

Prospectus: The NEAD Project Norfolk Emerging Arts District



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Hannah Serrano and Jesse Scaccia.*



Above: Jeff Soto, mural, Richmond, VA.

On the cover: Mural, located in the NEAD, by Elizabeth Cooke for our public art project; Hampton Roads, The Canvas.

PART ONE:

THE VISION THE TOOLS & THE PLAN



Asa Jackson creating a mural for our public art project; Hampton Roads, The Canvas.

I. Intro

The local creative class has been abuzz lately with talk of an emerging arts district in Norfolk, which would be the first in the Hampton Roads region. Artists are hungry for workspaces and serious venues to show their work. Young creatives have named more art galleries as a top priority in the Generation Norfolk survey. The cultural and elected leaders of the City of Norfolk are excited as well, with conversations happening among City Councilpeople, City Planners, Department of Development, and at the Chrysler Museum of Art. It seems that the momentum has started for this colorful dream to turn into a vivid reality.

There are a myriad of reasons why an arts district in Norfolk makes sense—raising neighborhood property values; empowering the creative class; beautifying a dilapidated area of Downtown; increasing foot traffic; assisting property owners who have sat on empty properties for far too long.

But the most compelling reason is not born from logic and objective measures, but has origins in the artist's spirit itself: When there's an opportunity to make something beautiful, well, why wouldn't we take it?



Mural by Chris Ranes for Hampton Roads, The Canvas. Both murals are located in The NEAD.

II. The Vision

You get off of the Tide at York Street along with dozens of other riders and follow the crowd across Brambleton into Norfolk's arts district, "GUNROW."

The lights, sounds and smells from tonight's block party reach you before you even turn the corner onto Granby.

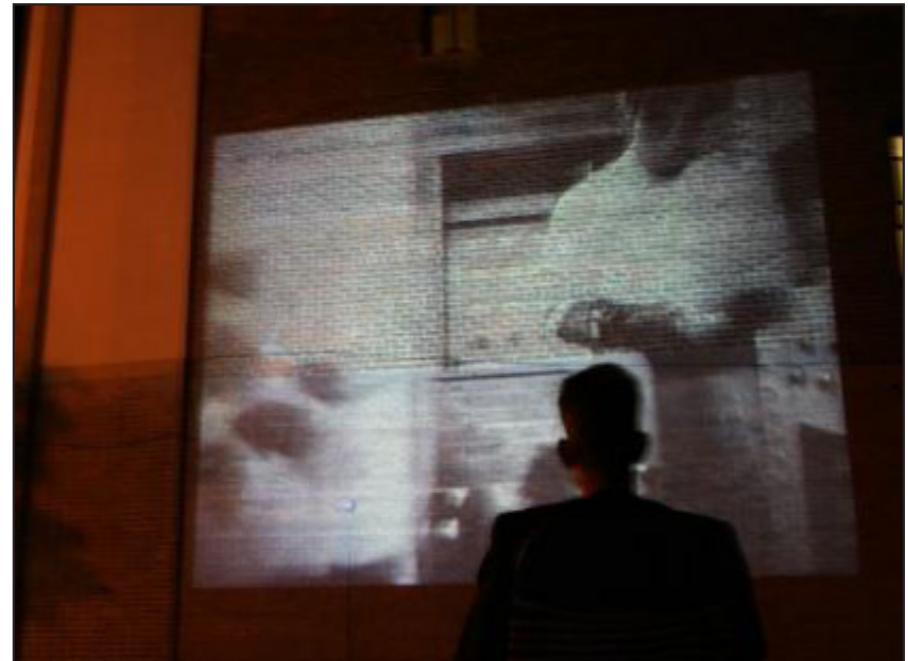
Immediately you are engrossed by the sheer abundance of art. Murals on building walls; video streaming from inside empty storefronts; paintings underfoot, cleverly transforming a cross-walk into the keys of a piano; and overhead, a vertical garden that's made a fire escape into a lush stairway to heaven.

There's a one-man band on one corner, and a barbershop quartet on the next; an opera singer on a balcony, and a dj in an alleyway. To your right, a sculpture garden comes alive with ballerinas, dancing in the shadows. To your left, a parade of people holding up a painted Chinese dragon slinks through the crowd, passing out sparklers and singing Mandarin folk songs.

The air is filled not just with music but with delicious aromas wafting out of the food carts and trucks lining the streets.

People of all ages and types meander along dreamily—watching a silent film projected on a wall, entranced by a light installation flooding an abandoned entranceway, cheering for a seemingly impromptu theatrical performance of Shakespeare's *MacBeth*, or just relaxing in the pop-up pocket parks that have blossomed around the neighborhood in recent months.

They spill out onto the street holding fresh prints, frames and flowers; tossing money into the buskers' open guitar cases; trying on brand new jewelry and scarves crafted by locals; and jamming with the street musicians on newly-bought banjos and bongos that were made by hand.



There seem to be a million things to experience around every corner of the district, and they're all happening at once, like the finale of a fireworks display. There's still a comedy show, an interactive performance art piece, a rooftop rockabilly concert and a special exhibition at the Chrysler Museum to take in before the night is up.

Suddenly you have the thrilling sensation that there's nowhere else on Earth you'd rather be than right here, standing in the middle of Granby Street, holding a gourmet Korean taco in one hand and in the other a map of everything else going on tonight that you probably won't get to see, among ten thousand other delirious lovers of art, beauty and this amazing city, waiting to see what will happen next.

Even more thrilling is your next thought—the realization that everyone around you feels *exactly* the same way. That right here, right now, there's nowhere but Norfolk.



Above: Crossroads Arts District, Kansas City.

Opposite: Outdoor screening of *Godzilla* at Art|Everywhere. Below: Busking at Art|Everywhere.

What we are proposing...

The NEAD Project: A 501(c)3 nonprofit organization.

Our mission is to stimulate the cultural and economic life throughout the Hampton Roads region through the development and promotion of the Norfolk Emerging Arts District; which we are tentatively calling, throughout this document, 'GUNROW' (Granby Under the Rope Walk).

Elements and effects of this development will include: creation of living and work opportunities for artists, within the district; beautification of the neighborhood through murals, street art and green space; establishment and support of new businesses and organizations in the district; and enlivenment of the downtown experience through events.



III. Legislative Background

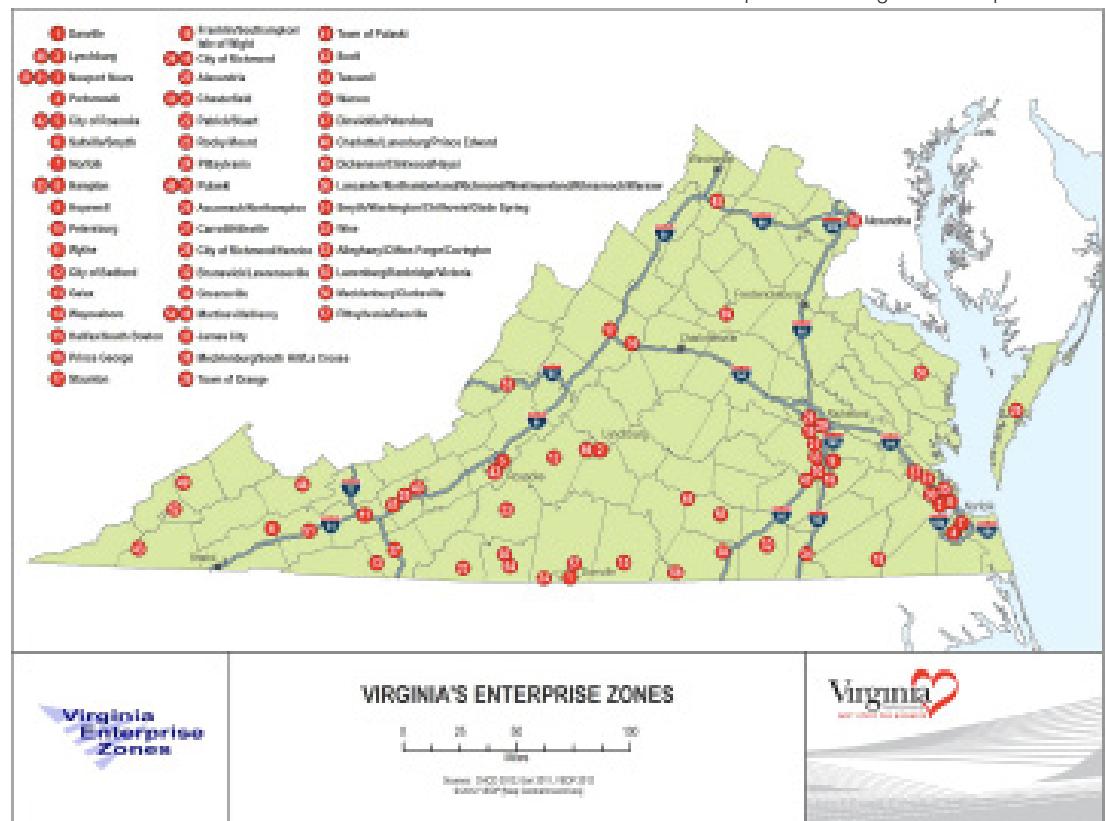
In 2009 the General Assembly passed **HB 1735**, which grants Virginia localities the authority to create arts and cultural districts without individual authorization from the Virginia General Assembly.

Virginia offers a variety of performance-based incentives, designed to target the needs of businesses and the development plans of localities and the state. The following is a list of incentives offered by the Commonwealth.

- Tax Incentives
 - Corporate income tax incentives
 - Property tax incentives
 - Sales and use tax exemptions
 - Enterprise Zones
 - Technology Zones
 - Training programs
 - Virginia Jobs Investment Program
 - Virginia Community Colleges
 - Workforce Investment Act
 - Infrastructure incentives
 - Economic Development Access Program
 - Rail Industrial Access Program
 - Transportation Partnership Opportunity Fund
 - Foreign Trade Zones
 - Discretionary incentives
 - Governor's Opportunity Fund
 - Virginia Investment Partnership Grant Fund
 - Major Eligible Employer Grant
 - Virginia Economic Development Incentive Grant
 - Regional Assistance
 - Tobacco Region Opportunity Fund
 - Virginia Coalfield Economic Development Authority
 - Financial Assistance

- Virginia Small Business Financing Authority
 - Community Development Block Grants
 - Management and Technical Support
 - Center for Innovative Technology
 - Commonwealth Research Commercialization Fund
 - VSBCD: Virginia's Small Business Development Center Network
 - International Trade

Below: Map of state-designated enterprise zones.



IV. Incentives

Virginia Enterprise Zone Grants

Rewarding Investment – Revitalizing Communities

Qualification for the listed incentives is based on the calendar year and administered annually. All applicants (businesses and real properties) must be located within an enterprise zone.

GRANT	BENEFIT	ELIGIBILITY REQUIREMENT	APPLICATION FORMS	GRANT TERM
Job Creation Grant	<ul style="list-style-type: none">▪ Up to \$500/year per net new permanent, full-time position earning at least 175% of the Federal minimum wage with health benefits.▪ A lower wage threshold applies in localities designated high unemployment areas by DCHCD; please visit the website for a list of HUAs.¹▪ Up to \$500/year per net new permanent full-time position earning at least 200% of federal minimum wage with health benefits.	<p>Creation of at least four net new permanent full-time positions.</p> <p>Net new permanent full-time positions created over the four-job threshold that meet wage and health benefit requirements are eligible.</p> <p>Excludes retail, personal service, or food and beverage positions.</p>	<p>Required application forms:</p> <ul style="list-style-type: none">▪ EZ-JCG▪ JCG Worksheet▪ W-9▪ CPA Attestation Report²	Available for a five-consecutive year term for net new permanent full-time positions above the four-job threshold which meet the wage and health benefit requirement.
Real Property Investment Grant ³	<ul style="list-style-type: none">▪ Up to \$100,000 per building or facility for qualifying real property investments of less than \$5 million.▪ Up to \$200,000 per building or facility for qualifying real property investments of \$5 million or more.	<p>Commercial, Industrial, or mixed-use buildings or facilities.</p> <p>For rehabilitation and expansion, at least \$100,000 incurred in qualified real property investments.</p> <p>For new construction, at least \$300,000 incurred in qualified real property investments.</p>	<p>Required application forms:</p> <ul style="list-style-type: none">▪ EZ-RPIG▪ Final Certificate of Occupancy/Approved Final Building Inspection/for Third Party Inspection Report▪ Mixed Use Form⁴▪ Multiple Owner Form⁵▪ Tenant/Owner Consent Form⁶▪ Tenant Coordination Form⁷▪ W-9▪ CPA Attestation Report	Capped per building or facility at a maximum of \$200,000 within a five-consecutive year term.

<http://www.dchc.virginia.gov/CommunityDevelopmentRevitalization/VirginiaEnterpriseZone.htm>)

Beginning with grant year 2011, businesses applying for a Job Creation Grant that have base year employment of 100 permanent full time positions or less and create 25 or less grant eligible positions are no longer required to submit a CPA attestation as part of their application materials.

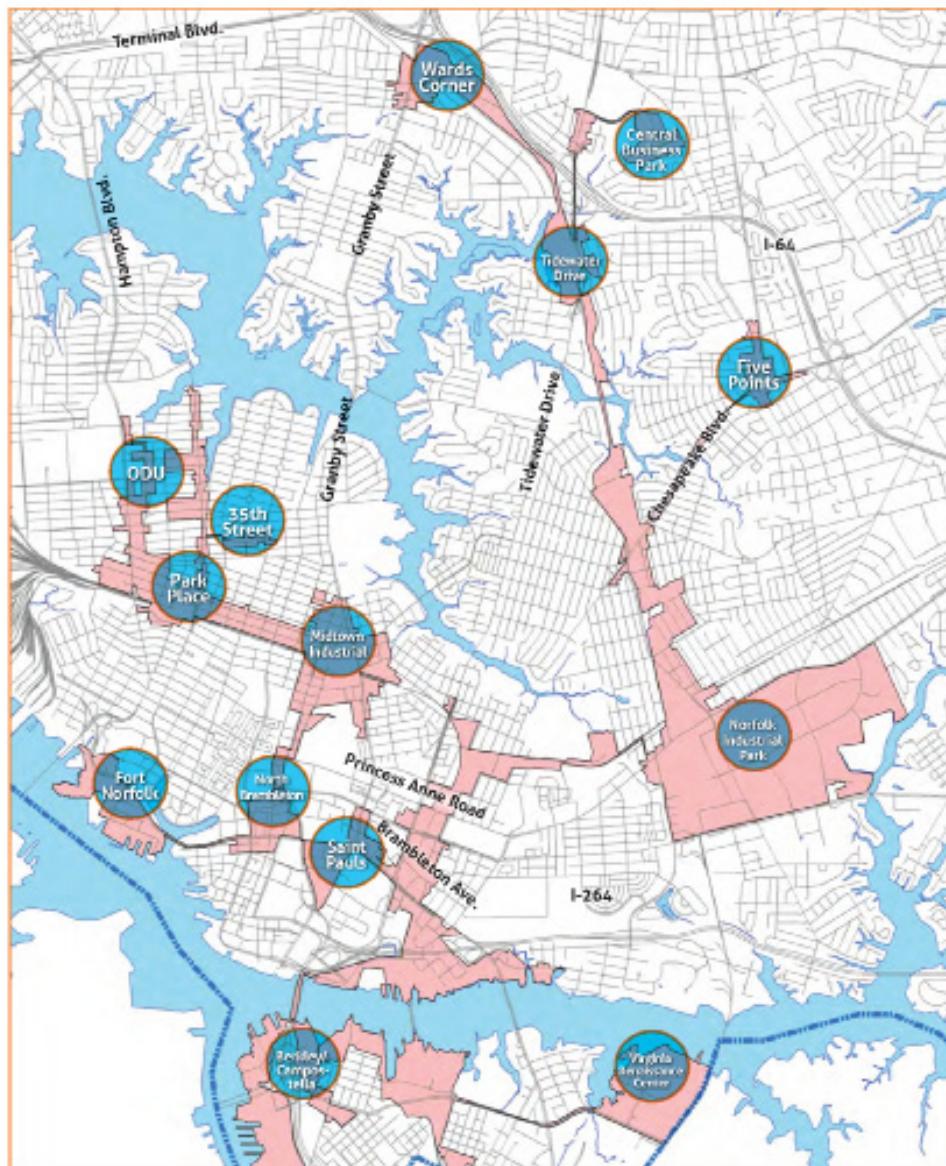
¹Real Property grant awards may be subject to pro-rations should requests exceed grant funds allocated.

local incentives

Qualification for the listed Incentives is based on the calendar year and administered annually.

All applicants (businesses and real properties) must be located within an enterprise zone.

