
Developing Affordable Space for Artists:

A Summary of Development Projects Funded by the
Local Initiatives Support Corporation



Prepared for Leveraging Investments in Creativity (LINC)

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LISC and Artist Space

The Local Initiatives Support Corporation (LISC) has become the nation's largest community development support organization since its founding 25 years ago. By offering community development corporations grants, loans, equity, technical assistance and training, LISC is serving as a catalyst for community revitalization around the country. The scale and impact of their work in developing affordable space for artists across the nation was a surprise even to LISC.

Leveraging Investments in Creativity (LINC), a new ten-year national initiative created to provide support for artists, launched a research effort with the Urban Institute to identify successful models and strategies for creation of affordable space for artists to live and work. In helping to identify potential examples, LISC program officers around the country were queried by Barbara Burnham, Director of Federal Policy, to identify any LISC-funded projects involved in the creation of artist space. The result was quite surprising: At least twenty-four recent LISC projects included an artist space component. Community Partners Consultants, Inc., in association with LISC and the Urban Institute, completed a survey of these projects to summarize their key components. This report summarizes eleven LISC-funded artist space developments, representing over 400,000 new square feet of development, over 170 new units of artist work space, and over \$40 million in public and private funding. Additional projects, strategies, and project impacts will be identified through the subsequent research currently being conducted by the Urban Institute as part of the LINC research agenda.

This report, "Developing Affordable Space for Artists: A Summary of Selected Projects Funded by the Local Initiatives Support Corporation" highlights a diverse array of projects undertaken by local community-based organizations around the country, supported by LISC and other funders. Both LINC and LISC welcome inquiries and further partnerships in building a stronger fabric of support for artists in our communities.

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INTRODUCTION

Vibrant communities thrive on the energy, diversity, and creativity of their residents, businesses, and cultural organizations. The arts and cultural activities play a vital, symbiotic role in the development of a healthy community. It is clear that arts organizations and artists themselves have been a driving force in the revitalization of many communities. Further, the arts can bring social acceptance and understanding to disparate communities.

In intent of this summary is to provide examples of artist space projects created by community-based developers across the country. Responding to the complex, diverse needs of the community and creating new solutions are skills learned by necessity and invention by people working in both community development and the arts. These activists have impressive skills in common and are adept at:

- Making the most with limited resources by working financial magic, often from necessity.
- Being extremely creative problem solvers; whether creating new programs, strategies to make housing affordable, or presenting multi-disciplinary, complex exhibitions or performances in inadequate spaces and limited funds.
- Forging collaborations to get the job done, including unusual private/public sector partnerships, engaging people new to an issue, all of which results in long-term impact on the community and the individuals involved.

These skills are particularly evident in this summary of selected projects funded by the Local Initiatives Support Corporation. All of these projects have revitalized communities and offered space for artists to live and work. This report is intended to offer a brief summary of an array of diverse projects funded by LISC, highlighting its work in the arts and community development. This report was compiled as part of a broader initiative by Leveraging Investments in Creativity (LINC), a ten-year national initiative to help artists create their work and connect with communities around them. A summary of LINC's National Artists Space Initiative is presented on the following page.

This highlight of projects funded by the Local Initiatives Support Corporation (LISC) evolved as part of a broader ongoing research effort LINC is sponsoring with the Urban Institute. This work is informed by the Urban Institute's *Investing in Creativity* study (www.usartistsreport.org). This current research endeavor will identify artist real estate projects with selected case studies and analysis of best practices, productive partnerships, typology of approaches, and identifying financial and policy innovations that could be of benefit to others. To help identify potential examples for this research, LISC contacted its program partners across the nation to highlight examples of successful artist-space development projects it has funded. The volume of projects generated by that effort initiated a series of conversations about what could be learned from those projects and how those lessons could be shared.

This report is a collaboration between Local Initiatives Support Corporation, Leveraging Investments in Creativity, the Urban Institute, and Community Partners Consultants, Inc. LISC identified the array of projects they fund that support the arts and community development and facilitated a series of discussions with LISC program officers around the country on this topic. LINC provided overall leadership and support for this research summary of LISC projects, conducted by Community Partners Consultants, Inc. Community Partners is coordinating the National Artists Space Initiative, in collaboration with the Urban Institute, who is conducting a more comprehensive national endeavor on artists real estate projects as described previously. The Urban Institute designed the online survey for the LISC projects that will result in a national online database and source of valuable information and analysis on a comprehensive basis.

Leveraging Investments in Creativity - National Artists Space Initiative

Leveraging Investments in Creativity (LINC) is a ten-year national effort to enhance artists' ability to make work and connect with the communities around them. Our primary goals are to generate:



- *New work* by expanding financial assistance to artists
- *Creative environment* by improving artist access to essential supports such as space, insurance, and training
- *Knowledge* by advocating knowledge, networks and public policy that improve conditions for artists while reinforcing their contributions to the community at large.

These goals are being accomplished through a network of leadership and diverse partners in the public and private sectors. The work on artist space will be completed by the following efforts:

National Artists Space Initiative

- Creating a national network of innovators to identify and share new ideas, best practices and serve as a catalyst for others
- Partnering nationally with community development and neighborhood revitalization agencies to integrate artists into national and local policies and practices.
- Conducting a national survey by the Urban Institute of artists' real estate projects with selected case studies and analysis of best practices, productive partnerships, typology of approaches, financial and policy innovations
- Building a national online clearinghouse of information on models, progressive policies, and financing for diverse kinds of artists' spaces and initiatives.

For more information about the LINC Artists Space Initiative, please contact Adele Fleet Bacow at afbacow@community-partners.net or 617-628-0633.

LINC is a national consortium of diverse funding and program partners and welcomes ideas, suggestions and potential collaborators in and outside the arts. Leadership funding for LINC is from the Ford Foundation, Allen Foundation for the Arts, Nathan Cummings Foundation, John S. and James L. Knight Foundation, and the Rockefeller Foundation.

