: Arts-tenant surveys

Many residents found their units affordable, especially considering their central location, where similar buildings are renting or selling for much more:



For me to find this level of space anywhere would be triple the rent I'm currently paying.

– Doug Vann, Tashiro Kaplan artist

I moved here because it was the best deal in town, and it still is for the space.

– Steve Pfister, Riverside artist

Survey responses reveal that artists grapple with the challenges of making rent, even though their buildings provide affordable live and work space. Although rents are dictated by state housing authorities, many artists shared anxieties about rent increases that tax tenants' often-shoestring budgets:

Insanely affordable. Though if the yearly rent increases continue it won't last forever.

– Riverside artist survey respondent

The price is better than other spaces in this neighborhood, for sure. But it's still a bit high for artists, especially for the younger artists.

– Tashiro Kaplan survey respondent

Nothing can compare to what I am paying. The same square-footage across the river is selling for \$650,000, and I'm paying \$670 a month. Having said that, for a starving artist, it's quite difficult to make rent and pay bills. In this economy NOBODY is selling art.

– Riverside artist survey respondent

The wide variation in perceived affordability speaks to tangible differences in costs and artists' relative abilities to afford them across different spaces. Sixty-nine percent of artist respondents from all case studies consider their space affordable, but Riverside artist responses trend much higher at 88%, and TK artists fall below the average at 66%.

Although both the Riverside and TK feature rent-controlled, below-market units available to tenants below certain income levels, units at the Riverside cost less, and Reno artists benefit from

Riverside and TK live/work tenants do not face eviction even if their income grows to exceed caps while living in the building...which provides tenants with long-term stability.

overall lower costs of living than those of their Seattle peers. Artspace financed both the Riverside and TK with LIHTC, however, the Riverside's tax credit structure allowed for far deeper subsidies than in the TK. To gain entry at the Riverside, prospective tenants' income must be at or below 45% of area median income. For 2010 this translates to \$22,455, \$25,650, and \$28,845 for one, two, and three person households. Seven of

the Riverside's twenty-eight units are reserved for those making just 30% or less of area median income (Nevada Housing Division 2010). In contrast, to qualify for the TK, prospective tenants' income cannot exceed 50% or 60% of area median income, meaning that for 2010 individuals making \$30,000-\$36,000 qualify, as would a household of three earning

\$38,550-\$46,260 (Washington State Housing Finance Commission 2010).

Riverside and TK live/work tenants do not face eviction even if their income grows to exceed caps while living in the building. This is the case with all LIHTC projects, which provides tenants with long-term stability. State housing authorities dictate monthly rent caps for both Riverside and TK units at 30% of income caps, reflecting the adage that not more than 30% of one's income should go towards housing expenses. These regulations ensure that both Riverside and TK rents levels fall below market; in 2010, the average Riverside apartment rented for \$646 vs. fair market rate of \$853 for Washoe County, and the average TK apartment rents for \$975 vs. market rates of \$1,454 for its greater neighborhood (Belltown, Downtown, South Lake Union) (U.S. Department of Housing and Urban Development 2010, Dupre + Scott Apartment Advisors, Inc. 2010, 42). However when artists' income falls below the caps, making monthly rent can be quite a stretch:

The income limit to move in makes it hard to pay rent. It's crazy – to qualify to move in you have to be low income at a certain level and at that level, unless you have NO other outside expenses or bills, rent is almost impossible to make every month.

– Tashiro Kaplan artist survey respondent

For low income housing it doesn't seem like low-income rent.

– Wes Lee, Riverside artist

Because of different rent and income cap structures, Riverside units are objectively much less expensive (\$.54 vs. \$.88 per square foot, on average). Although TK artists may have a greater ability to afford their costs given higher income-caps, these Seattle artists also face costs of living that are 17% higher than in Reno (Bankrate, Inc. and ACCRA Cost of Living Index 2011). In addition, the presence or lack of alternative affordable offerings may drive variation in perceived affordability.

The Seattle area hosts several artist buildings, including two others developed by Artspace post-TK, and a third currently in development. TK artists are aware of alternative spaces and may act on perceived “better deals.” As one TK artist summed up:

“I’m currently looking to move. The price I’m paying for this space is equivalent to the price I could be paying for a more functional and practical space.”

In Reno, however, the artist community has fewer formal or informal artist live/work spaces, which may help explain why more Riverside artists perceive their spaces as affordable.

The TK’s twelve work-only studios also feature below market rate rents, though they are not dictated by any government rules. Studio monthly rent is \$1.25 per square foot (not including electrical charge of \$.42/sqft) compared to the going rate of \$1.65-\$1.85. Though many sought improved ventilation, heat, and AC, visual artists renting those spaces found the wide exposure from high monthly Artwalk attendance merits the rent costs. As one TK studio artist notes, “There are other less expensive studios but none with the exposure the TK offers.” We also observed many, resourceful studio-share arrangements to make costs more affordable to participating artists, which suggests that the TK’s benefits extend farther than a mere head-count of artist lessees would indicate.

Affordability provides a critical first step in making artist spaces “work,” and rents for both Riverside and TK buildings fall below market rate. However, tenants continued to grapple with the affordability of their units, especially at the TK. We explore other metrics benefiting artist residents in the sections below.

Co-location – More Than the Sum of Its Parts

Our interview and survey data present strong evidence that the Riverside and Tashiro Kaplan allow in-house artists to access synergies, becoming more than the sum of their parts. Majorities of artist survey respondents felt that living and/or working in the art space enhanced their ability to share equipment or resources, collaborate, network, and gain from the collective expertise of the building (Table 6). We found particularly robust evidence of networking, with 84% of Riverside and 80% of TK artist respondents indicating that the building facilitated networking.

Through interviews, artists illustrated how living and working in close proximity to one another tangibly impacts their ability to make their work, from sharing tools, to finding new job opportunities, to being a sounding board for neighbors’ projects:

There are six to seven photographers in the building. We loan each other gear all the time. We help each other out, advise on pricing, borrow disk drives. We are able to stretch resources together.

– Doug Vann, Tashiro Kaplan artist



Riverside artists Martina Young and Bonnie Golde

Table 6
Artist Survey Results:
Connecting with Others in the Building

	Respondents selecting agree to strongly agree (%)		
	All Case Studies (5)	Riverside	Tashiro Kaplan
<i>Living and/or working in the Artspace Building has... enabled me to share equipment and/or resources with others in the building.</i>	67	72	64
<i>facilitated my collaborations with others in the buildings.</i>	64	68	68
<i>facilitated my networking with others in the building.</i>	82	84	80
<i>allowed me to learn new artistic or business skills/ knowledge from others in the building.</i>	58	60	57
<i>allowed me to share my artistic or business skills/ knowledge with others in the building.</i>	70	84	71

*Based on a 5-point scale: strong disagree, disagree, neither agree nor disagree, agree, strongly agree. Source: Arts-tenant surveys

I had an idea of putting writing and acting together in a one-woman show. I met my neighbor Tikka Sears, who is a director, at a party in the building, and we started talking... Within a few days she turned the show around... She has directed every show since then. And she's hired me to do PR for her show.

– Amontaine Woods, Tashiro Kaplan artist

There is a lot of talking about art – if I need to know how to stretch a canvas, [or] I can ask people about printers. There's a variety of talented artists that work in a lot of different art forms. I have picked the brains of more artists than I can possibly remember.

– Craig Smyres, Riverside artist

These interactions and efficiencies also occur between live/work and studio-only artists and other arts tenants. The TK's galleries offer live/work artists exhibition opportunities. For instance, the original TK live/work tenants voted not to open their units for First Thursdays because of the many opportunities to show their work in the TK's commercial spaces. Studio-only artists were also able to leverage their proximity and connections to one another. Notably, TK studio and gallery

tenants pooled resources for a membership to the Seattle Visitors and Convention Bureau, collectively benefiting from exposure in city-wide promotional materials. We also found evidence that studio-only artists benefited from networking with live/work residents of the building, as one TK studio tenant notes, "Once I made some connections with some people in the work/live lofts, it has been a very positive communal experience."

We found that by simply clustering artists and arts organizations together, synergies begin to sprout up around common interests and common needs, allowing tenants to leverage these densities. In large part, synergies occurred spontaneously in hallways, social gatherings, common spaces, and occasionally through organized meetings. Residents across the board also expressed a desire for more spaces to realize this synergy, and many advocated for shared studio space to pool physical resources, to learn, and to teach, something we explore in *Factors Influencing Project Outcomes*.

Strengthening Reputations and Identities

Survey and interview responses also offered strong evidence that the Riverside and TK provided in-house artists an important and elusive benefit: validation of their work and recognition of their identity as artists. When we probed how artist spaces impacted residents' identities, we received strong responses indicating that living and/or working in a dedicated artist community strengthened camaraderie and that residents formed unique bonds tied to their identities as artists. Many residents shared that their buildings gave them a greater sense of belonging and validation. For others, it inspired them to continue to make their work:

I'm not strange here. A woman who is single with no children who's striving to be an artist is kind of weird out there; in here it's more normal... It's changed my identity. I feel more validated as an artist living here.

– Amontaine Woods, Tashiro Kaplan artist

"I feel more validated as an artist living here."

[Moving to Riverside] meant connection. When I lived in Tahoe there was no workspace because I lived in a cabin. I thought, "This will give me some incentive to get back and do artwork and connect with other artists and get more involved."

– Bonnie Golde, Riverside artist

I always wanted to be an artist, and artists need, often crave, acceptance or validation. Although I was, and although I am, creative...I wasn't a part of the action, so to speak. I decided to step up and move here to be in the action.

– Andrew Buckles, Tashiro Kaplan artist

The sense that living or working in an artist loft allows one to be “part of the action” speaks both to the internal community of the buildings and to their recognition by the general public. To varying degrees, the TK and Riverside heighten artists’ visibility. The TK has become a hub of First Thursday Artwalk, a point of great pride for the artists living and/or working there. Many TK artists prominently note their TK affiliation on business cards or websites, and the Tashiro Kaplan hosts links to its artists’ websites. The Riverside is a major downtown symbol for arts and culture, and artists benefit from their connection to it. Ivy Antonowitsch describes how because she resides in the Riverside, she has landed gigs from her photos being published in magazines to a higher paying videographer job at the Cal Neva casino when the VP saw her work through a Riverside event. As Reno real estate agent Kathie Bartlett describes:

I know a few of the artists that live in the lofts are thought of more regularly for community events or businesses wanting to do an event downtown; their names come to mind. It provides more visibility for those artists.

However, survey results suggest Riverside and TK artists do not experience these benefits equally (Table 7). Strong majorities of Riverside artist survey respondents felt the Riverside helped validate them as artists or achieve prominence within their fields (72% and 68%, respectively) compared

to only 62% and 43% of Tashiro Kaplan artist respondents. Within the Tashiro Kaplan, we observed even greater variation; a striking 92% of studio-only artist respondents agreed that the TK helped increase their recognition or prominence versus only 25% of live/work artists. Metrics for validation followed similar trends (83% for studio-only artists vs. 41% for live/work).

Considering both Riverside and TK’s broad cultural prominence, the variation between Riverside and TK artists’ perceived reputation and validation benefits stands out. Different local arts climates may underpin this difference. Seattle hosts a larger commercial art scene and more artists who traffic in the global art circuit. The artists who reside at the TK may already feel a sense of validation and prominence before they moved to the building. Conversely, a number of Riverside artists voiced that living in the building allowed them to transition their practice from vocational to professional. Catherine Sweet of Riverside notes:

It encouraged me to dwell more on my art. I'm not just an exercise physiologist, now I am an artist; this has allowed me to be pretty successful. I want to be able to prove to these people that I'm not sitting in my loft smoking weed. I want to show that there are successful artists that reside here.

A number of factors may contribute to the dramatic differences between TK studio-only and live/work artists’ perceived benefits to their

Table 7
Artist Survey Results:
Reputation and Identity as an Artist

	Respondents selecting agree to strongly agree (%)	
	All Case Studies(5)	Tashiro Riverside Kaplan
<i>Living and/or working in the Artspace building has...</i>		
helped validate me as an artist.	65	72 62
helped me attain recognition/ prominence within my field.	53	68 43

*Based on a 5-point scale: strong disagree, disagree, neither agree nor disagree, agree, strongly agree. Source: Arts-tenant surveys



reputations and identities. First, studio-only artists participate in monthly First Thursday Artwalks, garnering them widespread exposure. As a TK studio artist notes:

The biggest benefit has been the location, as it coats-tails with the Seattle First Thursday openings. If that component was not a part of being at the TK, it might not be of benefit to us.

Although live/work tenants recently initiated a group exhibition in their community room to coincide with Artwalks, rules restricting business activity in LIHTC projects and security concerns have historically limited the degree to which residential artists can participate in these public events. TK live/work artist respondent’s relatively lower rates of agreement may also stem from frustration with the former residential managers, whom many residents perceived as unsupportive of tenant-initiated efforts at community building and joint artist showcases. We mine provocative differences by tenant type and space in *Factors Influencing Project Outcomes*, synthesizing findings across all five of our case studies.

Enhancing Ability to Create Art

Surveys and artist interviews provided strong evidence that the Riverside and Tashiro Kaplan enhance artists’ ability to create their art. Eighty-eight percent of Riverside and 79% of TK artist survey respondents felt that living in the artist loft increased their productivity, higher than results for all case studies (75%). Survey respondents also agreed overwhelmingly that living in the artist lofts gave them more time to create their work: 88% in Riverside and 80% in the TK, again trending higher than the 77% for all case studies (Table 8).

Artists illuminated some of the ways in which the artist spaces allow them to deepen and widen their art making – how rent structures allowed them to focus more time on their work instead of working a day-job or propelled them to use their studio to full advantage; how community expectations fueled their motivation to create new work; and most elusive of all,

how living in an artist community opened up new creative avenues in their practice:

It is a stretch to make the [financial] commitment but that also ensures that we use our space, as the cost is too high to let it sit – that has given us incentive to produce work that otherwise would not have been created.

– TK studio artist

When a stranger asks, “Where do you live?,” and I say, “I live in the TK,” it’s expected, so I make sure I paint, play music, make work on a pretty consistent basis... It has gotten me in that rhythm where I am always creating work, displaying work regularly, and curating and managing other people, too.

– Andrew Buckles, Tashiro Kaplan artist

My art totally transformed from living here. I was very focused on writing and did not think I would go back to performing...but I came under the influence of the building: there used to be a dancer down the hall who gave lessons in the Vandenbrink Community Room. It was the first time in a decade that I had been dancing or done any kind of performance, and I asked myself why I stopped doing this, because I really love it! I started performing again and have made four major shows since 2006.

– Amontaine Woods, Tashiro Kaplan artist

Table 8
Artist Survey Results: Ability to Create Art

	<i>Respondents selecting agree to strongly agree (%)</i>		
	All Case Studies(5)	Riverside	Tashiro Kaplan
<i>Living and/or working in the Artspace building has...</i>			
helped me increase the amount of time I devote to my artistic work.	77	88	80
helped me increase my productivity.	75	88	79

*Based on a 5-point scale: strong disagree, disagree, neither agree nor disagree, agree, strongly agree. Source: Arts-tenant surveys



The intangible benefits of living with other artists also gives artists an important boost, often times inspiring residents to push themselves creatively and professionally.

It's wonderful living with like-minded artists, and we continually learn and develop with each other. This greater sense of security of place helps artists to create more.

– Barry Connolly, Tashiro Kaplan artist

Just to be around productive, positive, gentle artists of all kinds is very encouraging. It adds to my serenity and broadens the scope of my efforts.

– Riverside artist survey respondent

Modest Boosts to Income

By pairing an income analysis with survey and interview data, we explored artist spaces' roles in income growth. We found that living and/or working in the Riverside or TK allowed some artists to translate time and productivity gains into increased income. Analyzing changes to resident artists' income reveals more than 50% of Riverside and TK's artists' income grew from move-in levels. Artist space proponents should celebrate these findings, particularly given artists' tough economic odds.

To determine how artists' incomes change while living in an artist space, we analyzed income records for Riverside and TK live/work artist households, which are supplied annually for LIHTC recertification. After controlling for changes in household size and inflation, we discovered artists' household income grew an average of 27%, 39%, and 30% from move-in year to the second, third, and fourth year of residence, respectively, with the typical (median) artists' household income growing a more modest 3%, 17%, and 8%, respectively.¹³ These findings, much more robust than those from a

More than 50% of Riverside and TK's artists' income grew from move-in levels

similar analysis on Northern Warehouse and Tilsner Cooperative artists, reveal that a majority of sample artist households experience increased income from their move-in baseline. However, these descriptive findings do not control for changes in artists' experience levels or larger economic ups and downs. Household incomes also blend art-related income with other income, including non-artist roommate or family member earnings. Although the findings do not isolate the artist space's influence, when paired with survey and interview data, we gain greater insight into the artist space's income effects.

About a third of artist survey respondents link the artist space with their ability to increase their overall income, suggesting the artist spaces do deserve partial credit for some artists' increased livelihood (Table 9). Greater percentages felt the building helped them increase the percentage of income earned from their artistic work (52% for Riverside and 43% for TK). These survey findings, and those revealing time and productivity gains, suggest artist spaces allow some artists quit or cut back on their "day jobs" and invest more time in their art practice, even if that results in income reductions.

Table 9
Artist Survey Results: Income

	<i>Respondents selecting agree to strongly agree (%)</i>		
	All Case Studies(5)	Riverside	Tashiro Kaplan
<i>Living and/or working in the Artspace building has...</i>			
helped me increase the percentage of income I earn from my artistic work.	48	52	43
helped me increase my overall income.	34	32	34

*Based on a 5-point scale: strong disagree, disagree, neither agree nor disagree, agree, strongly agree. Source: Arts-tenant surveys

¹³ Sample includes 84 households with no changes in household size who stayed in the building three years (34 Riverside, 50 TK), and 63 households who stayed in the building four or more years (23 Riverside, and 40 TK). Sample includes earliest tenants (2000 Riverside, 2004 TK) to those that moved-in in 2008. Inflation adjustments made using region specific CPI.



As a Riverside artist reports:

It has allowed me to support myself full-time with my art/music. Quitting my “day job” has resulted in decreased income, but the Artspace project has made it possible to do that!! :) This project has been one of the single most important factors in the success of my career as a performing songwriter - thanks to the subsidized rent, the artistic community and the networking opportunities.

Although this may result in less-than-ideal overall reductions in artists’ income, by allowing highly skilled individuals to focus their work in relevant occupations, artists free up “day jobs” to others in the labor market, consistent with the job-chain theory of economic development (Bartik 1993; Felsenstein and Persky 2007).

Some artists attributed their modest income gains to their own lack of business acumen and connections, or lack of access to public exhibition space dedicated to residents. A Tashiro Kaplan artist illustrates this point, and we further explore this possible causal factor in *Factors Influencing Project Outcomes*:

It has not helped me to thrive in my ability to build art business connections, or support my need to exhibit and make money from my art. I would like to see an exhibition space, where artists could share ideas, create an environment that stimulates conversation and questions ideas. I would like to be able to participate in our neighborhood Artwalk, and sell the art I am creating.

Artist space proponents should celebrate these income benefits, even if modest. Proponents should remain cognizant that many artists’ career motivations are non-economic, and artist spaces cannot overcome larger macro-economic trends. For instance, a national artist survey commissioned by LINC found more than half of artist respondents experienced reduced incomes from 2008 to 2009, during the recession (Kennedy 2009).

Our multi-faceted analyses reveal that the Riverside and TK provide clear and significant

benefits for in-house artists. By providing below-market live and work space, they provide artists with cost-savings and stability in a challenging career path. Co-housing artists fostered their networking, collaborations, and equipment and skill sharing. Proximity to other artists and elevated public recognition helped strengthen their professional reputations and identities as artists. Artists indicated the Riverside and TK help them realize time and productivity gains for their artistic work and some translated all these career enhancements into increased income. Generally, these findings reinforce those from our initial case studies, yet outcomes do vary across spaces. In *Factors Influencing Project Outcomes*, we investigate what drives this variation and what common causal factors cut across all the case study spaces.

Neighborhood and Regional Impacts

No two people have exactly the same definition of what constitutes a successful artist space. Whether they see in-house arts tenants or the surrounding neighborhood or region as the primary beneficiaries depends completely on their worldview, points of reference, and individual stakes. Some feel that providing artists with affordable space is the desired end goal, whereas others may be much more interested in how the artist space and the artists they house may be a means to an end of effecting neighborhood change. What this change might look like depends entirely on context: the TK was created to help safeguard artist residents in neighborhoods experiencing artist dislocation, whereas Riverside artists pioneered residential living in downtown Reno. Often a desire to rehabilitate vacant, sometimes historic, eyesores and animate them with activity fuels artist space development. Some explicitly hope the artist space will spur physical investment in the surrounding area, attract population, and bolster property values and surrounding businesses. But, if this increased neighborhood investment comes at the expense of pricing out existing residents, opponents cry foul. Other stakeholders see artists as good citizens, perhaps willing to tolerate safety concerns for an optimal space, who may help break down social barriers or tip the balance in

a challenged neighborhood by calling 911 and through civic engagement. Lastly, some see art spaces as a vehicle to deliver rich cultural offerings and just want more opportunities to participate in arts events and engage with artists.

Our findings suggest the Riverside and TK's benefits extend to their larger neighborhood and region, which is consistent with our initial case study findings. Through survey, interview, and secondary data sources, we found that the Riverside and TK:

- Repurpose and restore vacant historic structures and enhanced the tax base
- Influence vicinity physical investment and increase area property values, with little evidence of contributing to gentrification-led displacement
- Foster increased livability, safety, and help bridge social divides
- Provide important regional artistic models, anchor arts districts, and expand arts offerings to the public
- Support, attract, and retain arts entrepreneurs, enhancing regional competitiveness
- Bolster other area businesses through artist-resident spending and by attracting visitors

However, findings varied considerably between the Riverside and the TK. Below, we detail our neighborhood and regional impact findings, noting important differences between the two case studies.

Transforming Buildings and Tax Rolls

Interviewees frequently cited both the Riverside and Tashiro Kaplan's direct, physical transformations from underutilized historic buildings to vibrant and well-maintained creative spaces as a primary community benefit. This echoes findings from our initial case studies. The Riverside Artist Lofts stands as a lasting testament to DeLongchamps' architectural voice and vision for the city of Reno. The building is recognized through the National Register of Historic Places (Lawrence-Dietz and Rainshadow Associates 1986). As one Renoite says:

"There is a tremendous sense of community pride that the building was not wasted, that it was repurposed in a positive way."

Renoites value the Riverside's preservation all the more because of the loss of the historic Mapes Hotel, which was demolished just as Artspace redeveloped the Riverside. As Jim McCormick explains, "[The Riverside] is bedrock Reno... Its counterpart, the Mapes, was demolished, so this left one of the two sentinels existing."