Incentive	Description	Qualification Criteria	Value
tax specialist	Businesses currently located in EZ or seeking to locate in EZ will have the ability to consult with a Tax Specialist.	Business must be located within EZ or be moving to EZ.	
commercial/ industrial real estate relief	This incentive will offer taxpayers an opportunity to improve commercial/ industrial structures and not pay full taxes on those improvements for 14 years.	The commercial structure must be located in the EZ and at least 20 years old. Improvements to the structure must increase the property's assessed value by 40%.	Varies per structure.
business license tax relief	Businesses will receive a reduction of their business license tax for a five-year consecutive period.	Business must be located within EZ and make a \$100,000 taxable investment within the EZ.	1st year=50% 2nd year=40% 3rd year=30% 4th year=20% 5th year=10%
building permit fee relief	A one time 50% reduction on building, electrical, mechanical, and plumbing permits.	Existing EZ businesses must make a \$100,000 taxable investment within the Enterprise Zone. New EZ businesses must make a \$500,000 taxable investment within the Enterprise Zone.	A one time 50% reduction for qualifying permits.
local utility tax relief	This incentive will provide businesses with a reduction of their utility tax for a five-year consecutive period.	Existing EZ businesses must make a \$100,000 taxable investment within the Enterprise Zone. New EZ businesses must make a \$500,000 taxable investment within the Enterprise Zone.	1st year=50% 2nd year=40% 3rd year=30% 4th year=20% 5th year=10%
free formal training	Free formal training will be provided to Enterprise Zone businesses on various topics.	Business must be located within EZ or be moving to EZ.	
business district marketing assistance	EZ business districts will have individual collateral marketing sheets that will include statistical business data.	Business must be located within EZ or be moving to EZ.	
norfolk redevelopment and housing authority technical assistance	Technical assistance will be provided by the Norfolk Redevelopment and Housing Authority to businesses that are located in the EZ and/or assistance to businesses that would like to purchase NRHA commercially zoned property in the EZ.	Business must be located within EZ or be moving to EZ.	
norfolk redevelopment and housing authority meeting space	The Norfolk Redevelopment Housing Authority will provide meeting space for EZ businesses at no cost.	Business must be located within EZ or be moving to EZ.	



▲ Norfolk's New Enterprise Zone Map

To see if your property is in Norfolk's Enterprise Zone, go to www.norfolknavigator.com and click on the Enterprise checkbox in the map area. Then zoom in to your area.

Real Estate Tax Abatement

What is the Real Estate Tax Abatement Program?

The City of Norfolk Real Estate Assessor's Office administers a program to encourage property owners to rehabilitate their property. By doing so, property owners are not required to pay full real estate taxes on these improvements for a given period of time.

What structures qualify for this program?

This program offers taxpayers an opportunity to improve existing residential, commercial or industrial structures.

How does the abatement work?

- Abatement commences at the beginning of the tax quarter immediately following completion of the rehabilitation.
- The increase in assessed value due to the improvements listed on the application will not be recognized for tax purposes (or abated) for the first 10 years following the commencement of the tax abatement. For properties located in the empowerment and enterprise zones, the abatement is for 15 years.
- The increase in assessed value due to the improvements will be recognized for tax purposes on a sliding scale the 11th year through the 14th year following the tax abatement:
 - 11th year—20% of increase recognized
 - 12th year—40% of increase recognized
 - 13th year—60% of increase recognized
 - 14th year—80% of increase recognized
 - 15th year—100% of increase recognized
- Again, for properties located in the empowerment and enterprise zones, the abatement is for the entire 15-year period.

What are the basic requirements for RESIDENTIAL structures?

- The rehabilitation must be on an existing structure (four or fewer units).
- The structure must be at least 15 years old.
- Improvements to the structure must increase the property's assessed value by at least 20%.
- Improvements must be completed within 2 years.
- Only one approved application per structure will be allowed during the abatement period (with the exception of condominium conversions).

What are the basic requirements for COMMERCIAL/ INDUSTRIAL structures?

- The rehabilitation must be on an existing commercial/industrial structure.
- The structure must be at least 50 years old (20 years old in an enterprise or empowerment zone).
- Improvements to the structure must increase the property's assessed value by at least 40%.
- Improvements must be completed within 2 years.
- Only one approved application per structure will be allowed during the abatement period (with the exception of condominium conversions).

Tax Abatement Program (continued)

How does one apply for the program?

- Fill out an application and take it, with three copies of your building plans, survey, elevation drawings and specifications, to the Department of Planning and Community Development for zoning approval.
- After this preliminary check, complete both the building permit application and the tax abatement application.
- The Real Estate Assessor will visit your property to determine if your proposed improvements will qualify for the program. **NO WORK may commence prior to approval and issuance of a building permit.**
- After a successful review, an application approval letter will be mailed to the property owner, indicating that work can begin.

Are there any fees?

- For residential structures, a \$50 non-refundable fee is required.
- For commercial/industrial structures, a \$250 non-refundable fee is required. This fee is dependent on the type of renovation and may increase.

What other information is important to know?

- Property owners **MUST** apply for the abatement prior to the start of a rehabilitation project.
- All taxes must be current.
- All work to be done must be listed on the application.
- Rehabilitation work **SHALL NOT** begin until receipt of approval letter from the City Assessor and until appropriate building permits are obtained.
- Abatement is limited to original applicant and one transferee.
- The tax abatement will be revoked if property taxes are delinquent at any time during the abatement period.

For more information, contact:

City of Norfolk
Office of the Real Estate Assessor
757-664-4732

City of Norfolk
Department of Development
757-664-4338

The Norfolk Cares Call Center
757-664-6510

On the previous four pages, we have included the existing incentives that apply to the area we are proposing for the NEAD. They include Virginia Enterprise Zone grants (real property investment grants and job creation grants), various incentives for Norfolk Enterprise Zones, and a real estate tax abatement program also offered by the City.

On this and the opposite page, we have included an example of an opportunity—the commercial aesthetic improvement grant—that does *not* currently apply to the proposed district, but that could be amended so that it includes it.

After exploring all the other options and ideas for incentivizing residential and commercial development in the district, we will put these opportunities together as a sweetheart package to promote and help recruit tenants to the NEAD.

The fact is a lot of the work has already been done in terms of making this district viable for development. People—the *right* people—still just need to know about it.

The designation of a district and incentives stated in legislation are just the beginning phases of a program. Successful districts combine partnerships, financing strategies and services in ways that catalyze community reinvestment and growth over time.

http://nasaa-arts.org/Research/Key-Topics/Creative-Economic-Development/cultural_policy_brief.pdf

commercial aesthetic improvement grant



Before



After



Before



After

Purpose: The purpose of the grant program is to improve the appearance of commercial properties in designated commercial corridor areas in Norfolk. This grant program encourages private investment by providing matching funds for aesthetic improvements to commercial properties.



Before



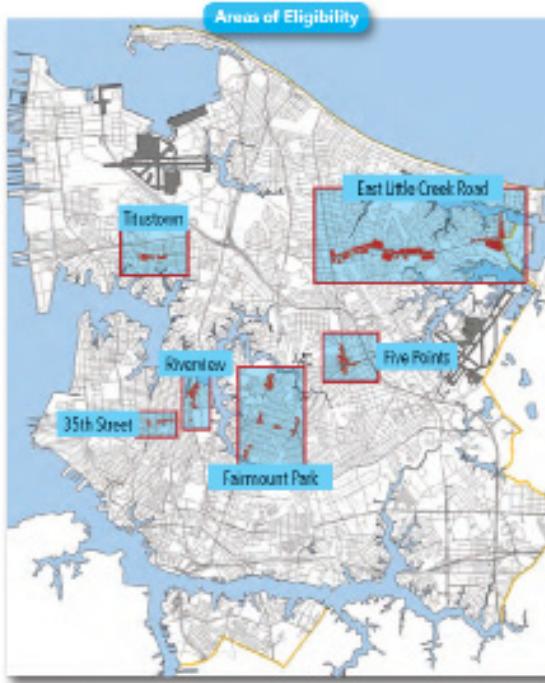
After



Before



After



Matching Amount:

Maximum of \$25,000 (up to 50% of the cost) for eligible improvements for the following commercial areas: East Little Creek, Fairmount Park, Five Points, Riverview, Titus town, and 35th Street.

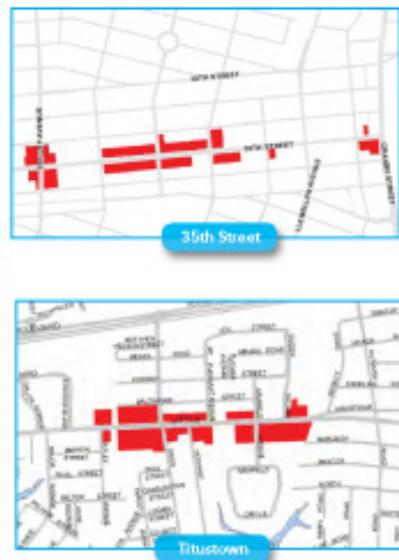
Grant Process:

- Consult with city staff for application process
- Meet with Aesthetic Improvement Grant Review Committee to obtain approval
- Begin, document, and complete grant funded improvement
- Submit paid invoices after work is completed (work must be completed within six months) and building is occupied
- Receive reimbursement from city

Note: Funding is available on a first come, first served basis. There is no limit.

Examples of Eligible Improvements

- Landscaping
- Fencing
- Exterior Lighting
- Exterior improvements such as entrances, awnings, signs
- Signage
- Upgraded parking area surfaces (parking) with associated landscaping improvements
- Site and building demolitions related to site redevelopment



▲ Norfolk's Commercial Aesthetic Improvement Grant Maps

For Information:

Department of Planning and Community Development
www.norfolk.gov/planning/norfolkva.asp
 757-664-4752
 810 Union Street Room 508 (Norfolk City Hall)

➤ To locate properties for sale or lease in Commercial Façade Improvement Areas, visit www.norfolknavigator.com

▲ Norfolk's Commercial Aesthetic Improvement Grant Map:

Impact (cont'd)

WILLIAMSBURG

Incentives

The economic development incentives provide rebates, benefits, and waivers in amounts equal to portions of BPOL, sales tax, and permit fees for qualified creative economy businesses. The City will not be forfeiting or losing any existing revenue from these incentives. They are incentives on a portion of future new revenue that the city currently does not collect, but that the Arts and Cultural District is designed to attract to the city. Scenarios of the dollar amounts of incentives for four potential creative economy businesses that could qualify under this Ordinance are attached. The following chart outlines the incentives, which are granted over a five-year period.

Incentive	Year One	Year Two	Year Three	Year Four	Year Five
BPOL Rebate	100%	80%	60%	40%	20%
Sales Tax Benefit*	100%	80%	60%	40%	20%
Zoning and Building Fee Exemption	100%				

*based on the 1% of the sales tax that is collected by the business and returned to the City from the State

RICHMOND

Financial and Regulatory Incentives available in the Arts and Culture District

Incentives available throughout the Arts and Cultural District

Citywide Revolving Loan Fund Interest Rate Reduction for Qualified Arts and Culture Entities

Qualified arts and cultural entities located within the boundaries of the Arts and Cultural District may be eligible to receive an interest rate reduction as high 2% from the otherwise agreed upon loan rate on all term loans made by the City of Richmond through its Citywide Revolving Loan Fund, pending a credit evaluation and designation of sound financial capacity by staff in the City of Richmond's Department of Economic and Community Development.

Fee Waivers & Reductions for Citywide Revolving Loan Fund for Qualified Arts and Culture Entities

Qualified arts and culture related entities located within the boundaries of the Arts and Cultural District may be eligible to receive complete or partial reductions from the stated fees for loan applications, commitment and other associated closing costs including by not limited to property appraisals, legal fees and origination fees, on all term loans made by the City of Richmond through its Citywide Revolving Loan Fund. The amount and availability of fee waivers are subject to the City's to a loan applicant's credit evaluation and designation of sound financial capacity by the City of Richmond's Department of Economic and Community Development.

Annual Allocation of Resources for Promotion, Marketing and Branding of the Arts and Culture District

The City will make available, directly to qualified businesses or through a qualified intermediary, financial resources to support the promotion, marketing and branding of the arts and culture district, subject to appropriation.

Annual Allocation of Resources for the Creation Affordable Housing in the District

The City will make directly available to qualified developers or through a qualified intermediary, federal economic development resources to support the creation artist live/work space.

Incentives targeted to the Special Incentive Area

Encroachment Fee Rebates for Select Entities Located within the Arts and Culture District

Approved arts, culture, dining and retail entities located within the boundaries of the proposed arts and culture district may be eligible to receive a complete or partial rebate of the stated permit fee related to the use of public right of ways for outdoor dining, temporary vending and other activities directly associated with the business entity which occupies the immediate storefront. Fee rebates are subject to the applicant's successful submission of all required materials for an encroachment permit in the public right of way.

Rebate of the fees charged for Residential and Commercial Building Permits

- For total construction cost of \$1,650,000 or less, the applicant shall be eligible to receive a rebate of the locality's share (98%, 2% must be remitted to the State) of the building permit fee;
- For total construction cost of more than \$1,650,000, the applicant shall be eligible to receive a rebate of the locality's portion (98%, 2% must be remitted to the State) of the building permit fee in the amount of \$10,000 or 30% of the building permit application fee, whichever is greater, provided that in no event shall the rebate exceed \$50,000;
- An applicant shall be eligible to receive no more than \$50,000 in rebates of building permit application fees within a 36 month period.

Expedited Permit Review

An expedited review of building permit applications, with completion of review within ten business days provided the application is complete upon submittal is available to all entities within the Special Incentive Area. However, the ten business day period shall be extended by the time an applicant takes to respond to plan review comments or to comply with any instructions from the City necessary to properly act upon the application.

Rezoning Fee Rebate (not special use permits)

A rebate of the fee associated with rezoning requests. The rebate shall be issued upon completion of rezoning case.

Definitions

Qualified arts and culture organization (*taken from the state statute*)

The term qualified arts and cultural organization shall mean a business or a not-for-profit organization physically located within the boundaries of the proposed arts and cultural district which, by the determination of the administrator, positively contributes to the spectrum and vibrancy of arts and cultural activities and venues available to the public. Examples may include, but are not limited to theaters, art galleries, museums, dance studios, music venues, historic sites, public art, or other imaginative works, exhibitions, or productions created by an artist or under an artist's direction and intended for unique production or limited reproduction.

Tools for Artist Districts by Type and Manager

Manager of the tool			
Type	State	City	Coordinating Agent
Information		marketing	marketing, business recruitment, artists recruitment, information center, live/workspace finding assistance, coordination between property owners, ephemera programming
Ownership and Operation		streetscape, wayfinding markers, arts incubator space, public art, safety funds	cleaning properties, public works assistance in cleaning properties
Incentives	tax incentives	artists housing subsidy, low-interest loans, debt-forgiveness, gapfinancing for developments	low interest loans, grants to individual artists
Regulations	streamlined rehabilitation code	rezoning	

In order for city officials to better understand the level of government in which the tools are managed, the above table may be helpful. It enables city officials to comprehend which organizations need to be formed or contacted to use certain tools.

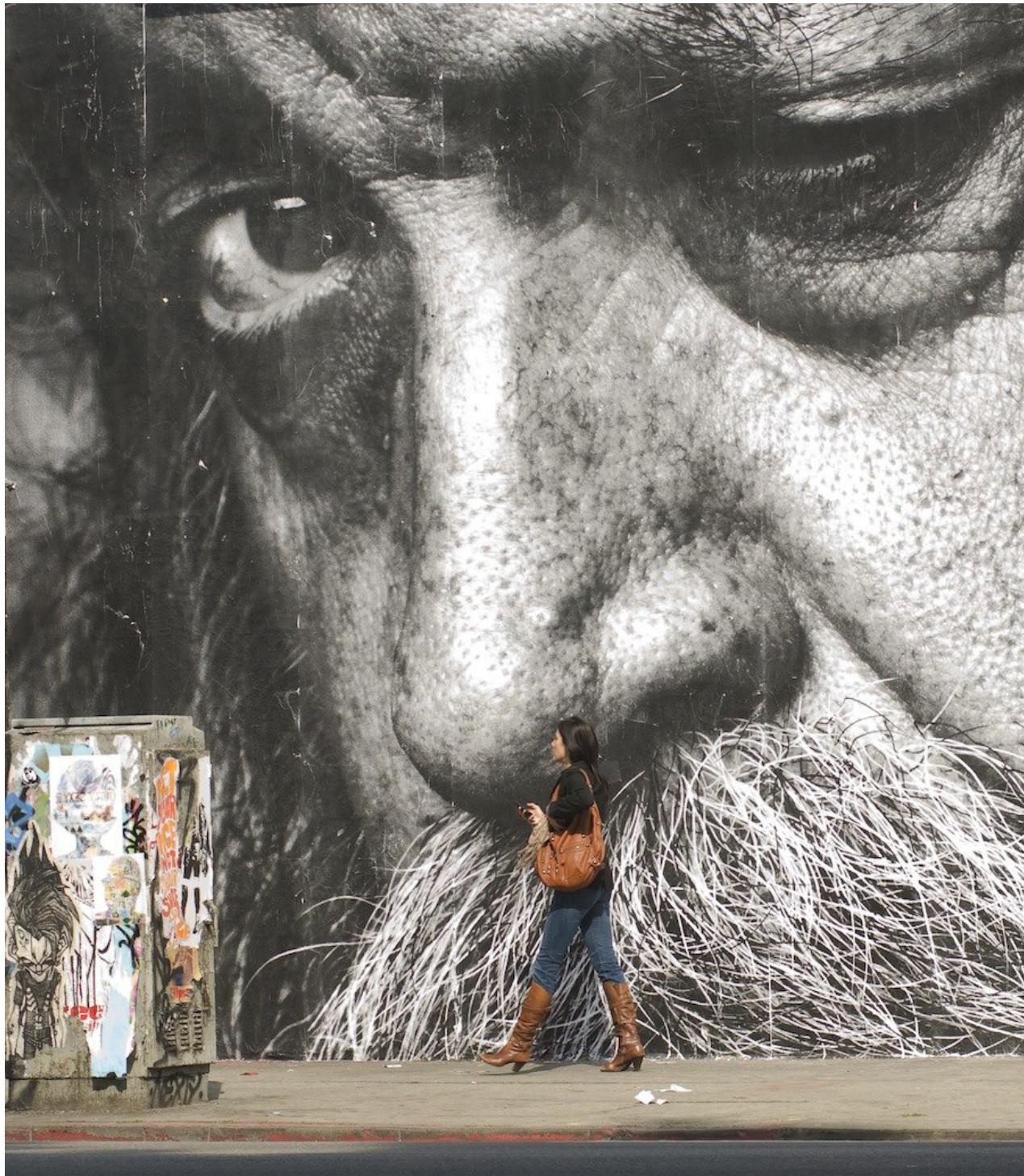
The table categorizes the tools by type, including information, operation and ownership, incentives and regulation, and then by the level of government at which the tool is managed (state, city, or coordinating agent). What this chart makes clear is that different levels of government can be involved in the creation of arts districts through different tools.