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Summary Table of Projects

PROJECT NAME	TYPE	TOTAL sf	RESIDENTIAL sf	COMMERCIAL sf	# ARTIST LIVE/WORK UNITS per TOTAL UNITS
Acme Artist Community Chicago, IL	non-profit arts incubator: artist housing, production and exhibition space	46,000	36,800	9,200	25 of 25
Coral Street Arts House Philadelphia, PA	artist housing	37,050	35,638	544	27 of 27
Frankford Ave. Arts Cooridor Philadelphia, PA	arts district, artists in storefront	n/a	n/a	n/a	n/a
Goler Heights Winston-Salem, NC	arts dictirct, artist housing, production and exhibition space	up to 600,000	n/a	n/a	10 of 48 in 1st project
Hibernean Hall Roxbury, MA	commercial office space, gallery, workshop, studios, classrooms, exhibition and performance space.	24,000	6,400	17,600	6 of 6
Hicks Artist Cooperative New Britian, CT	artist co-op, gallery, community art studio	16,040	12,830	3,210	11 of 11
Hygienic Building New London, CT	artist co-op and gallery	18,186	8,000	2,500	6 of 6
Mass. Ave Commercial Area Indianapolis, IN	arts dictirct, artist housing, production and exhibition space	135,000	98,000	30,000	58 (none specifically designated, 6 artists in residence)
Murphy Arts Center Indianapolis, IN	artist studios and gallery	44,000	18,000	26,000	20 of 20
Wheeler Arts Community Indianapolis, IN	artist studios, gallery, community art studio	100,000	50,000	40,000	38 of 38
West Pointe Condominiums Milwaukee,WI	artist studios and gallery	24,000	18,000	6,000	19 of 19
Artists For Humanity EpiCenter Boston, MA	community arts center	23,500	n/a	23,500	n/a
Berwick Institute Roxbury, MA	artist production studios and performance space	1,800	n/a	1,800	4 (work only)
Totals		469,576	283,668	160,354	172

SUMMARY of FINDINGS

The following pages present a summary of the major findings across all projects included in this report. They are separated into four major categories:

- Making Connections
- Project Financing
- Project Benefits
- Overall Recommendations

A summary of supporting data relevant to each of the first three categories is included in Chapter 3.

Making Connections

- 100% of respondent organizations are non-profit in structure. One respondent noted that developing affordable artist-space housing for-profit is virtually impossible. Only a non-profit can access the public funding sources that can provide enough subsidy to create affordable units.
- Most organizations leveraged existing relationships developed over a long period of time to obtain community input and to acquire funding.
- Many cited partnerships as essential to bridge the ties necessary between the arts and development.
 - Arts organizations easily connected the arts community into their projects and generally require extensive assistance securing project financing.
 - CDCs are well connected with the surrounding community and most are familiar with a variety of financing options, but most relied on partnerships to connect to the arts community. Those who were able to connect cited that connection as one of the main ingredients to project success. Some CDC's noted that they felt isolated from the artists they wished to serve and would benefit from a mechanism for coordination.

Project Financing

- Artist-space development projects required many different types of funding from a variety of public and private sources. The projects represented in this report have compiled an average of six different funding sources per project.
- The administrative burden of managing so many different sources with different requirements and timetables is a major challenge to project completion. A number of organizations partnered with outside consultants who could guide them through the process of acquiring and managing various financing mechanisms.
- Private funding, most commonly from foundation grants and program-related investment (PRI), is the dominant funding source for these projects, providing four times as much money as public funding sources. Non-profit organizations typically are uniquely situated to receive such funds
- Most organizations would value a source that allowed them to easily identify potential funding sources.
- Many organizations found securing bank loans particularly difficult, especially if their artist-space project was the first of its kind. These organizations noted the need for available successful case-studies they could use to bolster their loan application.
- In projects where housing was not specifically designated for artists, the primary difficulty cited is that the organization could not prove to their funders that a market for such housing existed.

Project Benefits

- Buildings designated specifically for artists give artists living and/or working in those buildings increased visibility and credibility as artists
- Projects that use public funding programs to create affordable housing for artists ensure longer-term affordability and allow artists to stay in the same neighborhood over time.
- Many completed projects have seen home-ownership stabilize, businesses enter, and residents feel safer in the neighborhood.
- Many of these projects create connections between the artists and the community, enriching neighborhood culture.
- Tax-revenues to the city and county increase as properties stabilize.
- The projects often prove to be an effective organizing tool, galvanizing communities and generating enthusiasm and support for community revitalization.

Overall Recommendations

- Connecting with the surrounding community and with the targeted artist community early on in the project has proved to be critical to project success.
- Most projects would benefit from having a mechanism in place to facilitate making those types of connections between artists seeking space and developers experienced in providing it.
- Because many of these projects are juggling multiple funding sources, they need resources that help them manage their financing as well as resources that help them identify relevant funding sources.
- More projects are needed that meet the needs of performance artists who have very different needs from visual artists. Performance spaces need to conform to different codes than gallery spaces and will attract a different crowd of people.
- Organizations need examples of successful artist-space projects that they can present to banks and other funding agencies to demonstrate the potential markets for their product.
- Partnerships have played a key role in many project successes. Resources to facilitate building partnerships around artist-space projects would be highly valuable.

Methodology

This project began with a collaborative effort between Leveraging Investments in Creativity (LINC), the Urban Institute and Local Initiatives Support Corporation (LISC) to identify examples of successful artist-space development projects across the nation. The volume of projects generated by that effort initiated a series of conversations about what could be learned from those projects and how those lessons could be shared.

In order to collect more detailed information about these projects, Community Partners Consultants, Inc., who is coordinating LINC's national Artist Space Initiative, collaborated with the Urban Institute in designing and executing an online survey with the potential for telephone follow-up. From the results, LINC would compile information for LISC about artist space projects receiving LISC funding. This work will inform the Urban Institute's much broader national online database that is part of their ongoing research for LINC.

Project information was collected in three stages. First, LISC program officers participated in a conference call to discuss the current trends in artist space development and some of the challenges and successes they experienced. Second, the online survey was distributed to project contacts via email. Once the survey had been completed, those respondents who indicated an interest in telephone follow-up were contacted to collect more qualitative project information. Data relevant to LISC was subsequently compiled into a Power Point presentation and this report.

Following the LISC funded projects are two other artist space projects, the Artists for Humanity Epicenter and the Berwick Institute. These projects were included because they represent what artists can accomplish at opposite ends of the funding spectrum. With barely any funding and a willing landlord, the artists of the Berwick have turned a once abandoned building into a thriving arts center and studios. The Epicenter represents the end of the artist development spectrum where community, funding, and artists all came together to support a successful environmentally-friendly space

The description of each artist space offers an overview of the project, funding strategies with a list of funders, a summary of community benefits, and overall recommendations for others. The description of community benefits and the recommendations are offered by the project developers by the project developers themselves, not by LISC or LINC.