The TK redevelopment enhanced Pioneer Square's historic district. The TK's architecture seamlessly integrated new construction with the historic structures, adding three new stories to the Kaplan building and using the steep topography of the block to good advantage. SMR architects brought their extensive experience with Pioneer Square historic rehabilitation to bear for the project, which earned them five regional and national awards. Community members praised both project quality and transformative effects, from Seattle planner Gary Johnson's account of



Historic Kaplan building (left) and Tashiro Kaplan building post-construction (right)

Photos from Artspace collection



how the TK’s attractive architecture and gallery-induced vitality helped recast a blighted corner of Pioneer Square, to business owner Matt Polley’s characterization of the Riverside as a “class A facility” in an area previously dominated by homeless individuals and graffiti.

Increases to property values and contributions to the tax rolls reveal the strong financial impacts of these physical investments. The Riverside’s assessed value climbed from \$2.6 million in 1999 when it was acquired to \$4.9 million in 2010 (a 45% increase over eleven years, after adjusting for inflation). It also moved from three years of tax delinquency to more than \$12,000 in tax revenues. The TK experienced even more dramatic property value and tax contribution appreciations, from a 2003 appraised value of \$2.8 million to \$16.9 million in 2010 (a 412% increase over seven years, after adjusting for inflation). The TK’s tax revenues spiked from less than \$500 in 2003 for the county-owned property to more than \$28,000 in 2010.¹⁴ The TK’s robust tax contributions are all the more striking given that the project earned a real estate tax exemption from 2006-2015 because it qualifies in part as a very low-income housing facility. Consequently, only the TK’s commercial spaces (except the King County-operated 4Culture) and live-work units where tenants’ income has grown to exceed exemption requirements fund the TK’s tax contributions.¹⁵

Influencing Neighborhood Change, Increasing Property Values

We found disparity in the degree to which the Riverside and TK spurred neighborhood investment. Renoites from government officials to realtors to business owners credit the Riverside Artist Lofts with sparking physical investments in downtown Reno. In contrast, Seattle interviewees

perceived the TK’s spillover benefits as more limited. Although the TK anchors its own block and provides a critical hub for monthly Artwalk events, interviewees did not feel the TK triggered physical upgrades in Pioneer Square. Survey findings echo this variation – 75% of Riverside arts tenant respondents felt the building had catalyzed the development or redevelopment of other neighborhood properties versus only 25% for the TK. To quantify how the TK and

“I took a gamble moving my gallery over here, and it paid off... How it functions in the neighborhood and what it replaced is enormous.”

Riverside’s development affected surrounding property values, we generated estimates through econometric modeling. Models for both Reno and Seattle, however, reveal robust increases to property values.

The Riverside shone a light on downtown Reno. Although the Riverside’s redevelopment occurred amidst a range of interventions that worked together to reawaken Reno to its natural, arts, and cultural assets, many interviewees saw the Riverside’s role as distinctive and invaluable. In councilmember Dave Aiazzi’s words, “Certainly it was the biggest and broadest stroke. It became the focal point.” Prior to the Riverside, he recalls all the lights south of the Truckee River turning off after dark when banks and the post office closed up shop. Christine Fey, Reno’s cultural affairs manager, describes:

The Riverside was the spark in that darkened area that allowed the entertainment core to see that there was something down there, to move close to the river and allowed people to feel safer.

Many community members described how the Riverside functioned as a demonstration project for downtown living, which in turn helped catalyze additional reinvestment. In recounting how five condo projects (three conversions of shuttered casino-hotels and one high-end) cropped up post-Riverside, Jill Berryman explains:

¹⁴ Increased need for services may offset gains in tax revenues, though, as infill developments the Riverside and TK did not require new roads or sewer services, unlike new residential development on the urban periphery. A detailed fiscal analysis exceeds this study’s scope.

¹⁵ Sources: Washoe County Assessor and Treasurer; King County Treasury Operations; Tashiro Kaplan Limited Partnership Financial Statements for the years ended December 31, 2010 and 2009.





“Hardly anyone lived downtown... The whole idea of living downtown has completely changed... The Riverside showed you can have quasi-cosmopolitan living in Reno.”

As realtor Kathie Bartlett markets the neighboring Palladio, she touts the Riverside to prospective condo buyers. She feels it helped fuel restaurants opening and housing developments by providing a new anchor in the arts district and removing the 1950s Riverside expansion that masked its historic character and obscured sightlines to the courthouse.

The TK has attracted galleries to the area and a range of community members spoke to the TK as a positive neighborhood presence, from anchoring monthly artwalks, to engaged artists calling 911. As Pioneer Square gallery owner Greg Kucera volunteers:

One of the reasons I took the space is that at that time the TK building was being talked about as a rehab project. I took a gamble moving my gallery over here, and it paid off... How it functions in the neighborhood and what it replaced is enormous.

However, many interviewees feel that the TK has not yet catalyzed physical investment in the area, beyond galleries. As 4Culture’s Jim Kelley describes, “There has not been the ancillary development around what I consider a fairly successful project that one might have expected,” and Alliance for Pioneer Square’s Lisa Dixon expressed surprise that the TK hasn’t fueled demand for street-level retail spaces in the adjacent Prefontaine building, which stands mostly vacant. Generally interviewees attributed the TK’s limited catalytic affect to the tough livability challenges still facing the neighborhood – its large homeless population and visible drug and alcohol use, the lack of a diversified residential base, and noise and congestion from bar and stadium crowds. And the building does not necessarily fall short of its creators’ objectives; the TK’s specific project objectives were to create and retain art space in Pioneer Square and boost safety for Pioneer Square’s homeless and very low income residents, not catalyze physical change (Pioneer Square Community Development Organization 1997). Regardless, after only seven years since the TK’s

opening, it may be too soon to judge whether or not the building will spur neighborhood physical improvements. Some predict Seattle’s expected area zoning changes will foster a development surge in the next five years. TK artist Dirk Park’s recent venture to take on a master lease on an area building to create new artist work-studio spaces may prove a harbinger of physical changes yet to come.

To evaluate whether these artist space developments boosted surrounding area property values, and if so, to estimate by how much, we performed an econometric analysis called hedonic modeling. In essence, we analyzed a large pool of sales data for residential properties surrounding the artist space and modeled how different property attributes and proximity to amenities influence sales price. Although it is the best tool available to researchers for estimating property value impacts, hedonic modeling also faces limitations. We can use residential sales data only, because of insufficient commercial sales records (commercial properties sell less frequently) and because blending distinct residential and commercial markets would be like mixing apples and oranges. However, when commercial buildings dominate urban neighborhoods, as in Pioneer Square, insufficient residential sales records close in to the artist space result in less accurate estimates, particularly in how far the impact may extend. For a fuller theoretical and technical discussion of our approach, please see *Appendix C*.

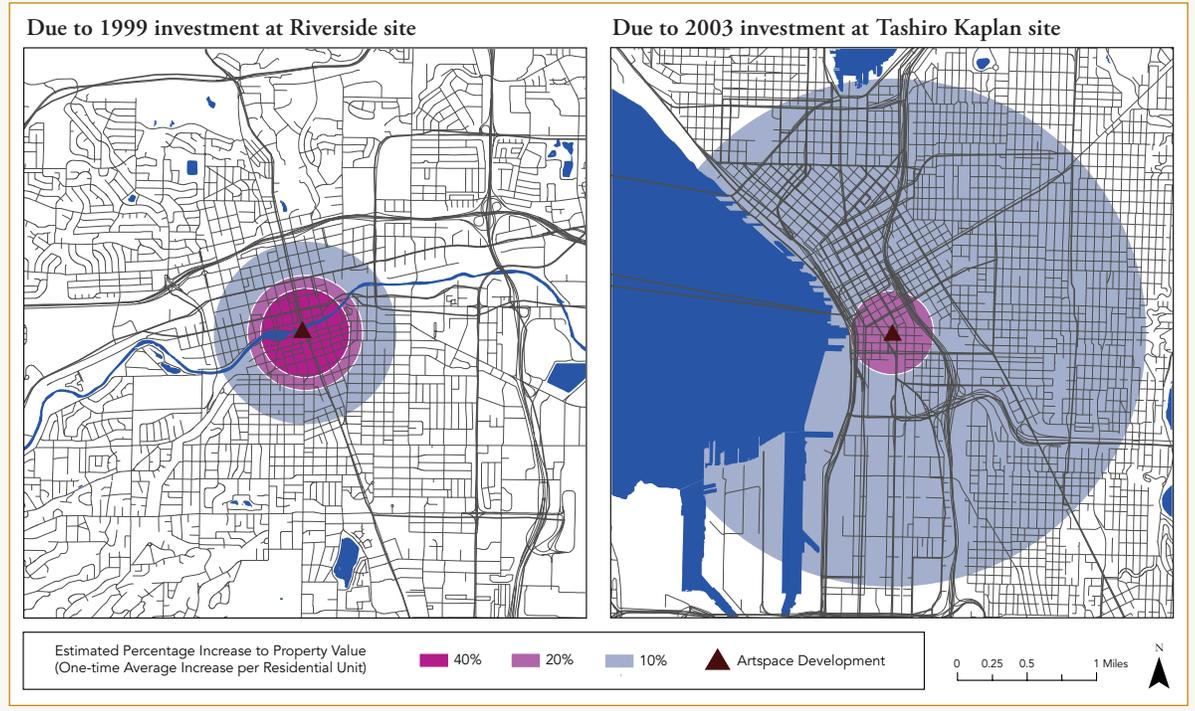
Even with those caveats, we gleaned striking data. Our models suggest that both the Riverside and TK developments helped boost area property values, which is consistent with our initial case study findings. Within a half-mile radius, the 1999 investment at the Riverside generated an estimated average increase of \$19,693 (one-time per house or condo). The 2003 investment at the TK site yielded a more modest estimated average increase of \$14,679 (one-time per house or condo), but over a larger two and a half-mile radius (both in 2010 dollars). Both models estimated stronger property value increases closer to the art spaces, with the Riverside model yielding 40% average increases (one time per house or condo) within about a quarter of a mile (1,200 feet) of the Riverside, and the TK



generating 20% average increases (one time per house or condo) within about a third of a mile (1,600 feet) of the TK (Figure 7). As discussed above, a lack of residential sales data in close proximity to the TK development resulted in less precise model estimates. We suspect that the TK's impacts did not extend a full two and a half miles

from the site, but rather that the model diffused a stronger impact closer to the TK site over a larger area, because of the distribution of residential sales data. These findings suggest that the TK's redevelopment of the TK and Riverside positively impacted property values.

Figure 7
Estimated Property Value Impact



Created March 13, 2011 by Nate Walton, Metris Arts Consulting. Sources: Census 2010 TIGER/Line® shapefiles; (Reno): Washoe County Assessor, Washoe County GIS Program; (Seattle): King County Department of Assessments, King County GIS Data

Few “Red Flags” on Gentrification-led Displacement

Artists’ presumed role in the neighborhood gentrification-displacement cycle has firmly entrenched itself in Americans’ collective consciousness: urban pioneers who are cash-poor but class-rich transform blighted areas with sweat equity and creative cachet, only to be priced out, in their turn (Zukin 1982; Lloyd and Clark 2001). Anticipated ancillary development may fuel support for an artist space, but if at the expense of dislocating existing populations, opponents protest. Interview and secondary socioeconomic data suggest artists’ role in neighborhood change and the impact of a particular artist space development are much more nuanced than the popular storyline. The Riverside attracted a previously nearly non-existent residential

population to its neighborhood in conjunction with other initiatives, and the TK helped preserve space in Pioneer Square for arts businesses and artists, as landlords turned over studio space for dot-com offices. Both areas still host racially and ethnically diverse populations, mostly renters, and face high poverty rates.

City officials explicitly hoped the Riverside would boost residential populations and attract spillover investment. Christine Fey, Reno’s cultural affairs manager, attests:

We all said, “This is perfect, artists will move into a place that no one else will live and they will put eyes on the street, they will put feet on the street, encourage restaurants, cafes and coffee houses and other services to come back.”

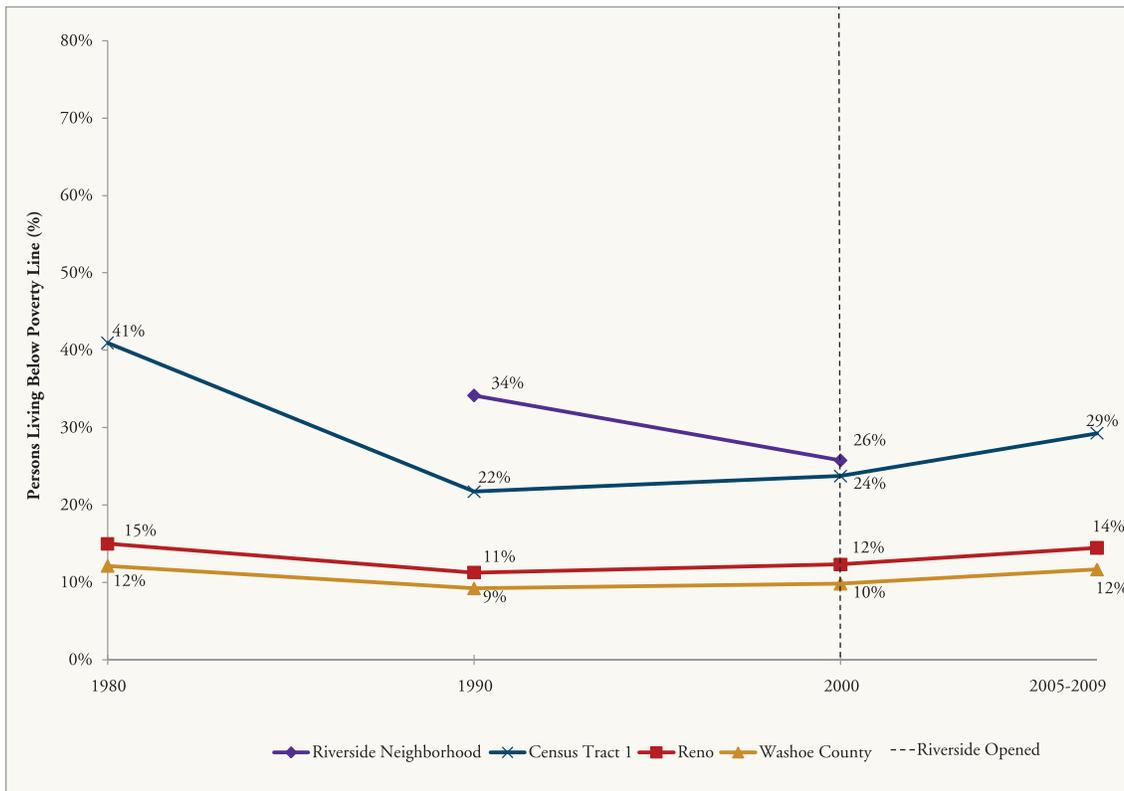


The neighborhood surrounding the Riverside did experience dramatic population growth from a 1990 low of 483 people to 2,136 in 2005-2009, which interviewees credited to a range of investments (see *Downtown Reno: Not Just Casinos*). However, interviewees did not link the Riverside to population displacement. One notable exception includes transients sheltering in the adjacent Wingfield Park. As Jill Berryman describes, “Once the building opened and people moved in, homeless people started moving out. They didn’t want to be around people.” Census data reveals that the Riverside’s neighborhood and Census Tract still faces higher poverty rates than the city and county, overall (Figure 8). As the neighborhood’s population has increased, it has also grown more racially and ethnically diverse (Figure 9, and 10). And even as the housing stock grew in the neighborhood, the 2005-2009 proportion of renter-occupied units exceeds 1980 levels (86% vs. 84%) and remained much higher than those for Reno and Washoe County (which range from a low of 41% to a high of 57% from 1980-2009). Median rents have also remained substantially lower than those of the city or

county overall (Figure 11). Although tracking individual displacement outcomes exceeds this study’s scope, these indicators suggest that many renters, low-income people and people of color still reside in Riverside’s neighborhood.

In Pioneer Square’s unique and complicated evolution, the TK provided a foothold for artists and arts businesses and organizations in the face of artist dislocations. As 4Culture’s Jim Kelly recounts, “The TK represented a stake in the ground.” By providing affordable live and workspace for artists and their families, Seattle demonstrated that “we’re not going to drive out all of the artists” from Pioneer Square. However, a host of factors, not just artist cachet, triggered these artist dislocations (see *Pioneer Square: Rough and Tumble Roots and Reality*). Key among them were real estate increases brought about by competing “higher and better” uses for this centrally located neighborhood, particularly office space conversions in the dot-com boom. Nora Liu from the Seattle planning department describes a skyrocketing real estate market from 1985 until the crash in 2008:

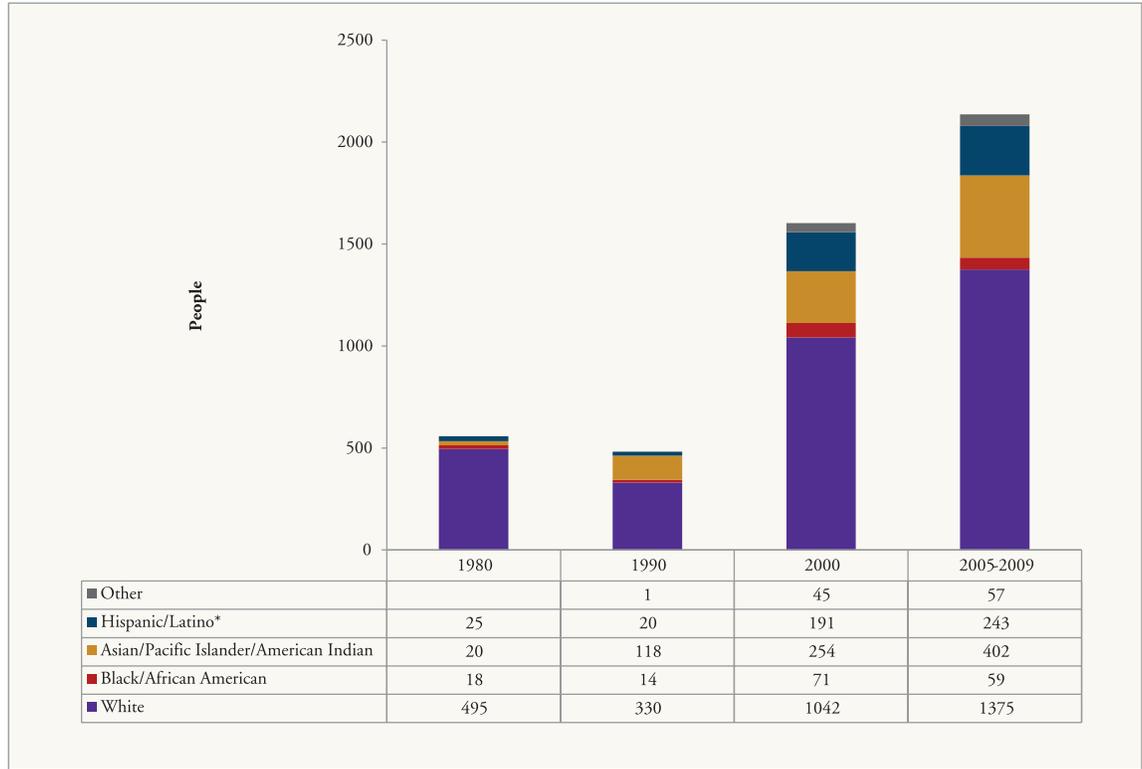
Figure 8
Poverty Change: Riverside’s Neighborhood and Census Tract vs. Reno and Washoe County



Sources: 1980, 1990, and 2000 Census data; 2005-2009 American Community Survey (ACS) 5-Year Estimates. See technical appendix for ACS confidence intervals and data comparability

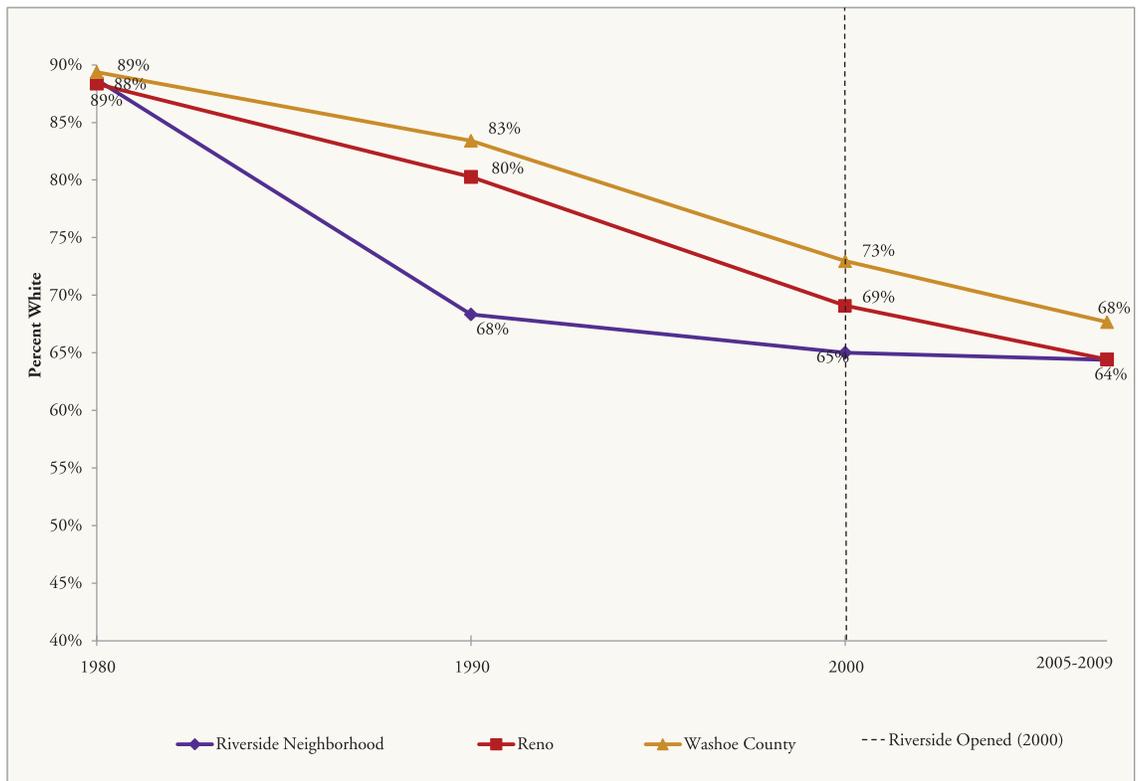


Figure 9
Race/Ethnicity Change: Riverside's Neighborhood



*Hispanic/Latino may be any race. Sources: 1980, 1990 and 2000 Census data; 2005-2009 American Community Survey (ACS) 5-Year Estimates. See technical appendix for ACS confidence intervals and data comparability

Figure 10
Racial Composition Change: Riverside's Neighborhood vs. Reno and Washoe County

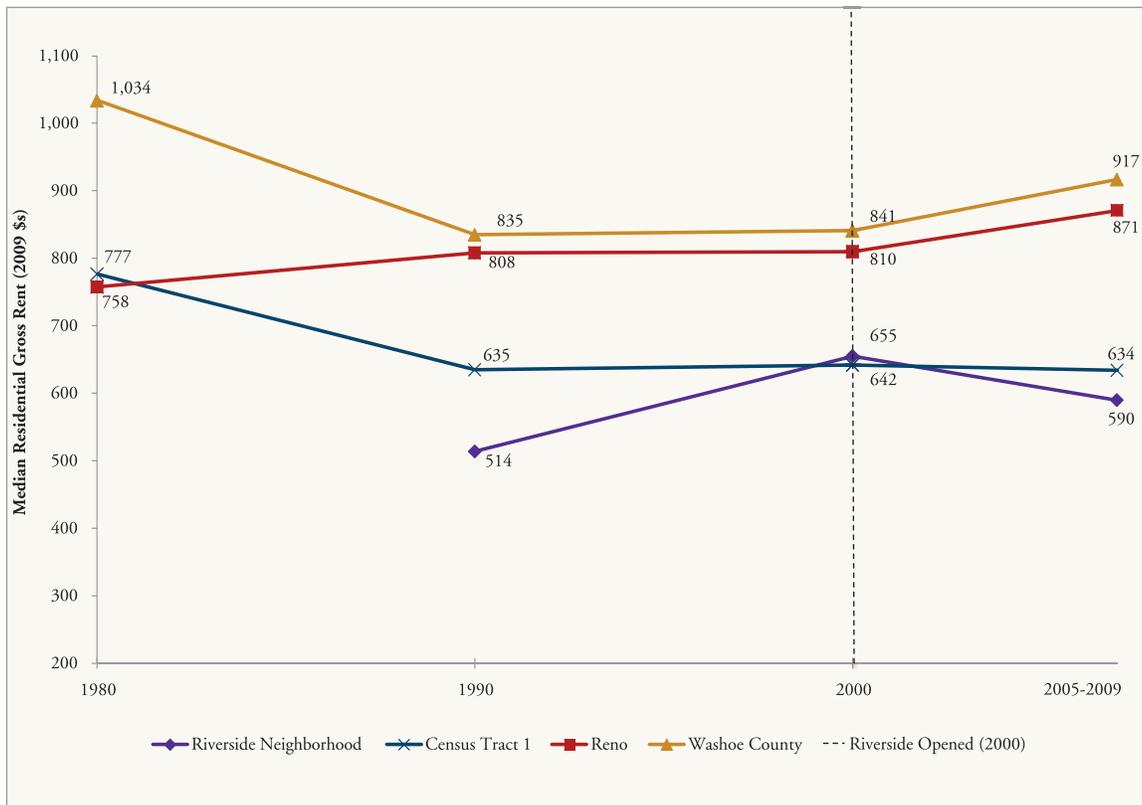


Sources: 1980, 1990, and 2000 Census data; 2005-2009 American Community Survey (ACS) 5-Year Estimates. See technical appendix for ACS confidence intervals and data comparability



Figure 11

Change in Rents: Riverside's Neighborhood and Census Tract vs. Reno and Washoe County



Sources: 1980, 1990, and 2000 Census data; 2005-2009 American Community Survey (ACS) 5-Year Estimates. See technical appendix for ACS confidence intervals and data comparability

As real estate was appreciating around here, it was really clear that the arts community was taking a hit... The TK provided an anchor in the shifting sands of real estate for the arts community.