Obviously, the coordinating agent has a huge role to play in interpreting the information about the district and the available tools to artists and the public, and in providing custom-

er assistance to artists (if your goal is truly to house or provide studio space for artists).

The chart illustrates how some responsibilities, such as the redevelopment of streetscape, the provision of wayfinding markers and public art purchases lie more with the city than with the state. It is the city government's job to find a way to incorporate the traditional ownership and operation activities of the city into the district. Also **the city is the prime financier of most of the grants and loans that are used for arts districts (although the coordinating agent probably will manage them)**.

<http://www.artistlink.org/?q=spacetoolbox/formunicipalities/examplecityinitiatives/tools>



Above: Mural by JR; Los Angeles, CA.

“Innovation begins with people. If you’re going to be an innovative economy at the local level, you have to be able to attract and retain innovative people to power the innovative economy, because that’s what it’s all about.

What we know about attraction and retention is that it depends on the quality of the place and the quality of the opportunity:

How can I put my skills to work here, make maximum use of my skills? Are there other people, smart people, who make me smarter?

The quality of the place is every bit as important to the equation.”

— Carol Coletta, director, ArtPlace

*“Co-location” and “collaboration” is the secret to nurturing this kind of development, and they and others who participated agreed that more **city leaders, business executives, and educators need to understand “the new black” (innovation)** as ULI San Diego/Tijuana calls it, and **the critical role artists and art institutions can play in fashioning these creative clusters.***

— “Nurturing Arts Districts for the New Economy,” by John M. Eger, Huffington Post, Sept. 13, 2011

V. Impact

Experts suggest that cities with thriving cultural hubs attract more residents and more desirable businesses over the long term. “There is growing recognition of a synergy between economic and creative forces, and we want to be on the forward edge of this movement,” said Amanda Huffman, Assistant Director of Economic Development in Staunton.

According to a report by Virginians for the Arts, “companies’ decisions about where to locate their business often are influenced by factors such as the ready availability of a creative workforce and the quality of life available to employees.”

Also, “arts and culture can play a major role in community development by creating new jobs as well as fostering an environment and amenities that attract talented young workers.”

The zoning and marketing of an arts district in Norfolk will lead to job creation. Small businesses account for roughly 75% of new job growth in Virginia.

And the arts don’t just create jobs, they attract them.

“The arts lift our spirits and help build our communities. **My predecessors at Norfolk Southern were clear that the arts were key in bringing our headquarters to Norfolk,**” said David Goode, former President and CEO of Norfolk Southern Corporation.

According to the Virginians for the Arts report, in Virginia Beach the arts generated \$56.8 million in economic activity, 1,411 jobs, \$2.3 in local government tax revenues and \$3.6 million in state government tax revenues in 2009.



Above: Mural by Escif in Katowice, Poland. Street Art Festival 2012. Photo by Paweł Mrowiec.

OTHER OUTCOME GOALS

Cultural districts are one creative economy strategy that states have adopted to boost their economies while realizing many other cultural and civic benefits. The intended outcomes of cultural districts extend beyond the arts and cultural sector to benefit all members of a community. Those goals may include:

Attracting artists and cultural enterprises to a local community.

Artists, cultural institutions and creative enterprises all contribute to a community's economic potential. Not only do they generate direct economic activity, but artists and creative entrepreneurs also can infuse communities with energy and innovation, which enhance the economic and civic capital of a location.

Encouraging business and job development. Cultural districts can create a hub of economic activity that helps an area become an appealing place to live, visit and conduct business. A thriving cultural scene helps an area to prosper when consumers drawn to cultural attractions patronize other nearby businesses. This can result in the creation of new economic opportunities and jobs in both the cultural sector and in other local industries.

Addressing both urban and rural needs. Metropolitan and rural areas present distinct economic development concerns. Cultural districts are a highly adaptable economic development approach that can take a community's unique conditions, assets, needs and opportunities into account because each district is uniquely developed according to these factors.

Establishing tourism destinations. Cultural districts are marketable tourism assets that highlight the distinct identity of communities and encourage in-state, out of state, and even international visitors. Localities with strong related industries (such as restaurants, lodging and recreation) become especially attractive destinations for cultural, recreational and business travelers.

Preserving and reusing historic buildings. Some states use cultural districts as a way to stimulate historic preservation. Adaptive reuse and rehabilitation of older buildings through preservation tax credits can result in structural and façade improvements. Rehabilitated buildings and spaces are opportunities for affordable cultural work force housing, artist live/work space and new homes for cultural organizations that can serve as anchor attractions in a cultural district.

Enhancing property values. Cultural districts may revitalize and beautify cities, towns and regions. Many successful districts combine improvements to public spaces (such as parks, waterfronts and pedestrian corridors) with property development planning. These plans can include efforts to target the redevelopment of abandoned properties, rehabilitate historic sites, and recruit businesses to occupy vacant spaces or encourage the building of new mixed-use spaces. Together, these strategies facilitate a healthy mixture of business and residential activity and can contribute to reduced vacancy rates and enhanced property values.

Fostering local cultural development. The establishment of a district provides a focal point for celebrating and strengthening a community's cultural identity. Cultural districts provide localities with opportunities to highlight existing cultural amenities, as well as mechanisms to recruit and establish new artists, cultural industries and organizations.

http://nasaa-arts.org/Research/Key-Topics/Creative-Economic-Development/cultural_policy_brief.pdf. National Assembly of State Arts Agencies

Impact (cont'd)

Key fact and figure...

The latest Fiscal Impact Assessment of Arts Grants funded by the Norfolk Commission on the Arts and Humanities was done in June 2004 for the FY 2003 grants. It was done by H. Blount Hunter Retail and Real Estate Research of Norfolk. From the summary:

“The multiplier for FY 03 was 2.7; for every \$1.00 of general operating grants, the City received \$2.70 in return. The City’s net fiscal impact was 1.7 times its original investment in arts grants.”

IMPACTS ON ARTISTS

The impacts on artists fall into three categories:

impacts on artists' careers and professional development, such as the creation of artists' networks and access to venues for peer criticism; impacts on artists' relationships to the broader community, such as increased interaction between artists and community residents, demystification of artists at work and the artistic process, and increased recognition of artists as workers and professionals; and impacts related to artist space availability and development infrastructure, such as the creation of artist-developers, advocates, and intermediaries.

Impacts on the Broader Community

The impacts on the community include the spiritual, physical, social, and economic impacts of artist space.

- Physical impacts included reducing blight, animating vacant property, and preserving historical buildings.
- Social impacts included increasing arts programs for residents, diversifying low income communities, and developing youth.
- Spiritual impact on the quality of life.
- Economic impacts included increasing job opportunities, developing real estate and increasing real estate value, and promoting creative clusters.

<http://www.artistlink.org/?q=spacetoolbox/fordevelopers/makingthecase>



A pedestrian glances at a large mural by Italian muralist Pixel Pancho adorning the side of a building at 7 West Grace Street in Richmond, Va. The piece is part of the G40 Art Summit Richmond project. (Joe Mahoney - Associated Press)

*The Urban Land Institute (ULI) — the largest worldwide research institute devoted to land use — has been promoting the development of “arts districts,” or as they are also called, “creative industries districts,” in cities across the country. But they could and should be doing more, and **more cities should begin creating arts districts as a matter of economic survival.***

These arts districts — particularly ones designed to serve as incubators of creativity— are concrete evidence that **a new creative and innovative economy is taking shape**. Although essentially real estate developments, the arts districts are intended to serve the “creative industry” that according to *The Americans for the Arts*, is one of the fastest growing sectors of our economy. [http://www.artsusa.org/information_services/research/services/creative_industries/002.asp]

It is becoming clear these districts are the new engines of economic development, not only for the creative industries but for all enterprises.

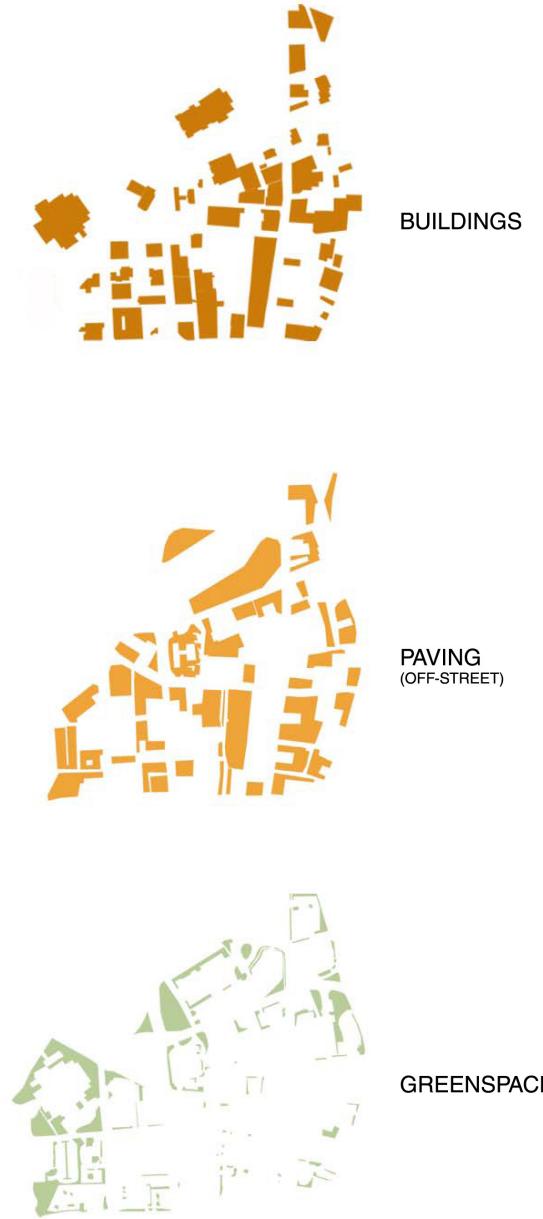
— “Nurturing Arts Districts for the New Economy,” by John M. Eger, Huffington Post, Sept. 13, 2011

VI. Proposed Area

GUNROW is the 0.11 sq mi. triangle around Granby, between Mowbray and Monticello.

Advantages of the neighborhood:

- The Chrysler Museum of Art and the Harrison Opera House, both titans of the institutional art world of this region, would both be anchors and boundaries
- Existing art-relevant businesses within a few blocks; including a tattoo parlor, hair studio, high end furniture, gay bar, and Zedd's (an existing mural site)
- Walkable to major mass transit (Cedar Grove bus transfer & Tide stations)
- Adjacent to Downtown, Ghent and the Hague
- Underdeveloped commercially



Rendering by Thom White of WPA Architects.

ELECTED LEADERSHIP IN THE DISTRICT

CITY COUNCIL:

Ward: Theresa Whibley, Ward 2

Superward: Barclay Winn, Superward 6

STATE LEGISLATURE:

Delegate: Kenneth C. Alexander, District 089

Senator: Ralph S. Northam, District 006

CONGRESS:

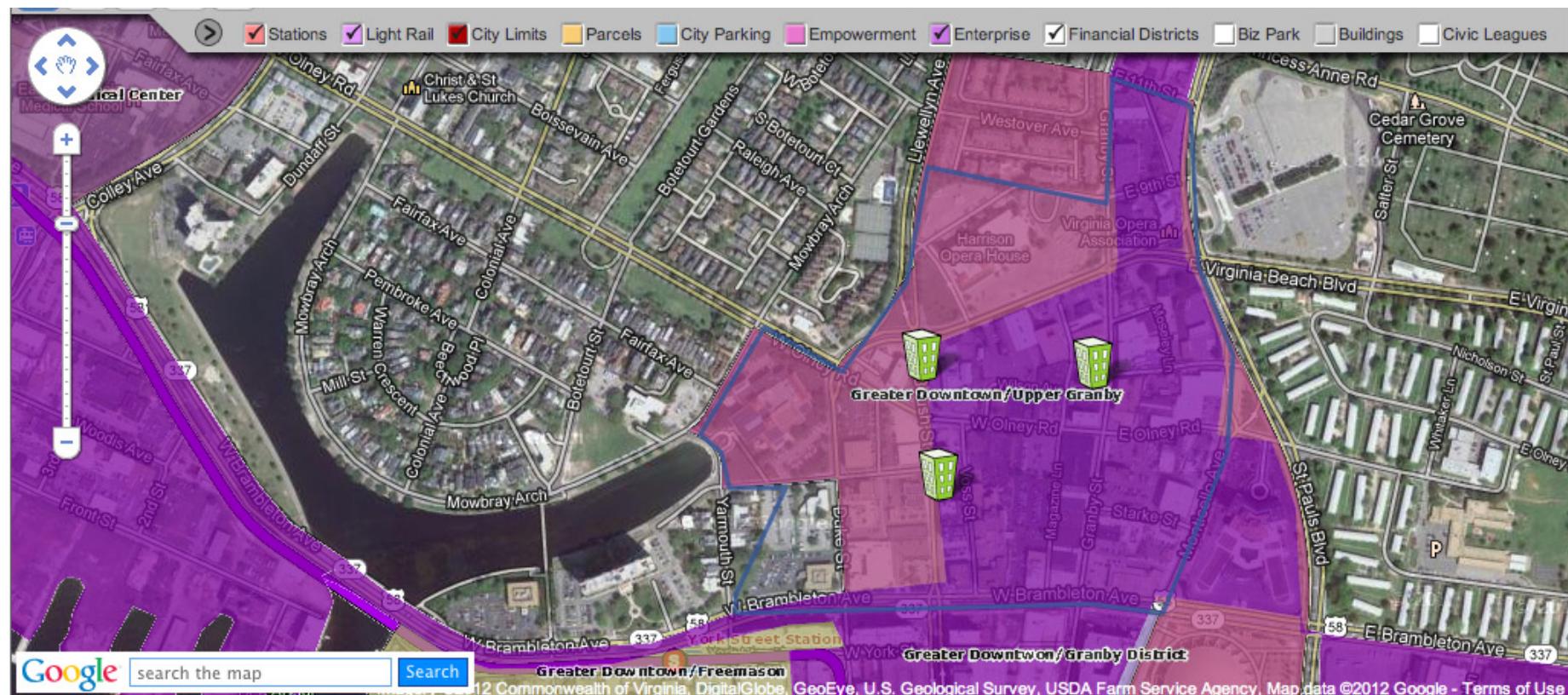
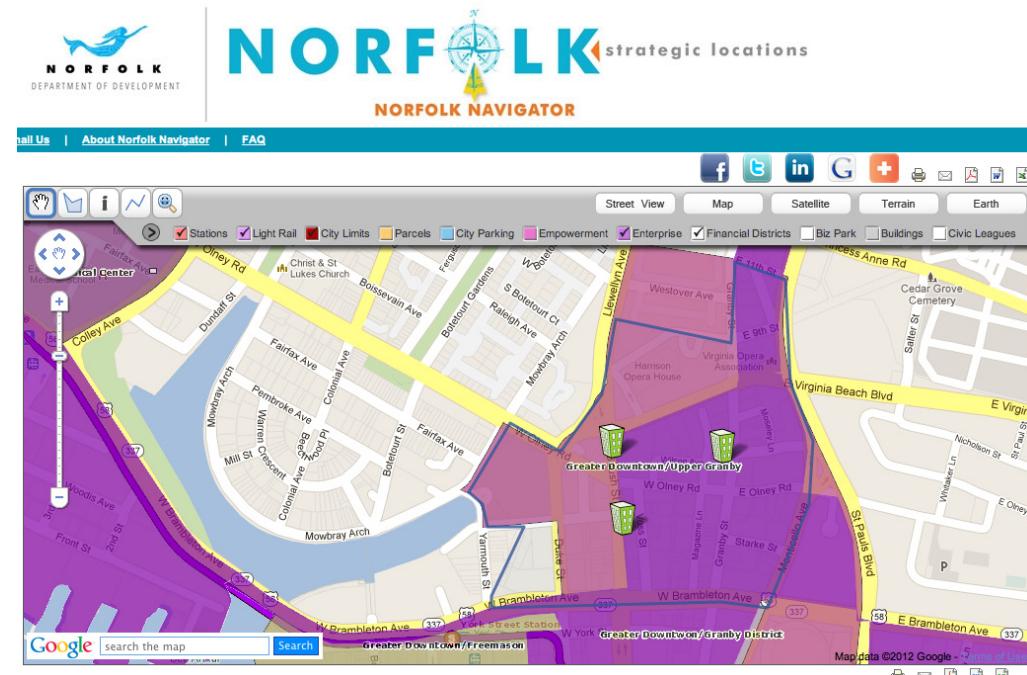
House of Representatives: Bobby Scott, 3rd

Congressional district

SENATE:

Mark Warner

Jim Webb



VII. Property Inventory

The proposed arts district boasts a number of established arts-related businesses, as well as vacant properties that could easily be converted into gallery spaces, artist work spaces, retail, classroom settings, and any number of other arts-related businesses.

OCCUPIED PROPERTIES

In the case of occupied properties with happy tenants, the goal is to ensure that the arts district blooming around them enhances their visibility and access to increased pedestrian and vehicular traffic.

