

planBTVSouth End

TOOLKIT FOR PRESERVING ARTS + AFFORDABILITY + FUNKINESS

DRAFT – CIVIC MOXIE - 6/15/15

Thriving arts and creative industry districts contain varied uses and are in a constant state of motion; the policies and practices to ensure their sustainability and growth must be just as diverse. At the heart of these districts are three elements that are essential: 1) affordability for the artists, makers, and entrepreneurs who call these districts home; 2) spaces and places that allow for that often-talked about “funkiness” factor and where artists have the freedom to “make and break” things, and; 3) visibility and density that bring customers and vibrancy.

As “urban pioneers,” artists benefit from low rents in areas where no one else wants to be. Over time, as neighborhoods gentrify, rising rents leave artists reacting to the forces around them instead of controlling where they work and what they pay. Ownership is a sure-fire way to ensure affordability but being in control requires much more than simply owning space. The capacity to lead and manage the acquisition, development, programming, maintenance, and operations of a building is a must for any organization or individual taking on development. In a city Burlington’s size, capacity will depend on pooling a variety of resources and actors in and outside of the South End. And it’s good business to pull in a variety of people and organizations -- many of the skills and resources needed to acquire and manage affordable space go well beyond what most artists or arts organizations have or wish to have— becoming a real estate developer and property manager can be a big distraction from the making.

A Note about “Funkiness”

A note about “funkiness:” While it can be hard to define and quantify, it can be helpful to understand that funkiness comes from variety and serendipity: small and large things that include the ability for artists to inhabit and use informal and often-ignored spaces; the sweat equity that often goes into studio renovations and space maintenance; the acknowledgement that working and exhibition space has higher value than “polished” space; and the ability of the public realm to accommodate a variety of permanent, temporary, ephemeral and spontaneous installations, events, and happenings.

Visibility and density of uses are important to attract customers. Artists, makers, and other creative entrepreneurs depend on people with disposable income to buy their work. Density of uses, open gallery hours on weekends, signage, and marketing can all play a part in the “business” side of things for the South End.

Setting up for Success: gathering the people and elements to make the best use of the tools

The City of Burlington is out in front here...committed to ensuring affordable spaces for artists, makers and entrepreneurs are sustained and grown as the city and the South End change. To stay ahead of the curve and prepare for every opportunity, some things are imperative (and it’s not all up to the City to act):

- Form a Collaborative Working Group
Provide a structure and a purpose, meet early and often. Think of it as the “South End Maker Space Water Cooler” – it’s the place where conversations happen, ideas are born, and people and organizations are connected to ensure every serendipitous event and possible strategy is used to ensure makers thrive. SEABA should be the leader here, with major support from BCA. All the key players?