CHAPTER 1

LISC-FUNDED CASE STUDIES

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Acme Artists Community



Near NorthWest Arts Council (NNWAC)

(Developer/Sponsor/Partner)

A non-profit arts incubator that focuses on artist housing, production space and exhibition space

Project Location: Chicago, IL
Project Status: Completed

Total Square Footage: 46,000 sf
Residential Square Footage: 36,800sf
Commercial Square Footage: 9,200 sf

Total Residential Units: 25 units
Artist Live/Work Units: 25 units

Project Overview

Acme Artists is a limited-equity development providing home ownership to artists and their families, and also several non-profit organizations. Acme provides office space to non-profit organizations including Chicago Community TV Network, NNWAC and the Chicago Mutual Housing Network. It is the first live/work artists community in Chicago designed, managed and owned by its members. The project was developed through grassroots participation to achieve affordable, sustainable, energy efficient space well suited to the arts.

Funding Strategies

Through a mix of public and private partnerships (including \$3000 contributed by the artists themselves for initial equity), NNWAC generated enough working capital to leverage support from a community loan fund. Additionally, the Arts Council used its energy-efficient build-out to secure funding from the State of Illinois. At the municipal level, NNWAC used its non-profit status to take advantage of a new “vintage condominium” program run by the City to create “family-friendly housing”; the Council was able to leverage \$600,000 in second mortgages through the program. Estimating increases in construction costs has kept their financial model stable. Having 90% of the units in purchase agreements allowed for ease in getting a construction loan.

Community Benefits

The building is financed as condominium association and governed through cooperative values and limited equity in order to maintain low individual cost for future residents. The average unit is 1150 square feet with monthly mortgages estimated at \$537 with \$187 for monthly assessments. Shared space provides a workshop facility, roof deck garden, community room and laundry. When members move in, cooperative services will be established, offering discount buying, fax, copies, workshop space and other business-related services needed by artist members. Bringing a community of artists into one building has also prompted community conversations about gentrification and other topics of concern. The project purposefully included minority artists.

Overall Recommendations

Artist-space development projects should be approached from the point of view of the consumers of the space: the artists themselves. The project was successful, but took too long to accomplish in the minds of the residents. It is also important to work with various local players and to recognize who weighs in on the decisions that affect the project. Working with, and getting the attention of both the local Alderman and the Mayor was key to the success of the project.. The Mayor was instrumental in assisting the projects navigation through the City's bureaucracy. Projects also need ambassadors on board - people good at housing, banking, construction, and design - in order to get buy-in from the community.

Primary Funding Sources:

Private:

Bank Loans
LISC funding

Public:

Community Development Block Grant – CDBG (HUD)
City Corporate Funds
State Energy Grant
HOME 1st-time homebuyers loans



Coral Street Arts House



Coral Street Arts House before Renovation

New Kensington Community Development Corporation (NKCDC)

(Developer/Owner/Lender/Sponsor)

A non-profit CDC focused on affordable housing, business development, and community organizing.

Project Location: Philadelphia, PA

Project Status: In Progress

Total Square Footage: 37,050 sf

Residential Square Footage: 35,638 sf

Commercial Square Footage: 544 sf

Total Residential Units: 27 units

Artist Live/Work Units: 27 units

Project Overview

In the early 1990s, NKCDC was given the Integrity Textile Factory, an old textile mill with two 34,000 square foot towers. Because education and school-overcrowding were a major problem in the neighborhood, NKCDC demolished one of the towers to make room for a new school. At that time, artists were moving into the neighborhood, and the CDC became aware of Artspace's work in Minnesota. After talking to Artspace about its work, NKCDC decided to develop 27 units of artist live/work space in the second tower.

Funding Strategies

NKCDC took advantage of the free regional legal services available to non-profits and hired a consultant to help with the process of identifying and applying to federal grant programs. Because the organization was able to compile funding from a variety of sources, it only needed to invest \$200,000 into the project. Though NKCDC had apply for LIHTC funding twice, the organization finally secured approval because it had ownership of the property, unlike many competing projects.

Community Benefits

The project has been able to galvanize the community because of their desire for artists to live in the neighborhood. Coral Street Arts House will also provide a large community space that neighborhood residents can use for gatherings. It will also be beneficial to artists by offering space for living and creating art in the same unit at affordable rates.

Partnerships

Since Philadelphia's City Hall houses a department focused on arts and culture, the Department of Commerce was able to effectively connect NKCDC to the city's arts communities. NKCDC also partnered with a number of organizations that provided necessary services to the artists at a group rate, such as health insurance.

Overall Recommendations

Artist-space projects must keep the community involved from the very beginning. The community needs to buy into it the concept and the approach. Otherwise, according to the proponents of this endeavor, lack of understanding or resentment can build towards the project and it becomes difficult to complete.

Primary Funding Sources:

Private:

Developer Equity

LISC funding

Public:

Low Income Housing Tax Credit
- LIHTC (US Treasury)

CDBG (HUD)

HOME funds (HUD)

Historic Preservation Tax Credit -
HPTC

Federal Home Loan Bank

City Commerce Department



Frankford Avenue Arts Corridor



Frankford Avenue Arts Corridor Planning Meeting

New Kensington Community Development Corporation (NKCDC)

(Developer/Sponsor/Partner/Manager)

A non-profit CDC focused on affordable housing, business development, and community organizing.

Project Location:

Philadelphia, PA

Project Status:

In Progress

Project Overview

The aim of this project is to transform a main community corridor that has experienced significant decline into a place for artists to both live and work. NKCDC had witnessed the pattern of artists moving into deteriorated neighborhoods, fixing them up, and getting pushed out of other Philadelphia neighborhoods and decided that its neighborhood should try to capture that population. It formed an organization called Positive Space (mostly composed of neighborhood artists) and began a four-pronged project in partnership with the Office of Housing and Community Development, the City Planning Commission, and the Horticultural Society. By stabilizing vacant land, cleaning it, and greening it, the project enhanced the positive effect of artists moving to Frankford Avenue and occupying the empty storefronts. According to LISC, Frankford Community Development Corporation was involved in the acquisition and rehabilitation of eight properties in the district, resulting in a decrease in vacancy rate from forty percent to seventeen percent.

Funding Strategies

The Philadelphia Department of Commerce funded the project's planning stage. Implementation funding has come mostly from other local sources: the Office of Housing and Community Development, the City's Neighborhood Transformation Initiative, and neighborhood grants. NKCDC is also seeking funding from the William Penn Foundation.