Key anchors of the arts district are:

1. The Chrysler Museum
2. Chrysler's Glass Studio
3. The Harrison Opera House
4. The Virginia Opera Association

It will also be home to a few major media outlets:

1. The Virginian-Pilot
2. Channel 3-WTKR
3. Gannet Media

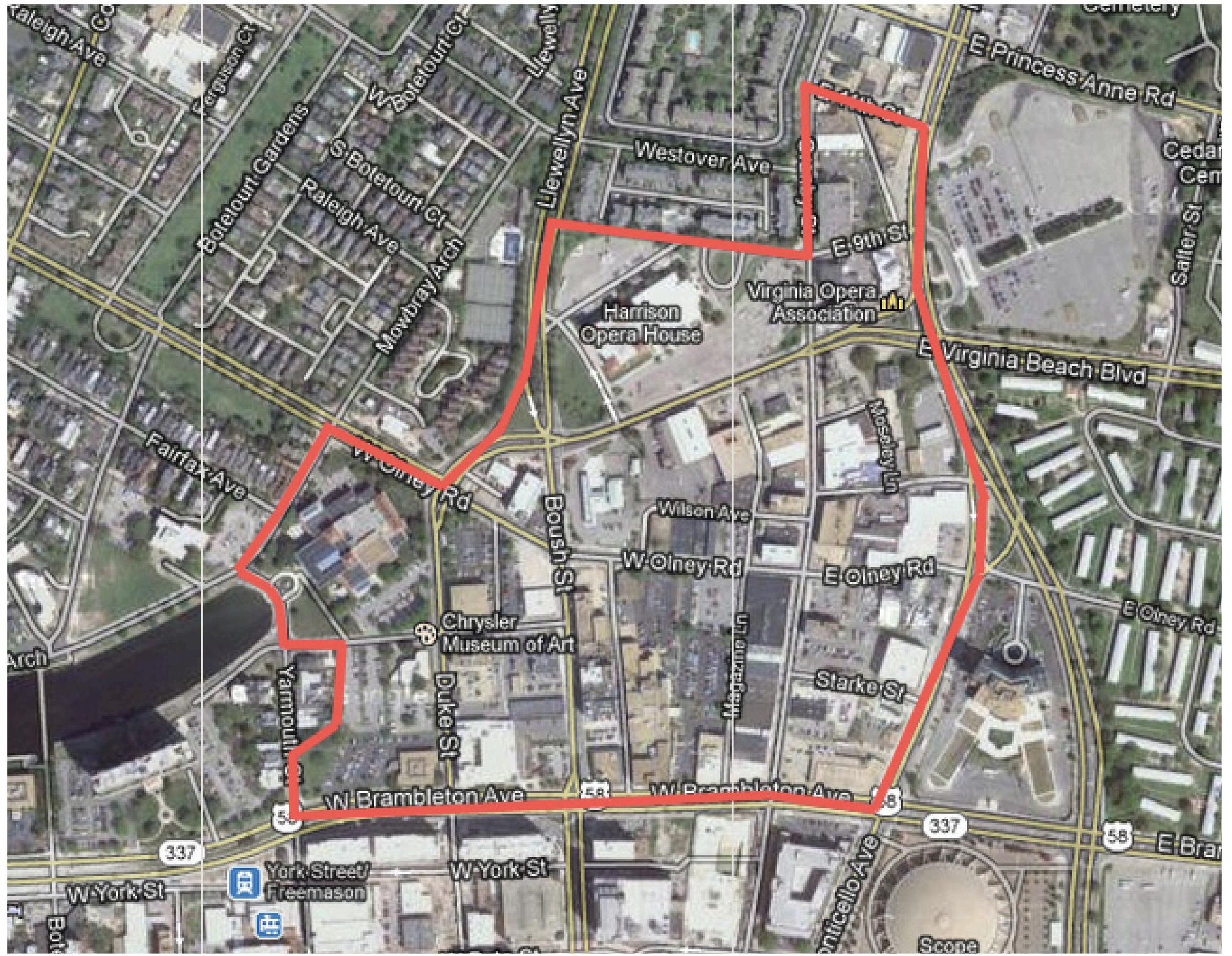
Already there are the following businesses, which will add to the character and flavor of the district:

1. The Greyhound bus station
2. Fuzion Ink Tattoo
3. Exotic Home
4. Bob's Gun Shop
5. The Beauty Parlor
6. The Garage (gay bar)
7. Retail Alliance (business organization)
8. Daevid's (bridal flowers and event planning)
9. Norfolk Printing Company
10. Stark and Legum Menswear

11. Rutter Mills Law Offices
12. Konikoff Dentistry
- 13.. Cedarwood Chiropractic
14. Frank Spicer
15. The Restaurant Store
16. Virginia Furniture Company
17. CHKD Thrift Store
18. An ABC store
19. The Union Mission
20. Hope House Foundation



From top to bottom:
the Chrysler Museum's
Glass Studio; Harrison
Opera House (photo
by John Cachero; and
Bob's Gun Shop (photo
by Washington Post).



Properties in the Arts District

Source: CoStar, July 2012

Building Address	Building Name	Building Class	Percent Leased	Rentable Building Area	Direct Available Space	Average Weighted Rent	Avg Rent-Direct (Retail)	Direct Services	Direct Vacant Space	For Sale Price
720 Boush St	WTKR Television (CBS)		0	32,118	-	-	-	-	-	
740 Boush St		C	100	22,466	-	-	-	-	-	
749 Boush St		C	100	6,394	-	-	-	-	-	
770 Boush St			100	3,063	-	-	-	-	-	
801 Boush St	Ghent Olney Building		76.62	18,987	5,752	\$14.04	13.95	Modified Gross	4,439	
717-719 Boush St		C	100	8,200	-	-	-	Plus Cleaning		
733-739 Boush St		B	86.06	9,900	1,380	\$17.00	-	Net	1,380	
740 Duke St	The Duke Grace Building	B	82.29	28,531	7,109	\$16.00	-	Full Service Gross	5,054	
745 Duke St			100	6,268	-	-	-	-	-	
123 E Olney Rd			100	2,288	-	-	-	-	-	
217 Grace St			100	840	-	-	-	-	-	
711-715 Granby St		C	100	14,660	-	-	-	Triple Net		
717 Granby St			100	2,156	-	-	-	-	-	
719-729 Granby St			100	21,738	-	-	-	-	-	
724-726 Granby St			0	5,000	5,000	\$10.00	10	Triple Net	5,000	
729 Granby St			100	2,934	-	-	-	-	-	
731 Granby St			100	4,387	-	-	-	-	-	
733 Granby St			100	3,013	-	-	-	-	-	
735 Granby St			100	6,200	-	-	-	-	-	
737 Granby St			100	4,401	-	-	-	-	-	
739 Granby St			100	40,000	-	-	-	-	-	
746 Granby St			100	13,609	-	-	-	-	-	
745 Granby St			100	13,468	-	-	-	-	-	
759 Granby St	Former Texaco Building	C	100	15,000	-	-	-			\$1,100,000
763-765 Granby St			100	4,700	-	-	-			\$250,000
767 Granby St			100	2,000	-	-	-			
772-776 Granby St			100	16,000	-	-	-			
800 Granby St			100	3,775	-	-	-			
804-806 Granby St			100	9,640	9,640	\$4.00	4	Triple Net	-	
805 Granby St		C	100	2,249	-	-	-			

807 Granby St		C	100	2,201		-	-				
809-813 Granby St		C	100	10,000		-	-				
810 Granby St			100	5,176	3,400	\$8.00	8	Triple Net	-		
810-814 Granby St			100	11,991		-	-				
817 Granby St			100	7,114		-	-				
838 Granby St		B	100	8,022		-	-				
848 Granby St			100	5,280		-	-				
856 Granby St			100	9,939		-	-				
900 Granby St		B	60.88	37,830	14,800	\$12.00	-	Net	14,800		
1008 Granby St			100	7,936		-	-				
1018 Granby St		C	100	10,450		-	-				
1022 Granby St			100	7,932		-	-				
731 Monticello Ave			100	1,819		-	-				
741 Monticello Ave		C	100	60,000		-	-				
751 Monticello Ave			100	792		-	-				
861 Monticello Ave		C	84.33	18,249	2,859	\$14.00	-	Full Service Gross	2,859		
1001 Monticello Ave		C	3.91	24,976	24,000	\$4.00	-	Industrial Gross	24,000	\$500,000	
150 W Brambleton Ave	The Virginian Pilot Building	B	100	174,141		-	-				
220 W Brambleton Ave	Franklin Condominiums			57,630		-	-				
250 W Brambleton Ave	Brambleton Medical Center	B	100	17,984		-	-				
160 W Brambleton St		B	100	25,000		-	-				
150 W Brambleton St		C	100	17,000		-	-				
128 W Olney Rd			100	7,524		-	-				
134 W Olney Rd		C	100	7,423		-	-				
142 W Olney Rd			100	6,019		-	-				
225 W Olney Rd		B	100	31,672		-	-				
228 W Olney Rd			73.85	4,933	1,290	\$18.95	18.95	Triple Net	1,290		
130-132 W Olney Rd		C	100	4,000	4,000	Withheld	-		-	\$725,000	
111 Virginia Beach Blvd		C	100	3,012		-	-				
117 W Virginia Beach Blvd	The Union Mission Building	B	100	25,200		-	-				
129 W Virginia Beach Blvd	The Ghent Center	B	100	16,516		-	-				
141 W Virginia Beach Blvd		B	100	12,332		-	-				
112-126 Wilson Ave		C	100	13,000		-	-				

Property Inventory (cont'd)

With respect to the revenue generation, I think the most positive outcome one could expect initially would be an increase in real estate tax revenue.

Based upon the list [on the previous pages] provided by Janice Hurley, the commercial area currently generates about \$562K per year in real estate taxes. I don't think it would be unreasonable to figure a 5-10% bump in assessments (hence revenues) once the district is completed.

And, of course, that doesn't include any additional revenues that could possibly be generated from business licenses, business property and meals/admission taxes, depending upon how the district was structured, what, if any, tax breaks might be provided and what businesses are located in the district. Additionally, we would likely see a bump in sales tax revenues too.

—Sharon McDonald, Norfolk Commissioner of Revenue



Property Inventory (cont'd)

VACANT PROPERTIES

Our objective is to determine appropriate uses for the space and then facilitate those uses becoming a reality. The following are the existing vacant properties within the proposed boundaries:

1022 Granby

Owner Name:Bay Street Center Inc
07/01/2012 \$232, 000 \$238, 200 \$470, 200
(stagnant 5 years)
Size:7,932 Sq.Ft.



900 Granby Street (WTVZ MyTVZ Norfolk building)

Owner Name:Hall-stacey Co Llc
07/01/2012 \$579, 200 \$790, 700 \$1,369, 900
Size:34,750 Sq.Ft.



776 Granby / (old Zedd's)

Owner Name:Balaji Sai, Llc
07/01/2012 \$399, 100 \$435, 900 \$835, 000
Size:19,114 Sq.Ft.

765 Granby

Owner Name:Tbv Investments, Llc
07/01/2012 \$123, 700 \$73, 700 \$197, 400
Size:4,717 Sq.Ft.



763 Granby / Keller Williams Realty

Owner Name:Tbv Investments, Llc
07/01/2012 \$123, 700 \$73, 700 \$197, 400
Size:4,717 Sq.Ft.

759 Granby / Patrick Gill/CBRE / (Texaco building)

Owner Name:17th Street, Llc
07/01/2012 \$133, 500 \$631, 500 \$765, 000
Size:14,964 Sq.Ft.

735 Granby

Owner Name:Pritchard, Tony E

07/01/2012 \$76, 200 \$254, 600 \$330, 800

Size:6,200 Sq.Ft.



733 Granby

Owner Name:Pritchard, Tony E

07/01/2012 \$79, 000 \$117, 900 \$196, 900

(virtually the same as 4 years ago)



Size:3,013 Sq.Ft.

717 Granby

Owner Name:Tea Investments, Llc

07/01/2012 \$74, 900 \$106, 600 \$181, 500

(\$5,000 less than 4 years ago.)



Warehouse at 11th & Monticello

152-198 E 11th St

(need info)



Property Inventory (cont'd)

Size:3,240 Sq.Ft.

114 11th St.

Owner Name:La Framboise, Charles J Jr
07/01/2012 \$127, 900 \$9, 700 \$137, 600
(down from 2 years ago)



128 Olney

\$675,000
over 8000 square feet on three floors
listed with Lin Miller



130 Olney

Price: \$725,000
Building Size: 4,000 SF
according to Loopnet.com

134 Olney / (old Virginia Ballet)

(need info)

142 Olney / (city owned)

(need info)

228 West Olney (next to 711)

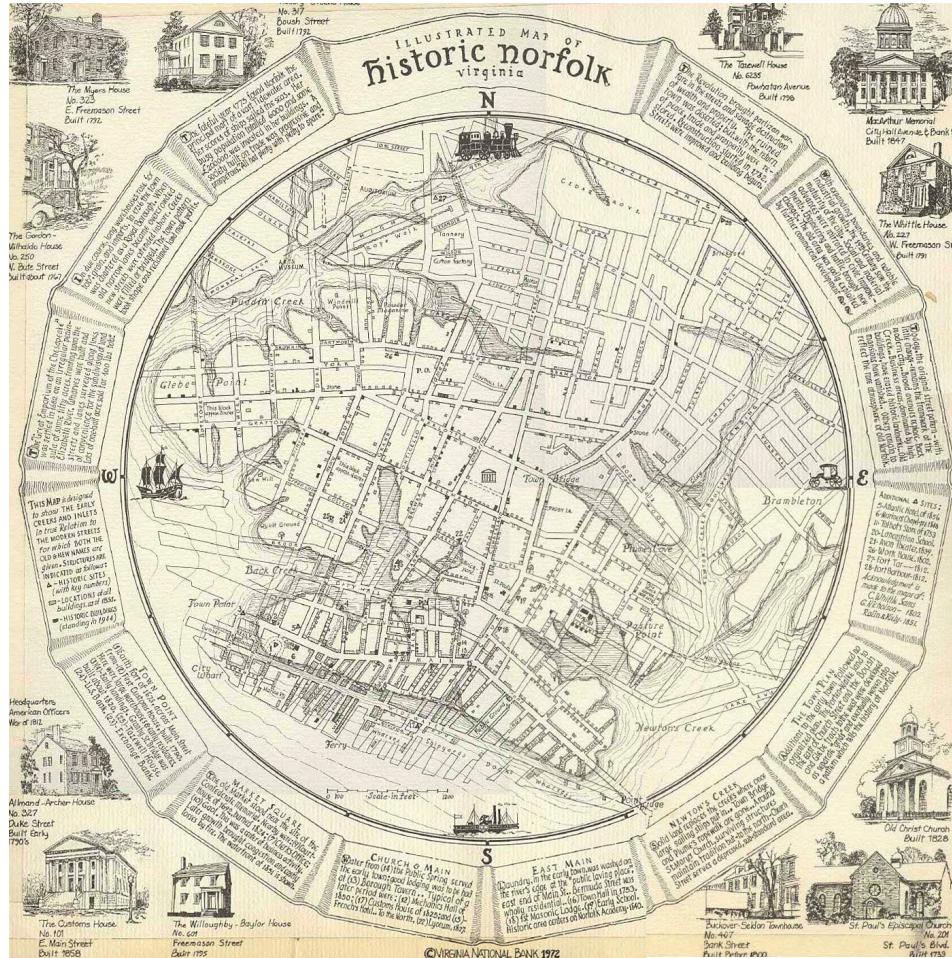
Owner Name: Runnymede Corp, the
07/01/2012 \$309, 000 \$351, 800 \$660, 800
(down nearly \$30,000 from two years ago)
Size:5,140 Sq.Ft.



VIII. What's in a name?

The name of the arts district will not only brand the neighborhood, but it will be a major part of the city's identity, as well.

We love the names of New York neighborhoods, which are mainly based on location—like SoHo, short for South of Houston Street, and TriBeCa, short for Triangle Below Canal Street. We even love the creative license that Brooklynites have taken with DUMBO, the neighborhood that's Down Under the Manhattan Bridge.



The name GUNROW, however, is based on not just the district's location but also its history—something Norfolk certainly has a lot of.

In the detail picture of the historic map below, we see that the proposed area for the district has a lot of the same streets and landmarks that we know today—Granby Street, Mowbray Arch, the Arts Museum, and the Hague (known then as Puddin' Creek). But we also see some sites that are long gone; including the tannery, the cotton factory, and the rope walk, which runs along the top of the district under what was then High Street.

Hence the name GUNROW—Granby Under the Rope Walk.





Top: Crossroads Arts District, Kansas City. Above: Wynwood Kitchen. Photo courtesy of Goldman Properties.

IX. Key Features of GUNROW

ARTHOOD: IT'S ABOUT THE VIBE

"Artists and creative people are adept at uncovering and expressing and repurposing the assets of place... In the great halls of philanthropy, we try to force these things."

– Rust Belt to Artist Belt Conference

Artists are ‘urban fertilizer.’ Once a community of artists takes ownership of a neighborhood, beautiful things tend to happen. The world becomes more colorful and friendly and dynamic; suddenly a neighborhood that was Ehh becomes a neighborhood of Ohhs and Ahhs.

MURALS

The neighborhood itself will be a walkable gallery. Its boarded-up storefronts, exteriors of buildings, and empty signs will all be used as canvases for murals. Even when none of the arts related businesses are open, tourists and locals will be attracted to the neighborhood to enjoy this giant outdoor gallery.

BEDROCKS OF THE ARTS ECONOMY

Ideally the neighborhood will include various aspects of the arts economy; including galleries, work spaces, dance studios, performance spaces, and more. A goal will be to have three to five of these up and running by the opening date.

LIVE/WORK SPACES

Above the street level, successful arts districts are also thriving residential communities. They attract people of all ages and incomes, who are excited to live in an urban environment that’s a little more offbeat and intimate than downtown. To that end, it must offer living spaces that are affordable for up-and-coming artists and creative professionals, and ideally can double as a work studio or business headquarters.