The fact that religiously based and other missions of service providers do own their buildings is a really important factor... If we think there are too many or that their clients cause negative externalities, they ain't going anywhere.

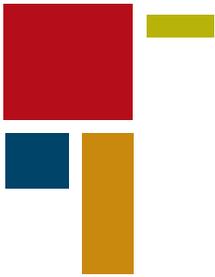
Unfortunately, although the TK provides below-market space to more than 70 artists and arts businesses and organizations, Pioneer Square's status as a home for working artists has continued to erode. For instance, the planned demolition of Pioneer Square's other remaining large-scale artist building, 619 Arts, will dislocate more than 100 artists. However TK managers hope to offer some response to this need by renovating the TK's basement to create an additional 10 to 12 new work-only studios.



Pioneer Square's Union Gospel Mission

Pioneer Square's large at-risk population could likely be a primary victim of gentrification-led dislocation. However because service providers own their buildings, many community members perceive homeless and very-low income individuals to be a large, permanent fixture of the neighborhood population. As Seattle planner Gary Johnson explains:

With the economic recession, interviewees maintained that the homeless and very-low income segment of the population has, if anything increased since the TK's development in 2004. However, not all interviewees felt that social service providers' property ownership safeguarded the populations they serve from displacement:



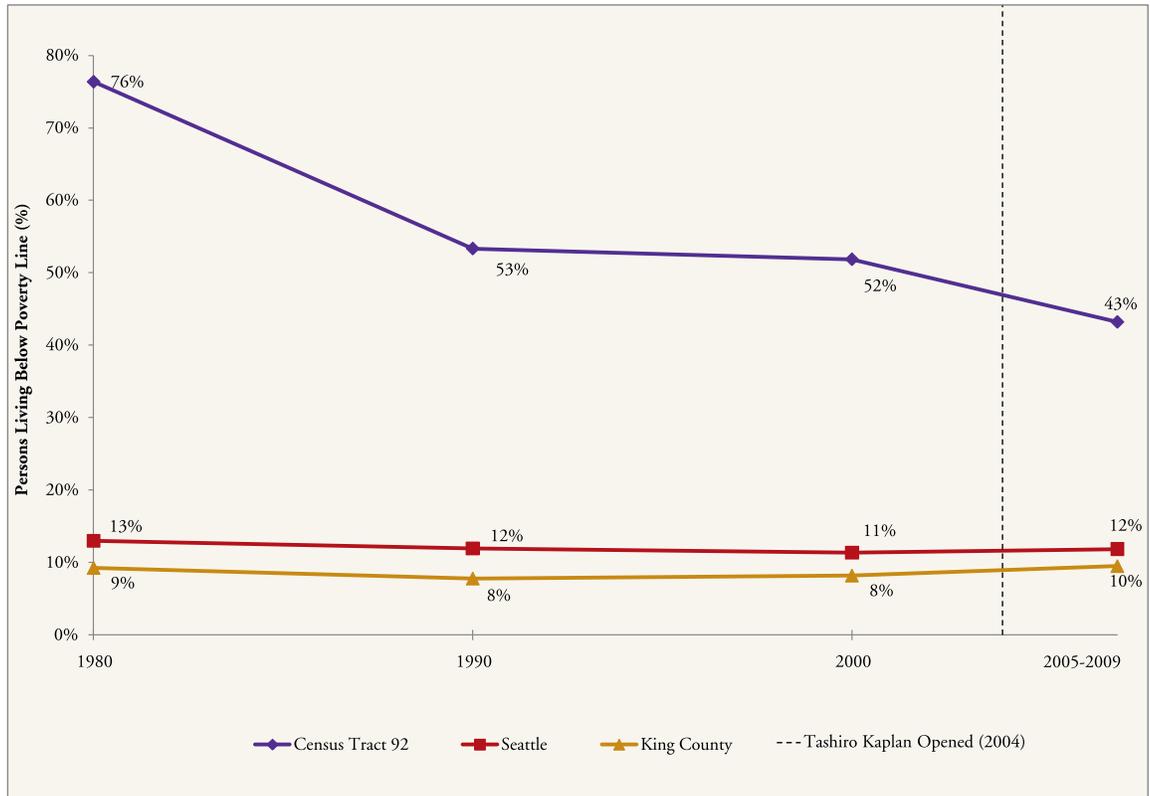
I worry about the gentrification of the neighborhood. Pioneer Square is traditionally for people who are in transition, more of a homeless population, or people who are drug-addicted or have mental illness who come here to places to help get their lives back together... Sometimes I feel that they are being displaced... The whole flavor of this neighborhood could change, and the people with money might move in and drive out the traditional people who have been here.

— Amontaine Woods, Tashiro Kaplan artist

Census data for Tashiro Kaplan’s Census Tract¹⁶ reveal high poverty levels and racially and ethnically diverse residents, few of whom own their homes. The trends predate the TK’s development and still continue. The area surrounding the TK has had high poverty levels since the 1980s (Figure 12); and though 2005-2009 poverty rates show a decline to 43% from

1980 highs of 76%, urban planners define levels of 40% or more as concentrated poverty, citing associations with greater rates of social pathologies (Schill and Wachter 1995). As the population in the TK’s Census Tract grew (241% from 1980 to 2010), it also grew increasingly racially and ethnically diverse, and remains much more so than for Seattle or King County, overall (Figure 13 and 14). Renters continue vastly to outnumber homeowners in Census Tract 92, with 1980 to 2005-2009 levels ranging from 99-96% compared to a low of 38% and a high of 52% for the city and county during the same time span. Inflation-adjusted rents reveal Census Tract 92’s median residential gross rent has also remained substantially below those for Seattle and King County overall, although this metric would not capture rate increases to studios zoned non-residential (even if lived in illegally) nor rate disparities between artist lofts converted to commercial/office (Figure 15). Even with Census Tract 92’s high rental rates and growth in housing units (199% since 1980), the percentage of

Figure 12
Poverty Change: Tashiro Kaplan’s Census Tract vs. Seattle and King County

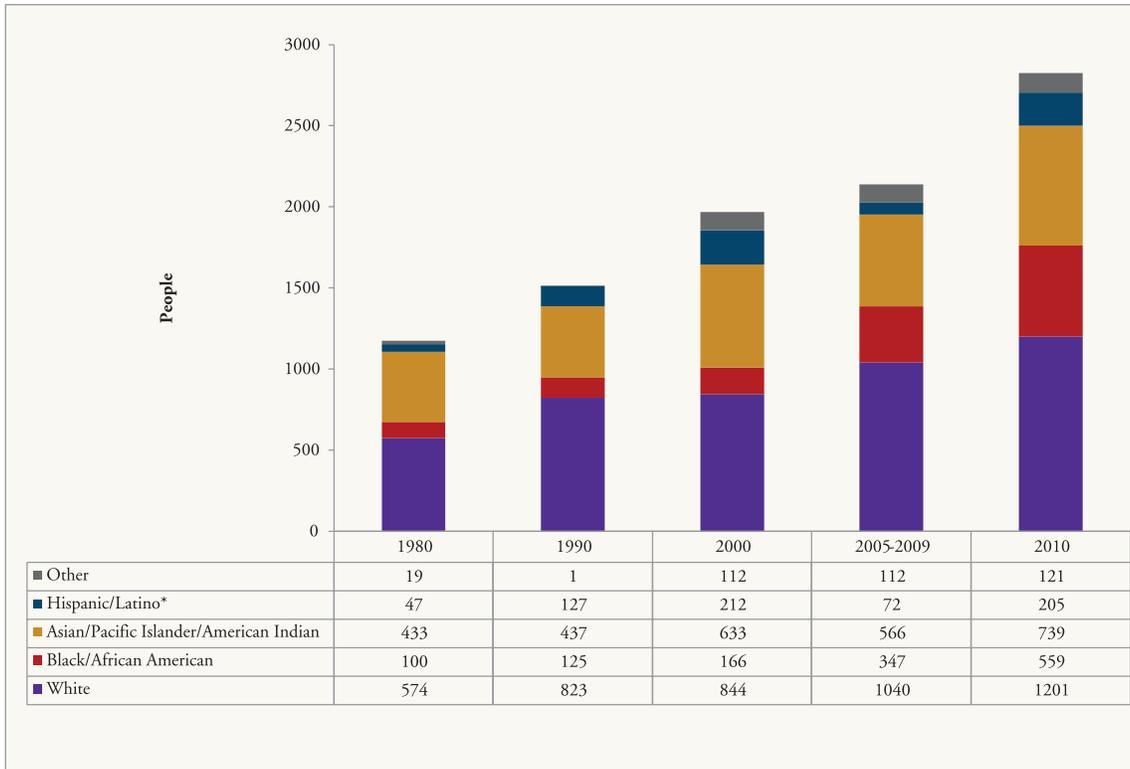


Sources: 1980, 1990 and 2000 Census data; 2005-2009 American Community Survey (ACS) 5-Year Estimates. See technical appendix for ACS confidence intervals and data comparability

¹⁶ Census Tract 92 includes a central swath of Pioneer Square and the northwest portion of the International District, as depicted in Figure 4.

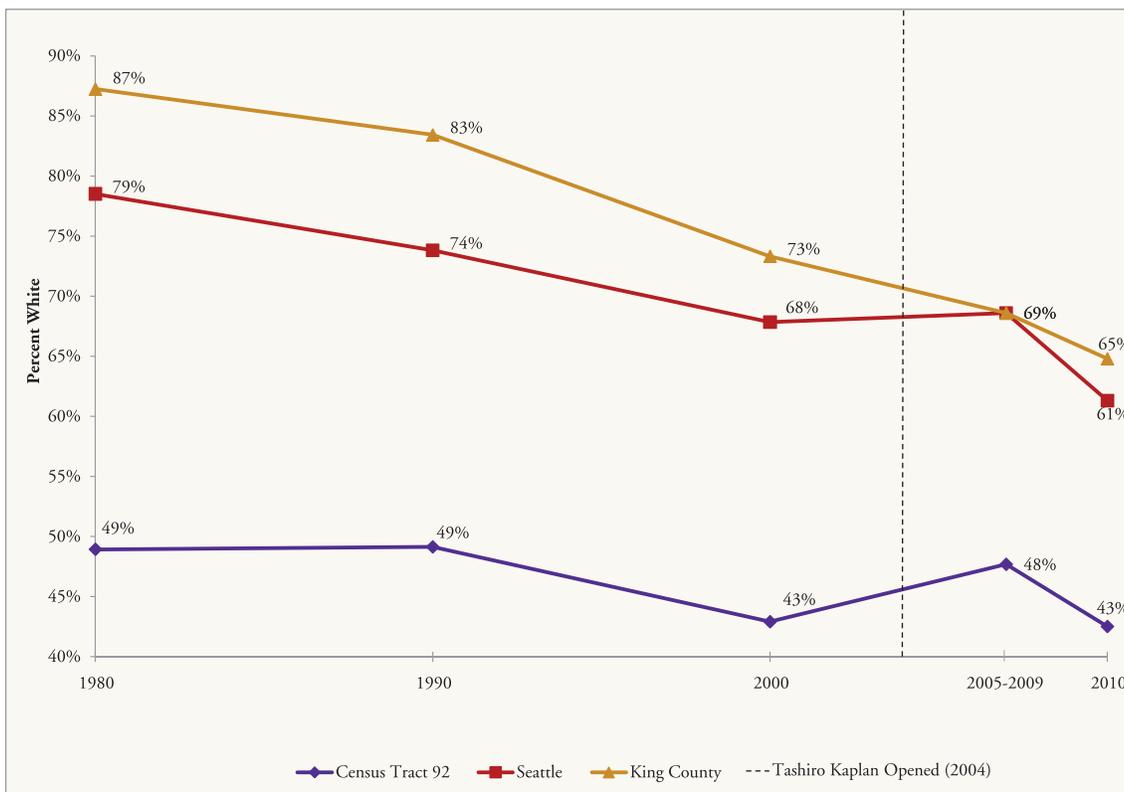


Figure 13
Race/Ethnicity Change: Tashiro Kaplan's Census Tract



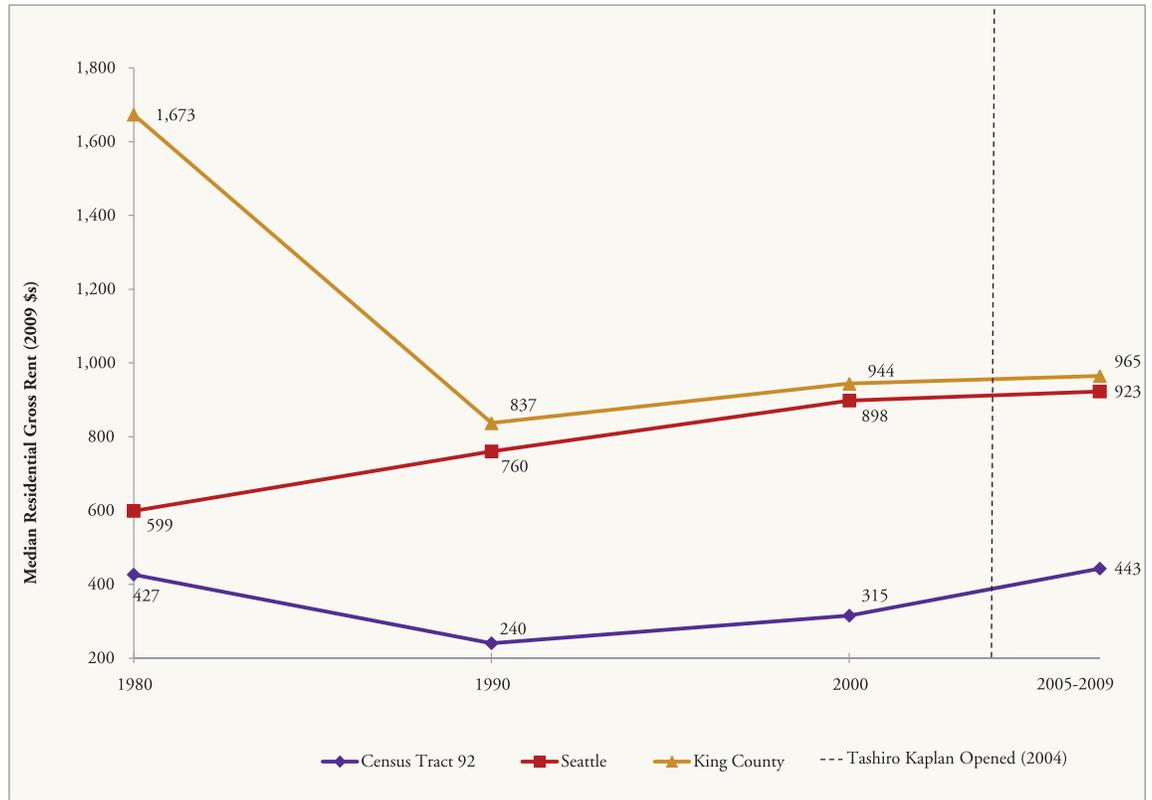
Hispanic/Latino may be any race. Sources: 1980, 1990, 2000, and 2010 Census data; 2005-2009 American Community Survey (ACS) 5-Year Estimates. See technical appendix for ACS confidence intervals and data comparability

Figure 14
Racial Composition Change: Tashiro Kaplan's Census Tract vs. Seattle and King County



Sources: 1980, 1990, 2000, and 2010 Census data; 2005-2009 American Community Survey (ACS) 5-Year Estimates. See technical appendix for ACS confidence intervals and data comparability

Figure 15
Change in Rents: Tashiro Kaplan's Census Tract vs. Seattle and King County



Sources: 1980, 1990 and 2000 Census data; 2005-2009 American Community Survey (ACS) 5-Year Estimates. See technical appendix for ACS confidence intervals and data comparability

residents who moved in within the last five-years (a red flag for gentrification-led displacement) dropped from 63% in 1990 to 45% in 2005-2009. Based on interviewee impressions and secondary Census data, we see little evidence that the TK has contributed to gentrification-led displacement, though resource limitations did not allow us to investigate potential displacement outcomes for individuals.

Social Benefits – Fostering Safety and Livability, Bridging Divides

A range of community informants including artists, neighborhood business owners, residents, city planners, and police department staffers, perceived clear links between the activity in the Riverside and Tashiro Kaplan and neighborhood social benefits. By animating vacant space, providing a home for “healthy” arts and cultural activities and events, increasing eyes on the street, and by infusing an area with concentrations of civically engaged artists, downtown Reno and Pioneer Square experienced increased safety and livability. Majorities of Riverside and Tashiro

Kaplan arts tenant survey respondents agreed that the building helped increase safety and civic activism and provided new spaces for community members to gather and meet (Table 10). Interviewees and survey data also suggested new community gathering places and tolerant artist residents helped bridge social divides. Pioneer Square gallery owner Greg Kucera sums up how a range of factors stemming from Tashiro Kaplan work in tandem to provide social benefits to the neighborhood:

It was an eyesore, a dead space of people who misbehave and congregate, and when it became a functioning building, it's entirely active 24 hours a day. I eat lunch there. My employees live there... It is a fully functioning neighborhood... The whole thing just got prettier when the TK moved in: people are taking care of the trees; people pick up the butts; the sidewalks are cleaner. The lot of people living there have an emotional and intellectual stake in what happens around the building, so they become politically motivated and activated. The managers have been very active socially and politically, which is terrific for the area.

Table 10

Arts Tenant Survey Results:
Neighborhood Social Impacts

	Respondents selecting agree to strongly agree (%)		
	All Case Studies(5)	Riverside	Tashiro Kaplan
<i>Please rank ways in which the building has socially affected the surrounding neighborhood.</i>			
Activity associated with the building has increased neighborhood safety/ decreased crime.	48	63	58
Artists and/or other community members have been more civically active (i.e. worked for a greater voice in policies affecting them and/or their communities).	57	58	53
Community members have used space in the building to gather/meet.	70	88	76

*Based on a 6-point scale: strong disagree, disagree, neither agree nor disagree, agree, strongly agree, don't know. Source: Arts-tenant surveys

Safety benefits in particular stood out for many interviewees across both spaces. However, the Riverside struggles relatively less with crime: Christine Fey, Reno’s Cultural Affairs Manager, acknowledged that although there was not a lot of street crime prior to the Riverside, its development made downtown Reno south of the river feel safer by animating vacant space. Pioneer Square’s more extreme livability challenges may have caused Seattle interviewees to speak more frequently to issues of safety, and help explain why lower percentages of TK arts tenant survey respondents perceived the building to have increased safety than for the Riverside (58% vs. 63%). Seattle interviewees indicated that the TK activated vacant space with arts businesses and organizations and artists and their families. These tenants help deter crime by calling the police, attracting foot traffic, and through their own visibility:

Having the building activated...it makes for a safer neighborhood, because some number of people will actively call 911 if they see a problem. [The TK] made it safer for the mentally ill people by the reducing ambient street crime.

– Tina Bueche, Former Pioneer Square resident and business owner

The TK shifted the Artwalk’s center to where it is today, and you have a whole different energy in this area... This is where a lot of the gospel missions and clinics are; it was a pretty dicey neighborhood. The TK gave the neighborhood extended life into the evening, and made it feel safer.

– Jim Kelly, 4Culture

The TK filled the first floor with active businesses and sidewalk life. You felt safer because now there were people moving into and out of the businesses after dark...and for First Thursdays, all of a sudden you have all this activity and life at night. Before, that part of Pioneer Square had very little activity except for people passing through - going through it to get from A to B.

– Nora Liu, City of Seattle, Department of Planning and Development

By being civically active, TK artist residents and building managers foster Pioneer Square’s livability. Citing improvements in bus transit and an increased police presence, former Pioneer Square resident Tina Bueche notes, “The city and county have been more responsive to the needs of immediate area because of presence of the voting population in the TK.” And TK artist Lisa Lukas notes: “We called 911 frequently. They knew my name. They would say, ‘Good evening Ms. Lukas, how can we help you?’ There were several big busts outside.” Terrie Johnston of the Seattle Police Department attributed some neighborhood crime decreases to the TK’s recent residential managers who prioritized fixing broken lights and organizing police safety trainings for TK residents.