Community Benefits

NKCDC worked in this neighborhood since 1985, and this project is the first that has transformed the community so quickly and thoroughly. Frankford Avenue, despite being a major neighborhood thoroughfare, has steadily deteriorated, creating an abandoned and dangerous environment. Now, new businesses are moving into its storefronts, and neighborhood residents feel safe enough to walk along the sidewalks. They are able to shop and eat locally as new restaurants, coffee shops and bicycle shops are opening up. People are reconnecting to their neighborhood. The project is also positively impacting housing. Many of the artists see the importance of owning property so they do not get pushed out of the neighborhood again, helping to stabilize home-ownership in the area.

Overall Recommendations

In creating an arts district it is important to provide support for artists moving into the neighborhood either by developing housing for the artists to purchase or by helping the artists acquire buildings that they can develop themselves into housing. It is also important to give the community a role in the revitalization effort. This project is a partnership between the existing residents and the new artists; they come into conflict at times, but they have also successfully transformed the neighborhood into a place that is appealing to both groups.

Primary Funding Sources:

Private:

Developer Equity

Foundation

Grants/ Program

Related Income –

PRI

LISC funding

Public:

State Highway Funds (not approved yet)



Goler Heights



Goler-Depot Street Renaissance Corporation

(Developer/Owner/Sponsor/Manager)

A non-profit organization focused on affordable housing, and business/workforce development.

Project Location:	Winston-Salem, NC
Project Status:	In Progress - 52 units currently under development with ground floor retail
Total Square Footage:	600,000 sf
Total Residential units:	up to 600
Commercial buildings:	Several planned on lots

Project Overview

The Goler Community Development Corporation is a faith-based CDC that grew out of the Goler Memorial AME Zion Church. The Goler-Depot Street Revitalization Plan intends to create “Goler Heights-The New Town in Town.” Goler Heights, is located adjacent to the core of downtown activity including the business district, “Restaurant Row,” the arts and theater district, and the proposed expansion of the biotech research park. The City of Winston-Salem designated this area as a major component of its downtown redevelopment plan. Upon completion, the project will be a mixed income, multi-cultural community containing up to 600 new residential units, with commercial and retail spaces planned on the ground floor. Implementation of the \$44 million “New Town in Town” revitalization effort began with a ground-breaking in January for six new townhouses, and the restoration of the Brown & Williamson Tobacco building, provide up to 48 units of loft rental apartments and condos with some set aside for artists within blocks of the downtown Arts District and Research Park.

Funding Strategies

Goler CDC used a funding strategy that combined government financing with conventional financing to make the housing affordable. The City helped the CDC manage the funding process, and the various foundations that support the CDC have helped to subsidize the efforts. Because of rising costs of construction, they found difficulty in raising the financing to keep the housing affordable for artists. LISC and the City of Winston Salem were instrumental in rallying foundation to subsidize efforts.

Community Benefits

Goler Heights will create affordable housing including housing for artists near downtown, in close proximity to the arts district and amenities like Restaurant Row and entertainment uses for artists and non-artists alike. Additionally, once the property is redeveloped, it will generate previously-uncollected tax revenues, benefiting the tax base of both the city and the county. The new project will serve as a catalyst to urban revitalization and strengthen the Winston-Salem cultural district and downtown.

Overall Recommendations

Developing community connections is one of the most important aspects of the Goler Heights project and should be a major part of any similar project. The biggest benefit to the project has been the spirit of collaboration in the community regarding the planning effort.

Bringing in an outside firm to run a master-planning process proved highly instrumental in securing support from both the artist community and the broader community. Since the City was included in the planning process, and hence bought into the design and ideas, they have now promised to coordinate between City departments and change zoning to assist in the creation of the Town.

Primary Funding Sources:

Private:

Bank Loans

Developer Equity

Equity Investment

Foundation Grants/
PRI

LISC funding

Public:

CDBG (HUD)

HPTC



Hibernian Hall



Madison Park Development Corporation (MPDC) (Developer/Owner/Manager)

A non-profit CDC focused on affordable housing, business development, organizing, arts and culture, and youth programming

Project Location: Roxbury, MA

Project Status: In Progress

Total Square Footage: 24,000 sf

Commercial Square Footage: 14,000 sf

Retail Square Footage: 3,600 sf

Two-story ballroom Third floor

Artist Studio Units: 3 to 6 units

Project Overview

Hibernian Hall is a four-story brick building undergoing historic renovation to return the site to its original status as a center for arts, culture, trade, and social life in Dudley Square in Roxbury, a neighborhood of Boston. Current plans for the building include retail, gallery, workshop, studios, classrooms, exhibition and performance space, and office uses.

Funding Strategies

MPDC initiated its first capital campaign to raise \$1 million for Hibernian Hall. The project is one of the first to use the New Markets Tax Credit. Historic Preservation Tax Credits; funding from city and various kinds of grant programs helped bring the project to fruition. The Massachusetts Housing Investment Corporation, which links New Market Tax Credits with Historic Preservation Credits and permanent debt through one source, simplified the financing process for MPDC.

Community Benefits

By combining into one building activities that take place during both the nighttime and the day, the project will bring 24-hour activity to the neighborhood. MPDC conducted a feasibility study of the project's ballroom/function hall prior to seeking funding. This project is an important component of the CDC's overall community economic development strategy.

Overall Recommendations

One of the major challenges this project faced was constructing a space that would meet the needs of a variety performances, events, meetings and functions. It was important to begin construction prior to securing tenants for the commercial space, however, designing commercial space to accommodate a variety of users is complicated. As the actual users are identified, their needs often conflict with the prepared plans. Pre-leasing the space prior to construction completion would be ideal, but maybe unrealistic in emerging markets. In terms of the performance space, it was challenging and expensive to design flexible space for cultural events such as dance, theatre, musical performance, film screenings, and plan for the appropriate lighting and audio-visual needs of these various users.

Primary Funding Sources:

Private:

Bank Loans

Developer Equity

Equity Investment

Foundation Grants/
PRI

LISC Loans

Capital Campaign

Public:

New Market Tax Credit - NMTC
(US Treasury)

HPTC

Commonwealth of MA grant

City of Boston loan

Hicks Artist Cooperative



Alderhouse Residential Communities

(Developer/Architect/Construction Mgr)

A non-profit affordable housing developer.