ARTIST-CENTRIC INFRASTRUCTURE

As much as possible the City should strive to put in place the kind of soft infrastructure that the creative class finds attractive. This might include bike lanes down Granby; public parks; recycling bins; the allowance of food trucks; artistic bus stops, bike racks and trash receptacles; and a neighborhood community garden.

EVENTS AND PERFORMANCES

The district will be the stage for art events and performances of all types. As major proponents of the amendments to Norfolk’s busking ordinance, we have long believed in the power of street performance to create cultural community. And as organizers of both Art|Everywhere and Survive Norfolk—each of which brought thousands of people to downtown and Ghent, respectively—we know first-hand the impact of a genuinely cool and unique event.

INFILL/GREEN SPACE

In order to encourage the everyday usage of the arts district, vacant concrete lots and overgrown plots will become sites at which the public can meet, play and enjoy pop-up art events and performances.

CREATIVE CROSSWALKS

In order to enhance the sensation that the artist and art lover is entering a special place, the City should consider creative crosswalks (see next page).

All of this is designed to create a singular sense of place that will attract the critical mass of people needed to support the creative businesses we hope grow in the district. Even before new businesses spring up, these improvements will be of great help to the existing businesses in the neighborhood.

CREATIVE CROSSWALKS

These pages show examples of how crosswalks, traffic lines and parking lots can be enlivened by thoughtful and well-executed street art. The examples on this and the opposite pages, are the work of Montreal-based artist Roadsworth, who began painting the city's streets to bring attention to its need for bicycle



STREET MARKETS AND FESTIVALS

In communities large and small, the economic benefit of street fairs is evident.
Ephrata Fair in Ephrata, Pennsylvania and Portobello Market in Notting Hill, England.



GREEN SPACES

From pocket parks to community gardens to all-out urban oases, these are just a few examples of how vacant city lots can be reclaimed as gorgeous green spaces.



OTHER STREET ART

Outside of murals, creative crosswalks and urban green spaces, there are myriad examples of how street art can enliven a neighborhood. Below are examples of how trees, utility boxes and stone borders can be activated by simple materials and lots of imagination.





Leverage Points of Community Change

public assets
economic assets
civic and social capital
flow of people, capital, information

Creativity Levers of Community Change

public investments
libraries, parks, plazas
real estate
artist housing, studios
social interactions
street festivals, arts education classes
regional connections
community art centers, art galleries

Outcomes

improved public assets
improved real estate value
increased collective efficacy
increased flow of capital, information and people



50 more ideas for other establishments, organizations, and features that could work in GUNROW:

1. Art galleries
2. An avant-garde theater company
3. An urban garden
4. A sculpture garden
5. A stationery store
6. An arts bookstore
7. An artist co-op
8. An arts education center
9. An art supply store
10. A framing store
11. A music store
12. A ballet theatre
13. A writers' studio
14. A public square for performances
15. A fabric store
16. Dance studios
17. Design studios
18. An art cinema
19. Vintage clothing stores
20. Architecture firms
21. Performance halls
22. Chorales
23. A youth orchestra
24. A film society
25. A civil war memorial
26. Boutique hotels
27. Lecture halls
28. Photography studios
29. A college radio station
30. A novelty gift shop
31. Interior design firms
32. A fashion design studio
33. An animation studio
34. Boutique marketing studios
35. A historical society
36. A local photo archive
37. A small to medium-sized live music venue
38. Record stores
39. Industrial design firms
40. Cafes
41. Bars/lounges
42. More tattoo parlors
43. More furniture stores
44. More salons
45. Antique shops
46. Jewelers
47. A television/film/video production studio (someone like Illusive Media)
48. A boutique printer (someone like Fairwell Design)
49. Free-form rehearsal spaces for local bands
50. A park designed by a cutting-edge landscape architect

BUSINESS DEVELOPMENT

From non-profit performance space to galleries, to businesses that offer classes, to specialty supply shops, to the individual artist entrepreneur and contractor, neighborhood arts activity is an identifiable business sector. In some communities, artist entrepreneurs play a similar early entrant role for commercial strips as they do for artist housing development.

As economists who study business clusters recognize, geographical proximity and the interactions that emerge from related activities within a local area are important even in the age of electronic connectivity.

Clustering facilitates productivity and innovation; it generates new start-ups that provide a cushion against

normal market churning. [And] **arts organizations are well-suited to the clustering model of business growth.**

— *Creativity and Neighborhood Development: Strategies for Community Investment*, by Jeremy Novak, December 2007.

X. Primary Objectives

In each case study that we present in this document (see Part Two: Precedents) — and even in those that we have not — the vision and/or strategic plan for building a successful arts district requires decades of continuous work and consistent progress.

And likewise our long-term vision for GUNROW is as ambitious as any that we have studied. We believe GUNROW will be a mecca for artists and creative professionals up and down the east coast, a destination for out-of-town visitors to the region, a nationally renowned incubator for innovation and the arts. We believe The NEAD Project, the nonprofit that drives GUNROW, will be one of the most significant revenue generators in the region and one of the top employers of local artists statewide.

For the immediate future, however, our main objectives are simply to sow the seeds for that will lead to those long-term successes. We have identified the five objectives listed below as the most feasible and potentially impactful for this project:

1. Creating a successful nonprofit (The NEAD Project) to support the development of GUNROW. This encompasses our fundraising objectives; which include seeking out grants, securing corporate sponsorships, organizing events, raising donations, etc.
2. Working with the City to create an ordinance, incentive program and long-term strategic plan to make GUNROW an affordable place in which artists can live and work. This includes working on the district's zoning laws and incentivizing the establishment of businesses and residential spaces in GUNROW.
3. A comprehensive street art project that will activate at least 75% of the identified blighted buildings with murals and half of the cross-walks, sidewalks and parking lots with art. This will also create work opportunities for local artists.
4. Working with property owners, developers and potential tenants to work on infill in GUNROW.
5. Producing street art festivals, events, classes and other programming to create a lively, cultural atmosphere in GUNROW.





XI. Metrics of Success & Quarterly Evaluation

At the end of every quarter the managing team will create a publically-available self-evaluation detailing the efforts of the committees and their progress toward stated metrics and goals. We will do three surveys of Norfolk residents—at the start of the process, at the opening, and one year later—evaluating perceptions of the neighborhood, art, and Norfolk as a home for the creative class.

This will be a basic metric, as will number of murals created, number of new businesses and jobs created, the longevity of those businesses and jobs, increase in neighborhood property values, and the sustained success and growth of existing neighborhood businesses.

Specifically, we will qualify our success by quantifying the following:

- Mural coverage, which directly affects the neighborhood's (as well as the City's) perception
- Number of new businesses, organizations and jobs that are established in GUNROW
- Number of artists in residence in GUNROW
- Funds raised to continue the progress and development
- Public attendance at events and performances in GUNROW
- Awareness and positive response among the community

We hope to also see some movement in the following elements, but expect that these will be more long-term:

- Property values (within GUNROW and in nearby neighborhoods)
- Changes in zoning, tax incentives and other legislative efforts to create a district that is appealing to developers, organizations willing to relocate, and new businesses
- Gained revenue for businesses in nearby Ghent and downtown neighborhoods

XII. Marketing Vision

SUGGESTED NAMES

The naming of the arts district will be a key to its success. Though we are fans of the name GUNROW (Granby Under the Rope Walk), we are open to ideas from the community.

The name needs to be catchy, unique, and suited to the character of the neighborhood. No matter which name is ultimately chosen, it will be branded with a tagline and logo that will appear on all materials.

Here are some ideas:

- The NEAD (Norfolk Emerging Arts District)
- MoMo (between Mowbray and Monticello)
- The Rope Walk District
- NOB District (North of Brambleton)
- Puddin' Creek District
- The Cotton Factory

WEBSITE & SOCIAL MEDIA

The district should have a website, Facebook, FourSquare, Twitter, and Tumblr. The website will include a weekly blog in which those involved with the creation of the district (artists, property owners, City officials, neighborhood residents, and others) share their stories of watching the grey come alive.

ARTS-RELATED & POP-UP EVENTS

As the grand opening of the district gets closer there will be a series of events to familiarize Norfolk and Hampton Roads residents with the area. Many of these will also function as fundraisers.

CONNECTION TO THE DIAMOND DISTRICT

The emerging arts district is just one part of a larger vision to position Downtown Norfolk (east to the Attucks, south to Town Point Park, west to the Chrysler) as 'The Diamond District' (or another moniker), sold as Virginia's premiere arts and culture district. This marketing campaign would be launched in April 2014 to coincide with the re-opening of the Chrysler and the opening of the emerging arts district.

VIRAL

Viral media, such as videos and time-lapse photography, will be used to inform citizens of what's going on at GUNROW. We will also have video interviews with the artists once they've been selected. Additionally, we will use video contests to foster crowd-sourcing.

POSTERS & FLIERS

Wheat-pasted posters and window coverings, bearing the sleek and unique logo, tagline, and design of GUNROW, will cover the walls of the boarded-up buildings throughout the district. This will serve to brand the district and also to remind people of the opening date.

MURAL-MAKING

The act of mural creation in itself will help market the district to foot and car traffic.

ALTDAILY

AltDaily will support The NEAD Project in any way possible to aid in the development of the district, including advertising space, editorials, social media, and photo series.

NATIONAL MEDIA

Pitching the story to *Fast Company*, *Art in America*, *USA Today*, and other national magazines and news outlets.



Mural by Retna. Houston and Bowery, New York City.

XIII. Timeline

Arts districts are complex entities that develop over long periods of time usually decades, and are comprised of multiple actors and agents who contribute in different ways and at different times to the districts; character and success. There are two broad categories of arts and cultural districts: those that are created almost exclusively through major redevelopment and comprised principally of large anchor organizations and those created more organically with finer grain infill and more diversity of development. The former was a popular urban redevelopment strategy during the late 1970s, 1980s and into the 1990s and is exemplified by Yerba Buena in San Francisco or Chattanooga's Riverfront and Dallas' arts district. These districts are institutionally driven, made up almost exclusively of large anchor organizations, and their resulting character is relatively plastic, lacking local character, but often containing some important architectural landmarks and destination venues.

The finer grained arts district, or community-based district, has burgeoned in recent years with many cities across the United States in the process of developing or stabilizing sometimes several districts at a time. This increase in community-based districts appears to be partially due to the dramatic downturn in national and local economies, which has reduced the availability of funds for major capital projects. However, there is another reason they are so popular: both the private and public sectors have realized the potential of community-based arts districts to deliver multi-dimensional benefits at a time when other tools for community development are flagging. Unlike the national dialogue around arts and culture – which recently has resulted in proposals to eliminate the National Endowment for the Arts, cut funding to the Institute for Library and Museum Services, or force arts organizations to cancel controversial arts projects – local civic and community leaders understand the potential of arts and cultural activities to achieve real community change with limited but strategically employed funding.

Community-based arts districts are also highly transitional and constantly in flux. Artists, arts or cultural organizations, creative industries, entertainment and retail establishments often come and go over time, while residential development and large arts or other anchors act as important community stabilizers. It is therefore helpful to analyze the different developmental phases of arts districts: emergent, incubator, vibrant, and transitional.

During the **emergent stage**, early pioneers, usually independent artists, move into a neighborhood spurred by low property values and cheap rents. Some new arts, retail or food services often have begun to follow; but, at this stage, the district is not broadly recognized as an arts destination. Emergent arts districts are often still physically under-developed with vacant and deteriorating properties, and are typically plagued by social problems that are a byproduct of poverty and underserved communities.

The **incubator stage** is when the civic or private community leaders begin to make strategic investments. These investments are sometimes focused on the arts but just as often are focused on residential improvements or the physical realm. It is during this stage that creative industries, restaurants, cafes or bars might join the early arts pioneers to create a certain amount of energy in the district. It is also during this stage when community stabilization and social development initiatives begin to take hold and improve the quality of life for local residents.

During the **vibrant stage**, the neighborhood has developed an identity as an arts district, commerical activity begins to thrive, and residential properties are improved and expanded. Street life, day and night, is active and safe. Arts organizations are thriving, supported by the district's identity as well as the residential life and commercial amenities.

Finally, the **transitional stage** is when forces within the district shift, altering its character and success. There are many reasons this can occur. The most frequently cited is that commerical and residential

desirability causes property values and rent to increase, which in turn pushes out arts organizations and a certain amount of natural growth, alteration or failure within the sector regardless of their location. Sometimes, new resident communities arrive and bring new cultural interests as well as new community needs. Competition with other newer districts may cause an area to lose its “edge” to segments of the youth population or even the arts community itself. During the transitional stage stabilization initiatives can be effective but the outcomes may take some time to be realized.

Planners, community leaders, and arts stakeholders must understand that change over time is unavoidable and often desirable. It is therefore important to view all arts and cultural districts as fluid and to continually and strategically seek to amplify the community benefits no matter what stage of development they are in.

“Arts & Cultural District Strategies: For Consideration in An Economic Development Strategy for Central Market, San Francisco,” by Deborah Frieden, Cultural Project Planning; on behalf of the San Francisco Office of Economic & Workforce Development; October 1, 2011.



Above: Mural by Vexta in Melbourne, Australia. Right: Mural by DMC in Dublin, Ireland.



Timeline (cont'd)

The goal is to have the arts district up and running by April 2014 to coincide with the re-opening of The Chrysler Museum; this will capitalize on existing marketing efforts and neighborhood energy.

SEPTEMBER - NOVEMBER 2012

- Apply for/establish 501(c)3 nonprofit status.
- Establish Arts District board, steering committee and sub-committees; meet and re-determine goals, objectives and timelines. Write bylaws.
- Develop relationships with each property owner.
- Create Arts District Real Estate Guide
- Approach other stakeholders.
- Begin seeking grants, sponsorships and other sources of funds.
- Conduct market research and best-practice research; including field trips to other districts, interviews with district representatives.
- Begin draft of long-term strategic plan, based on research.
- Draft zoning ordinance and other legislative material that would apply.
- Establish draft of Arts District marketing package & collateral
- Execute first wave of marketing (soft: branding, web, etc.)
- Identify and target potential anchors
- Hold at least 4 public forums seeking input on the development of the district, to be held at ODU, NSU, in Ghent, and in the neighborhood
- Artist outreach. Gauge interest in mural participation, artist studios, gallery representation, relocation, etc.

NOVEMBER 2012 - MAY 2013

- Begin approaching other potential tenants
- Put zoning and other legislative material before Council
- Continued fundraising; major fundraising push via events
- Work on establishing a gallery and/or artist co-op space.
- Work with Public Art Commission to begin mural project
- Create first round of murals
- Execute second wave of marketing (hard: posters, blogs)
- Begin planning opening event
- Hold industry classes

JUNE 2013 - MARCH 2014

- Continue to work on deals to relocate tenants into the district.

- Establish and grow arts-related businesses.
- Push for creative class-appealing soft infrastructure such as community garden, bike lanes, and recycling area
- Create second round of murals
- Execute third and final wave of marketing (viral, social media, other news media)

APRIL 2014

- Grand opening
- Community outreach
- Evaluate success and areas of improvement, based on Sections IX (Metrics of Success), XVI (Responsibilities), and XXII (Deliverables).
- Continued marketing for the district

MAJOR BENCHMARKS

3 months

- Board, steering committee, bylaws, organization created
- Paperwork for official 501(c)(3) status is filed

6 months

- Branding, website and materials created
- First \$50,000 raised
- Ordinance written and passed
- First major mural is up
- Nonprofit headquarters established in the district
- Community outreach has begun

1 year

- Second \$50,000 raised
- Kicked off Creative Crosswalks initiative

18 months

- Third \$50,000 raised
- 50 percent of murals are up
- First artist studio space

2 years

- Last \$50,000 raised
- 100 percent of murals are up
- Creative Crosswalks initiative is complete
- Gallery established in the district
- Twenty-year plan is written



Above: Tidewater Community College's Student Center, located downtown. Top: The Tide.

XIV. Potential Partners & Stakeholders

1. Downtown Norfolk: 61 restaurants and cafes, 8 Hotels, 140 Retail Locations, including in MacArthur Center
<http://www.downtownnorfolk.org>
2. Ghent restaurants and retailers <http://ghentnorfolk.org>
3. Local universities: Old Dominion University, Norfolk State University, Tidewater Community College, Hampton University, Virginia Wesleyan College, Christopher Newport University, Eastern Virginia Medical School, etc., plus, the Governors' School for the Arts
4. Downtown-based corporations interested in attracting a young/creative workforce; GROW, Dominion Enterprises, Sentara, Sinclair Communications, Gannett Media, DIA Inc., etc.
5. The Greater Norfolk Corporation
6. The Chrysler Museum of Art
7. The Virginia Opera
8. Virginia Arts Festival
9. Other local arts and culture organizations; TRDance, VSC, VSO, Nauticus, The Hermitage, MOCA-VA, etc.
10. The Virginian Pilot / The Batten Family
11. Channel 3 WTKR
12. The Law Offices of Rutter Mills
13. Konikoff Dentistry
14. Developers and property owners, including: Kotarides, S.L. Nusbaum, Divaris, Cavalier Land, Buddy Gadams, Bobby Wright, Richard Levine, etc.
15. Hampton Roads Transit
16. Local Residents: Andria McClellan, Admiral Jack Kavanaugh, Kate Wilson, Logan Taylor, etc.
17. Seven Venues
18. The Downtown Norfolk Council
19. Visit Norfolk
20. The Port of Virginia

XV. Organizational Structure

A COLLABORATIVE EFFORT

The organization of the nonprofit will consist of three major bodies: the board of directors, the steering committee, and the committees. Our board of directors will consist of major stakeholders, arts patrons and benefactors of the district. Our steering committee will consist of community leaders, arts professionals and other experienced individuals. Lastly, our committees will include members of the community, as well as any other interested individuals.