We also found some mixed evidence that co-locating artists and arts organizations might increase arts tenants’ own community involvement. Though not striking majorities, some survey respondents indicated that living and/or working in the buildings increased their civic activism and/or volunteerism (Table 11). Artists offered specific examples of how they tapped the passions and talents of their neighbors in the buildings to spearhead collective action. For example, Riverside artists Erik Holland and Craig Smyres successfully organized a “small



army of local artists” with very little lobbying experience to prevent the legislature from approving the Winnemacca Ranch leapfrog development that would destroy a rare desert wetland. Holland even ran for mayor to help showcase the issue.

However, many artists asserted that their affiliation with the Riverside or TK did not increase their community involvement, which is consistent with modest survey results. They maintained that community activism stems from individual orientations, rather than one’s living space. Using the late TK artist Su Job’s extensive community work to illustrate her point, Tina Bueche states, “The TK involvement in community has been a reflection of the people who live there, not the building itself.” Although she passed away from cancer in 2008, Job’s legacy of community activism ranging from education to beautification projects continues. She established a grant award for Pioneer Square artists who “incorporate the creative process into a life practice that diffuses the boundaries between professional activities [and] social responsibilities”(Job 2008). Since Job was much beloved by her neighbors, TK artists rallied in her time of need, a testament to the strong social capital present in the building.

[When Su Job died,] that was a defining moment in this community... We never expected that to happen here. From having babies, to people dying here, it's the true spectrum of life experience and we learn how to deal with it. Because that's the nature of the artist community... We are a truly unique community.

– Doug Vann, TK artist

Interview and survey data suggest the TK and Riverside may foster not only “bonding” social capital within affinity groups (like that described above), but also “bridging” by providing spaces for community members to gather and meet and by hosting an arts population perceived to be tolerant of social and class differences. At a minimum, Jim Kelly offers that TK “artists got along with street people; there was not antagonism between the two groups.” Artists can also make substantial inroads to break down social barriers. For example, four TK artists – photographer Doug Vann, filmmaker

Table 11
Arts Tenant Survey Results:
Individual Community Involvement

	<i>Respondents selecting agree to strongly agree (%)</i>		
	All Case Studies(5)	Riverside	Tashiro Kaplan
<i>Please rank ways in which living and/or working in the building has affected your own community involvement.</i>			
I have been more civically active (i.e. worked for a greater voice in policies affecting me and/or my community).	49	48	38
I have volunteered more in the surrounding neighborhood.	41	58	31
I have volunteered more, generally.	36	50	29

**Based on a 5-point scale: strong disagree, disagree, neither agree nor disagree, agree, strongly agree. Source: Arts-tenant surveys

David Guilbault, painter Keven Furiya, and composer Andy Zadrozny – worked collaboratively to create *Truth Sessions*, which portrays the stories of the very low-income residents of the neighboring Fry Hotel. In addition, 88% percent of Riverside and 76% of TK arts tenant survey respondents indicated that community members had used space in the building to gather or meet – from the Riverside’s sidewalk cafés abutting the public Riverwalk and individual artists like Martina Young opening up their lofts, to the TK’s community room and airy Café Vita with free wifi. As Greg Kucera notes, the TK, “serves the neighborhood as a site for networking – from galleries, to a coffee shop, to public functions that happen within the building.”

Larger Arts Impacts – Providing Anchors and Models, Expanding Offerings

Not confined to artists and arts groups housed in the building, the Riverside and TK also offer arts and cultural benefits to their greater communities. Through interviews and building surveys, we learned that community members prized the Riverside and TK as prominent arts symbols and anchors, as models that helped foster spinoff art spaces or events, and as sites for the public to engage in arts and cultural events.



Community members in both Reno and Seattle perceived the Riverside and TK as prominent symbols that their larger communities value artists and the arts. Cathryn Vandenbrink recalls, “When we built that building [the TK], it was the first time artists felt that the city cared about them,” a sentiment Riverside artist Megan Berner echoes:

This building legitimizes art in the community. I'm not sure if the city supports local artists in any other ways, but having this building legitimizes that they do care about artists. There is actually a symbolic physical presence of this building.

The buildings' high visibilities translated beyond that of a symbol of civic commitment to artists; they also serve as anchors reinforcing the arts identities of their neighborhoods and as event focal points. The Riverside sits prominently in the Truckee River Arts District, and events at Sierra Arts draw numerous attendees:

[The Riverside] gives physical presence to art scene in this town... Sierra Arts and their gallery – they are a focal spot. The fact that their gallery is housed there is huge... It does give a cultural brick and mortar spot for culture in this town.

– Chad Sorg, Reno independent artist

The same holds true for the TK, as Seattle city planner Gary Johnson remarks, “The TK helps Pioneer Square read as a place where arts are important,” despite other Pioneer Square's artist dislocations. Many interviewees also spoke to the

TK's anchor role in Pioneer Square's monthly Artwalks. Although the event has been taking place for more than 20 years, the TK carved out a new eastern hub, and Artwalk activity crescendos at the TK's numerous gallery spaces and work-only studios, which frequently coordinate openings for the occasion.

Interviewees also suggested that the TK serves as a regional model by helping launch spin-off events and fueling demand for new artist live/work spaces. Citing art walks in Seattle's Ballard and Capitol Hill neighborhoods and a similar event centered on music in Columbia City, 4Culture's Jim Kelley notes:

The whole idea of First Thursdays, that everything would be open at once, is the TK's contribution... Because of the success of the gallery walk, other neighborhoods have followed suit... The idea that people would come out in the evening to see art, and that that would have a positive impact on the neighborhood started in Pioneer Square, and the neighborhood took a qualitative leap forward when the TK opened.

Johnson credits the TK with fueling demand for more artist live/work spaces, citing two area projects developed by Artspace and a third currently in development. Vandenbrink's leasing data support Johnson's theory:

When Tashiro Kaplan opened in 2004, we opened fully leased. Four years later when we opened Hiawatha, we had 1,000 people on the waiting list for these spaces (Mayor's Office of Arts & Cultural Affairs and Seattle Channel 2008).



Images from Sierra Arts' reception for Maria Partridge's Portraits exhibition

Photos © Meris Arts Consulting, 2011



Lastly, as with our initial Twin Cities case studies, community members intrinsically valued the Riverside and TK as sites for expanding access to arts and cultural events. As one TK artist sums up, the building “brings the greater public to the arts... It creates a focal point that encourages a wide range of artistic activity and fosters an audience eager to learn about the arts.” Eighty-four percent of Riverside and 78% of TK survey respondents felt the buildings served as hubs for arts events open to the public. Although no single entity estimates overall First Thursday Artwalk attendance, given its organic nature, Paula Stokes reports that 700-800 people come through her Pratt Gallery alone on any given First Thursday and in the summer people “swarm the building...bursting out of spaces and spilling into the streets.” Outside of Artwalks, arts businesses and organizations and individual artists in both the Riverside and TK also provided important opportunities for public engagement. Arts groups (both nonprofit and for profit) frequently offer exhibitions, lectures, and workshops, and by participating in open studio events independent artists allow the public to see the inner workings of artistic production, often hidden from view:

We try to be a very welcoming gallery, not a white walls/sterile gallery... We want to sell art, but we also want to establish ourselves in the community as a place where people can come and ask questions, feel free to come in and look. We always also have a reception where artists can speak about their work, talk about their process, we show slides from their studio.

– TK gallery owner

People want to be able to connect directly with artists. A lot of artists work in their homes and in outlying areas and the general public don't have access to that. In this kind of entity the public can come in and make direct contact with those who make art.

– Terri Gibbs, former
TK residential manager

However, some interviewees wished for even greater public access, in particular more frequent live/work artist open houses at the TK and Riverside, which currently happen on an ad hoc rather than annual or biannual basis. One staff

person from a prominent Reno arts institution says of the Riverside, “To me, completely invisible. It seems to serve as a living quarters for a very beginning tier of artists.” We explore these dynamics further in *Open Doors – Making Time and Space to Let the Public In*.

Strengthening, Attracting and Retaining Arts Entrepreneurs

Although artist live/work, studio or mixed-use art spaces don't create robust employment impacts in the same way as traditional smokestack-chasing economic development, spaces like the Riverside and TK support a range of arts entrepreneurs, both within the buildings and beyond. They include artists, artist cooperatives, galleries, and nonprofit arts organizations. Independent artists function as micro-enterprises, even while holding down other employment; Riverside musician Steve Pfister converted his live/work space into a professional-grade studio, which he uses to record music and to offer music lessons. Cooperative galleries, prevalent at the TK, help artists break into the gallery scene by sharing overhead costs and management in exchange for exhibition space and time. Even with the recession, TK's Paula Stokes made more money in the last three years selling her artwork through the collective Shift than ever before. She credits broad exposure and the absence of commission-splits. Larger for-profit or nonprofit galleries and organizations sell works of art to the public or provide services to artists and/or the community at large. Artist spaces can also help individuals move up and down these ladders, realizing the different advantages each organizational structure provides. For example, since he and his wife could cover their TK live/work rent off her painting sales, photographer Dirk Park risked opening Platform Gallery in the TK with four artist friends and then launched Aqua Art Miami:

Now we're going into our seventh year bringing 44-55 galleries to Miami during Art Basel. We are bringing artists who would have never had national exposure. I've never been given free government money; I've never been given a grant of any substance. This building is like being given a giant loan.

– Dirk Park, TK artist



Survey and interview data suggest the Riverside and TK bolster artists' careers and support arts entities through affordable rents, increased collaborations, networking, and skill and equipment sharing, and for artists, through time and productivity gains and enhanced reputations. Even beyond directly supporting arts entrepreneurs, economists argue that retaining and attracting artists also make regions more economically competitive. Footloose artists, with their high rates of self-employment, can help firms attract highly skilled workers, generate work for arts suppliers and distributors, spur innovations, and provide a pool of talent available for firms' design, organizational, and marketing efforts (Markusen and King 2003). Renoite Kathie Bartlett understands this intuitively: "It's good for business, having that creative energy here." She also indicated that the Riverside fostered Reno's artist retention, saying, "It's a loud message that artists are valued... It helps us keep that talent in the region." Reno, in particular, is sensitive to artist brain drain. Susan Boskoff explains:

It's so easy for our artists to leave the state... We are trying to keep artists, professional artists, in Nevada, by providing opportunities just like the Riverside... We don't want an out-migration of our creative workforce, to have them leave for cities with rich and deep cultural roots like Seattle, Portland, LA, or San Francisco.

Survey data supports interviewees' perceptions that the Riverside and TK helped Reno and Seattle attract and retain artists. Twelve percent of Riverside and 9% of TK live/work survey respondents relocated from other metropolitan areas to live in the building, and 44% of the TK studio-only artists that had workspaces prior to the TK had them outside of the Seattle metro. In addition, many artists felt they'd be unlikely to have an artistic workspace at all, if the Riverside or TK did not exist (64% of Riverside and 39% of TK artist respondents). This suggests some artist-run businesses might evaporate but for the art spaces. However, of the artists who would be likely to have an alternate artistic workspace, 91% of Riverside and 98% of TK respondents would stay within their metro area, which suggests that artists' commitments to their regions does extend beyond their attachment to the artist building.

Riverside and TK artists and arts businesses and organizations also add to the density of arts offerings in the Truckee River Arts District and Pioneer Square. These densities benefit not only the buildings themselves but also unaffiliated artists and arts organizations. TK's Dirk Park explains how arts businesses benefit from the agglomeration effect of clustered arts offerings:

It means when people come out they can do a one-stop shopping night or day, any day galleries are open, and go and see everything in one day, and that makes it convenient.

Gallery owner Gail Gibson moved back to Pioneer Square into a TK space after a stint in another neighborhood following an earthquake-triggered dislocation. Speaking in 2005 to the benefits of increased exposure she said, "Capitol Hill was too quiet... I just opened, and I have four times the foot traffic. I'll never move again" (Hackett 2005).

This phenomenon was particularly strong for the TK, which, as artist Barry Connolly notes, "rents the largest concentration of galleries in the city and has helped attract other galleries, tourism and retail in the neighborhood." He feels that "without the TK...several galleries in the neighborhood would lose the necessary momentum to continue business." Seattle city planner Nora Liu explains that the TK helped expand the area of gallery activity to the eastern edge of the neighborhood, "to the point that it's allowed galleries to open to east of it." Seventy percent of TK arts tenant survey respondents agreed that the TK attracted other arts facilities or events, unaffiliated with the building, to the vicinity, outpacing similarly high percentages for the Riverside and all case studies combined (both at 64%). Although the TK outshines the Riverside and other case studies for its ability to leverage and enhance arts clusters, it also benefits from being in an area of existing gallery and artist density. We further explore how artist space's impacts can be magnified or hindered by these location factors in *Location, Location, Location*.



Bolstering Other Area Business

Artist residents, government officials, and local business owners also credited the Riverside and TK with providing modest boosts to non-arts area businesses. Majorities of Riverside and TK arts tenant survey respondents agreed that activity in the building bolstered neighborhood businesses and that more people have come to the neighborhood to experience cultural events (Table 12). These findings closely mirror those for our initial set of case studies.

Businesses benefit from both purchases by artist residents and from Riverside and TK arts events that attract patrons to the neighborhood who engage in ancillary spending. As Terri Gibbs, former TK residential manager, describes, “Because of the expanded First Thursday Art Walk, the crowds spill over into the nearby restaurants. Collins Pub loves us.” Interviewees caution that resident artists’ spending power is limited, but both Reno and Pioneer Square community members valued resident artists’ support of local businesses:

The people living here, they’re not multimillionaires; they’re buying loaf of bread, a cup of coffee, but it’s still a net gain.

– Tina Bueche, Former Pioneer Square resident and business owner

Pioneer Square has historically been home to the missions and a clustering of other human service providers... Having working artists there [in the TK] has a positive impact on the community...and helps us to get closer to the balance that we want.

– Lisa Dixon, Alliance for Pioneer Square

Riverside was one of the first developments downtown... Those folks spend money, and they are that customer base that businesses are looking for... For a coffee house it’s a great fit.

– Matt Polley, Java Jungle

Table 12
Arts Tenant Survey Results:
Neighborhood Economic Impacts

	<i>Respondents selecting agree to strongly agree (%)</i>		
	All Case Studies(5)	Riverside	Tashiro Kaplan
<i>Please rank ways in which the building has affected the surrounding neighborhood’s economy.</i>			
More people have come to the neighborhood to experience cultural events	79	64	89
Activity in the building has bolstered neighborhood businesses.	57	64	52

*Based on a 6-point scale: strong disagree, disagree, neither agree nor disagree, agree, strongly agree, don’t know. Source: Arts-tenant surveys

Few quantitative secondary data sources are available to examine the artists spaces’ contributions to neighborhood business prosperity, but by using County and Business Patterns data on business establishment and employment levels we explored how the Riverside and TK’s zip code regions fared compared to their host counties. Reno’s downtown zip code, 89501, trails behind Washoe County on both metrics, and has not yet rebounded from 1998/1999 employment levels, suggesting this area, which contains most of Reno’s casinos, still faces challenges relative to the greater region (Figure 16). Change in job and business levels in Seattle’s 98104 zip code generally closely tracks that of King County, overall (Figure 17). Unfortunately, this data source does not permit us to infer directly the artist space’s impacts; they are most likely modestly positive, but do not appear detectable in the larger zip code areas.¹⁷

Overall, the Riverside and TK offer their neighborhoods and regions a wide range of benefits. Both spaces rehabilitated underutilized historic structures. Both put properties back on the tax rolls and enhanced property values in the surrounding area. Community members credited the Riverside with spurring new physical investment and helping attract other residents. The TK’s tough livability challenges stymied some anticipated ancillary development, but

¹⁷ For zip code boundaries see Figures 1 and 4.



Figure 16
Change in Number of Businesses and Jobs: Riverside's Zipcode vs. County



Source: County and Zip Code Business Patterns data. See Figure 1 for zipcode boundary

Figure 17
Change in Number of Businesses and Jobs: Tashiro-Kaplan's Zipcode vs. County



Source: County and Zip Code Business Patterns data. See figure 4 for zipcode boundary

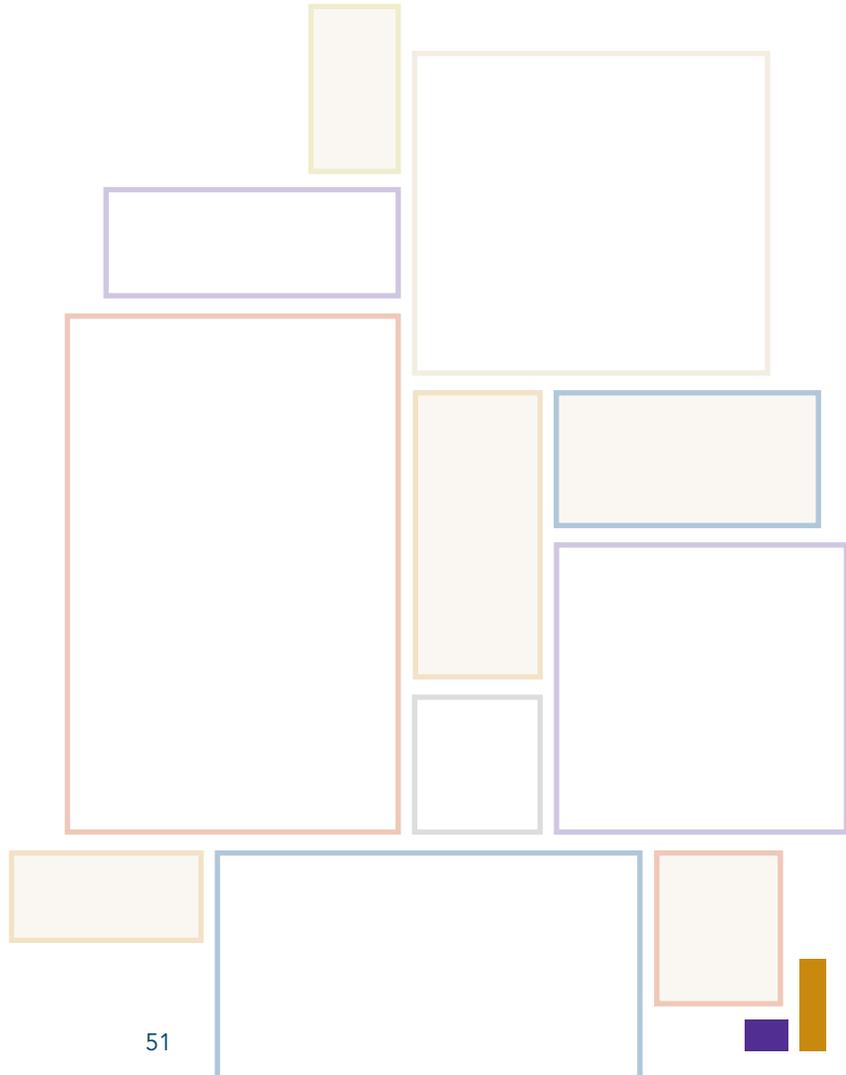


presented TK tenants with opportunities to enhance safety and infuse Pioneer Square with civic engagement. We observed little evidence that either the Riverside or TK contributed to gentrification-led population displacement, but the TK did help retain Pioneer Square's diminishing artist population. The Riverside and TK also generated larger arts impacts: both spaces served to showcase that their regions value artists and help anchor arts districts, the TK inspired new art spaces and artwalk events, and each expanded the public's access to arts and cultural offerings. Both spaces also strengthen, attract, and retain arts entrepreneurs, which helps enhance regional economic competitiveness. They also provide modest boosts to other area businesses. In the next section, we take a close look at how variation across our full array of case studies informs our understanding of what drives positive outcomes for art spaces, and why.



Photo © Merris Arts Consulting, 2011

Esther Luttkhuizen, 4Culture Gallery



Insights from Five Case Studies and Four Cities

Our research from five case studies in four cities has allowed us to examine Artspace developments that vary by size, tenant composition, occupancy structure, governance, and age. The large, mixed-use Northern Warehouse and Tashiro Kaplan (161,280 and 140,000 square feet, respectively) house 50 or more artist live/work units, arts-businesses and organizations and arts-compatible businesses like coffee shops. The Tilsner, which abuts the Northern, is solely dedicated to live/work artist space with 66 units occupying 128,223 square feet. The smallest of our case studies, the Riverside, hosts 35 live/work artists units in its 70,782 square feet, plus restaurants and the Sierra Arts Foundation, a large region-serving arts organization and anchor tenant. The county-serving 4Culture plays a similar role at the Tashiro Kaplan, and Northern Warehouse and Tilsner artists take advantage of Springboard for the Arts, an artist service organization housed at the Northern. Artspace financed all these case studies using Low Income Housing Tax Credits, in contrast to the Traffic Zone, where 24 mid-career artists own the building in partnership with Artspace. The Traffic Zone, at 100,421 square feet, is entirely nonresidential, but arts-friendly businesses and organizations (including Artspace itself) complement the mix of artist studios. The Northern artists' master lease lends them a more active role in governance than in the other tax credit projects. TK and Riverside artists come together in an ad hoc fashion, whereas the Tilsner features a formalized coop structure. The project completion dates span fourteen years (1990-2004), allowing us to observe both more short-term and time-tested outcomes.

As with politics, all artist space development is local. Our case studies evolved in distinct neighborhoods and regions. Twin Cities historic warehouse districts house the Northern, Tilsner, and Traffic Zone. These two districts, St. Paul's Lowertown and Minneapolis' North Loop, have followed dramatically different trajectories. The North Loop (home to the Traffic Zone) lost nearly all its artist population in the 1990s and early 2000s to a rising tide of condo conversions. In contrast in Lowertown (home to the

Northern and Tilsner), a number of public and philanthropic leaders stewarded a more gradual and socially inclusive revitalization that continued to embrace working artists. Seattle's Pioneer Square parallels Minneapolis' North Loop in that artist dislocation propelled both the TK and Traffic Zone's development. Pioneer Square, however, remains a bustling gallery district, and its livability challenges set it apart from all the other case study neighborhoods. Needless to say, downtown Reno's casinos aren't found in our other neighborhoods, but the city's reclaimed Truckee River and historic and institutional arts assets also set it apart. Renoites' concurrent investments in these factors most closely resemble those in Lowertown.

This expanded body of evidence allows us to do justice by explorations inadequately supported by our first, smaller number of case studies. By pooling interview and survey findings from three mixed-use arts spaces, we can more rigorously explore how they benefit in-house arts business and organizations. Synthesizing across our all our five case studies allows us to examine causality – what factors are associated with positive project outcomes, for arts-tenants and for the neighborhood and region at large? We address both, in turn, below.