Project Location: New Britain, CT
Project Status: In Progress

Total Square Footage: 16,040 sf
Residential Square Footage: 12,832 sf
Retail Square Footage: 3,208 sf

Total Residential Units: 11 units
Artist Live/Work Units: 11 units

Project Overview

Alderhouse Residential Communities of Middletown, as nonprofit developer, is developing the 19th-century, five-story brick building in New Britain ends, into an artist cooperative and art gallery and community art studio on the ground floor. Opening in May 2005, the Hicks Artist Cooperative of New Britain is one of the anchors of downtown redevelopment. Its opening in 2005 will be the first new downtown housing in at least a decade. The artist cooperative at 66 West Main St. has accepted applications for artists to move into the downtown area and be a part of the community. 100 phone calls - 33 people responded. These new residents will gain ownership of their space by being a part of the community.

Funding Strategies

The CDC used a combination of public and private funding to renovate the building into artist studios. The majority of this funding was HOME funds and a loan from the Federal Home Loan Bank of Boston. The apartments include one- and two-bedroom units ranging from 700 to 1,100 square feet. The kitchens and bathrooms are also completely renovated, along with a refrigerator, stove, washer, dryer, dishwasher and central air in each unit. Monthly costs for the apartment will range from \$240 to \$780 plus utilities.

Community Benefits

Alderhouse, business and arts community leaders hope artists will flock to the newly renovated one- and two-bedroom apartments because of the proximity to the Hole in the Wall Theater, New Britain Repertory Theater and the New Britain Museum of American Art.

The building, coupled with other downtown development projects, is hailed as the key to downtown revitalization. Around the corner on Main Street, MRC Construction is working on turning the Rao building into upscale condominiums.

Overall Recommendations

Partnering with other downtown activists in this case convinced the City to sell the building for 1 dollar to Alderhouse. They were able to gain the confidence of many elected officials that this project would benefit the community, and hence found securing funding easier. Stressing the importance of the arts as a driving force for downtown redevelopment, given the opportunities for not only repopulating the area, but also holding events in the community gallery, were also strong selling points to funders. Local foundations were extremely supportive.

Primary Funding Sources:

<i>Private:</i>	<i>Public:</i>
Foundation Grants/PRI	HOME funds (HUD)
LISC funding	Federal Home Loan Bank State Housing Tax Credit Program Lead abatement funding from City of New Britain

Hygienic Building



Hygienic Art, Inc.

(Developer/Owner/Sponsor/Manager)

A non-profit artist collaborative specializing in education, organizing, and affordable housing.

Project Location: New London, CT
Project Status: Completed

Total Square Footage: 18,186 sf
Residential Square Footage: 8,000sf
Retail Square Footage: 2,500 sf

Total Residential Units: 6 units
Artist Live/Work Units: 6 units

Project Overview

Hygienic Art, Inc. began in 1979 with an informal group of artists living in New London, CT building an art community there that connected with areat residents. Their strategy was to hold an annual art show in the Hygienic Restaurant, a location familiar to the city’s working-class population, until 1985 when that restaurant closed. In 1996, when the Hygienic building was slated for demolition, Hygienic Art, Inc. agreed to help save the National Historic Landmark Building and develop it into artists housing. The group secured funding and organized a committed team of volunteers, and began construction to provide affordable space for artists to live, work, and exhibit.

Funding Strategies

Hygienic Art, Inc. relied heavily on volunteer support which has allowed the project to remain debt-free and self-sustaining. The organization, which had never done a development project before, sought help from the city and state to navigate the funding and development process.

Funding Strategies, cont.

Hygienic Art, Inc. also took advantage of relationships built over the years to secure donations of money and resources for the project. By dedicating so many volunteer hours of their own to the project, the artists inspired others to help with the construction and excited potential funders about the project.

Community Benefits

The project is established as a limited-equity cooperative in order to keep the rents affordable over the long-term. The project has also spurred other artist-related development in the area. A number of galleries have opened, and some rents have decreased as building owners see the potential to fill their units. Residents in the Hygienic Art building will participate in community art education, as well.

Overall Recommendations

Artist-space development projects should concentrate on getting artists involved. An effective way is through an art show such as the one that galvanized the Hygienic Art, Inc. project. Organizations working on these projects benefit from non-profit status to keep rents affordable by taking advantage of some of the subsidy programs that are only available to non-profits. In areas that do not already have a strong arts community, grassroots outreach should be the first step. Artists should be given some ownership over the project.

Primary Funding Sources:

Private:

Foundation Grants/
PRI

LISC funding

Private Donations

Public:

CDBG (HUD)

Tax-exempt Bonds (State/Local)

Affordable Housing Tax
Vouchers (State/Local)



Massachusetts Ave Commercial Area



Riley Area Development Corporation (RADC)

(Developer/Owner/Sponsor/Manager)

A non-profit neighborhood development organization and affordable housing developer.

Project Location: Indianapolis, IN

Project Status: In Progress

Total Square Footage: 135,000 sf

Residential Square Footage: 98,000 sf

Commercial Square Footage: 7,000 sf

Retail Square Footage: 23,000 sf

Total Residential units: 58 units

Project Overview

Riley Area Development Corporation (RADC) and Indianapolis Downtown, Inc. (IDI) partnered to develop the Massachusetts Ave Commercial Development Plan which has since become a cultural district. In the past year \$150,000 of grants funded a variety of improvements to the area, including: streetscape improvements, installation of two permanent and seven temporary sculptures, bike racks, façade refurbishment, business development, gallery walks and special events, landscaping improvements, and historic designation. RADC also developed a mixed use and mixed income property on Massachusetts Ave with 50 apartments (36 affordable, 14 market rate), eight affordable condominiums, three offices, eight retail shops and a park.

Funding Strategies

RADC used LIHTC for the apartment building that was syndicated and purchased by Fannie Mae. Key loan funding came from the HOME program and the City of Indianapolis, using the AHP (Affordable Housing Program) from the Federal Home Loan Bank. It provided \$17,000 per unit developed and allowed the units to be finished with greater detailing. The financing package included typical construction loans and mortgage financing. For the retail portion, RADC used grants from the Office of Community Services which allowed them to complete a solid build-out and reach out to small businesses.

Community Benefits

The project increased foot traffic to the area by bringing in a mix of national and local retail establishments along with mixed-income housing. Most of the businesses in the project are artistic or artist-oriented, so they will support the presence of artists. The project has also provided affordable housing that will benefit artists in the city. They are also looking to lease a 3000sf studio space to artists or gallery owners, but the cost is \$10 psf and artists can typically only afford \$6 psf in the area.