- SEABA
 - Burlington City Arts
 - CEDO
 - State-wide agencies and organizations who can provide technical assistance, financing, and other resources
 - Mission-driven developers
 - South End land/property owners
 - Finance, tax credit, artist space experts
- Gather South End Property Owners
Property owners are key to creating artist and maker space. The best place to start is with a conversation. Many of them, in fact. Property owners should have a central role in the Working Group but also need their own group to discuss ideas, share thoughts, and openly talk about worries and goals.
 - Create a Technical Assistance Team of experts
Use a sub-set of the working group and others to provide technical assistance to developers and entrepreneurs. Curate the group to include experts in brownfields, real estate finance, artists space, property management, programming, operating budgets, etc.
 - Engage landlords of artist space in honest (and difficult) conversations
Not talking about market pressures, code compliance issues and generational transitions doesn't make the challenges disappear. Benevolent landlords need to be at the table as soon as possible so discussions about future plans and needed help can move forward.
 - Get the BCA market study out there!
BCA, with the collaboration of others, has spearheaded the first-ever survey of artist space needs and cost considerations. The assumption that artist space must be provided free is hurting artists and makers. Developers and property owners need solid numbers to help them provide appropriate spaces at desirable price points. And this market study does something important in that it reaches beyond the South End community to reach a larger artists audience to understand a broader set of needs and desires for space and affordable price points.
 - Maintain a data base of makers with space needs and the spaces existing in the district as a real-time supplement to the market study. What buildings and properties seem well-suited to space needs? Target them and start talking to land owners and developers! An example of an online clearinghouse of sorts is the creative space classifieds on <http://artsake.massculturalcouncil.org/blog/artsake/> and the listings on <http://mass.spacefinder.org/>
 - Publish this affordability tool kit online!
Educate everyone about what actions are needed to preserve and grow affordable artist and maker space. Write about the challenges, and solicit input and suggestions. Let everyone know the challenges and the necessary ingredients for solutions to the affordability issue. Ask a developer to walk through a pro forma to explain the numbers. Have a banker talk about financing requirements and limitations.
 - Think and act about capacity and leadership.
What needs to happen? Why hasn't it happened? Who can lead? While it's tempting to look at government, regulations, and market forces as driving factors, history tells us that it takes leadership and a proactive stance to get things done, no matter what the environment. Where will that energy come from? What changes and partnerships are necessary to move things forward? How might board compositions change? What issues need a phone call? A coffee? A hug? This all circles back to the working group at the top of this list.

- **Don't get overwhelmed!**

Pick one project, even if small, and focus on getting the system and capacity in place to succeed! So often the focus is on getting a building for arts space, stopping a development project or other large task when in fact, having a “system” in place that has all the people, agencies and collaborative ties to get things done is critical to any form of success. A good first project to stretch those collaborative muscle and get the South End system working smoothly? Word on the street indicates a cooperative arts/maker retail space would be a great first goal.

The NEXT STEPS include creating the South End Working group, writing a mission statement, and setting goals with a timeline for results. SEABA, with major support from BCA, should lead this effort. Others who must be involved include CEDO, local and state-wide agencies and organizations, developers, and property owners.

The toolkit

Now that some basics are taken care of, it's useful to think about the menu of strategies that can be deployed to achieve affordability for artists and makers in the South End. Rather than think about the solution to affordability as a silver bullet in one project, approaching affordability and character as a district-wide web of policies and strategies can be much more effective in achieving long-term goals. While it may be difficult to create an entire project of affordable spaces, achieving just 3-5% affordability in artist and maker space in every development across the district would create a robust district that benefits from using new development as a tool to prevent the gentrification and destruction of the things that are best-loved in the South End.

Because everyone has a role to play, these strategies are offered in this toolkit according to the actors involved: What are artist ownership options? How can developers become heroes? What role do non-profits and the City have in the scheme of things? What approach should be taken, if any, with benevolent landlords? And how can the City provide a framework and incentives to make it all doable? The tools, along with some examples from other places and thoughts about how it could play out in the South End are listed here. And a note: the terms “artist” and “maker” are used interchangeably here for simplicity sake.

1 – Artist/Maker Ownership Models (yes, it really happens sometimes)

One of the best kinds of artist affordability comes from artist/maker-owned spaces (a.k.a., the Rosie the Riveter / Dive-in-and-Do-It strategy). Yes, taxes rise, operating costs increase yearly, and managing a building and tenants may be a headache—but at the end of the day, ownership means control over destiny and the whims of the real estate market. Here are four common ownership structures (and they aren't mutually exclusive!).

For any of the artist/make ownership models present below, the NEXT STEP is to identify underutilized buildings and use the new BCA market data to create a viable artist/maker space business plan. WHO should act? The South End Working Group, property owners, and mission-driven developers all need to be at the table.

Individual mission-driven artist developer

Find a building, see a need, get creative, take a deep breath, and plunge right in. Or maybe buy a building for your own business needs and rent out some extra space. There are lots of variations to the individual mission-driven artist-owner and some simply involve long-term leases and creative management. Unless the artist had a previous life in property management and development, this route involves a lot of “on the job” experience and calls for robust partnerships.