Benefits to In-House Arts Businesses and Organizations

Arts businesses and organizations often face challenges similar to those confronting working artists. They struggle to find affordable space, network among peers, and share knowledge – and having these things can make all the difference in their bottom line, their image in the field, and their ability to catalyze the impact of an arts building on its neighborhood. In the same way that capped rents help artists continue to make their work, Esther Luttkhuizen, the coordinator of 4Culture's gallery, speaks to how an art building like the TK gives arts organizations and businesses a special boost: "If the TK existed when I was opening my first gallery, it might still be around."



Only three of our five case study spaces (the Northern Warehouse, Riverside, and TK) contain arts businesses and organizations.¹⁸ In our initial report, low response rates from this small subset of tenants prevented us from breaking out specific survey findings. But by combining survey results from our initial and current case studies we now can more fully explore how art spaces benefit in-house arts businesses and organizations.

Survey and interview data suggest the Tashiro Kaplan, Riverside, and Northern Warehouse do provide arts businesses and organizations with both affordable rents and the ability to access synergies – collaborations, networking, and skill sharing. All arts organization and business survey respondents found the building appropriate to their needs, and 86% considered their spaces affordable (Table 13).

Table 13
In-house Arts Businesses and Organizations Survey Results: Meeting Needs and Affordability

	<i>Respondents selecting yes (%)</i>
Overall, do you perceive your space and the building as appropriate to your business' or organization's needs?"	100
Do you consider your space affordable?	86

Source: Arts-tenant surveys

Half of arts organization and business respondents linked the artist space with their entity's ability to financially stabilize and more than one-third felt it helped them grow financially. In fact, 38% reported they would not be in existence without the Artspace building, and 63% indicated they did not have a previous space, suggesting these art spaces support many start-ups. Interview data also suggest that the art spaces provided critical support:

[The gallery] would have existed anyway, but in a smaller space in a different neighborhood. We couldn't have afforded any other place in Pioneer Square. We were looking for whole year. We pay \$1,500 per month, the other spaces we looked at were smaller and more like \$3,000, so it's significant: half the price for a much bigger space.

– Tashiro Kaplan gallery owner

This space and the affordable rent are a huge part of our stability as an organization and our ability to grow and change to serve our mission... When I look at my rent as opposed to what other arts organizations are paying, for us, the space we have for the price we pay is really incredible.

– Laura Zabel, Springboard for the Arts, Northern Warehouse (Gadwa 2010, 48)

Survey and interview data also indicate these art spaces foster arts businesses and organizations' collaborations, networking, and resource sharing (Table 14). All arts business and organization respondents credited the artist space with helping their group share equipment and/or resources. For instance, the TK's Fraker/Scott gallery borrows the community room's chairs and uses its dishwasher for receptions, allowing the gallery to avoid extra costs, storage space, and kitchen facilities. Seven out of eight arts organization respondents credited their building with facilitating collaborations and networking. The TK and the Northern Warehouse both feature cooperative artist-run galleries through which members share the work, space costs, and reap

Table 14
In-house Arts Businesses and Organizations Survey Results: Benefits

	<i>Respondents selecting agree to strongly agree (%)*</i>
<i>Renting space in the Artspace building has...</i>	
enabled us to share equipment and/or resources.	100
facilitated our collaborations.	88
facilitated our networking.	88
allowed us to learn new artistic or business skills/knowledge.	50
allowed us to share our artistic or business skills/knowledge.	88
helped us financially stabilize.	50
helped us grow financially.	38

*Based on a 5-point scale: strong disagree, disagree, neither agree nor disagree, agree, strongly agree.
Source: Arts-tenant surveys

¹⁸ Although Artspace offices in the Traffic Zone, given probable bias, we did not survey or interview Artspace with regards to how the space benefited it as an arts organization.





the benefits of increased gallery exposure, often with no or reduced commissions.

By housing arts businesses and organizations in an artist building, these entities can also benefit from increased foot traffic and exposure and can better meet their missions. Jim Kelly describes having street-level office and gallery space in an artist building as “a great morale boost” for 4Culture. 4Culture’s first exhibition drew more people on opening night than foot traffic during an entire month in the agency’s previous space. Increased exposure is a particularly strong phenomenon at the TK with its monthly artwalks and street-level spaces. Buddy Bunting, a former SOIL collective member, describes:

If it weren't for the TK, we'd have nothing. SOIL would probably still exist but who knows where it would be... Foot traffic gets there. On Sundays when SOIL was in Capitol Hill maybe two people would come in, and one person would be a lost or homeless person.

Our findings show that arts organizations and businesses have much to gain by locating within an arts building. They often benefit from increased foot traffic, cross-promotion, and proximity to artists. Additionally, a building with a heterogeneous mix of artist-centric spaces means that artists like TK’s Dirk Park can live, work, and run a cooperative gallery, all in one building. We suspect this type of intra-building synergy only multiplies the impact of the building on its tenants and the outside neighborhood. We explore these dynamics further in the next section.

Why and Why Not? Factors Influencing Project Outcomes

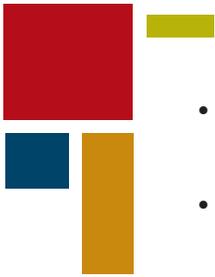
Our research has given us a profound appreciation of the messy, challenging, and locale-specific work that is artist space development. To meet arts demand, developers like Artspace strive to accommodate the needs of an array of tenants – artists from differing disciplines (some live/work, some non-residential), arts businesses and organizations, and other commercial “arts-friendly” tenants. To finance these projects, Artspace has innovatively applied instruments like Historic and Low Income Housing Tax Credits, though their associated rules sometimes

compromise arts activity. With the exception of the Traffic Zone, artists do not have an ownership or equity stake in the spaces. Ownership and stewardship by Artspace helps ensure these spaces will remain arts-focused in perpetuity, whereas artist-ownership has no such guarantees. However, tensions arise as owners, managers, and tenants all act on and advocate for their individual and often distinct interests.

Objectives for almost all of our case-study art spaces also included neighborhood benefits, either implicitly or explicitly framed as such by key stakeholders. These objectives vary, however, based on neighborhood context. They ranged from the desire for artist pioneers to better a down-and-out urban neighborhood, to sustaining an artist presence in a once artist-rich area with a rapidly changing economic and spatial forecast. Sometimes neighborhood revitalization goals run counter to art-related objectives. For instance, city boosters may favor developments in urban outposts, while spaces developed within dense pockets of other working artists or arts businesses have far greater opportunities to help anchor neighborhood-wide gallery or studio artwalks. Larger art spaces and those with arts offerings in commercial spaces provide unique opportunities for greater public access. However, although they provide arts tenants with more intra-building synergies, mixing different types of artists and organizations also complicates internal functioning. Finally, art space developments that occur as part of wider, broad-based revitalization strategies can reinforce other initiatives and jointly influence more lasting and dramatic change, than projects occurring as one-offs.

Below, we draw from all five case studies to share common factors that influence successful project outcomes, both for in-house arts tenants and the surrounding neighborhood and region. Across different spaces, geographic contexts, and project objectives, interviewees emphasized the importance of:

- Affordable, stable, and physically appropriate space for artists and arts groups
- Effective internal governance and artist investment



- Active, dynamic, and artistically rigorous internal communities
- Opportunities for public access and engagement
- Geographic connectivity, arts density, and complimentary community-development initiatives

Affordable, Stable and Physically Appropriate Space

Artspace’s mission is to create, foster, and preserve affordable space for artists and arts organizations. If its art spaces fail to meet this fundamental objective, the ancillary benefits artists and arts organizations experience – increased synergies, strengthened reputations and identities, time and productivity gains, and greater financial stability – may never materialize. Similarly, interviewees perceived stable, affordable, and physically appropriate space as a necessary precursor before art spaces could be expected to generate neighborhood spillover benefits. As Traffic Zone artist Jim Dryden reflects, “The initial thing is having a safe, secure, and stable workspace. Then moving forward, there’s attempting to engage the community” (Gadwa 2010, 78). Paul D. McKee, who wears dual hats of artist studio-renter and commercial space manager at the TK, explains:

A successful space is one that is kept up and safe. It has amenities that the people renting it need. It’s also successful if it continues to facilitate growth in the arts in the neighborhood... Low turnover rates...show the arts can be a stable thing. You have to get the right tenants in, so that the space is full, so that they themselves can make it successful, so that it works towards their advantage.

However, arts tenant satisfaction on issues of affordability and appropriateness of the space varies widely across different case-study spaces and when broken out by tenant type (Table 15). Overall and with respect to affordability, Traffic Zone artists reported the highest satisfaction

“The initial thing is having a safe, secure, and stable workspace. Then moving forward there’s attempting to engage the community.”

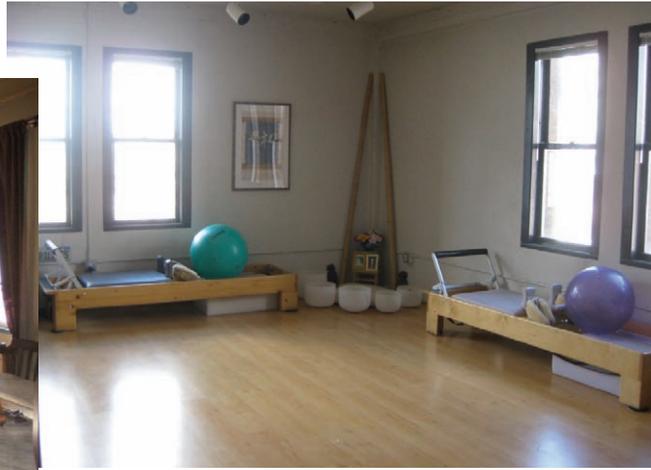
rates, and the Tilsner’s live/work artist tenants least. The Northern, Riverside, and TK arts tenants fall in between, with the Northern slightly outpacing the Riverside on overall satisfaction but the Riverside having a much stronger showing on affordability. Much of the interspace differences may stem from their varying tenant compositions. Analyzing the same metrics by kind of arts tenant reveals that 100% of arts businesses and organizations respondents find their space appropriate to their needs, followed by 96% of non-residential artists, and 82% of live/work artists. Their perceptions on affordability follow the same pattern, roughly 15 percentage points below our finding on general satisfaction. We believe, however, that this finding speaks not to the inefficacy of live/work spaces and the supremacy of arts-commercial and studio spaces, but rather that a host of inherent challenges arise when cultivating LIHTC-financed live/work spaces.

Table 15
Arts Tenant Survey Results: Meeting Needs and Affordability by Space and Tenant-Type

	Respondents selecting yes (%)	
	Overall, do you perceive your space and the building as appropriate to your needs?	Do you consider your space affordable?
All Respondents	85	69
Traffic Zone	100	92
Riverside	88	88
Northern	90	70
Tashiro Kaplan	81	66
Tilsner	76	42
Arts Businesses and Organizations	100	86
Studio-Only Artists	96	79
Live/Work Artists	82	66

Source: Arts-tenant surveys





Photos © Merris Arts Consulting, 2011

Just because live/work artists trend lower on satisfaction measures doesn't mean that they do not vitally enhance artist buildings, civic life, or that they themselves experience significant benefits from the space. Live/work spaces must effectively meet needs for both living and working space, whereas studio-only and other arts commercial spaces are not held to such stringent requirements. Although Artspace and property managers try to fully disclose what art activities are not appropriate for residential buildings, these limitations still frustrate artists. For example, TK live/work artist Barry Connolly complains, "The live/work design is poorly conceived; everyone's workspace is in their kitchen, so you wind up with cadmium dust in your food." And TK live/work artist Neil Lukas voiced his frustration with the architect's designs:

We have wrap-around windows; there's not a wall to hang a painting on! There's a light fixture or a door on every wall. No slop sinks, no ventilation, no way to separate live space from workspace.

Similarly, live/work artists' needs may vary considerably from those of their neighbors. Some artists want to host frequent openings, others need peace and quiet to raise kids or write poetry, while still others may need to practice music loudly or mix photo chemicals. As one Tashiro Kaplan live/work artist sums up:

Serious productive artists need noise, life, and a lot of stimulation and cross-fertilization. Families need quiet hours and a playground for the kids. And someone who does all of his or her work on a computer perhaps does not need 1,000 square feet of space.

These live/work artists also must meet low-income requirements to gain entrance to the building, whereas studio-only artists have enough financial security to cover the costs of a studio-space separate from their residence. We suspect that these income differences also bias survey results. For example, 92% of studio-only artist survey respondents credit the artist space with helping them attain recognition or prominence, compared to 44% of live/work artists. In terms of validating them as artists, the percentages were closer together: 83% and 61%, respectively. However, because studio-only artists do not have to balance security and noise concerns they are able to fully participate in public events like monthly artwalks, so they do tangibly derive more exposure from the artist space.

As the last example illustrates, real differences in arts tenants' experiences in each building also drive varied outcomes. Due to deep LIHTC subsidies, Riverside live/work artists enjoy the lowest average rent/square foot costs, followed by the Northern, Tilsner, and TK. These differing rents, building-by-building variations in artists' income, and different area costs of living help explain varied outcomes on affordability measures. During the research phase of our first report, the Northern Warehouse had reached the end of its LIHTC compliance period. Northern artists, and their Tilsner neighbors by association, greatly feared that Artspace might not be able to obtain the necessary LIHTC renewals to keep the Northern an affordable artist space. This perceived lack of stability resulted in greater rates of tenant turnover and much internal anxiety, dynamics not shared by the Traffic Zone, Riverside, or Tashiro Kaplan. The Riverside and TK still have decades before their LIHTC expiration, and Traffic Zone artist



Jodi Reeb-Myers notes, “We’re part owners, so we know the building can’t be taken away from us, developed, or used for other purposes” (Gadwa 2010, 49). Large anchor arts-tenants with long-term leases at the Riverside and TK also provide an important stabilizing force that bolsters these buildings, financially and symbolically. Sierra Arts and 4Culture give residents and outsiders a valuable sense of stability and continuity. As Reno artist Chad Sorg reflects,

Arts organizations are always struggling, but it’s great that Sierra Arts has a permanent location that people can count on, and they’re going to stay in that spot.”

Our art spaces also differ and share commonalities with regards to physical space – design, maintenance, and presence or lack of common spaces. All our case studies feature open artist live/work and/or studio spaces that can be reconfigured to fit various purposes, with floors that are easy to clean and ample windows that provide good light. However, they varied with regards to specific characteristics that artists desire. Traffic Zone and Riverside artists effused:

Most of us would say we have the studio of our dreams.

*– Harriet Bart, Traffic Zone artist
(Gadwa 2010, 36)*



Artist Loft, Tashiro Kaplan

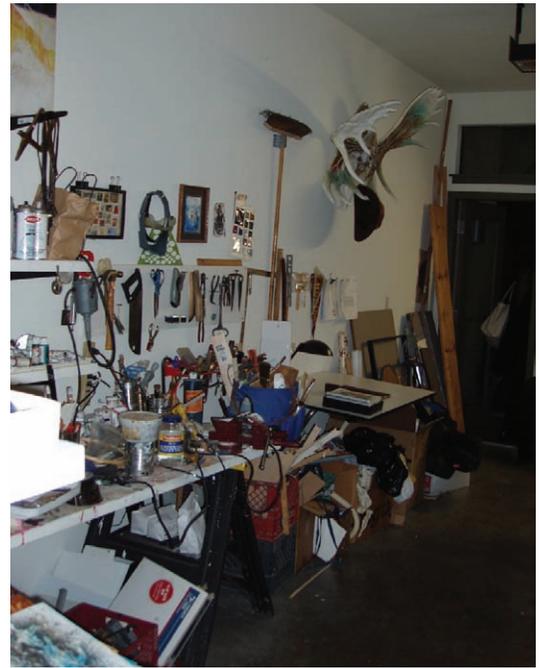


Photo © Meris Arts Consulting, 2011

Artist Loft, Tashiro Kaplan

Your time isn’t taken up worrying about, “Is the elevator working today?” It’s nice to work in a space where things work... Your environment sets the tone for how you feel about what you’re doing.

*– Jim Dryden, Traffic Zone artist
(Gadwa 2010, 52)*

The general physical space is fantastic... I can set up studio lights, and I love my cement floors because when I’m cutting chain it doesn’t get stuck in any carpet or anything.

– Catherine Sweet, Riverside artist

It is a dream studio for the most part, with open space for painting, working with models and having several projects going at the same time to switch back and forth from. The tall ceilings add a lot to creating an open, creative feeling to the space.

– Riverside survey respondent

Northern, Tilsner, Riverside and TK artists, however, see ample room for improvements. Riverside artists lament the fact that the exterior doors were narrower than the wide interior doors, limiting their ability to work in large-scale mediums, and that the concrete floors



flaked off paint. Tilsner artists noted roof leaks and said that the common areas could benefit from displays of artwork, new carpets, and more vigilant upkeep. Tashiro Kaplan visual artists took issue with insufficient wall space and poor ventilation. Windows (which often face restrictions based on imposed historic standards) were a source of complaints at the Northern, Tilsner, and Traffic Zone, either for being too drafty or not opening enough. Musicians at the Northern and TK noted inadequate soundproofing, saying that their neighbors could hear every note they played. Artists from a range of case studies wish for common areas, such as shared exhibition space and a studio space for messy, toxic, or loud work. At the Northern and Riverside, for example, communal space is confined to a wide hallway or a small circle of couches in the building's entryway. Artists also desire more latitude for permitted activities in existing community spaces. TK artists prize their community room, but resent restrictions on artwork sales and fees for classes, due to LIHTC regulations.

Artspace, as the buildings' owner, and its property managers juggle tenants' space needs, the bottom line, and outside restrictions. Tradeoffs in physical design and maintenance sometimes results from development cost overruns or Artspace's quest to keep rents as affordable as possible. Strict federal mandated safety codes for LIHTC live/work buildings ensure artists' safety, compared to some appalling conditions in unsanctioned live/work buildings.

Artspace, arts-tenants, building managers, and other artist space proponents should keep building stability, affordability, and physically appropriate spaces as key priorities when seeking to foster successful artist space outcomes.

Effective Internal Governance and Artist Investment

Having clear protocols for raising and dealing with building issues, fostering arts tenants' vested interests in their space and community, effective internal governance, and management emerged as key drivers of tenant satisfaction and

buildings' ability to deliver broader community benefits. Marla Gamble, a Lowertown artist and resident, observes:

No matter what the project is, artists need to be engaged in it, so that it's a vested interest on their behalf— they create the style, the rules; they create the base that things grow out of, because them they stay committed... Artists need to be initiators... When that happens, they automatically want to thank the community; they want grantors to see their spaces. They host open houses and special events; they organize art crawls and collaborate in the community as a way to give back, because their vested already (Gadwa 2010, 75).

Artist space proponents should keep building stability, affordability, and physically appropriate spaces as key priorities when seeking to foster successful artist space outcomes.

Our case studies feature a broad spectrum of governance structures – artist co-ownership at the Traffic Zone; the Northern and Tilsner's artist coops (the Northern coop has a master lease, which allows tenants to weigh in on rent levels and fire the residential property manager); and the more typical tenant-landlord arrangements at the TK and Riverside. Across

the board, artists share a fundamental governance responsibility by helping evaluate prospective applicants based on their commitment to their art and community interests. As Tilsner artist Teena Janay Roberson remarks, "Our real power is how we find our neighbors." Traffic Zone and Northern artists value their relatively more active role in governance:

There's a permanence that you feel. It's like staying in a hotel vs. buying your own home... You know you are in control.

– Jodi Reeb-Myers, Traffic Zone artist (Gadwa 2010, 50)

Our monthly meetings, the planning that we do, we may stand alone in that as an Artspace project. That needs to be preserved; it's part of our strength and it's our fiber here – our sense of self-destiny that we control our own destiny as a cooperative. It's a much different picture elsewhere.

– Connell Johnston, Northern artist (Gadwa 2010, 50)



The Traffic Zone's shared ownership structure, however, is financially out of reach for many artists, and Artspace has found the Northern coop's master lease arrangement too cumbersome to replicate in other projects. Some artists also prefer not having to deal with the risks and responsibilities of ownership and management. Riverside artist Erik Holland volunteers, "I have the benefits of owning a home without the hassles." Other artists and arts-commercial tenants feel disempowered and encumbered by rules and regulations without recourse for collective action. Many frustrations stemmed from confusion about processes, regulations, and where responsibilities lay; whereas others resulted from management practices that inadequately address the unique needs of artists or arts organizations:

Management said they can't decide whether or not we should have a security camera, that the coop had to decide. So, the coop did all kinds of research and determined that it's not exorbitant, but it fell though. It kind of became pass the buck... People don't know the hierarchy to get things done.

– Teena Janay Roberson, Tilsner artist
(Gadwa 2010, 51)

It was three years before residents were allowed to hang paintings along the hallway or gain permission to have openings in the [community room]... Endless examples of this conservative behavior have left artists feeling oppressed, unappreciated, and literally fearful of taking steps to advance their creative and cultural output... Residents have no representation to challenge conservative management practices.

– Barry Connolly, Tashiro Kaplan artist

Who is on that [applicant artist selection] team? Why is it a secret? Why does it seem like some people have been on it forever? Why is it not rolling? Why have some of us never been asked?

– Amontaine Woods, Tashiro Kaplan artist

Spaces like the Traffic Zone and Northern, with more robust and formalized mechanisms for shared governance, experienced fewer tensions, but smaller spaces or supportive, arts-savvy



Shared decision-making
fosters empowerment
and strengthens
internal community.

managers also helped curb frustrations. Riverside artists voiced far fewer complaints than their counterparts in other spaces, and some credited anchor tenant Sierra Arts' involvement. Sierra Arts has run interference when problems cropped up with past residential managers. "Enlightened" managers can help artists interpret and navigate strict LIHTC compliance rules, so that they can work as professional artists while complying with rules preventing the operation of businesses in LIHTC units. Management companies well-versed in affordable housing projects but lacking arts familiarity can sometimes suggest untenable practices for artists, such as locking shared slop sinks in the TK after receiving complaints about their cleanliness. This may explain the Tilsner's relatively low satisfaction rates. Artspace has a less active role in the Tilsner, since its affordable housing development partner serves as the managing general partner. In contrast, the TK's Paul D. McKee, who manages commercial spaces and is himself an artist, goes above the call of duty to create new opportunities for the studio artists and galleries in his purview. For instance, he donated his labor to give the hallway galleries a fresh coat of paint when the budget wouldn't cover those costs; he knew it would benefit tenants in all the adjoining studios.

Our findings support the common wisdom that shared decision-making fosters empowerment and strengthens internal community. Our study also reveals that whether managers help or hinder an arts-friendly, well-functioning building often depends on their flexibility, communication skills and sensitivity to artists' needs. In buildings where tenants have fewer formalized structures to influence governance, a savvy manager who can juggle rent collections, maintenance requests, LIHTC compliance, and who can advocate for artist needs becomes even more critical. We also see an opportunity for Artspace, property managers, and artist tenants to explore tools for information sharing and improved communication, such

as a tenant handbook or website/blog exploring how artists can both comply with LIHTC regulations and realize their work, and so that artists and managers might learn from their counterparts in projects across the country.