Overall Recommendations

Connecting to the arts community early on is important if a project intends to secure artists as tenants. It is important to partner with entities that share your goals for the project. It is also essential to understand the economic requirements for artists and arts-uses in order to make the project affordable. A challenge the project encountered was working with a for-profit developer on artist housing because that company was more concerned with the project's profitability than ensuring affordable housing is available for artists. While several artists do live in the building, the project was not able to successfully market to a broad market of artists because RADC did not have access to marketing strategies or funding mechanisms that would target artists specifically.

Primary Funding Sources:

Private:

Bank Loans

Developer Equity

Equity Investment

LISC funding

Public:

LIHTC (US Treasury)

HOME funds (HUD)

HPTC

Federal Home Loan Bank

Office of Community Services
in the US Dept. of Health
Services grant



Murphy Art Center



Southeast Neighborhood Development, Inc.

(Developer/Owner*/Sponsor)

A non-profit neighborhood-based CDC specializing in business development, affordable housing, organizing, and arts and culture.

Project Location:	Indianapolis, IN
Project Status:	Completed
Total Square Footage:	44,000 sf
Commercial Square Footage:	6,000 sf
Retail Square Footage:	20,000 sf
Artist Studio Units:	20 units

**The building was eventually sold to the artists*

Project Overview

A vacant 44,000 square-foot commercial building, the Murphy retail store was transformed by a neighborhood-based CDC in partnership with artists into an art center containing six gallery/retail storefronts and 20 artist work studios. The complex contains three historic buildings (including a 1920's theater) that are in the center of the center-city historic Fountain Square commercial district which subsequently became a cultural district.

Funding Strategies

An group of artists in Indianapolis formed an organization and brought their own funding to SEND, asking the CDC to help them redevelop the building. This approach allowed SEND to complete the project with relatively little fundraising required. LISC loans, developer equity, and some state funds completed the funding strategy. The artists were eventually able to raise enough money to purchase the building, so the operating costs and management have been transferred to their responsibility.

Community Benefits

In combination with the Wheeler Arts Community project, the Murphy Art Center has transformed a neighborhood that had no previous history as an artist community into an area that is now closely associated with arts and culture. Through these projects, home-ownership in the neighborhood has stabilized.

The project also benefits the artists by raising their profile in the city. By working in an artist-only building, the artists benefit from closer association with other artists and increased credibility in the broader community.

Overall Recommendations

The Murphy Art Center is considered by SEND as technically uncomplicated, requiring little effort on both the financing and the development/operations perspectives. The challenge on this project was the level of risk taken by the CDC due to purchasing a vacant building before the partnership was formed with the artists and in building out the structure for lease to a group of unknown artists. The process could be replicated quickly as long as an artist organization is interested in partnering. By giving the artists autonomy to fit the space out so that it met their needs, SEND only executed a minimal build-out. Such partnerships leverage the resources of artists and CDCs to bring the project to completion.

Primary Funding Sources:

Private:

Developer Equity
LISC Loans

Public:

State Lottery Funds



Wheeler Arts Community



Southeast Neighborhood Development, Inc.

(Developer/Owner/Sponsor/Manager)

A non-profit neighborhood-based CDC specializing in business development, organizing, and arts and culture.

Project Location: Indianapolis, IN
Project Status: Completed

Total Square Footage: 100,000 sf
Residential Square Footage: 50,000 sf
Commercial Square Footage: 40,000 sf

Total Residential Units: 36 units
Artist Live/Work Units: 36 units
Artist Studio Units: 2 units

Project Overview

Inspired by Artspace's work in Minneapolis, as well as by projects in Providence, Rhode Island, Southeast Neighborhood Development, Inc. converted an abandoned 100,000 square-foot 1920's industrial building into 36 live-work lofts for low-income artists, as well as classroom, theater, and studio space for the University of Indianapolis' community arts and service center.

Funding Strategies

To meet all the requirements for federal funding available for affordable housing development, SEND set up a limited partnership that will remain in effect for 20 to 40 years. Rather than taking out a traditional first mortgage on the building, SEND raised equity by bringing in limited partners whose sole role was to invest in the project in return for tax-credits. The most important strategy for maintaining the financing was to keep the project on schedule. Because of the structure of tax-credit financing, the financial penalties of extending the development schedule are particularly onerous. In seeking financing, the SEND emphasized the organization's track record with development and minimized the differences between artist-housing development and traditional affordable housing projects. SEND also emphasized the potential community benefits to broaden its base of support.

Funding Strategy, cont.

SEND set up the project expecting it to generate income for the organization, so despite the fact that maintenance costs were higher than projected, the project is still breaking even.

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Community Benefits

Artists living and working in these buildings benefit a boost in their visibility and credibility. In both the Murphy Art Center and the Wheeler Arts Community, the artists, some of whom were not even perceived as such, found themselves in buildings that labeled them artists and that gave them visibility in the press as artists. The project has also changed the identity of the neighborhood. The projects have given the neighborhood a “hip” factor that is attractive to young people. Home-ownership has stabilized in the area without putting a financial burden on the existing population. So far, only the positive effects of gentrification have been felt.

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Overall Recommendations

Forming partnerships is critical to project success. Wheeler Arts Community needs its connection to the University of Indianapolis. Murphy Art Center needed its partnership with an existing group of artists. Keeping debt levels very low in order to keep the units affordable is also critical. Alliances with economic development and neighborhood development organizations, allow developers to make strong cases for project benefits broader than only for the arts community.

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Primary Funding Sources:

Private:

Equity Investment

Foundation Grants/
PRI

LISC funding

Public:

LIHTC (US Treasury)

HOME funds (HUD)

HPTC

Federal Home Loan Bank



West Pointe Condominiums



West End Development Corporation

(Developer/Owner/Manager)

A non-profit neighborhood development organization and affordable housing developer.

Project Location: Milwaukee, WI
Project Status: In Progress

Total Square Footage: 24,000 sf
Residential Square Footage: 18,000 sf
Commercial Square Footage: 6,000 sf

Total Residential Units: 14 units
Artist Live/Work Units: 14 units
Artist Studio Units: Up to five

Project Overview

The West End Development Corporation (WEDC) acquired a former apartment building characterized as a “nuisance property” in receivership from the City of Milwaukee. WEDC combined many of the original apartments to create more generous units available for purchase and affordable to those earning less than 80% of median household income. Units range in size from 650 to 1850 square feet and are tentatively priced between \$60,500 and \$86,500. Commercial space for artists studios and a gallery are available on the ground floor. This project is WEDC’s first mixed-use development.