BOARD MEMBERSHIP

Strong leadership on the board of The NEAD will be paramount to the success of the Gunrow District. We will seek board members across disciplines who will lend wisdom to the project, while also serving as stewards, endeavoring to help establish financial stability for The NEAD by seeking innovative and mutually beneficial partnerships between the Gunrow District and City government, the neighborhood, and the private sector.

STEERING COMMITTEE

The arts district should be viewed as a ‘win’ for all involved, including artists, property owners, neighbors, and the City of Norfolk. We hope to include on the steering committee representatives from the following organizations and offices:

- The Chrysler Museum;
- Downtown Norfolk Council;
- Downtown Norfolk Civic League;
- Ghent Neighborhood League,
- Norfolk City Planning;
- Norfolk Economic Development;

- Norfolk Cultural Affairs;
- Virginia Opera;
- Retail Alliance;
- Old Dominion University’s visual arts department;
- TCC’s visual arts department;
- Norfolk State University’s art department;
- and the Governor’s School for the Arts.

Representatives on the steering committee should be emerging leaders from this group; not necessarily young of age, but certainly young of spirit. Rather than directors and presidents, these should be members of the organization most likely to frequent the arts district as a consumer. This should add to the authenticity of the project while also further entrenching these future leaders into the fabric of Norfolk.



The Green Carpet! In Jaujac, France. Photo by David Monjou.

POINTS OF CONTACT

1. Managers: Hannah Serrano and Jesse Scaccia will co-manage the development of the district.
2. City director: Hannah and Jesse will confer with Anne O'Dell, assistant city manager, and report to the steering committee.

COMMITTEES

A small number of committees will be formed to share responsibilities, to ensure stakeholders are represented at the detail level of the project, and to help virally market the district. Each will include 4-10 members, and be chaired by a member of the steering committee, with the exception of the Fundraising committee, which will primarily consist of Board members.

Committee members should represent a diverse set of perspectives, backgrounds, and demographics. Their shared attributes will be passion for the visual arts and community development, and a willingness to work hard within the team toward common goals.

It will be expected that every committee member give, on average, two hours of effort to the project per week. These will include:

- **Property owner liaison**

Responsibilities: Develop personal relationships with each neighborhood property owner; work with other committees to seek best fit lesers and/or buyers; foster open communication to ensure property owners have a strong voice in the re-development of their neighborhood around them. Representatives from this group should hold an open meeting with neighborhood property owners no less than once per month.

- **Zoning & incentives creation**

Responsibilities: Work closely with various Norfolk departments, specifically Planning, City Manager, and Economic Development to help craft the emerging arts district ordinance; to be fluent in

the ordinance language used in existing and emerging arts districts in Virginia and beyond that are considered best practice; to communicate with City Councilmembers to ensure that they fully understand the intent and implication of the proposed ordinance.

- **Marketing**

Responsibilities: Oversee the conceptualization and development of website; social media; branding strategy and tagline; print materials; and special event development.

- **Fundraising**

Responsibilities: To meet quarterly fundraising goals through corporate sponsorships; community partnerships; crowdsourcing social media; events; donations from individuals; grants; and unconventional fundraising.

- **Artist liaison**

Responsibilities: Work directly with artists through Norfolk, the region, and the Commonwealth to ensure that they know that Gunrow is, primarily, their home; spread Calls to Artists for murals; identify ways artists can give their time and talents toward the development of Gunrow; facilitate introductions between artists interested in being part of working and gallery co-ops.

Hannah and Jesse will meet with each committee once a month, with additional break-out meetings with committee chairs once per month.

XVI. Our Responsibilities

The NEAD Project will manage all aspects of the development of the arts district, including:

- Market research.
- Best practice research.
- Community outreach. Includes organizing, running, and writing reports on 4 public forums.
- Fundraising through events, grants, corporate sponsorships
- Developing and implementing marketing strategy, including brand, website and social media development.
- Creation of neighborhood property guide.
- Act as a liaison between the City, artists, and property owners in the interests of making deals happen.
- Produce all events, including grand opening celebration.
- Direct mural artist selection and implementation of murals.
- Hold free monthly workshops that address issues that will be critical to the arts district's success, including art gallery management; the economy of co-ops; wheat paste and outdoor mural painting; the business of art: making it as a professional artist; and basic accounting for small businesses 101.

XVII. Responsibilities of the City

The City shall make staff members available for consultation as necessary. All City departments should see themselves as critical to the ultimate success of the project. The City shall work to pass a resolution or ordinance that will especially regulate the emerging arts district so as to facilitate and foster the creative emerging economy. The City shall give The NEAD Project access to City printers for purposes of the district; if City office space is available, it should be made available to the project.



Mural in Berlin, Germany.

XVIII. Market Research

In order to create the strategic plan for the development of The NEAD in a way that works for this specific area, we will first establish a snapshot of the City of Norfolk and Hampton Roads region based on the following considerations, and others:

- Who is your target market?
- How big is the area that the people/businesses/major institutions that make up your market currently reside? Use a map program to find and map the comparables.
- How many potential buyers are in your market?
- How much do your buyers or renters expect to pay?
- What comparable projects are completed or underway?
- Where are the comparables and how does your value compare in price, location, and amenity?
- How does your value compare to the comparables on price, location and amenity?
- What percentage of the total available space does your project represent?
- How long should it take to sell or rent the units?

<http://www.artistlink.org/?q=spacetoolbox/fordevelopers/marketing/marketanalysis>

XIX. Best Practice Research & Community Outreach

The process will involve compiling and reviewing literature related to the cultivation of successful urban arts districts, conducting interviews with key agents and representatives of the districts, and the synthesis of information collected to create an opportunities and strategies analysis that would be considered in crafting the Economic Strategy for the district.

Based on early findings, including the status of district development, availability of key agents and documents for review, conditions of the district prior to development, and overall potential applicability to the city of Norfolk, the research will be narrowed down to 3 cities and 3 catalytic projects.

Interviews will be conducted with at least 3 representatives for each district; and where possible, include one arts organization representative, one municipal representative, and one community leader, preferably a community development organization director or a business improvement district director. In total personal interviews will be conducted with approximately 30 individuals.

We will also conduct stakeholder outreach, including focus groups, stakeholder interviews, and community meetings. Other community outreach initiatives will include resident surveys, street intercept surveys, community workshops, and philanthropic organization interviews. The process of community input into the broader economic strategy will continue after the opening date of April 2014. Furthermore, efforts are underway to provide a long-term citizens' advisory process to evaluate the effectiveness of initiatives and to assist in directing new strategies.

XX. Industry Classes

A primary value of the emerging arts district will be to support as many local artists and art professionals as possible, particularly Norfolk residents. Currently our local artistic community lacks, to some degree, the institutional knowledge and industry experience necessary for the district to really shine. To ameliorate this situation we will host a series of free workshops, taught by a panel of regional art professionals, to better position the Norfolk creative community for success.

1. Business of running an art gallery

This course will focus on the ins and outs of keeping a gallery in the black. What percentage of sales go to the artist? How does the gallery owner find artists, and how does he or she determine if they'll sell? What's the right way to hang and light work? How does one draw a crowd to an opening? What sort of insurance is suggested, and who pays for it? Who pays for the shipping of an out-of-town artists' work? These questions and more will be answered by a panel of regional gallery owners.

2. Economy of artist co-ops

Emerging artists, almost by definition, are not the most financially solvent of citizens, so it is unlikely that many individual artists will have the funds to start and maintain a gallery or work space. Together, though, a group of artists can do great things... but how? How does a co-op work? What do co-op contracts look like? What are key factors that lead to a co-op being a long term success or a short term failure? Does there need to be a manager, and what role does he or her play? These questions and more will be answered by professionals who have worked closely with successful artist co-ops in the region and beyond.

3. The creative career: How to make a job out of your passion

Norfolk has dozens and dozens of artists who would love to make a career out of their art, and many of them have the talent

to make it happen. But how? How does a young artist get their first gallery show, and then how do they capitalize on it? Is a website necessary, and what should it feature? What are artistic ways that artists make ends meet, such as murals, teaching, or graphic design? These questions and more will be answered by some of Norfolk's most successful full-time professional artists.

4. How to mural and wheat paste

The vision of the emerging arts district is for every available space to be viewed as a potential canvas. This will mean lots of murals, and hopefully a good amount of wheat pastes. What sort of paint should artists use on outdoor surfaces? How to best protect against the elements? What's the best way to paint on stucco vs. wood vs. concrete? When is the right time to paint on plywood and nail it to the surface? These questions and more will be answered by professional outdoor artists.



PART TWO: PRECEDENTS

WILLIAMSBURG
RICHMOND
PHILADELPHIA
JERSEY CITY
BOSTON
MIAMI
KANSAS CITY
DALLAS
PITTSBURGH
LAS VEGAS

+

AUBURN, NY
DAYTON, OR
ENGLEWOOD, MO
LEESBURG, VA
PALMER, AK

++

SUCCESS FACTORS

XXI. Precedents in Virginia

WILLIAMSBURG

The Williamsburg Arts District has spawned 32 businesses, according to *The Virginia Gazette*. Besides fine arts, the district hopes to include culinary arts, computer software design, even architecture.

Williamsburg has offered incentives that focus on BPOL, sales tax, and permit fees for qualified creative economy businesses.

“Arts Districts bring economic opportunities,” the council said in a prepared statement. “Research shows that having a group of artists live in one area has great economic and culture spinoffs — revitalizing the area and creating demand for additional artists/creative businesses.”

According to Michele DeWitt, the economic development director for the city council, an arts district would encourage the growth of a creative economy, encourage diversification of the economy through creative businesses, increase and maintain the vitality of the city, retain and attract creative economy professionals and increase traffic and customers to existing city businesses to help them prosper and grow and encourage the development of an additional aspect to visitors’ experiences here to strengthen the tourism economy.

“Economic growth in the 21st century is critically tied to creative capital and the use of human innovation and ingenuity as the ultimate economic resource,” DeWitt said.

In the newly-approved ordinance, the city council has said that it desires to promote art and culture in Williamsburg by facilitating an environment within the city where artists can live and work, improving the lives of Williamsburg residents and visitors, and enhancing the city’s economy. In order to encourage businesses to locate within the district, the city plans to offer economic incentives to qualified arts businesses that locate within the designated Arts District.

The city council has said that the new district would not infringe on current property rights in the area. The ordinance would not change a property owner’s ability to use his or her land, and all existing zoning, building, architectural review guidelines and regulations will remain in place.

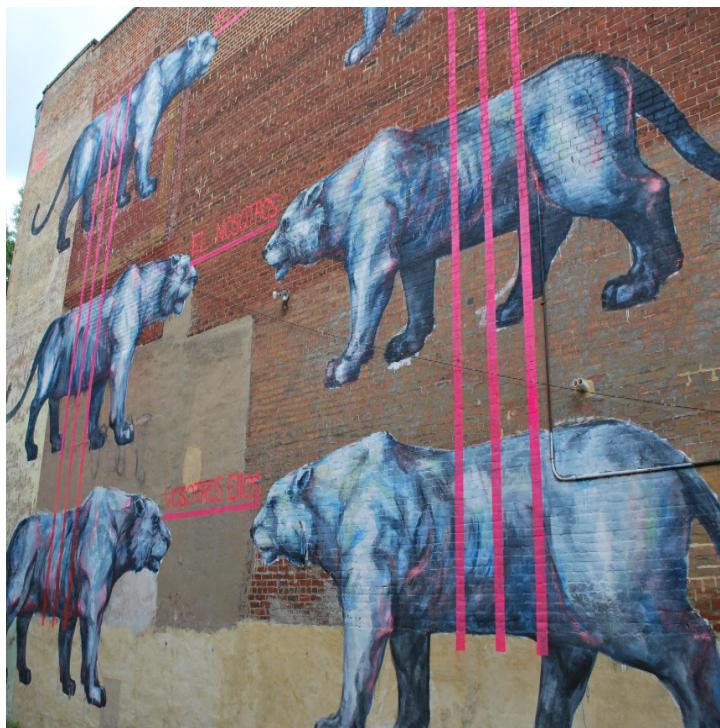
“The Arts District ordinance is an economic development tool that the State of Virginia allows localities to adopt,” Mayor Clyde Haulman said. “It provides tax incentives to creative economy businesses that choose to locate in this area. The private market still controls who lives, leases, works, etc. there. A property owner may choose to lease his property to creative economy businesses that benefit from the tax incentives, or he may not.”



RICHMOND

Richmond's arts district is centered around Broad Street. It offers financial and regulatory incentives to arts and cultural venues, as well as a marketing campaign for the area. "This will make this revitalization of Broad Street become a reality more quickly," Council President Kathy Graziano told the Times-Dispatch.

Businesses are eligible for fee rebates on city loans and building permit fees, as well as grants and expedited permit review. The ordinance also creates a regular appropriation from the city budget for marketing for the area. The council approved \$500,000 in the coming year's budget for façade improvements, business development and marketing of the Broad Street corridor.



XXII. Inspirations outside of Virginia

PHILADELPHIA: PUBLIC INVESTMENTS

We can see the relationship between civic capacity, creativity and public assets in Philadelphia's nationally-known Mural Arts Program. A public and private venture with sponsorship from the City of Philadelphia, The Mural Arts Program has created more than 2,700 murals throughout the city and is one of Philadelphia's largest employers of artists, employing more than 300 per year. Created two decades ago as a response to graffiti and youth crime, the program provides opportunities for more than 3,000 young people each year.

The way in which murals become focal points for creating social capital is often underappreciated. To get a mural commissioned, a neighborhood has to organize and apply, contribute time and energy, and agree on the themes and images to be represented. Murals are a contract between people about what is important and how they want to identify their place. These contracts emerge from the meetings of block associations, civic groups, congregations, political representatives and business leaders.

Like Philadelphia's neighborhood gardens planted on hundreds of acres of vacant lots throughout the city, the murals are a symbol of civic care and of a public commitment to

revitalization. Murals are a bridge between public art, community revitalization and youth development. In a city like Philadelphia, which has lost half a million residents over a fifty-year period, the recovery of a vacant wall or a vacant lot is akin to fixing the "broken window;" it sends a signal about civic and public norms and neighborhood capacity. It is a relatively low-cost, high impact form of placemaking that creates something authentically public out of a deteriorated piece of real estate.

Murals on vacant walls have become tourist sites alongside more traditional historical and cultural landmarks. The Prince of Wales recently visited the city and after his visits to downtown historical and cultural institutions, he toured the murals to talk about urban revitalization and the role of public art.

Philadelphia citizens did not question the choice of the venue, nor did they view it as a perfunctory site; the murals are accepted markers of civic engagement.



Philadelphia Mural Arts Program

Jane Golden, renowned muralist and founder of Philadelphia's Mural Arts Program, believes that the program's murals play an integral role in the revitalization of Philadelphia. "At the heart of community revitalization is our ability to touch peoples' hearts and souls. So when you talk about neighborhood and community rejuvenation, I don't know how you leave art out of the equation."



Crane Arts: A Symbol of Renewal

The Crane Arts Building in North Philadelphia is a real estate deal, a market signal for additional investment, and a new source of interaction among artists, residents external institutions and social networks. The conversion of Crane Arts is typical of older commercial spaces financed by The Reinvestment Fund. The Crane Arts LLC, a partnership between a developer and two artists, was formed to redevelop a former plumbing factory and warehouse in an area that was once the manufacturing center of Philadelphia.

The building reopened as an arts center, filled with artist facilities, studios and large exhibition spaces. Temple University's Tyler School of Art offers several fellowships there, providing artists with a

stipend, access to the facilities and gallery space. An active schedule of events featuring exhibitions, arts fundraisers and performances draws people into the neighborhood, which has been battling decline since the collapse of its manufacturing base.

Although this is the most logical use of the building, this was unclear from conventional market analyses. The waiting list and rental costs grew dramatically between the announcement of the building's conversion and the completion of construction, signaling that space could be quickly absorbed and other long-term vacant buildings in the area could be recovered.

CROSSROADS ARTS DISTRICT (KANSAS CITY)

The Crossroads Arts District is an historic neighborhood near downtown Kansas City, Missouri, USA, centered at approximately 19th Street and Baltimore Avenue, between Downtown's Central Business District and Crown Center. It is the city's main art gallery district and center for the visual arts. Dozens of galleries are located in its renovated warehouses and industrial buildings. It is also home to numerous restaurants (including one operated by Lidia Bastianich), housewares shops, architects, designers, and other visual artists. As well, the district has several live music venues.

Numerous buildings in the neighborhood are on the National Register of Historic Places including the TWA Corporate Headquarters' Building and the Western Auto Building.

Art galleries generally open new shows on the first Friday of each month from 6 to 9 pm. This has become one of the region's most popular regular events as thousands of people flock to the Crossroads for gallery "open houses" amidst the Crossroads's unique atmosphere.

There are over 60 galleries in the Crossroad's district, making it one of the five largest arts districts in the US.