Active, Dynamic and Artistically Rigorous Internal Communities

The health of internal communities affects artist space outcomes for both in-house artists and the broader community. Morale levels, group size, and individual members' knowledge, attitudes, and artistic dedication strengthen or handicap their ability to effectively collaborate and network, pull-off collective events, and access reputation and identity benefits. However, imposing criteria in an effort to maximize these strengths raises questions of equity and may violate fair housing or LIHTC regulations. For instance, some artists and community members wish live/work artists were subjected to more stringent entrance evaluations or periodic reviews to assess their continued commitment to their artwork:

If I were establishing a building like this I would be sure that the tenants have to...artistically qualify every year. Because there are people here who did art initially, but then stopped creating art of any kind, and pretty soon that could mean there are no real artists.

– Matthew Rucker, Northern artist



Photo from ArtSpace Collection

I recognize that there needs to be a place for grassroots/local arts community to root itself, but is there a true and meaningful search to really place artists in the space that want to truly help their career?

– Anonymous, Reno art institution

Artists are allowed to be there because they say they're artists, and there is little or no oversight to what that means in terms of quality or hierarchy of ability. Given the paucity of artists' housing, I'd prefer the spaces be made available for artists who are producing, exhibiting, and performing regularly in their community rather than having them filled with artists who are not.

– Greg Kucera, Pioneer Square gallery owner

Most of us are committed artists striving to make a career at it, but there are a few here who are not dedicated artists. They take away a valuable working space... [In groups shows] some very questionable art pieces get submitted by these non-artist residents, [which] discourages some of the serious artists... These shows have been very weak and represent us unfavorably in the community.

– Wes Lee, Riverside artist



Photo © Metrie Arts Consulting, 2011

Images of Tashiro Kaplan from First Thursday Artwalks



Photo © Metrics Arts Consulting, 2011

Images of Tashiro Kaplan from First Thursday Artwalks



Photo from Artspace Collection

As the above quotes attest, these sentiments color building pride, which ultimately affects residents' satisfaction and the building's reputation in the artistic community. However, the subjectivity of judging the quality of an artists' work would jeopardize fair housing laws. Although Artspace successfully fought an IRS challenge to artist preference in LIHTC projects, this does not extend to assessing artistic caliber. Similarly, LIHTC projects provide low-income individuals with long-term stability, but periodic reviews would counter that goal.

Similar tensions and trade-offs crop up in a host of other areas that affect the health of an artist space's internal community. The smaller the project's size and more homogeneous the mix of artists, the more smoothly it functions. However, community members credited larger projects with greater neighborhood impacts and co-housing artists from varied disciplines also offers unique opportunities for collaboration. Projects undergo peaks and valleys of morale and collective activity. Artists often feel a strong sense of camaraderie when the buildings open, resulting in tenant organizations, collaboration, community events, and spontaneous networking. But enthusiasm may wane over time. Riverside's Bonnie Golde says, "The building is totally different from before... It's just not the same, 'we're all in this together' feeling where everyone was excited." Some tenants valued the experience long-term

residents brought to the building, while others longed for an infusion of new blood:

You can't expect new people to understand the way this thing works, all of the underlying tentacles.

– Northern Artist

Riverside has a tendency to attract the elderly, disabled and end-of-career or retired artists. These are also the artists that tend to stay the longest, till death, while the young creative artists with the most talent move on or are disappointed by the ever-increasing retirement home feel of the building. Many have stopped saying they live here with pride, but just keep it to themselves.

– Riverside survey respondent

Although Artspace, managers, and artist tenants have limited room to maneuver these trade-offs, given equity concerns, social cohesion plays an important role in one's sense of community and can bring in new life and new ideas to a space. Building camaraderie supports a range of artist benefits: networking, sharing, teaching, and learning. A vibrant internal community also has a much greater capacity to organize building-wide events like open studios and art crawls, for which many community members hunger. By





maintaining a critical awareness of these factors, Artspace, building managers, and artists may find opportunities to strengthen internal community building, thereby magnifying artist and spillover benefits.

Open Doors: Making Time and Space to Let the Public In

Many artists and community members valued and sought more opportunities for the public to access the artist space and engage with artists and arts organizations. Pioneer Square business owner Sedat Uysal states:

They should make more noise, if you ask me... They can do more open houses, more studio walks, whatever. They should bring more people into the neighborhood. Not only for First Thursday, but beyond.

When artist buildings co-locate arts businesses and organizations along with artist live/work units or studios, they provide the public with critically important consistent access to arts offerings. As Sara Remke, owner of the Northern's Black Dog Café, notes:

Having people like Springboard and the Guitar Studio is really key. Things that bring people in and out of the building, like the gallery downstairs, make it [the Northern] more than an apartment building... It's crucial to create traffic and interchange, community. It allows people to experience more. It creates something when you have people coming in and out for different things (Gadwa 2010, 77).

Annual, semi-annual, or even monthly open studio or artwalk/crawl events create a focal point for galleries and/or artists to open their doors to the public. One TK studio artist reflects:

It is a place that brings the greater public to the arts especially on First Thursdays... It creates a focal point that encourages a wide range of artistic activity and fosters an audience eager to learn about the arts.

These opportunities can magnify both artist and neighborhood benefits. Artwalk events structure

space and time to allow the public to experience a close look at artists' practices, and allowing artists to grow their audience and market for their work. With wider public exposure, artists can increase their visibility, secure new opportunities and boost sales. More frequent arts offerings offer the public a direct, intrinsic benefit. More foot traffic also bolsters area businesses and may further enhance cachet and spark neighborhood investment. However, arts tenants must balance these objectives with their capacity to organize, security concerns, and a need for quiet to create artwork or raise families. Reno artist Chad Sorg observes:

I'd like to see more inviting the public in... There hasn't been the community within the building to pull things off in that way... On the flip side of that, I understand why the public is not invited in more often. As an artist, it's that solitude that's extremely important... I do think that it's important, a "gratitude attitude," that should come from the artists... If there was more of an event that showed off, "We live in the artists lofts, and we're putting a show on."

In rare instances, artists transform their live/work units into quasi-public performance spaces. Martina Young, a Riverside dancer and choreographer, installed a sprung floor in her open, light-filled loft and uses it to rehearse and teach weekly classes. She accommodates forty people in her space by moving furniture into the hall to create a reception area. Her recent one-woman show was so successful that other community members and residents interviewed frequently mentioned her practice as a point of pride in the community.

Arts-tenants can use multi-function common space for performances, rehearsals, group shows, or informal meetings. When art spaces include these facilities, the public gains more opportunities to engage with live/work artists, without, as Reno city councilmember Dave Aiazzi says, having people trotting through one's house. For instance, the TK's Vandenbrink Community Room provides a large, ground floor space for resident artist group shows, performances, and community meetings. Although LIHTC regulations preclude artists from charging for classes or the space's



functioning as a gallery with consistent sales, residents use it extensively for rehearsals and by-donation performances. In March 2011, resident artist Barry Connolly spearheaded the first group show of resident work, corresponding with the First Thursday Artwalk, a practice he intends to continue.

Artist space proponents should heed the importance both artists and the general public place on opportunities for the public to engage with and participate in artist space arts offerings. As Seattle planner Nora Liu observes,

Sharing sparks its own energy. There's what happens in the building, but equally if not more important is what happens outside the building, the ability to be inviting, to be welcoming to the larger community.

New projects should prioritize the inclusion of arts businesses or organizations and multi-purpose community spaces for live/work artists. Artists and managers within our case study projects may wish to ramp up open studio events, although we recognize that coordinating such efforts (typically without compensation) taxes many initiators. Lastly, locating art spaces in areas with existing gallery and/or artist densities creates powerful opportunities to create neighborhood-wide events, like the St. Paul Art Crawl or Pioneer Square's First Thursday Artwalks, which magnify benefits.

Location, Location, Location: Connectivity, Arts Critical Mass and Synergistic Initiatives

Lastly, artist space outcomes for arts-tenants, neighborhoods, and regions are inextricably entwined with their immediate environments. The TK's celebrated concentration of galleries might utterly flop in Reno. Freeways and adult businesses cut the Traffic Zone off from its North Loop neighborhood, limiting its ability to provide community benefits. If the Riverside didn't happen to be sited on the urban banks of the Truckee River and coincide with other contemporaneous investments in parks, the Riverwalk, and the arts district branding, its perceived catalytic effect would be much more modest. Below, we offer insights common across

all case studies about three common factors that impede or enhance artist space benefits: geographic connectivity, building or tapping into a critical mass of arts activity, and coordination with other synergistic initiatives. Artist space proponents may use them to evaluate the assets and challenges of prospective locales, or to attempt to mitigate shortcomings of existing projects.

Part of the narrative of contemporary urban revitalization is that artists value affordability and wide-open space above all else, allowing them to make some sacrifices when it comes to location. All our case studies are located in urban centers, but vary with regards to their centrality and connectivity. Northern and Tilsner artists touted their proximity to the St. Paul Farmers Market and employment centers in downtown St. Paul. However arts businesses in the Northern wished for a more central location within the Twin Cities to improve patron accessibility. Riverside tenants highly valued their proximity to downtown and the river as a source of inspiration and convenience. Ivy Antonowitsch offers, "Every night I get to go to bed in the land of OZ. I am as poor as a church mouse but you would never know it!" Community members thought that the freeway and adult-business neighboring the Traffic Zone limited its potential for spillover benefits. As former city councilmember Jackie Cherryhomes notes, "They took an abandoned building and put it into use. But it's kind of in the middle of nowhere, so nothing else has really happened around it" (Gadwa 2010, 77). Tashiro Kaplan tenants enjoy their building's central location and robust transit access, as Dirk Park attests, "I hardly ever have to get in my car. I can walk to the waterfront. It's an amazing place to live." These findings indicate that geographic connectivity and centrality strongly influence artist satisfaction and may strengthen an artist space's potential for neighborhood and regional impacts.

In a similar fashion, art spaces that either deliver or tap into a critical threshold of arts activity generate greater benefits for arts-tenants and neighborhoods. The Northern Warehouse and Tilsner provide Lowertown with 118 artist live/work units, anchor Lowertown as a haven for working artists, and bolster neighborhood



businesses through resident spending. These projects and the TK tap into artist and gallery densities in Lowertown and Pioneer Square to pull off area-wide artwalks. In contrast, because the Traffic Zone constitutes one of the few arts holdouts in the gentrifying North Loop, it cannot reap synergies. Artist Harriet Bart notes, “We are the last downtown artists, like the last artists on a desert island” (Gadwa 2010, 76). And although the Riverside falls centrally in Reno’s Truckee River Arts District, it primarily enhances that area through Sierra Arts’ public exhibitions and by its symbolic value as a beacon of support for artists. Riverside artists have not yet collectively capitalized on neighboring, widely attended Artown events. Artist space proponents may still choose to develop smaller-scale buildings, or those that infuse an area with a new population of artists or arts groups. However, they should recognize that these developments would likely generate more modest spillover impacts and provide in-house arts tenants with fewer opportunities for collective events and exposure.

Finally, concurrent community development initiatives and art spaces can reinforce one another and in combination effect more significant and lasting change. Conversely, pervasive neighborhood challenges limit the artist space’s potential catalytic role. The Riverside, Northern, and Tilsner’s developments all coincided with broad revitalization efforts. In Reno, civic and arts leaders reclaimed the Truckee River, invested in parks and new civic buildings, launched a hugely popular Artown festival, and marketed concentrated, existing arts institutions as an arts district. Interviewees credit the Riverside as playing a critical and distinctive role, but these combined efforts all helped boost downtown Reno’s population and transform the Truckee River district as an amenity, serving area residents. Lowertown similarly benefited from a three-decade long, \$10 million revitalization initiative, in which public, philanthropic, and private actors continued to prioritize affordable housing and support for artists. In contrast, the Traffic Zone functioned as a one-off project to help retain artists in Minneapolis’ North Loop. The TK grapples with livability challenges from its close proximity to a transient and at-risk population. Community informants perceived Pioneer Square’s livability

challenges as surpassing what the TK alone might remedy. Artist outcomes vary, with some drawing inspiration from their surroundings and others finding it an impediment to market their work:

I have been fighting the perception of the neighborhood from a safety and access level. It has been getting harder and harder for me to get people to my door because of the nature of the neighborhood.

– Doug Vann, Tashiro Kaplan artist

It’s not a comfortable place to live, but on the other hand the edge that it has, the grit, the things you see, you SEE mental illness, it’s not hidden from you. Those things have fed a lot of my work and make me more aware of what’s going on in the world, has deepened my perspective of reality, and thus, my artistic perspective.

– Amontaine Woods, Tashiro Kaplan artist

These location-specific findings illustrate just how context-specific the creation of art spaces and their outcomes are. Strong local project partners, such as Artspace itself for the case studies in the Twin Cities and Seattle (by means of its regional office) and Sierra Arts for the Riverside, can help projects reflect and respond to evolving local needs. We encourage Artspace and its project partners to incorporate our findings on the importance of geographic connectivity, creating or tapping into a critical mass of arts activity, and the added potential of developing art spaces as part of greater revitalization strategies. Though art spaces lacking these characteristics can and do generate benefits to arts-tenants and the broader community (as our reports illustrate), these factors help magnify successful outcomes.

Conclusions

This study not only explores how two art spaces, the Riverside and Tashiro Kaplan, benefit arts tenants, neighborhoods, and regions, it also integrates our initial analyses on three Twin Cities case studies. In combination, the *How Art Spaces Matter* reports now synthesizes data from five case studies and four cities, reflecting a range of sizes, tenant mixes, and distinctly different neighborhood contexts. The oldest project, the Northern Warehouse, opened in 1990, and the most recent, the Tashiro Kaplan, opened in 2004. More than 200 artists, residents, business owners, government officials, arts organization representatives, and others contributed their time and insights through interviews and surveys. Our quantitative analyses on socioeconomic data and property values allow us to vet interviewees' perceptions and triangulate to tease out how neighborhoods have changed and explore the role each artist space has played.

Our research distills how and why these art spaces benefit arts tenants and their broader neighborhoods and regions. These spaces strengthen artists' careers through time and productivity gains, enhanced professional reputations, increased networking, collaboration, and skill, knowledge and equipment sharing. Some artists experience increased income, and greater numbers increased the percentage of income they earn from their artwork. Arts businesses and organizations report similar benefits, and artists and arts groups value the cross-fertilization that occurs by co-housing artists and arts businesses. Beyond the art spaces' walls, the broader community also benefits. Each of our case studies rehabilitated and repurposed an underutilized historic building and many were credited with spurring physical investment in the vicinity and attracting new residents. We found scant evidence suggesting these art spaces triggered population displacement, and some preserved art space in once artist-rich neighborhoods with rapidly rising real estate pressures. To varying degrees, these art spaces also delivered social benefits, infusing downtrodden areas with civically active artist residents who get involved in their neighborhoods and help increase safety and livability. The larger community also

valued expanded opportunities to participate in arts events and interact with artists. Some spaces serve as nationally and regionally replicated models or anchor arts districts. Through the benefits they offer, art spaces support, attract, and retain artists and other arts entrepreneurs, which can enhance a region's economic competitiveness. Through increased demand from visitors and artist residents, art spaces also modestly bolster local non-arts businesses.

Across all case studies, interviewees articulated what factors enhance or handicap successful project outcomes, even though different project objectives, project sizes, tenant-mixes, governance structures, and neighborhood contexts drive varied outcomes across case studies. They include:

- Affordable, stable, and physically appropriate space for artists and arts groups
- Effective internal governance and artist investment
- Active, dynamic, and artistically rigorous internal communities
- Opportunities for public access and engagement
- Geographic connectivity, arts density, and complimentary community-development initiatives

We recommend that art space proponents use these guidelines to strengthen proposed projects or evaluate possible remedies to weaknesses in existing spaces.

The *How Art Spaces Matter* reports increase the understanding of artists, funders, local governments, and communities as to how and why art spaces can benefit artists, other arts tenants, neighborhoods, and regions. We hope our findings resonate with the community members whose insights helped to shape them. We welcome opportunities to expand this research, deepen the dialogue, and look forward to learning how it shapes Artspace's ongoing work.

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People Interviewed

Riverside Artists

Annalisa “Ivy” Antonowitsch*, March 12, 2011
Megan Berner, March 12, 2011
Jakki Ford, March 12, 2011
Bonnie Golde, March 11, 2011
Mulualem Habteyes, March 13, 2011
Erik Holland*, March 11, 2011
Wes Lee, March 12, 2011
Bart McCoy, March 12, 2011
Steve Pfister, March 13, 2011
Nick Ramirez, March 12, 2011
Craig Smyres, March 12, 2011
Catherine Sweet, March 12, 2011
L. Martina Young*, March 12, 2011

Tashiro Kaplan Arts Tenants

Live/Work Artists

Andrew Buckles, February 6, 2011
Anonymous (2), February 5, 2011
Barry Connolly, February 5, 2011
David Guilbault, February 5, 2011
Jenny Ku, February 5, 2011
Lisa Lukas, February 5, 2011
Neil Lukas, February 5, 2011
Dirk Park, February 5, 2011
Doug Vann, February 6, 2011
Roger Wheeler*, February 3, 2011
Amontaine Woods, February 5, 2011
Andy Zadrozny, February 5, 2011

Arts Commercial Tenants

Anonymous gallery owner, February 5, 2011
Stephanie Hansen, Design Commission (formerly), February 5, 2011

Esther Luttkhuizen, 4Culture, February 4, 2011

Paula Stokes, Shift Collaborative Studio, Pratt Gallery, February 4, 2011

David Weed, studio-only artist*, February 3, 2011

Community and Arts Informants (Reno)

Anonymous Reno art institution staff person, March 11, 2011

Dave Aiazzi, Reno City Council, March 13, 2011

Kathie Bartlett, Dickson Realty, March 10, 2011

Susan Boskoff, Nevada Arts Council, March 12, 2011

Christine Fey, City of Reno Resource Development and Cultural Affairs Manager, March 10, 2011

Jim McCormick, University of Nevada Art Department (formerly), March 11, 2011

Matt Polley, Java Jungle, March 11, 2011

Chad Sorg, independent artist, March 11, 2011

K. Brad Van Woert, III, Van Woert Bigotti Architects*, March 11, 2011

Community and Arts Informants (Seattle)

Anonymous Pioneer Square social service provider, February 5, 2011

Tina Bueche, Pioneer Square Community Council and business owner (formerly), February 12, 2011

Buddy Bunting, independent artist*, February 5, 2011

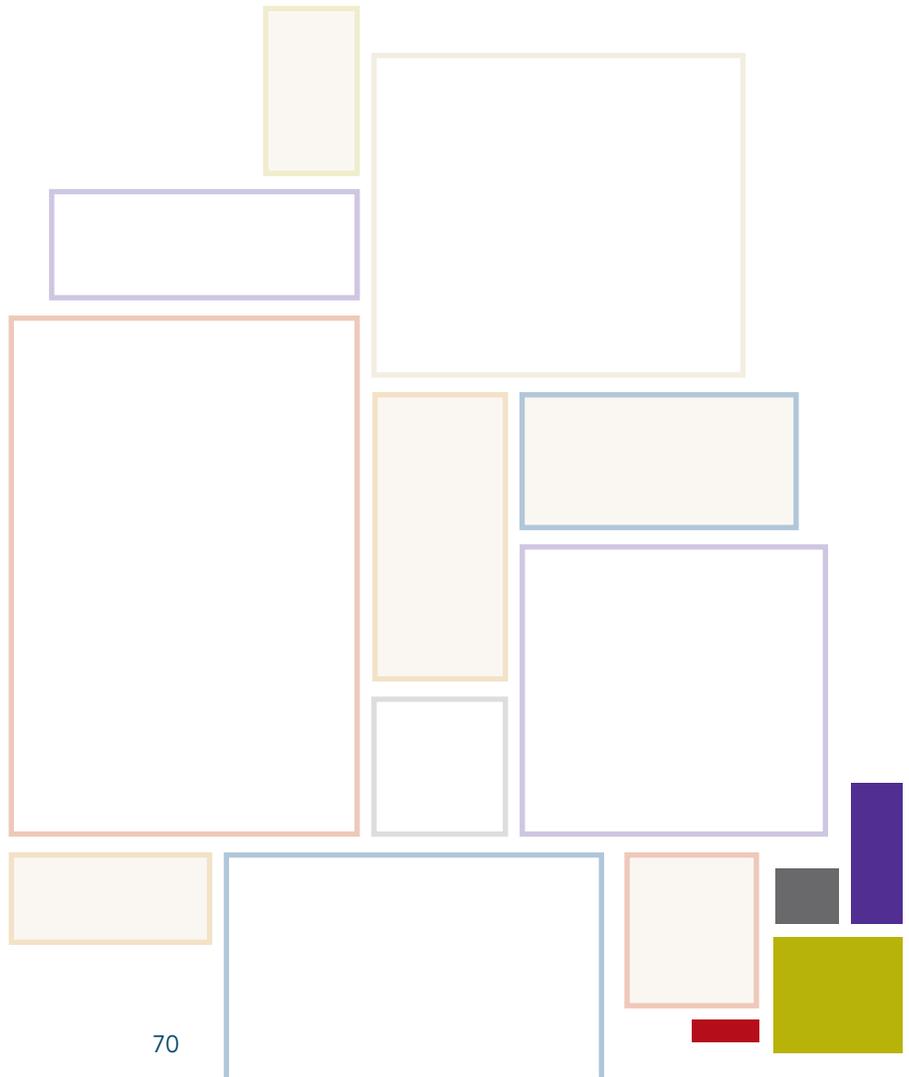
Lisa Dixon, Alliance for Pioneer Square, February 4, 2011

*informally interviewed. We queried these interviewees during events such as building tours, Artwalk, or artist coffee hours and did not adhere to strict interview questionnaire templates in these instances.

Gary Johnson, City of Seattle, Department of Planning and Development, February 4, 2011
Terrie Johnston, Seattle Police Department, February 4, 2011
Jim Kelly, 4Culture, February 3, 2011
Greg Kucera, Greg Kucera Gallery, February 4, 2011
Nora Liu, City of Seattle, Department of Planning and Development, February 3, 2011
Sedat Uysal, Café Paloma, Pioneer Square resident, February 5, 2011

Property Owners and Managers

Jill Berryman, Sierra Arts, January 25 and March 10, 2011
Linda Blanc, Riverside Artist Lofts manager*, March 11, 2011
Terri and Chris Gibbs, Tashiro Kaplan residential managers (formerly), February 3, 2011
Paul D. McKee, Tashiro Kaplan commercial manager, February 4, 2011
Cathryn Vandenbrink, Artspace Projects, January 14 and February 4, 2011



Appendix A. Arts Tenant Survey Results

Survey Dates: February 15-March 15, 2011 and September 8-October 5, 2009

Mode: Internet survey delivered online via Zoomerang and supplemental paper surveys.

For our survey of Riverside and Tashiro Kaplan arts tenants, we maintained consistent questions with those used for our initial case studies. Below, we present full survey results for the Riverside and Tashiro Kaplan and select synthesized findings. Please refer to *How Artist Space Matters* for the full results of our initial survey.