Funding Strategies

This project used federal and private investment in the form of developer equity, bank loans, and unit sales to finance the project. LISC provided funding early which was important for convincing other funding sources to support the project. The City’s commitment of HOME funds prior to construction financing also gave WEDC the necessary leverage to bring in the banks. The biggest challenge the CDC faced was the need to convince funders that a market existed for the project without having another successful project to reference.

Community Benefits

This project gives artists affordable space that they can own and maintain. Artists have transformed many neighborhoods in Milwaukee, but after five to ten years, those places are no longer affordable to them. West Pointe Condominiums offers an opportunity for artists to avoid getting priced out of the housing market.

The project also fills a missing piece in the neighborhood, which has lacked sufficient representation of the middle class and ownership options. Until now, the neighborhood has been skewed toward multi-family rental units. By creating a multi-family condominium development, WEDC offers an increased opportunity for ownership in the neighborhood.

Overall Recommendations

Artist-space development projects should engage the artists early on to ensure that the appropriate spaces are built into the design of the building. WEDC would have preferred more gallery space, but without artist input, the commercial spaces have been left undesignated. Working with a group of artists early on would also allow for much more effective marketing strategies.

Understanding the time line of the financing is also crucial. This project experienced a number of delays because reviews by funders could take up to six to eight weeks, and if this timeframe is not incorporated into the project timeline, it can cause serious delays.

Primary Funding Sources:

Private:

Bank Loans

Developer Equity

LISC funding

Unit Sales

Public:

CDBG (HUD)

HOME funds (HUD)

Economic Development

Initiative - EDI funds (HUD)



CHAPTER 2

SELECT ADDITIONAL CASE STUDIES

Artists for Humanity EpiCenter 36
Boston, MA

The Berwick Research Institute 38
Boston, MA

Artists For Humanity EpiCenter



Artists For Humanity (Owner)

A non-profit arts organization that pairs and empowers at-risk youth with artists, offering hands-on arts and entrepreneurial experiences.

Project Location:	Boston, MA
Project Status:	Completed
Total Square Footage:	23,500 sf
Commercial Square Footage:	23,500 sf

Project Overview

The Artists For Humanity EpiCenter is a 23,500 square-foot sustainable facility constructed to house Artists For Humanity's offices, programs, studios and gallery. The project includes a 50 Kilowatt solar ray on the roof, is made from recycled material, and uses natural ventilation, among other features that earned its "Gold LEED Certification." A large gallery designed for caterers and event planners will be a venue to support AFH's art leasing and art sales and showcase the artists' work.

Funding Strategies

Artists For Humanity encountered a couple of funding challenges: it was rejected twice by banks because they did not believe that the project could be successful if AFH used its studio spaces instead of renting them, and its appraised value suffered due to the project's use of natural ventilation instead of air-conditioning. Despite these challenges, AFH raised 60% of its funding through a capital campaign, applied for grants targeted to arts-development and to green-building projects, and partnered with MassDevelopment who was able to bring key financial players to the table. Leasing of this unusual space will offer an added source of revenues for operations of the building and support to AFH.

Community Benefits

The EpiCenter provides the artist community in Boston with a unique venue to show artwork. As the fourth artist-owned building in the neighborhood, the project also helps anchor the arts community in the Fort Point District. The organization also supports youth development, training 100 at-risk inner city teens to become artists and entrepreneurs and encouraging them to attend college. For the broader community, the EpiCenter provides an opportunity to see artwork by teens they wouldn't otherwise experience. The building is an example of the benefits of building green.

Overall Recommendations

Incorporating sustainable design principles should be planned from the beginning. Changing drawings to incorporate green features later in the process results in bigger fees.

In some cases, spending money up front will end up saving money in the long-run. This project ran into financial difficulty because the process of cutting costs led to construction documents that were not as well defined as they should have been, causing unexpected problems in the construction process.

The demand for renting space in the new EpiCenter has exceeded expectations, and it is becoming a creative venue for special events in the area. The Epicenter represents the ideal end of the artist development spectrum where community, funding, and artists all came together to support a successful environmentally-friendly space.

Primary Funding Sources:

Private:

Bank Loans

Foundation Grants/
PRI

Individual
Contributions

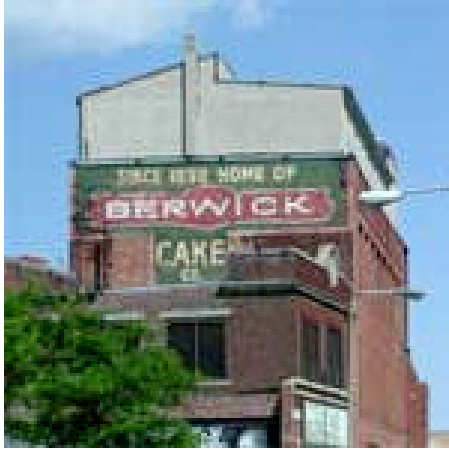
In-kind Donations

Public:

Tax-exempt bonds



The Berwick Research Institute



The Berwick Research Institute

A non-profit, artist-run space that supports art production located at the heart of Dudley Square in Roxbury, Massachusetts.

Project Location:	Roxbury, MA
Project Status:	In Progress
Total Square Footage:	1,800 sf (rented)
Commercial Square Footage:	1,800 sf
Artist Studio Units:	4 units

Project Overview

The Berwick Research Institute is a non-profit, artist-run space located at the heart of Dudley Square in Roxbury, Massachusetts. Founded in January of 2000, the Berwick Research Institute provides emerging artists with time, space, artist services and a critical audience to create and show their work. The Institute began with an emphasis on performance art and “happenings,” which the artists believed were missing from the Boston arts scene, and now rents artist studios at cost and hosts small audiences for open studios and critiques. The Berwick decided to apply for non-profit status in order to ensure a degree of longevity though the responsibility of property ownership still seems like a financial impossibility.

With the new organizational status, the commitment of the Berwick increased and the quality of production continued to improve. The facility was shut down temporarily due to code violations as a result of the large audiences to the space, which was not designed to accommodate that level of activity. Currently, the building houses a number of artist studios and continues to host an Artist in Research residency program. The closure of the venue space and change over to artist studios has provided the Berwick with the financial stability and focus on art production advocacy.

Funding Strategies

The Berwick studios are located in a former industrial building in need of renovation. The landlord agreed to rent the space to the group of artists starting the Berwick and continues to support their goals. The Berwick is primarily responsible for renovating the space to fit their needs. Very little money has been put into actually renovating the space. The majority of renovations were accomplished through donated time and materials.