QUICK FACTS

- Home to more than 400 local artists and 100 independent studios
 - Art, dining, entertainment, retail, service and residential
 - Here is a breakdown of the Crossroad Community Association's board and committees: <https://sites.google.com/a/kccrossroads.org/cca-member-homepage/committee-information>
 - And here is a link to their governing documents, including mission statement and bylaws: <https://sites.google.com/a/kccrossroads.org/cca-member-homepage/governing-documents>
- <http://www.kccrossroads.org/> email : contact@kccrossroads.org or phone : (816) 994-9325



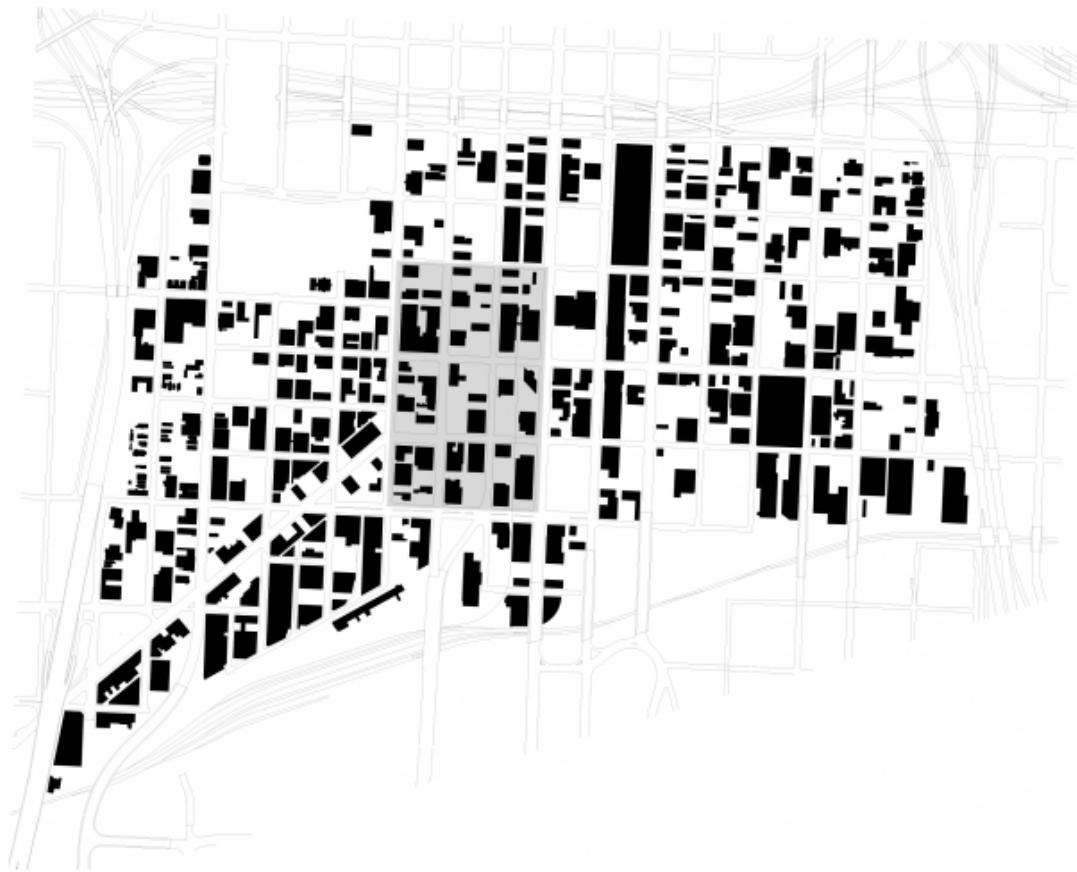


Figure-Ground Map: Crossroads Arts District; Crossroads Infill site highlighted in gray

JERSEY CITY, NJ: WORK AND LIVE DISTRICT OVERLAY (WALDO)

In 1995, Jersey City established the Work and Live District Overlay (WALDO) in order to encourage artist live/work space. WALDO exists in an eight block area in the city's Historic District. Once a person was certified as engaged in the fine arts as a career, they were able to live and work in this district that was technically industrial. The motivation behind this, as detailed in the actual ordinance, was: To establish an artists' settlement in the warehouse district in Downtown, where artists may work and live in the same space, and where the arts can flourish and serve to unite the new neighborhoods of the waterfront with the established, historic neighborhoods surrounding the WALDO district. This district will also serve to provide a cultural center for the City of Jersey City, and will contain a mix of uses to provide a lively street presence of shops, art galleries, performance space and restaurants.

In order to ensure that further development of the WALDO area did not force out the artists, the city passed legislation that required 51% of all space in the district to be used by artists. WALDO is being challenged in court, but it has been successful at both keeping live/work space affordable, and for also allowing an artist community to flourish.

Zoning

Established the Work and Live District Overlay (WALDO) in 1995. WALDO is an eight block area in the city's Historic District. The WALDO overlay allows for a separate zoning arrangement for artists that need live/work space but still keeps the main area zoned industrial. 51% of all occupants in the WALDO district must be artists utilizing live/work space. This area is protected by a state code. An artist seeking live/work space has to be certified by the city as being engaged in the fine arts as a career.

Financial Incentives

WALDO has kept rental and ownership prices minimized for artists seeking live/work space. The WALDO district has also brought more financial opportunity to the area by improving the value of land in the surrounding neighborhoods while keeping the land values within the WALDO district at affordable levels for those seeking live/work space.

Results

WALDO has fostered a cohesive artist community because many artists have been drawn to WALDO creating a very unique cultural center. The WALDO area has also improved the surrounding neighborhoods in Jersey City and revitalized an area that was mired in economic failure. WALDO has also attracted shops, art galleries and performance space. WALDO is currently being challenged in court over the requirement that 51% of those living within the district must be artists utilizing live/work space. Because it has revitalized the area, there is more demand to live there now than there was during its inception. The challenge is whether this zoning overlay can keep out people that want to live in the WALDO district and are not artists seeking live/work space.



BOSTON: ARTBLOCK IN SOUTH END

Boston allows for artist housing in industrial zones. Artist housing can exist in the form of zoning overlays in these industrial areas but also in commercial areas. Artist housing is listed as live/work space.

Eligibility Artists are the only people eligible for this form of live/work space and are determined to be artists by a regulatory council.

Financial Incentives Artist live/work space keeps prices affordable for artists through the use of zoning overlays. Many projects in Boston are split use developments that will be a percentage live/work space and then a percentage of other use by non-artist tenants that pay more to live there thus defraying the cost burden on the artists that live in the same place.

Results Boston has a successful artist housing program that is largely attributed to the fact that Boston has a committed number of staff members that deal exclusively with artist housing. They are in charge of monitoring all live/work projects and developments and they coordinate efforts with other city staff.

The following is a quick summary of the key steps the city took:

Step #1: Boston Artist Survey Report and creation of artist database The Boston Redevelopment Authority (BRA) commissioned a study to assess what kind of space artists need for their work and what they can afford to pay. Artspace Projects Inc., a non-profit group with expertise in developing space for artists, designed the survey tool. Nearly 20% of the 10,000 artists surveyed responded. It showed that there are well over 3,000 artist studios in Boston, but fewer than 300 of these studios are permanent

(i.e., owned by artists or non-profit organizations dedicated to artists).

Raw data collected from this survey is also available for further analysis. This data is available to the public. Please [click here](#) to register if you would like to access this data. We will process your request and then follow-up with information about how to access to this data.

The Boston Redevelopment Authority has created a database of artists and others interested in this initiative. At this time, over 1,600 artists receive periodic updates on available units, first time homeowner workshops and other issues related to the Artist Space Initiative. You can sign up for the BRA's Artist Database [here](#).

Step #2 Allowing Artist Space in Industrial zones The city was interested in creating artist space located in buffer zones between industrial and residential neighborhoods in locations that do not support traditional family housing. Hence, they take advantage of the fact that according to the Boston Zoning Code, artists in live/



work units are the only occupational group permitted to live in industrially zoned areas of the city.

Step #3 Establishing an artist certification process The BRA has also piloted a certification process to ensure that only artists occupy artist spaces. Artists who are interested in becoming eligible to apply for live/work housing (rental and ownership) that requires artist certification can apply to be certified by a panel of peers through a mail-in application.

Step #4 Establishing design guidelines and deed restrictions for artist space For commercial and non-profit developers with an interest in developing space for artists, the BRA recently developed design guidelines to articulate minimum requirements to meet artists' needs (i.e., live/work units must be at least 1,000 square feet). Click here to access the BRA's Artist Space Design Guidelines.

Step #5 Staffing the project One of the most progressive steps which the city of Boston took was to staff a new created artist space initiative with a project manager. The person coordinates the artist certification process and shepherds projects through the city processes or zoning and permits. This person also acts as a key touchstone for the artist community to answer questions about space and to help developers of artist space, including groups of artists, to connect to the right people they need to in the City. This coordination is a huge benefit and time saver to the developers of artist space.

Step #6 Coordinating efforts between city departments, developers and artists At the direction of Mayor Thomas M. Menino, the BRA and the artist space initiative staff are working with other city agencies including the Office of Cultural Affairs and the Department of Neighborhood Development to retain existing spaces for artists and create new ones. They are particularly interested in projects that create spaces that offer live/work spaces (space

where artists combine their residence with their work area, typically in an open floor plan offering large, flexible work areas) or work-only spaces (where residential use is not allowed) for rent and for purchase at a variety of prices with a preference for Boston residents.

The BRA is supporting the development of artist live/work and work-only space in multiple buildings in Boston neighborhoods. Some of these units are rentals, some are limited equity condominiums, and others are limited equity cooperatives. We are interested in supporting a variety of strategies to meet the space needs of artists in Boston.

You might also want to check out Boston's Creative Economy Initiative - <http://www.createboston.com/>

<http://www.artistlink.org/?q=spacetoolbox/formunicipalities/examplecityinitiatives/examplesofcityefforts/boston>



WYNWOOD WALLS

Wynwood Walls took over a formerly derelict section of Miami, starting with 25-26th Streets. Thousands of tourists visit the neighborhood every year, attracted by not just the world-renowned artists, but the street culture of food trucks, vendors, and overall joy that has formed surrounding the art.

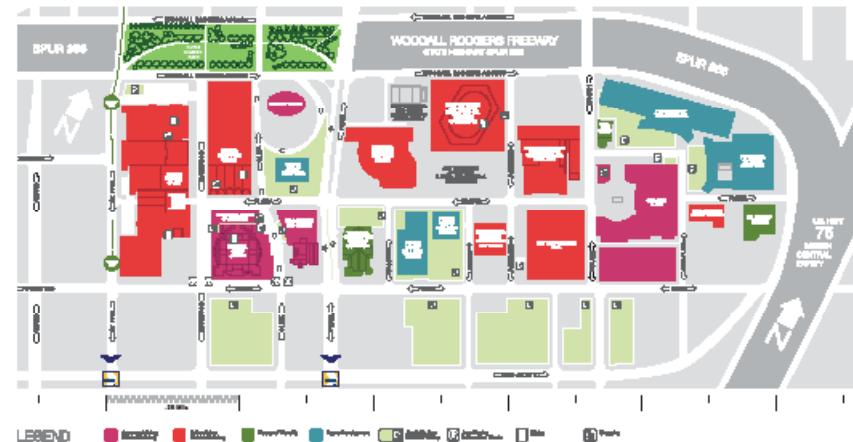


Wynwood Kitchen and Bar with Wynwood Walls around courtyard.

Photo courtesy of Goldman Properties.

THE DALLAS ARTS DISTRICT

- “The Dallas Arts District is the largest arts district in the nation, spanning 68 acres and 19 contiguous blocks.”
- On January 26, 2009, Dallas Arts District was created. Operating under the umbrella of Downtown Dallas, Inc., a private nonprofit organization that serves as an advocate for downtown Dallas, Dallas Arts District acts as an advocate, steward and representative on behalf of the Dallas Arts District.
- Dallas Arts District is a private nonprofit 501(c)3 organization and is funded by grants, voluntary membership dues, sponsorships and donations. Here is a link to their mission statement: <http://www.thedallasartsdistrict.org/district>
- Starting as early as the 1970s the city hired a series of consultants to determine how and where to house its arts and cultural institutions. In 1978, Boston consultants Carr-Lynch recommended that Dallas relocate its major arts institutions from different parts of the city to the northeast corner of downtown. The city progressed to define the boundaries and design guidelines with the assistance of Sasaki Associates.
- Their staff directory lists only three people: an executive director, a marketing coordinator, and a volunteer coordinator
- The district is supported by a Foundation that gives grants to nonprofits and nonprofit projects.
- This past April they announced the opening of a food truck court. “The Dallas Arts District was key in getting the city to allow these mobile food vendors to operate in downtown Dallas.”
- <http://www.thedallasartsdistrict.org/> Call us at (214) 744-6642 or email artsinfo@downtowndallas.org



PITTSBURGH CULTURAL TRUST

- Attracts over 2,000,000 visitors annually generating an estimated economic impact of \$303 million.
- 25-year process--Here is a link to their timeline: <http://pressroom.pgharts.org/the-pittsburgh-cultural-trust-timeline/>
- Public-private partnership
- Founded in 1984, The Pittsburgh Cultural Trust is a non-profit arts organization whose mission is the cultural and economic revitalization of a 14-block arts and entertainment/residential neighborhood called the Cultural District. The District is one of the country's largest land masses “curated” by a single nonprofit arts organization.
- Support came from “foundations, corporations, government agencies and thousands of private citizens”
- “As one of the largest Downtown Pittsburgh property owners, the Trust manages one million square feet of property”
- <http://www.trustarts.org/> 412-471-6070 Contact: Veronica Corpuz, Director of Public Relations, 412-471-6082, corpuz@trustarts.org



Dennis Oppenheim, Paintbrush Gateway, 2010., Galvanized steel, aluminum, perforated metal, acrylic rod, LED spotlights, LED string lights, searchlight with color filters. Each element: 45' H x 5' in diameter. To be installed at Charleston Blvd at Main St and Charleston Blvd at Las Vegas Blvd. Commissioned by the City of Las Vegas

All across the country, cities are looking at the idea of arts districts to attract new businesses and tourists, and boost the quality of life for their residents. Here is a brief look at more arts district planning:

Arts supporters in **AUBURN, NY** are hoping to convert the community into an arts and culture hotspot with the help of local businesses, city officials, and residents. Last week, leaders of the arts community provided a presentation to the public on how to go about this artistic revitalization. The presentation focused on the city of Paducah, KY, with a population of 26,000—compared to 27,000 in Auburn. Paducah spent around \$3 million during a six-year period (2001–2007) on arts-related initiatives and infrastructure to attract artists, businesses, and tourists. This relatively small investment generated approximately \$40 million in revenue during the same time period, and advocates in Auburn believe the same can hold true for their city. The creation of an arts district would help to link the already established museums and cultural centers of Auburn, and the restructuring of tax codes and zoning laws could foster public-private growth as well as persuade out-of-town artists to relocate to Auburn and begin revamping dilapidated areas. Auburn Mayor Michael Quill and his administration developed a ten-year master plan for the city last year, and it incorporated some of the very things the Auburn arts advocates want to accomplish. After hearing the presentations on Paducah, the mayor seemed convinced of the potential prosperity an arts district would have for the city. “I feel something similar is very logical and very doable,” he said.

DAYTON, OR residents are debating the direction that their new arts district should take, especially when it comes to the creation and display of public art. The Dayton City Commission recently endorsed a plan put forth by the Oregon District Business Association to bring historical and cultural development to the city through the establishment of public art projects, but the definition of what constitutes public art was left ambiguous, causing some residents to become frustrated by the installation of “knit grafis” in public spaces. A new local knit-

ting group has begun creating knit grafs—colorful patches of knitting in various designs wrapped around public property such as street lights—much to the chagrin of longtime residents who favor more traditional public art and fear the condoning of knit grafs will encourage more destructive forms of graffiti throughout the city. Dayton Mayor Gary Leitzell welcomed the positive press attention the knit grafs have garnered for the city, but said both sides need to “communicate with each other and have a dialogue about what they each expect the Oregon Arts District to become.” City sanctioned graffiti has also become a hot topic of discussion in Denver, where the Office of Urban Affairs recently distributed grants to twelve local urban arts organizations that create murals around the city in an effort to cut down on sporadic graffiti and tagging of personal property and businesses. Grant recipients received awards ranging from \$500 to \$7,500 for programs to teach urban youths basic art concepts and how to successfully market their creations. Program mentors believe this focus on urban art will help reduce city-wide vandalism and give graffiti artists positive outlets for expression.

ENGLEWOOD, MO passed an ordinance last week that paves the way for the creation of an arts district. The intended purpose of the ordinance is to “preserve and enhance the area as a center for a variety of retail, business services, housing, and office uses and to promote a strong pedestrian character...” with the hope that “...new structures and buildings will provide the opportunity to create a focus for revitalization and promotion of the cultural and artistic environment.”

LAS VEGAS, NV had a dedication ceremony last week for two public art projects which were designed to bring more attention to the city’s often-overlooked arts district. The Nevada Department of Transportation and the city’s Percent for Art Fund each contributed \$270,000 for the Paintbrush Gateway project which features two 45-foot-tall paintbrushes emitting 1,600-foot beams of multicolored lights into the night sky. City developers hope the installation of the two pieces will further spur arts-related economic development into the up-and-coming Las Vegas Arts District.

LEESBURG, VA town council members recently received a proposal for the establishment of an Arts and Cultural District from the local Economic Development Commission and the Commission on Public Art, among others. Developers in Leesburg believe the use of tax incentives and exemptions will encourage more businesses to relocate or open up branches in the city, thus attracting a multitude of theaters, art galleries, performing arts venues, and museums. Pam Butler, who heads the Commission on Public Art, said, “One of the great things about having an Arts and Cultural District is it can have multiple beneficiaries. [It] can bring in tourists; it can also hopefully bring residents to downtown. It can benefit historic venues and provide educational benefits.”

PALMER, AK artists are working to create an arts colony in an expansion of an art walk program formed two years ago called Second Saturday. The proposed colony would be a communal area where local and visiting artists can come together to create, share, and explore all genres of artistic expression. Supporters are hoping to branch out and develop more community partnerships with local businesses as a way to showcase artists’ talents as well as provide enhanced advertising for both businesses and the artists. Gregory Gusse, a local artist and creator of the Second Saturday events, said of the arts colony: “Art is a growing experience. Sometimes it is marketable, sometimes the artist doesn’t care. The point is everyone is encouraged [to participate]—buyers and sellers.”