We emailed 135 invitations to complete the survey to arts tenants (artists and representatives of arts businesses, organizations, or groups), from lists compiled by property managers and artist residents. We also delivered paper surveys and self-addressed stamped envelopes to twenty-five individuals known to have limited computer access. To encourage participation, we sent two email reminders, posted fliers with the survey URL in prominent locations within the building and offered respondents an opportunity to enter a drawing for six \$50 prizes.

Arts Tenant Survey Returns and Response Rates

	Responses				Response Rate (%)
	Live/Work Artists	Studio Artists	Arts Groups	Total	
Overall Second Survey	58	12	5	75	56
Riverside	25	--	1	26	67
Tashiro Kaplan	33	12	4	49	51
Overall First Survey	45	12	3	60	38
Northern Warehouse	20	--	3	23	33
Tilsner	25	--	--	25	37
Traffic Zone	--	12	--	12	55
Overall Combined Surveys	103	24	8	135	46
Response Rate (%)	45	62	32	46	

Due to selection bias, survey findings may not be representative of the entire population of arts tenants. Respondents may be among those more content, or dissatisfied, with their spaces and/or Artspace.

Q1: In which Artspace building do you live and/or work?

	#	%
Riverside Artist Lofts	26	19
Tashiro Kaplan Artist Lofts or Tashiro Arts Building	49	36
Northern Warehouse Artists' Cooperative*	23	17
Tilsner Artists' Cooperative*	25	19
Traffic Zone Center for Visual Art*	12	9

*From 2009 survey

Q2: What best describes you?

	All Case Studies (5)		Riverside		Tashiro Kaplan	
	#	%	#	%	#	%
An artist living and working in the building	103	76	25	96	33	67
An artist only working in the building	24	18	0	0	12	25
An artist's family member	0	0	0	0	0	0
A member of an arts group/organization/ business renting space	8	6	1	4	4	8
A non-arts commercial/nonprofit tenant	0	0	0	0	0	0
Other	0	0	0	0	0	0

Q3: In what year did you move to the building?

	Riverside		Tashiro Kaplan	
	#	%	#	%
2000	12	48	NA	NA
2001	3	12	NA	NA
2002	0	0	NA	NA
2003	1	4	2	4
2004	1	4	12	27
2005	0	0	4	9
2006	0	0	6	13
2007	0	0	1	2
2008	4	16	5	11
2009	2	8	5	11
2010	2	8	9	20
2011	0	0	1	2

Question 3 answered only by artists. Riverside and Tashiro Kaplan opened in 2000 and 2004, respectively. Responses indicating 2003 for Tashiro Kaplan probably represent tenants who moved in in 2004.

Q4: If you had a previous artistic workspace (including live/work space), where was it located?

	All Case Studies (5)		Tashiro Kaplan	
	#	%	#	%
In the same neighborhood as the Artspace building	5	25	0	0
In a different neighborhood in the same city	8	40	5	56
In the same metropolitan region	3	15	0	0
Outside of the metropolitan region	4	20	4	44

Question 4 answered only by studio artists (Traffic Zone and Tashiro Kaplan)

Q5: Where did you previously live?

	All Case Studies		Riverside		Tashiro Kaplan	
	#	%	#	%	#	%
In the same neighborhood as the Artspace building	8	10	2	8	5	16
In a different neighborhood in the same city	42	55	17	68	21	66
In the same metropolitan region	15	19	3	12	3	9
Outside of the metropolitan region	12	16	3	12	3	9

Questions 5-7 answered only by live/work artists (Northern Warehouse, Tilner, Riverside, Tashiro Kaplan)

Q6: Did your previous residence include artistic workspace?

	All Case Studies		Riverside		Tashiro Kaplan	
	#	%	#	%	#	%
Yes	35	34	7	28	13	41
No	67	66	18	72	19	59

Questions 5-7 answered only by live/work artists (Northern Warehouse, Tilner, Riverside, Tashiro Kaplan)

Q7: If you had a previous artistic workspace, separate from your residence, where was it located?

	All Case Studies		Riverside		Tashiro Kaplan	
	#	%	#	%	#	%
In the same neighborhood as the Artspace building	7	15	0	0	4	29
In a different neighborhood in the same city	24	50	10	77	8	57
In the same metropolitan region	8	17	1	8	1	7
Outside of the metropolitan region	9	19	2	15	1	7

Questions 5-7 answered only by live/work artists (Northern Warehouse, Tilner, Riverside, Tashiro Kaplan)

Q8: If the Artspace building did not exist, how likely is it that you would have an artistic workspace (live/work or work only)?

	All Case Studies		Riverside		Tashiro Kaplan	
	#	%	#	%	#	%
Very unlikely	34	27	12	48	7	16
Somewhat unlikely	23	18	4	16	10	23
Somewhat likely	29	23	5	20	14	32
Very likely	40	32	4	16	13	29

Questions 8-20 answered by all artists

Q9: If you would be likely to have an artistic workspace (live/work or work only), where would it most likely be located?

	All Case Studies		Riverside		Tashiro Kaplan	
	#	%	#	%	#	%
In the same neighborhood as the Artspace building	47	42	10	46	17	42
In a different neighborhood in the same city	30	27	6	27	17	42
In the same metropolitan region	30	27	4	18	6	15
Outside of the metropolitan region	5	4	2	9	1	2

Questions 8-20 answered by all artists

Q10: What is your primary art form/arts occupation (primary by the average weekly time you devote to it)?

	All Case Studies		Riverside		Tashiro Kaplan	
	#	%	#	%	#	%
Visual artist (inc. craft artist, painter, sculptor, illustrator, photographer, multi-media, animator, filmmaker, video-maker, new media, digital media)	91	72	16	64	33	75
Theater/dance artist (inc. actor, director (inc. stage, film), dancer, choreographer, performance artist)	9	7	1	4	4	9
Musician (inc. composer, instrumentalist, singer, conductor, DJ/mixing)	14	11	6	24	6	14
Literary artist (inc. fiction and non-fiction writers, playwrights, screenwriter, poet)	8	6	2	8	0	0
Other, please specify	4	3	0	0	1	2

Questions 8-20 answered by all artists

Q11: Is your artistic work associated with a specific ethnic or cultural tradition or community?

	All Case Studies		Riverside		Tashiro Kaplan	
	#	%	#	%	#	%
Yes	16	13	4	16	6	14
No	108	87	21	84	37	86

Questions 8-20 answered by all artists

Q12: What is your age?

	All Case Studies		Riverside		Tashiro Kaplan	
	#	%	#	%	#	%
under 18	0	0	0	0	0	0
18-24	1	1	0	0	0	0
25-34	24	20	4	16	8	19
35-44	31	25	4	16	17	41
45-54	37	30	8	32	11	26
55-64	19	16	6	24	4	10
65 and over	10	8	3	12	2	5

Questions 8-20 answered by all artists

Q13: What is your gender identity?

	All Case Studies		Riverside		Tashiro Kaplan	
	#	%	#	%	#	%
Man	51	42	12	50	18	42
Woman	71	58	12	50	25	58
Transgender	0	0	0	0	0	0

Questions 8-20 answered by all artists

Q14: What is your primary race/ethnic identity?

	All Case Studies		Riverside		Tashiro Kaplan	
	#	%	#	%	#	%
African American/African Descent	7	6	1	4	3	7
Asian, Asian American, Pacific Islander	6	5	0	0	3	7
Latino, Hispanic, Chicano	2	2	1	4	0	0
Native American, Native Alaskan	1	1	0	0	0	0
Caucasian, White	95	77	18	72	30	71
Other races, including multiracial	12	10	5	20	6	14

Questions 8-20 answered by all artists

Q15: Please rank how the space has affected your ability to connect with others in the building.
Living and/or working in the Artspace building has...

All Case Studies (5)	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
enabled me to share equipment and/or resources with others in the building.					
#	8	16	17	44	41
%	6	13	13	35	33
facilitated my collaborations with others in the building.					
#	10	9	26	47	34
%	8	7	21	37	27
facilitated my networking with others in the building.					
#	7	5	11	54	49
%	6	4	9	43	39
allowed me to learn new artistic or business skills/knowledge from others in the building.					
#	9	13	31	49	23
%	7	10	25	39	18
allowed me to share my artistic or business skills/knowledge with others in the building.					
#	4	12	22	52	36
%	3	10	17	41	29
Riverside					
enabled me to share equipment and/or resources with others in the building.					
#	1	2	4	11	7
%	4	8	16	16	28
facilitated my collaborations with others in the building.					
#	1	1	6	11	6
%	4	4	24	44	24
facilitated my networking with others in the building.					
#	1	1	2	12	9
%	4	4	8	48	36
allowed me to learn new artistic or business skills/knowledge from others in the building.					
#	3	1	6	9	6
%	12	4	24	36	24
allowed me to share my artistic or business skills/knowledge with others in the building.					
#	0	1	3	15	6
%	0	4	12	60	24
Tashiro Kaplan					
enabled me to share equipment and/or resources with others in the building.					
#	3	7	6	14	14
%	7	16	14	32	32
facilitated my collaborations with others in the building.					
#	3	5	6	17	13
%	7	11	14	39	30
facilitated my networking with others in the building.					
#	2	3	4	17	18
%	5	7	9	39	41
allowed me to learn new artistic or business skills/knowledge from others in the building.					
#	1	10	8	18	7
%	2	23	18	41	16
allowed me to share my artistic or business skills/knowledge with others in the building.					
#	1	8	4	16	15
%	2	18	9	36	34

Questions 8-20 answered by all artists

Q16: Please rank how the building has affected your ability to create your art and your financial well-being. Living and/or working in the Artspace building has...

All Case Studies (5)		Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
helped me increase the amount of time I devote to my artistic work.						
	#	7	7	15	45	51
	%	6	6	12	36	41
helped me increase my productivity.						
	#	6	4	21	46	48
	%	5	3	17	37	38
helped me increase the percentage of income I earn from my artistic work.						
	#	10	19	36	36	25
	%	8	15	29	29	20
helped me increase my overall income.						
	#	11	26	46	25	18
	%	9	21	37	20	14
helped me increase my financial assets.						
	#	15	30	52	18	10
	%	12	24	42	14	8
Riverside						
helped me increase the amount of time I devote to my artistic work.						
	#	1	0	2	8	14
	%	4	0	8	32	56
helped me increase my productivity.						
	#	1	0	2	9	13
	%	4	0	8	36	52
helped me increase the percentage of income I earn from my artistic work.						
	#	2	3	7	6	7
	%	8	12	28	24	28
helped me increase my overall income.						
	#	1	6	10	5	3
	%	4	24	40	20	12
helped me increase my financial assets.						
	#	2	6	11	3	2
	%	8	25	46	13	8
Tashiro Kaplan						
helped me increase the amount of time I devote to my artistic work.						
	#	2	3	4	20	15
	%	5	7	9	46	34
helped me increase my productivity.						
	#	1	2	6	17	17
	%	2	5	14	40	40
helped me increase the percentage of income I earn from my artistic work.						
	#	4	7	14	9	10
	%	9	16	32	21	23
helped me increase my overall income.						
	#	4	9	16	8	7
	%	9	21	36	18	16
helped me increase my financial assets.						
	#	6	9	18	7	4
	%	14	21	41	16	9

Questions 8-20 answered by all artists

Q17: Please rank how the building has affected your reputation and identity as an artist.

Living and/or working in the Artspace building has...

All Case Studies (5)		Neither	Disagree	Agree nor	Agree	Strongly
		Strongly Disagree		Disagree		Agree
helped me attain recognition/prominence within my field.						
	#	6	13	40	40	27
	%	5	10	32	32	21
helped validate me as an artist.						
	#	9	14	21	47	35
	%	7	11	17	37	28
Riverside						
helped me attain recognition/prominence within my field.						
	#	1	1	6	9	8
	%	4	4	24	36	32
helped validate me as an artist.						
	#	1	4	2	10	8
	%	4	16	8	40	32
Tashiro Kaplan						
helped me attain recognition/prominence within my field.						
	#	3	4	18	10	9
	%	7	9	41	23	21
helped validate me as an artist.						
	#	3	6	12	12	11
	%	7	14	27	27	25

Questions 8-20 answered by all artists

Q18: Overall, do you perceive your space and the building as appropriate to your needs?

	All Case Studies		Riverside		Tashiro Kaplan	
	#	%	#	%	#	%
Yes	105	85	22	88	34	81
No	19	15	3	12	8	19

Questions 8-20 answered by all artists

Q19: Do you consider your space affordable?

	All Case Studies		Riverside		Tashiro Kaplan	
	#	%	#	%	#	%
Yes	85	69	21	88	29	66
No	39	31	3	13	15	34

Questions 8-20 answered by all artists

Q20: Please feel free to tell us more about how your space and the building have worked for you, including opportunities for improvement. If the situation has improved or worsened over time, how and why?

Q21: In what year did your group, business, or organization move to the building?

	#	%
1993	1	14
1997	1	14
2000	0	0
2001	1	14
2002	0	0
2003	0	0
2004	1	14
2005	0	0
2006	1	14
2007	0	0
2008	1	14
2009	0	0
2010	1	14
2011	0	0

Questions 21-28 answered only by arts groups, businesses, or organizations (Northern Warehouse, Riverside, Tashiro Kaplan)

Q22: If your group, business or organization had a previous space, where was it located?

	#	%
In the same neighborhood as the Artspace building	1	33
In a different neighborhood in the same city	1	33
In the same metropolitan region	1	33
Outside of the metropolitan region	0	0

Questions 21-28 answered only by arts groups, businesses, or organizations (Northern Warehouse, Riverside, Tashiro Kaplan)

Q23: If the Artspace building did not exist, where would your group, business or organization most likely have space?

	#	%
Not applicable. We would not be in existence without the Artspace building.	3	38
In the same neighborhood as the Artspace building	4	50
In a different neighborhood in the same city	0	0
In the same metropolitan region	1	13
Outside of the metropolitan region	0	0

Questions 21-28 answered only by arts groups, businesses, or organizations (Northern Warehouse, Riverside, Tashiro Kaplan)

Q24: Please rank how the space has affected your group's, business' or organization's ability to connect with others in the building. Renting space in the Artspace building has...

All Case Studies (5)		Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
enabled us to share equipment and/or resources.	#	0	0	0	6	2
	%	0	0	0	75	25
facilitated our collaborations.	#	0	0	1	5	2
	%	0	0	13	63	25
facilitated our networking.	#	0	0	1	5	2
	%	0	0	13	63	25
allowed us to learn new artistic or business skills/knowledge.	#	0	1	3	3	1
	%	0	13	38	38	13
allowed us to share our artistic or business skills/knowledge.	#	0	1	0	3	4
	%	0	13	0	38	50

Questions 21-28 answered only by arts groups, businesses, or organizations (Northern Warehouse, Riverside, Tashiro Kaplan)

Q25: Please rank how the building has affected your group's, business's or organization's financial health.

All Case Studies (5)		Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
helped us financially stabilize.	#	0	0	4	3	1
	%	0	0	50	38	13
helped us grow financially.	#	0	0	5	2	1
	%	0	0	63	25	13

Questions 21-28 answered only by arts groups, businesses, or organizations (Northern Warehouse, Riverside, Tashiro Kaplan)

Q26: Overall, do you perceive your space and the building as appropriate to your group's, business' or organization's needs?

	#	%
Yes	8	100
No	0	0

Questions 21-28 answered only by arts groups, businesses, or organizations (Northern Warehouse, Riverside, Tashiro Kaplan)

Q27: Do you consider your space affordable?

	#	%
Yes	6	86
No	1	14

Questions 21-28 answered only by arts groups, businesses, or organizations (Northern Warehouse, Riverside, Tashiro Kaplan)

Q28: Please feel free to tell us more about how your space and the building work for your group, organization or business, including opportunities for improvement. If the situation has improved or worsened over time, how and why?

Questions 21-28 answered only by arts groups, businesses, or organizations (Northern Warehouse, Riverside, Tashiro Kaplan)

Q29: Please rank ways in which the building has affected the larger arts community.

The building has....

All Case Studies (5)	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree	Don't Know
served as a hub for arts events open to the public.						
#	4	4	12	49	60	1
%	3	3	9	38	46	1
served as a gathering place for the larger arts community.						
#	4	18	26	46	33	3
%	3	14	20	35	25	2
contributed to particular artistic innovations, movements or trends						
#	7	14	44	37	20	8
%	5	11	34	28	15	6
attracted other arts facilities/events, unaffiliated with the building, to the vicinity.						
#	3	12	23	46	36	9
%	3	10	19	38	30	8
attracted other artists, unaffiliated with the building, to live and/or work in the neighborhood.						
#	4	7	23	44	36	15
%	3	5	18	34	28	12
Riverside						
served as a hub for arts events open to the public.						
#	0	1	3	14	7	0
%	0	4	12	56	28	0
served as a gathering place for the larger arts community.						
#	0	3	7	9	6	0
%	0	12	28	36	24	0
contributed to particular artistic innovations, movements or trends						
#	1	4	6	5	8	1
%	4	16	24	20	32	4
attracted other arts facilities/events, unaffiliated with the building, to the vicinity.						
#	0	2	4	6	10	3
%	0	8	16	24	40	12
attracted other artists, unaffiliated with the building, to live and/or work in the neighborhood.						
#	0	1	5	9	5	5
%	0	4	20	36	20	20
Tashiro Kaplan						
served as a hub for arts events open to the public.						
#	4	2	4	12	23	0
%	9	4	9	27	51	0
served as a gathering place for the larger arts community.						
#	3	6	5	12	18	1
%	7	13	11	27	40	2
contributed to particular artistic innovations, movements or trends						
#	4	5	14	14	7	1
%	9	11	31	31	16	2
attracted other arts facilities/events, unaffiliated with the building, to the vicinity.						
#	2	6	5	17	14	0
%	5	14	11	39	32	0
attracted other artists, unaffiliated with the building, to live and/or work in the neighborhood.						
#	3	3	8	14	11	5
%	7	7	18	32	25	11

Q30: Please rank ways in which the building has affected the surrounding neighborhood's economy.

All Case Studies (5)	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree	Don't Know
More people have come to the neighborhood to experience cultural events.						
#	2	4	13	59	44	8
%	2	3	10	45	34	6
The building has attracted new businesses to the neighborhood.						
#	3	10	28	41	25	21
%	2	8	22	32	20	16
Activity in the building has bolstered neighborhood businesses.						
#	2	8	26	48	26	19
%	2	6	20	37	20	15
Riverside						
More people have come to the neighborhood to experience cultural events.						
#	0	0	7	6	10	2
%	0	0	28	24	40	8
The building has attracted new businesses to the neighborhood.						
#	0	0	4	9	9	2
%	0	0	17	38	38	8
Activity in the building has bolstered neighborhood businesses.						
#	0	2	4	8	8	3
%	0	8	16	32	32	12
Tashiro Kaplan						
More people have come to the neighborhood to experience cultural events.						
#	2	2	1	26	14	0
%	4	4	2	58	31	0
The building has attracted new businesses to the neighborhood.						
#	1	5	9	18	6	6
%	2	11	20	40	13	13
Activity in the building has bolstered neighborhood businesses.						
#	1	5	10	16	7	5
%	2	11	23	36	16	11

Q31: Please rank ways in which the building has socially affected the surrounding neighborhood.

All Case Studies (5)	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree	Don't Know
Community members have participated in more events and programs.						
#	2	4	30	56	23	14
%	2	3	23	43	18	11
Community members have used space in the building to gather/meet.						
#	7	5	19	58	32	7
%	5	4	15	45	25	5
Artists and/or other community members have volunteered more in the neighborhood.						
#	2	9	36	41	9	30
%	2	7	28	32	7	24\
Artists and/or other community members have been more civically active (i.e. worked for a greater voice in policies affecting them and/or their communities).						
#	2	8	29	55	18	17
%	2	6	22	43	14	13

(Q31 continued on page 83)

(Q 31 continued from page 82)

All Case Studies (5)	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree	Don't Know
Programs and events in the building have benefited youth development.						
#	10	13	43	34	10	19
%	8	10	33	26	8	15
Activity associated with the building has increased neighborhood safety/decreased crime.						
#	4	10	33	35	27	20
%	3	8	26	27	21	16
Neighborhood confidence/desirability/cachet has increased.						
#	2	5	24	53	34	9
%	2	4	19	42	27	7
Riverside						
Community members have participated in more events and programs.						
#	1	0	3	10	8	2
%	4	0	13	42	33	8
Community members have used space in the building to gather/meet.						
#	1	0	2	13	8	0
%	4	0	8	54	33	0
Artists and/or other community members have volunteered more in the neighborhood.						
#	0	1	4	5	4	10
%	0	4	17	21	17	42
Artists and/or other community members have been more civically active (i.e. worked for a greater voice in policies affecting them and/or their communities).						
#	1	0	3	5	9	6
%	4	0	13	21	38	25
Programs and events in the building have benefited youth development.						
#	0	0	4	12	6	2
%	0	0	17	50	25	8
Activity associated with the building has increased neighborhood safety/decreased crime.						
#	1	0	2	8	7	6
%	4	0	8	33	29	25
Neighborhood confidence/desirability/cachet has increased.						
#	0	0	1	12	10	1
%	0	0	4	50	42	4
Tashiro Kaplan						
Community members have participated in more events and programs.						
#	0	3	15	16	5	6
%	0	7	33	36	11	13
Community members have used space in the building to gather/meet.						
#	1	3	6	21	13	1
%	2	7	13	47	29	2
Artists and/or other community members have volunteered more in the neighborhood.						
#	0	4	12	16	2	10
%	0	9	27	36	5	23
Artists and/or other community members have been more civically active (i.e. worked for a greater voice in policies affecting them and/or their communities).						
#	0	3	13	21	3	5
%	0	7	29	47	7	11
Programs and events in the building have benefited youth development.						
#	5	6	18	9	0	7
%	11	13	40	20	0	16
Activity associated with the building has increased neighborhood safety/decreased crime.						
#	1	4	11	14	12	3
%	2	9	24	31	27	7
Neighborhood confidence/desirability/cachet has increased.						
#	1	5	10	17	9	2
%	2	11	23	39	21	5

Q32: Please rank ways in which the building has physically affected the surrounding neighborhood.

All Case Studies (5)	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree	Don't Know
The building has catalyzed the development/redevelopment of other neighborhood properties.						
#	0	8	38	34	26	22
%	0	6	30	27	20	17
Commercial and/or residential vacancies have decreased in the neighborhood.						
#	5	28	32	25	10	28
%	4	22	25	20	8	22
Maintenance of private property has increased in the neighborhood.						
#	1	15	43	28	12	29
%	1	12	34	22	9	23
Public spaces have been upgraded (streetscaping, etc).						
#	0	14	29	48	23	15
%	0	11	22	37	18	12
Riverside						
The building has catalyzed the development/redevelopment of other neighborhood properties.						
#	0	1	3	10	8	2
%	0	4	13	42	33	8
Commercial and/or residential vacancies have decreased in the neighborhood.						
#	0	3	5	10	4	2
%	0	13	21	42	17	8
Maintenance of private property has increased in the neighborhood.						
#	0	0	6	8	5	5
%	0	0	25	33	21	21
Public spaces have been upgraded (streetscaping, etc).						
#	0	0	2	14	7	1
%	0	0	8	58	29	4
Tashiro Kaplan						
The building has catalyzed the development/redevelopment of other neighborhood properties.						
#	0	3	21	9	2	9
%	0	7	48	21	5	21
Commercial and/or residential vacancies have decreased in the neighborhood.						
#	2	12	13	6	0	11
%	5	27	30	14	0	25
Maintenance of private property has increased in the neighborhood.						
#	0	7	19	8	1	9
%	0	16	43	18	2	21
Public spaces have been upgraded (streetscaping, etc).						
#	0	4	13	20	4	4
%	0	9	29	44	9	9

Q33: Please rank ways in which living and/or working in the building has affected your own community involvement.