Overall Recommendations

Development of space should be a collaborative process that continually engages artists. Many lofts are not right for certain types of artists and cannot be easily modified. Artists should be able to work with the developer from the beginning and have kinship of vision, mission, and purpose. For the needs of the Berwick, it was essential that the landlord was excited about performance and the idea of an artist laboratory. Artists need freedom to produce and create contemporary work in a work environment that can adapt to their changing requirements.

The Berwick represents in this report the end of the spectrum where artists have accomplished a lot with very little. It is clear from working with this example that funds must be available through public and private sources that will help artist-run organizations to have a leg-up in the process of rehabilitation of space. Grant funds for maintaining and developing facilities is key.

Primary Funding Sources:

Private:

Foundation Grants
PRI
Individual Donations
Earned income

Public:



CHAPTER 3

DATA SUMMARY

Organization Characteristics

Project Name	Project Location	Sponsor Organization	For-Profit	Non-Profit	CDC	Arts Organization	Other
Acme Artist Community	Chicago, IL	Near NorthWest Arts Council		X		X	
Coral Street Arts House	Philadelphia, PA	New Kensington CDC		X	X		
Frankford Avenue Arts Corridor	Philadelphia, PA	New Kensington CDC		X	X		
Goler Heights	Winston-Salem, NC	Goler CDC		X	X		
Hibernian Hall	Roxbury, MA	Madison Park Development Corporation		X	X		
Hicks Artist Cooperative	New Britain, CT	Alderhouse Residential Communities		X	X		
Hygienic Building	New London, CT	Hygienic Art, Inc.		X		X	
Mass Ave Commercial Area	Indianapolis, IN	Riley Area Development Corporation		X	X		
Murphy Art Center	Indianapolis, IN	Southeast Neighborhood Development, Inc.		X	X		
Wheeler Arts Community	Indianapolis, IN	Southeast Neighborhood Development, Inc.		X	X		
West Pointe Condominiums	Milwaukee, WI	West End Development Corporation		X	X		
Artists For Humanity EpiCenter	Boston, MA	Artists For Humanity		X		X	
Dudley Square/Berwick Institute	Roxbury, MA	The Berwick Research Institute				X	

Project Financing

Type of Project Funding by Source

Project Name	LISC	Other Private Funding	LIHTC	CDBG	HPTC	NMTC	HOME	Federal Home Loan Bank	US Office of Community Services (OCS)	Other Public Funding	Total # of Different Funding Sources
Acme Artist Community	X	X		X						X	5
Coral Street Arts House	X	X	X	X	X		X	X		X	8
Frankford Avenue Arts Corridor	X	X								X	4
Goler Heights	X	X		X	X						7
Hibernian Hall	X	X			X	X					7
Hicks Artist Cooperative	X	X					X	X		X	5
Hygienic Building	X	X		X						X	6
Mass Ave Commercial Area	X	X	X		X		X	X	X		9
Murphy Art Center	X	X								X	3
Wheeler Arts Community	X	X	X		X		X	X			7
West Pointe Condominiums	X	X		X			X			X	7
Artists For Humanity EpiCenter		X								X	5
Dudley Square/Berwick Institute		X									2
Total # of Projects	11	13	3	5	5	1	5	4	1	8	

Project Financing, cont.

Comparison of Public and Private Funding by Project

Project Name	Private Funding	Public Funding	Total Funding
Acme Artist Community	\$2,254,000	\$790,000	\$3,044,000
Coral Street Arts House	\$200,000	\$7,200,000	\$7,400,000
Frankford Ave. Arts Cooridor	\$1,000,000	\$2,000,000	\$3,000,000
Goler Heights	\$2,200,000	\$200,000	\$2,400,000
Hibernean Hall	\$5,850,000	\$450,000	\$6,300,000
Hicks Artist Cooperative	\$100,000	\$1,700,000	\$1,800,000
Hygienic Building	\$875,000	\$425,000	\$1,300,000
Mass. Ave Commercial Area	\$8,327,000	\$1,229,000	\$9,556,000
Murphy Arts Center	\$830,000	\$120,000	\$950,000
Wheeler Arts Community	\$4,160,000	\$440,000	\$4,600,000
West Pointe Condominiums	\$1,120,000	\$860,000	\$1,980,000
Artists For Humanity EpiCenter	\$5,100,000	\$0	\$5,100,000
Dudley Square/Berwick Institute	\$5,000	\$0	\$5,000
Total	\$32,021,000	\$15,414,000	\$47,435,000

Project Characteristics

Types of Arts Spaces Provided by Project

Project Name	Residential	Production	Rehearsal	Exhibition	Performance	Office	Storage	Multi-Use Constructed	Multi-Use Open	Other
Acme Artist Community		X		X						X
Coral Street Arts House	X	X	X	X	X					
Frankford Avenue Arts Corridor	X	X	X	X	X			X	X	
Goler Heights	X		X	X	X	X	X	X	X	
Hibernian Hall			X	X	X	X	X			
Hicks Artist Cooperative	X	X		X						
Hygienic Building	X	X	X	X	X					
Mass Ave Commercial Area				X						X
Murphy Art Center		X		X		X	X		X	X
Wheeler Arts Community	X	X	X	X	X	X	X	X		
West Pointe Condominiums										
Artists For Humanity		X		X		X			X	
Berwick Research Institute		X							X	
TOTAL	6	9	6	11	6	5	4	3	5	3

Project Financing, cont.

Types of Arts-Specific Special Facilities Provided by Project

Project Name	Arts Organization?	Space for large-scale visual arts	Special Electric Circuitry	Sound-proofing	Sprung-floors (for dance)	Additional Parking	Other
Acme Artist Community	Y						
Coral Street Arts House	N						
Frankford Avenue Arts Corridor	N						
Goler Heights	N						X
Hibernian Hall	N	X	X				
Hicks Artist Cooperative	N						
Hygienic Building	Y	X	X				
Mass Ave Commercial Area	N						
Murphy Art Center	N						
Wheeler Arts Community	N	X	X				
West Pointe Condominiums	N						
Artists For Humanity EpiCenter	Y	X	X				X
Dudley Square/Berwick Institute	Y	X					X
Total		5	4				3

Most arts-organizations provided special facilities for the artists they will be serving, whereas most CDCs do not indicate that any special facilities have been included for the artists. This difference indicates the importance of collaborating with artists to understand their needs. Also, most of the special facilities are geared toward visual rather than performing artists.