Central Market Dreamscape by artist Paz de la Calzada.
San Francisco Arts Commission ARTery Project in Central Market.

XXIII. Success Factors for Local Arts Districts

The ideas below have been identified as common success factors among local districts, and may serve as indicators for potential success:

- A unique authentic identity highlights what is special about the district and community.
- Community support of a district initiative helps to ensure continued success.
- Strategic partnerships leverage community resources.
- Inclusive cultural and strategic planning creates a vision for a cultural district with input from the broader community.
- Sustainable artist live/work spaces provide artists and entrepreneurs with a productive environment.
- Committed developers understand the power of arts and culture in community and economic development.
- Anchor institutions and special events become the cornerstones of a community and cultural district.
- Artists are partners, not products, and are valued as members of the community.
- Artist recruitment is an organized effort that shows how a community is willing to welcome new artists and facilitate their establishment.
- High accessibility of venues and events ensures that arts participation in the district is available to all community members and visitors.
- Clear demarcation of the district is reinforced through district boundaries, good signage and consistent use of logos, maps and other visual aids.
- Space planning sets priorities for land use and designs solutions for housing, transportation and accessibility.
- Marketing and promotion attract visitors, potential residents and new businesses.
- Strong amenities such as restaurants, lodging and recreation bolster arts districts and their communities.

http://nasaa-arts.org/Research/Key-Topics/Creative-Economic-Development/cultural_policy_brief.pdf



Art|Everywhere

PART THREE:

WHY US
WHAT WE WILL DELIVER
& WHAT WE WILL NEED

+ SUGGESTED READING



The components of a successful arts and entertainment district are its location, management, content and funding.

http://www.msac.org/docs_uploaded/ae_2012_guidelines.pdf Maryland State Arts Council



XXIV. Why work with us?

PUBLIC / PRIVATE PARTNERSHIP

In order to do this job right the City would need to hire additional staff. The cost of this would be far greater than our expenses, and most likely at a lower quality. This is a chance for government to look to the private section in order to increase efficiency and save precious budget dollars.

THE ORGANIC MOVEMENT

The concerns with arts districts is that they feel fabricated. From a Salon.com article titled, “Urban entertainment districts: Blocks where no one has fun”:

You’re getting the culture that one developer or city council member thinks the city needs, as opposed to the ground-up culture that comes from multiple players.

Assigning leadership to those with an established track record in the creative community will lead to a more organic process and end result.

OUR EXPERIENCE

Through our work with AltDaily, Hannah Serrano and Jesse Scaccia have been at the center of many of this region’s most significant grassroots arts, culture, and creative community projects that have occurred in the last three years. These have included:

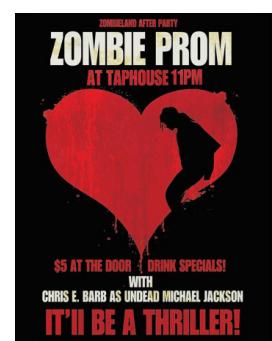
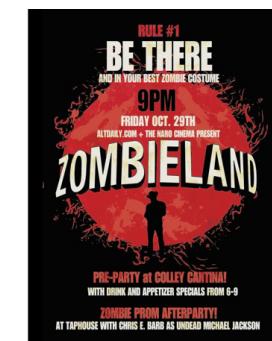
- Norfology, partnered with Economic Development
- Generation Norfolk, partnered with the Greater Norfolk Corporation
- Art | Everywhere, partnered with the Downtown Norfolk Council, Grow Interactive, and re:Vision Norfolk
- Survive Norfolk, partnered with Urban Playground
- RedRail, partnered with Norfolk Cultural Affairs and Hampton Roads Transit
- Hampton Roads, the Canvas, partnered with ODU Art and the Chrysler Museum of Art
- SPIN (Street Performance in Norfolk), which worked to change the street performance laws in the City
- The Chalking of Ghent
- The Rise Up!, a live music showcase of local musicians
- *Love Looks Better in the Morning*, a group exhibition of local visual artists at the Selden Gallery



Survive Norfolk



A giant game of zombie tag that drew 5,000 participants, another 5,000 spectators, and national attention to Ghent, Norfolk. The event was featured in USA Today, the Chicago Herald-Tribune, and the Austin Chronicle, among numerous other news sources.



AltDaily became involved when the event became too big for its original organizer to manage alone; requiring street closures, insurance, and a great deal of media management. Our responsibilities included fundraising, PR, media relations, and day-of coordination. Fundraising responsibilities included sponsorship development, and events organization and promotion.

Hampton Roads, The Canvas



An initiative to enliven the region's derelict and boarded-up buildings by commissioning local artists to paint murals on them or create installations inside them.



Through an initiative called SPIN (Street Performance in Norfolk), we encouraged musicians and performers to take it to the streets. We then pushed for the City to pass an ordinance that explicitly states that busking is legal and encouraged. The ordinance was passed with a unanimous vote.

SPIN: Street Performance in Norfolk





Art Everywhere

An annual public exhibition that takes the empty storefronts in downtown Norfolk and temporary fills them with art. The estimated attendance at the opening night of A|E 2010 reached over 3,000. In 2011, the estimated attendance rate increased to over 5,000. Partners on the project included the Downtown Norfolk Council and Grow Interactive.

Our responsibilities included conceptualization, sponsorship development, fund-raising, management of call to artists, jurying art, artist liaison, oversight of installation, marketing, and day-of coordination. We also organized the night-of events, including the artists reception, outdoor film screening, and after-party.



Clockwise from top left: John Vitale in front of his art installation for Hampton Roads, The Canvas; a detail from Vitale's art installation; a mural from Art|Everywhere; an interactive "peepshow" installation by design collective Playlab, from Art|Everywhere.



Last year *Fast Company* magazine named Hannah Serrano one of its 50 Heroes from 50 States for Art Everywhere; a public art exhibition / urban revitalization project, which inspired the idea for The NEAD Project.

Fast Company, "The United States of Innovation: 50 Heroes from 50 States," May 2011. <http://www.fastcompany.com/magazine/155/united-states-of-innovation.html>.

FAST COMPANY
fast cities sess

... bold ideas and brilliant urbanites who are helping to build the cities of America's future....

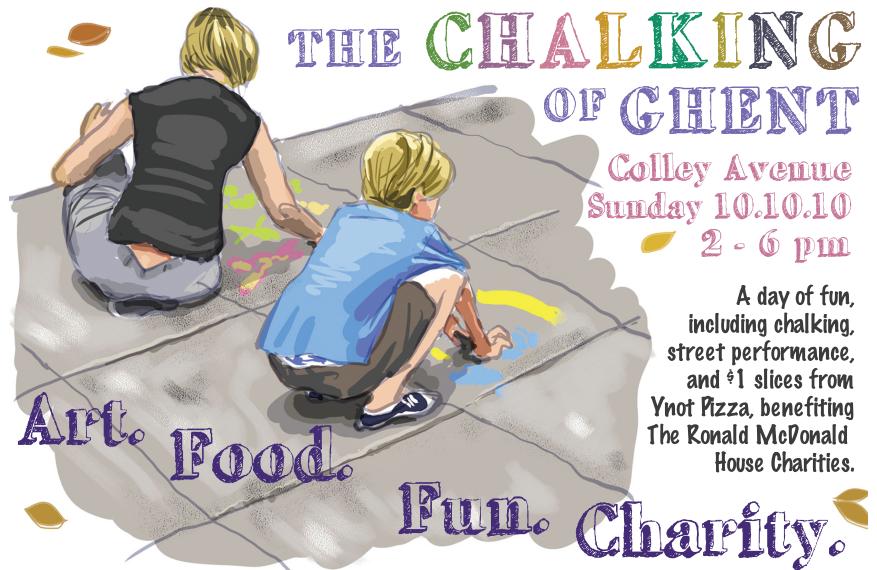
"VIRGINIA: NORFOLK

Hannah Serrano | *Art Everywhere*

Empty retail space plagues Main Street, U.S.A. Serrano decided to use barren Norfolk storefronts for a two-month-long art fair celebrating local creativity."



The Chalking of Ghent



Bike Paths





Norfology



**LOVE LOOKS BETTER
IN THE MORNING:**
8 UNDER-SHOW ARTISTS IN HAMPTON ROADS
curated by AltDaily



RICHARD PERKINS

OPENING NIGHT: THURS, JAN 27, 6 TO 9 PM
LIVE MUSIC BY LoLa

*THIS SHOW CONTAINS ADULT THEMES. VIEWER DISCRETION IS ADVISED.

Love Looks Better in the Morning



Naro Film Series





The AltDaily Concert Series at the Norva & *The Rise Up!* at the Attucks Theater

Jesse Scaccia

Jesse Scaccia is the Editor-in-Chief and Co-owner of the Norfolk-based online arts, culture, and community building magazine AltDaily.com. Scaccia, a City of Norfolk Public Arts Commissioner, has been an active champion of the Norfolk arts community. In addition to the weekly local artist feature on AltDaily he helps to oversee—Friday Featured Artist—Scaccia has envisioned and helped produce the citizen-led public art projects Art | Everywhere, The Chalking of Ghent, and Hampton Roads, the Canvas. He is a panelist for the Virginia Commission for the Arts.

Hannah Serrano

Hannah Serrano is the founder, publisher and co-owner of AltDaily.com. She has a Bachelor's degree in Art History from the University of Wisconsin, and attended graduate school at the University of Hawaii to further her education in art history. After working as the Arts & Culture editor at *Port Folio Weekly*, Serrano eventually started her own business, which later became AltDaily. Through AltDaily, she has had the opportunity to curate a group exhibition at Selden Gallery, called *Love Looks Better in the Morning*; thrown a hugely successful block party in Park Place at O'Connor's Brewery; and been a key organizer of events including Art | Everywhere, Survive Norfolk, and the Naro Film Series. Serrano also appears on WVEC Channel 13 News as a culture correspondent.



Opposite page: Puppet theatre, crafts booth and art installation from Art | Everywhere.

This page, above: Jesse in Freemason; Jesse at Wynwood Walls in Miami.

Left: Hannah at the Chalking of Ghent; curating artwork for *Love Looks Better in the Morning*; receiving an Alli Award for AltDaily.

XXV. DELIVERABLES

The NEAD Project will manage all aspects of the development of the arts district, including:

MARKETING & COMMUNICATION

- Developing and implementing marketing strategy, including naming, brand development, and tagline.
- Developing of website, and regular maintenance of social media (Facebook, Twitter, Four Square) and blog.
- Produce an opening night party and preview night, including food and live entertainment.
- Will coordinate events the first 3 months.
- Will work closely with local print, radio, and TV media to ensure saturated coverage of the district as it develops, the opening, and throughout the opening months.
- Will develop and coordinate an extensive monthly newsletter and email list to keep the community up to date and involved.
- Will conduct three citizen surveys to determine their opinions of the neighborhood, art, and quality of life at the start of the project and throughout.

EDUCATION

- Will host 8 free (to the public) workshops that address issues that will be critical to the arts district's success, including art gallery management; the economy of co-ops; wheat paste and outdoor mural painting; the business of art: making it as a professional artist; and basic accounting for small businesses 101.

ARTIST LIAISONS

- Act as a liaison between the City, artists, and property owners in the interests of making deals happen
- Will host on-campus information sessions at the art departments of ODU, TCC, and Norfolk State University with the goals of not just informing the young artists and professors, but getting them on board working toward the greater vision

- Will communicate on a regular basis with local artistic community, inspiring their involvement in the district.
- Direct mural artist selection and implementation of murals, possibly in partnership with the Public Art Commission.

PROPERTY OWNER LIAISONS

- Will develop a personal relationship with every property owner in the neighborhood, with a focus on owners of properties currently vacant.
- Will create a Property Inventory and a colorful, glossy guide to vacant properties, selling the best aspects, and highlighting suggested highest, most appropriate usage.
- Will work to educate property owners of the special incentives available to them should they facilitate the starting of arts-related businesses in the spaces they own.

NEIGHBORHOOD LIAISONS

- Will develop close relationships with the existing neighborhood residents, both residential and commercial.
- Will hold a monthly open forum to hear concerns from residents, to field their ideas, and to utilize their energy and resources toward making the district a success.

FUNDRAISING & BUDGETING

- Will lead a fundraising team with the goal of raising \$200,000.
- This will happen via face-to-face pitches; grants; working with stakeholders and local artistic institutions to guide them to take ownership over parts of the district; online and viral fundraising; and events.
- Will maintain the budget for the district, and will present accounting to steering committee on a monthly basis.

BEST PRACTICE

- Will research best practice from other cities that have developed arts districts: why did they succeed, and what would they do over?

CITY LIAISON

- Will work to ease communication between City departments; including Development, Planning, Manager's office, and Cultural Affairs.
- Will work with various City offices to accomplish the goals of the soft infrastructure, including lobbying for bike lanes, a community garden, artful street crossings, and more.
- Will work with the City to develop a steering committee, which we will meet with once per month.
- Will work closely with assistant City manager Anne O'Dell.
- Will produce a long-term strategic plan for the City (or other entity) to continue beyond 2014.



Clockwise from below: Live music performance at *Love Looks Better in the Morning*; Survive Norfolk; Selden Gallery visitors for *Love Looks Better in the Morning*.

XXVI. Budget & Fundraising

Though funding from the City of Norfolk will be essential in getting this project off the ground, its ultimate success will lay in its ability to raise private funds to make the public art, galleries, and other special developments a reality.

The NEAD will seek contributions from, first and foremost, those institutions and individuals most likely to directly gain from the development of the GUNROW District. This includes Downtown developers, business, and property owners; members of the local arts community; and members of the creative class who actively seek an addition like Gunrow to their Norfolk experience.

Donations, which will be tax deductible, will always come with a level of ‘reward,’ be it a Thank You listing on the GUNROW website, a gallery named after the individual or company, or artful signage within the district.

It should be noted that this section, like much of this document, merely presents a framework, a starting point for discussion. As we’ve noted in a number of places, two keys to the success of GUNROW will be involvement of the stakeholders and a willingness to be flexible and fluid as the project develops. Once committees are formed they will work together, along with us, on mission statements, quarterly goals, and detailed plans of action.

The following is one vision for where funding might be found, and where it would be directed, broken up by project goals, vision, and areas of need.



Art|Everywhere

NONPROFIT BUDGET/ ADMINISTRATION

The initial fundraising efforts will be to create the nonprofit itself. Our goal is to raise \$100,000/year, for two years, to fund (1) the managers' salaries; (2) rent for the nonprofit headquarters, which will ideally be located in the district; and (3) other operating costs.

The NEAD Project will lead a fundraising campaign to generate an additional \$200,000 in seed money from stakeholders, individual and corporate donors, and grants; which will fund artists' fees for murals; space restoration and materials grants; additional promotional events and marketing; rent abatement, and other projects discussed throughout the document.

MURALS

Fundraising goal: \$50,000

Potential funding source: Norfolk Public Art Commission

Kickback: Norfolk Public Art Commission logo on all materials and in a special 'thanks' section of each mural; Public Art Commission will move district murals through their process.

Other potential funding sources: TOPS grant, Innovation grant

CREATIVE CROSSWALKS

Fundraising goal: \$25,000

Potential funding source: Norfolk Utilities Department

ANCHOR GALLERY AND HEADQUARTERS

Fundraising goal: \$50,000

Potential funding source: Dedicated Kickstarter campaign

Kickback: A developed gradient of kickbacks, including original art from Norfolk artists, GUNROW T-shirts, and invitations to exclusive events, depending on the funding amount.

GRAND OPENING / EVENTS

Fundraising goal: \$25,000

Potential funding source: Pop-up fundraiser events leading up to the grand opening.

URBAN PARK(S) / COMMUNITY GARDEN

Fundraising goal: \$25,000

Potential funding source: Downtown Norfolk property owners, businesses, and stakeholders

Kickback: Much in the spirit of The Plot, donors will be listed on a special board and may have various elements of the park dedicated to them.

Other potential funding sources: Individual donations.

ARTIST STUDIO SPONSORSHIPS

Fundraising goal: \$25,000/each first year; \$10k/second year; \$5k/third year and beyond

Potential funding source: Individuals and corporations

Kickback: Name of individual or corporation in the name of the gallery and on all materials; gallery will be open to the sponsor for monthly private parties; 'pick of the litter' from first exhibition to be shown at their home or headquarters.

Note: We will work with property owners to negotiate graduated rents that will, for example, be at 50% for the first year; 75% for the second year; and 100% for the third year.

XXVII. Suggested Reading

Some of the more comprehensive research on the development of arts districts within cities can be found here:

- ArtistLink.org
- FracturedAtlas.org
- I.D.E.A District Vision Document (San Diego)
- Arts & Cultural District Strategies for Consideration in an Economic Development Strategy for Central Market, San Francisco
- Building Arts & Cultural Districts (blog: vaartsandculture.blogspot.com)
- Creative Placemaking, by Ann Markusen and Anne Gadwa



Above: Paint war in Berlin, photo by Kate Bellm. Top right: Mural by Sainer from Etam Crew, on Urban Forms Foundation in Lodz, Poland.



"Disney has a rich legacy in animation, film and storytelling, so naturally we consider the arts to be an essential part of our business, as well as an essential element of our communities.

We have seen how the arts not only enrich American life, but also support millions of jobs across the country, generate billions of dollars in economic impact, and help drive the family-vacation industry.

By investing in the arts, we plant seeds for the future and make our communities better places to live."

-Meg Crofton
President, Walt Disney World Parks & Resorts Operations, U.S. and France