All Case Studies (5)		Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
I have volunteered more in the surrounding neighborhood.						
	#	5	29	42	41	12
	%	4	22	33	32	9
I have volunteered more, generally.						
	#	3	27	52	36	11
	%	2	21	40	28	9
I have been more civically active (i.e. worked for a greater voice in policies affecting me and/or my community).						
	#	1	21	43	46	17
	%	1	16	34	36	13
I have worked more to benefit youth development.						
	#	5	37	54	25	8
	%	4	29	42	19	6
Riverside						
I have volunteered more in the surrounding neighborhood.						
	#	1	3	6	12	2
	%	4	13	25	50	8
I have volunteered more, generally.						
	#	1	3	8	10	2
	%	4	13	33	42	8
I have been more civically active (i.e. worked for a greater voice in policies affecting me and/or my community).						
	#	0	2	10	5	6
	%	0	9	44	22	26
I have worked more to benefit youth development.						
	#	0	2	6	12	4
	%	0	8	25	50	17
Tashiro Kaplan						
I have volunteered more in the surrounding neighborhood.						
	#	0	12	19	12	2
	%	0	27	42	27	4
I have volunteered more, generally.						
	#	0	12	20	11	2
	%	0	27	44	24	4
I have been more civically active (i.e. worked for a greater voice in policies affecting me and/or my community).						
	#	0	8	20	15	2
	%	0	18	44	33	4
I have worked more to benefit youth development.						
	#	0	20	23	1	1
	%	0	44	51	2	2

Q34: Please feel free to tell us more about how the building has affected the arts community, the neighborhood and civic life, including opportunities for improvement. If the situation has improved or worsened over time, how and why?

Q35: Have you collaborated, shared resources, networked, or volunteered with any individuals, groups, organizations or businesses within the building? Please specifically list them and briefly describe the nature of the connection.
Remember, we will not publish or release any names of individuals.

Q36: Please name specific businesses or organizations outside of the building where you volunteer, sit on the board, or are employed.

Q37: If you wish to enter the lottery for six \$50 prizes, or receive follow up information on the results of this research, please check the boxes that apply and provide contact information below.

Q38: Optional contact information for lottery and/or mailing list.

Appendix B. American Community Survey Technical Notes

To analyze historic trends in socio-economic data, we integrate key metrics drawn from decennial Censuses with those from the 2005-2009 American Community Survey (ACS) 5 Year Estimates. Doing so provides an important additional data point – sometimes the only post-artist space data point due to methodological changes for the decennial Census and/or shifts in Census Tract boundary definitions from 2000 to 2010. However, ACS data also presents limitations.

First implemented by the Census Bureau in 2005, the ACS is a nationwide survey that captures demographic, social, economic, and housing characteristics previously measured via the 5% sample (long form) decennial Census. Unlike the decennial Census, population and housing information is collected annually for small subset of the population. Combined five-year estimates (2005-2009) yield average socio-economic characteristics with a large enough sample size to estimate results for geographic areas with populations of almost any size. However, all ACS data are estimates, and these estimates are less precise for smaller geographic areas (those with less population). We include confidence intervals for a 90% margin of error for all available geographies in Table A1 (U.S. Census Bureau, American Community Survey Office 2011). In addition, ACS's five-year averages differ from the Censuses', which capture a snapshot in time. In essence the ACS flattens out year-to-year variation. Although the ACS's and Census's definitional and methodological differences present some limitations for tracking longitudinal changes, the ACS now presents the only source of information for data previously measured with the 5% Census sample.

Table A1
Confidence Intervals for 2005-2009 American Community Survey 5-Year Estimates

	Riverside's Neighborhood	Census Tract 1	Reno	Washoe County	Census Tract 92	Seattle	King County
Population	2,136	5,757	213,772	404,495	2,181	594,005	1,858,788
+/-	726	987	65	*****	245	90	*****
People Living below the Poverty Line	NA	1,685	30,918	47,137	3,938	70,424	176,808
+/-	732	2,301	2,742	364	3,058	5,105	
Race/Ethnicity (people):							
White	1,375	3,873	137,724	273,679	1,040	407,541	1,275,155
+/-	704	938	1,523	195	200	2,828	731
Black/African American	59	220	6,396	9,040	347	44,514	106,596
+/-	56	124	625	399	127	1,708	1,510
Asian	373	898	13,684	20,502	533	75,497	242,421
+/-	212	348	770	526	126	2,044	1,772
Pacific Islander	29	51	1,400	1,866	20	2,871	11,126
+/-	34	44	237	169	32	582	404
American Indian, Eskimo, or Aleut	0	23	1,860	6,532	13	3,966	11,972
+/-	132	37	340	410	22	626	673
Hispanic/Latino (of any race)	243	570	47,526	84,204	99	35,192	140,188
+/-	149	313	1,516	*****	72	1,941	*****
Other/Multi-racial	57	122	5,182	8,672	129	24,424	71,330
+/-	60	89	691	841	154	1,342	2,750
Housing Units	3,313	4,119	95,164	176,075	1,718	297,360	817,572
+/-	289	157	956	539	127	2,214	3,330
Households Moved in within the last 5 years	1,085	2,868	62,780	106,671	774	104,924	258,856
+/-	211	346	1,651	2,109	130	1,892	3,375
Total Occupied Households	1,208	3,215	86,229	156,427	1,718	297,360	817,572
+/-	200	234	1,109	1,264	127	2,214	3,330
Median Gross Rents (\$)	590	634	871	917	443	923	965
+/-	54	37	16	14	129	9	5

Confidence intervals represent 90% margin of error. A '*****' entry indicates that Census Bureau has controlled the estimate to be equal to a fixed value. A statistical test for sampling variability is not appropriate.

To explore whether the Riverside or Tashiro Kaplan increased the surrounding neighborhood's property values, and if so by how much, we used a theoretical model and statistical method, the hedonic model and Box-Cox regression, to analyze residential property sales in Reno and Seattle. Our results estimate the developments' contributions to residential property prices. Below, we outline the underlying theory and our analysis.

Economists think of homes as bundles of other economic goods – what laypeople think of as property attributes. Hedonic modeling sums together the prices of a property's attributes (i.e. bathrooms, bedrooms, and proximity to the nearest park) to produce the overall price of the property. Although rarely directly observable, researchers use regression analysis to estimate the price of these attributes. Regression allows researchers to measure a group of variables' capacity to explain why another single variable changes value. For instance, one can use regression to test mathematically which variables explain why one house is worth \$100,000 and another \$500,000. The analysis requires information on the sale (date, price) and the property (location, number of various kinds of rooms, square footage of living area and plot, etc.). In a hedonic model regression, the left-hand-side variable, or dependent variable, is the sale price of the residential unit at the sale date. The right-hand-side variables, or independent variables, are the property attributes (including neighborhood characteristics) at a particular sale date.

We used a Box-Cox regression for our analysis, which fits a model to data better than simple regressions. Unlike simple regressions, Box-Cox first estimates the functional form of the data. Box-Cox regressions try to (roughly) answer the question: With the Y-axis as residential unit price, and the X-axis an independent variable, does the graph $y = f(x)$ look like $y = \ln(x)$, $y = x$, $y = 1/x$ or something in between? Again, using a simple regression we could only assume that the data looked like $y = \ln(x)$, or $y = x$, etc, without actually testing to see whether the assumption is correct.

Researchers must also decide which variables to include, based on both theory and practical considerations, and determine the observations to which they will apply the model (in this case, based on the estimated size of the housing market). Hedonic theory dictates that independent variables are property attributes, but independent variables also need to interact well with one another. For instance, researchers exclude highly correlated (collinear) variables, because they may cause inaccuracies in the estimated impact (coefficient) of each individual collinear variable. Researchers also only include variables that contribute to the model's ability to describe the variation in residential unit prices (i.e., increase goodness-of-fit or R^2). By limiting the overall number of variables, we avoid collinearity issues and produce a model that captures the essential factors affecting the housing market. Lastly, to produce meaningful estimates, researchers should confine their models to geographic areas that reflect appropriate levels of granularity – not too big, nor too small. We applied these considerations in selecting variables and appropriate neighborhood radii for the Riverside and Tashiro Kaplan models, described below.

The Riverside and Tashiro Kaplan Models

For our analysis, we obtained housing data from the Washoe and King County Assessor's offices for the Riverside and Tashiro Kaplan, respectively (Washoe County Assessor; King County Department of Assessments 2010a; King County Department of Assessments 2010b). We gathered additional neighborhood metrics from the 2000 Census Summary File 3 and calculated distance-to measures with data from the respective county GIS offices (KCGIS Center 2010; Washoe County GIS Program). Our full sales datasets included 147,094 sales for Reno (Washoe County) and 536,650 sales for Seattle (King County).

We refined our datasets to reflect accurate micro-real estate market boundaries and by eliminating suspect data. Through iterative modeling, we determined our best estimates of the Riverside and TK's

micro-housing market, a 2,500-foot radius and 12,500-foot radius extending from each respective artist space. Our results indicated those boundaries include the residences that share the same business district as the artist spaces and produce results consistent with predicted theory for a wide range of individual attribute variables. As an additional selecting criterion, we also considered which boundaries resulted in conservative estimates, both in overall dollar impacts and the geographic range of impact. For both datasets, we eliminated outlier property sales lower than \$10,000 or greater than \$1 million as unrepresentative of the core residential housing market.¹⁹ We also restricted our sample to sales from 1990 or after, to remove very early sales that occur far from the date of the artist space construction. We excluded obvious data entry errors, property types other than residential, and residential properties with addresses unrecognized by Geographic Information Systems (GIS) software. Our final datasets includes 3,315 residential sales records for Reno and 17,262 for Seattle.

To develop our models, we used a Box Cox regression (described above) and transformed many property attributes from continuous to categorical (dummy variables). Our one-sided Box Cox regression only estimates the curvature on the dependent variable (Real Sale Price). We attempted to also estimate the curvature on the independent variables, but data limitations prevented this; the models with transformed independent variables failed to converge.²⁰ By converting several key hedonic variables (bathrooms, bedrooms, year built) into dummy variables, we allowed our model to predict the value of an additional bedroom or bathroom in a more unrestrained way, and consequently arrived at more accurate impacts.

We present summary statistics for variables included in the local housing market models for Riverside and Tashiro Kaplan in Tables A2 and A3, respectively, followed by definitions of variables.

Table A2
Summary Statistics – Riverside Artist Lofts Model

Variable Name	Mean	Std. Dev.	Min	Max
Real Sale Price (\$)	180,926	238,029	11,073	3,174,603
Distance to Reno Central Bus. Dis. (ft)	1,350	792	415	4,397
Size of Property Lot (sq ft)	13,770	125,557	0	4,965,840
Size of House on Lot (sq ft)	1,732	828	396	10,750
Age at Sale (Years)	16	21	-5	128
Distance to Nearest Water (ft)	1,068	307	40	2,538
Distance to Nearest School (ft)	3,913	591	607	4,354
Distance to Nearest Park (ft)	961	162	6	1,842
Distance to Nearest Highway (ft)	406	310	30	2,357
Distance to Nearest Railroad (ft)	561	817	260	3,961
Distance to Nearest Airport (ft)	11,439	596	8,676	13,559
White Population, 2000 (%)	68	4	67	90
Moved from Out of County, 2000 (%)	51	6	23	53
Owner Occupied Units, 2000 (%)	13	5	3	52
College Graduates, 2000 (%)	17	3	8	40
Per Capita Income, 2000 (\$)	25,748	2,339	11,711	34,041
Distance to Artist Lofts, Post Cons. (ft)	1,027	1,064	0	2,493
Distance to Artist Lofts, Pre Cons. (ft)	1,095	1,071	0	2,490
Year 2000 and After, Dummy (1, 0)	0.49	0.50	0.00	1.00

Notes: N=3,135 for all variables

¹⁹ All dollar values are in 2010 dollars

²⁰ Note: this presents a departure from our two-sided Box Cox modeling of Twin Cities case studies. However, due to the prevalence of zero values, we also could not transform many of the independent variables for the Twin Cities models. Effectively the earlier two-sided models were largely one-sided, and while one-sided and two-sided Box Cox are different methodologies, the effects on impacts would be significantly reduced in this instance.

Table A3
Summary Statistics – Tashiro Kaplan Artist Lofts Model

Variable Name	Mean	Std. Dev.	Min	Max
Real Sale Price (\$)	201,448	175,566	10,061	3,437,065
Distance to Seattle Central Bus. Dis. (ft)	9,476	2,093	1,378	14,429
Dist to CBD * Size of House on Lot	18,300,000	10,300,000	2,496,709	124,000,000
Size of House on Lot (sq ft)	1,906	911	380	11,720
Age at Sale (Years)	61	38	-5	110
Year House Built	1940	39	1900	2010
Building Materials, Brick (%)	5	21	0	100
House Renovated, Dummy	0.10	0.30	0.00	1.00
Distance to Nearest Water (ft)	2,945	1,601	107	6,967
Distance to Nearest School (ft)	1,361	659	90	5,086
Distance to Nearest Park (ft)	599	380	1	3,244
Distance to Nearest Highway (ft)	1,497	924	22	5,104
White Population, 2000 (%)	53	23	0	94
Moved from Out of County, 2000 (%)	23	11	0	58
Owner Occupied Units, 2000 (%)	46	19	0	86
College Graduates, 2000 (%)	54	22	0	100
Per Capita Income, 2000 (\$)	32,011	16,051	0	89,302
Distance to Artist Lofts, Post Cons. (ft)	3,285	4,563	0	12,498
Distance to Artist Lofts, Pre Cons. (ft)	5,979	4,760	0	12,499
Year 2004 and After, Dummy (1, 0)	0.36	0.48	0.00	1.00

Notes: N=17,262 for all variables

Definitions of Variables:

(Both) Real Sale Price – the inflation-weighted actual closing price of the home.

(Both) Distance to [City] Central Bus. Dis. – distance from the home to the tallest building in the respective city’s central business district.

(Seattle) Dist to CBD * Size of House on Lot – an interaction term used to control for the strong correlation between the size of a property and the distance that property is from the central business district.

(Reno) Size of Property Lot – size of lot home has been built on.

(Both) Size of House on Lot – total finished and unfinished living space in home.

(Both) Age At Sale – Age of the home at the time of sale; negative values represent the sale of a home before it was completed.

(Seattle) Year House Built

(Seattle) Building Materials, Brick – percentage of home constructed out of brick.

(Seattle) House Renovated, Dummy – 1 if the house ever underwent any significant renovation, otherwise 0.

(Both) Distance to Nearest Water – distance from the home to nearest lake or river.

(Both) Distance to Nearest School – distance from the home to nearest K-12 school.

(Both) Distance to Nearest Park – distance from the home to nearest park.

(Both) Distance to Nearest Highway – distance from the home to nearest highway.

(Reno) Distance to Nearest Railroad – distance from the home to nearest railroad tracks.

(Reno) Distance to Nearest Airport – distance from the home to nearest airport.

(Both) White Population, 2000 – Percentage of total population that identified white in the 2000 Census, block-group level.

(Both) Moved From Out of County, 2000 – Percentage of total population that moved into the county any time from 1995 to 1999, block-group level from the 2000 Census.

(Both) Owner Occupied Units, 2000 – Percentage of owner-occupied homes out of total residential housing stock, block-group level from the 2000 Census.

(Both) College Graduates, 2000 – Percentage of the population age 18 and over with a bachelor's degree or more schooling.

(Both) Per Capita Income, 2000 – Per capita income, block-group level from the 2000 Census.

The Distance to Artist Lofts and Year 2000/2004 and After variables are essential to interpreting Riverside and Tashiro Kaplan's respective estimated impacts on local property prices.

For Riverside (project opened in 2000):

Year 2000 and After, Dummy – 1 if the sale year was 2000 or after, otherwise 0.

Distance to Artist Lofts, Post Cons. – The distance from the home to Riverside Artist Lofts if the sale year was 2000 or after, otherwise 0.

Distance to Artist Lofts, Pre Cons. – The distance from the home to Riverside Artist Lofts if the sale year was 1999 or earlier, otherwise 0.

For Tashiro Kaplan (project opened in 2004):

Year 2004 and After, Dummy – 1 if the sale year was 2004 or after, otherwise 0.

Distance to Artist Lofts, Post Cons. – The distance from the home to Tashiro Kaplan Artist Lofts if the sale year was 2004 or after, otherwise 0.

Distance to Artist Lofts, Pre Cons. – The distance from the home to Tashiro Kaplan Lofts if the sale year was 2003 or earlier, otherwise 0.

By using the three above variables for each artist space in combination, we measure the impact of their construction. The model estimates impacts for all individual residential properties by calculating the difference between post-construction and pre-construction, using the coefficients on the appropriate variables (Distance to Artist Lofts, Post Cons./Pre Cons.). The Year and After variable captures concurrent impacts in the year of construction, allowing us to isolate the impact of artist space development with the Distance to Artist Lofts variables.

We also included several additional dummy variables (variables with a 1 or 0 value) in the regression. These variables include the following property attributes for the Reno model: township, land use, water source type, sewer type, street type, construction quality, number of units in home, number of stories, primary wall construction material, heating/cooling type, sale month, roofing type, number of baths, number of bedrooms and construction year. For the Seattle model, the dummy variables capture: number of units in home, number of stories, construction quality, heating/cooling type, number of bedrooms, number of bathrooms, basement, condition of house at sale, land use, street type and sale month. In the following regression results, the Fixed Effects line includes the dummy variables.

We present Box-Cox regression results for Riverside and Tashiro Kaplan in Table A4 and A5, respectively. Although one may not directly interpret Box-Cox regression coefficients as dollar amount impacts due to variable transformations, many variables are significant at the 5% or 10% probability level in the expected direction of impact.

Table A4
Box-Cox Regression Results – Riverside Model

Dependent Variable:		Number of obs =	3135
Real Sale Price		LR chi2(38) =	2791.09
		Prob > chi2 =	0
Estimates of Independent Variables	Coefficients	chi2(df)	P>chi2(df)
Year 2000 and After, Dummy	0.1084635 **	4.3	0.038
Distance to Artist Lofts, Post Cons.	-0.000341 **	23.4	0.000
Distance to Artist Lofts, Pre Cons.	-0.000302 **	17.5	0.000
Distance to Central Bus. Dis.	3.57E-004 **	13.5	0.000
Size of Property Lot	1.08E-008	0.6	0.451
Size of House on Lot	0.000032 **	26.1	0.000
Age at Sale	0.003952 **	31.4	0.000
Distance to Nearest Water	2.95E-004 **	17.3	0.000
Distance to Nearest School	0.000033	0.9	0.334
Distance to Nearest Park	0.000059 *	2.7	0.098
Distance to Nearest Highway	-0.000012	0.2	0.669
Distance to Nearest Railroad	-0.000420 **	20.9	0.000
Distance to Nearest Airport	6.53E-005 *	3.3	0.067
White Population, 2000	-3.040822	2.0	0.156
Moved From Out of County, 2000	-1.973517	1.8	0.179
Owner Occupied Units, 2000	-1.072633	1.6	0.203
College Graduates, 2000	2.849524 *	3.2	0.075
Per Capita Income, 2000	-3.98E-006	0.5	0.481
Constant	6.642369	-----	-----
Fixed Effects	-----	-----	-----
Estimates of Transformation Parameters	Coefficients	Std. Err.	P>z
Theta (Dependent Variable)	-0.1386105	0.0114786	0
Tests of Restricted Models	Log Likelihoods	chi2	Prob>chi2
H0:			
theta=lambda=-1	-40745.812	3601.53	0
theta=lambda=0	-38999.771	109.45	0
theta=lambda=1	-42177.311	6464.53	0

** Coefficients that are significant at 5% or better; * Coefficients that are significant at 10% or better

Table A5
Box-Cox Regression Results – Tashiro Kaplan Model

Dependent Variable:			17262
Real Sale Price		LR chi2(38) =	18085.26
		Prob > chi2 =	0
<hr/>			
Estimates of Independent Variables	Coefficients	chi2(df)	P>chi2(df)
Year 2004 and After, Dummy	2.332402 **	13.1	0.000
Distance to Artist Lofts, Post Cons.	0.000715 **	38.4	0.000
Distance to Artist Lofts, Pre Cons.	0.000793 **	52.0	0.000
Distance to Central Bus. Dis.	-0.001085 **	56.0	0.000
Dist to CBD * Size of House on Lot	2.54E-007 **	31.8	0.000
Size of House on Lot	0.000597	1.6	0.209
Age at Sale	1.03584 **	2284.8	0.000
Year House Built	1.033801 **	2276.6	0.000
Building Materials, Brick	0.0131378 **	16.6	0.000
House Renovated, Dummy	-0.5095865 **	4.1	0.043
Distance to Nearest Water	-0.000503 **	28.5	0.000
Distance to Nearest School	0.000563 **	23.0	0.000
Distance to Nearest Park	-0.000268	2.1	0.146
Distance to Nearest Highway	0.000925 **	87.7	0.000
White Population, 2000	6.592232 **	78.8	0.000
Moved From Out of County, 2000	-4.061455 **	18.0	0.000
Owner Occupied Units, 2000	1.362911	1.7	0.192
College Graduates, 2000	-4.043828 **	67.6	0.000
Per Capita Income, 2000	0.000064 **	69.4	0.000
Constant	-1993.271	-----	-----
Fixed Effects	-----	-----	-----
<hr/>			
Estimates of Transformation Parameters	Coefficients	Std. Err.	P>z
Theta (Dependent Variable)	0.2468272	0.0059051	0
<hr/>			
Tests of Restricted Models			
H0:	Log Likelihoods	chi2	Prob>chi2
theta=lambda=-1	-234470.89	36054.35	0
theta=lambda=0	-217291.21	1694.98	0
theta=lambda=1	-224565.46	16243.49	0

** Coefficients that are significant at 5% or better; * Coefficients that are significant at 10% or better

To estimate the Riverside and Tashiro Kaplan's impacts on area property values, we used the coefficients' results for the first three untransformed variables for each model. Using the model and these three variable coefficients, we calculated before-and-after sale value predictions for all the homes in the dataset, whether or not they were actually sold before, during, or after 1999 or 2003, respectively. We then geocoded the predicted values and generated maps illustrating rings representing different average estimated impacts radiating out from the Riverside and Tashiro Kaplan (Figure 7, main report).