South End possibilities:

- The number of artists/makers/creative entrepreneurs who exist in the South End make this a realistic possible approach.
- This approach might work for redevelopment of an existing building for small maker spaces that could support closer to market rents (see the item about maker spaces for more about this).
- This is where a technical assistance team would be a real asset.
- Renovation/additions to an existing structure seems more doable in the South End. Some possibilities could be 696 Pine Street or 747 Pine Street (the former Burlington Food Service Building) which is already in renovations. Underutilized buildings with some land also offer good potential for bare-bones maker space redevelopment.



Proceed with Caution! (and full awareness)

Keep in mind that all of these artist ownership models described in the toolkit need a combination of some or all of the following elements to succeed (and of course, it’s much the same list for private and non-profit developers...but they live, sleep, and eat this stuff every day while artists don’t!):

- Vision
- High risk tolerance
- A site or building prospect (and a good match in terms of cost, present ownership, location, size, layout)
- Resources (capital campaign capability, crowdfunding ability, people with expertise, financing sources, etc.)
- Capacity for building operations (day-to-day management, maintenance, programming)
- Identified revenue stream for ongoing maintenance and major capital expenditures (when the boiler breaks or the leaky roof needs replacement)
- Technical assistance/access to consulting services/partnerships if no development/renovation expertise
- Capacity to be an effective player/partner within real-world constraints and expectations (dealing with banks, regulatory bodies, end-users, design teams, engineers, etc.)
- Patience
- A “can do” attitude
- Lots of social and political capital

The South End’s very own Soda Plant and S.P.A.C.E. embody the ownership/management option. Steve Conant, owner of Conant Metal and Light bought a building and had more space than he needed. He also had very little time to manage the rental of artist studios. A collaboration between Conant and Christy Mitchell allows Mitchell to rent the entire space and manage the sub-leases to artist tenants. Today, the Soda Plant houses 18 artists and a gallery and Conant’s business. The arrangement allows Conant and Mitchell to each do what they do best. (photo source: spacegalleryvt.com)

Artist-owned

Some artists have resources and capacity that can be put to good use in buying and renovating a building. Sweat equity, crowd-sourced funding, and sometimes a savvy development partner can help make artist ownership a reality. Artist ownership becomes reality when a group of artists join forces, assess their capacity and common interests, enter into partnerships to fill expertise/resource gaps, and move forward as a united front to create a co-operative ownership model or LLC that offers affordable rental options.



*In Boston, the pending sale of **Midway Studios**, an artist live/work rental building with 89 studios (36 of which are income restricted) and 24,000 SF of ground floor retail/commercial space, brought the artist tenants to action. They teamed with New Atlantic Development to create a viable financing structure, management strategy, and investor prospectus that helped them present a credible offer of a \$20 million purchase price to the private owner. Within 72 hours the artists raised over \$500k by crowdfunding and outreach to friends, family, and arts advocates. They reached \$1.1 million within 14 business days and had raised over \$2 million shortly thereafter. Investment in the purchase was made simple, with a downloadable offering available online and a promised return of 8% on investments ranging from \$1,000 up to \$1.7 million. Today, the artists have formed an organization to hold ownership and the units will remain affordable rentals....an unusual but much-needed ownership arrangement (most artist-owned buildings are co-ops not rentals). The property is managed by a Board of Directors, half appointed by New Atlantic Development, and half by the residents. With its expertise in building management and artist space, New Atlantic knows how to keep costs low to protect affordability. (photo sources: midwayfund.com and bostonglobe.com)*

South End Possibilities:

- CEDO can be useful partner/leader here to coordinate City assistance and expertise. SEABA and BCA can help facilitate these projects.
- This model will work best when significant technical assistance and mentorship is available. A South End technical assistance team would be a huge help here. A community development corporation might also offer mentorship and looking toward state agencies would be a good strategy to expand options.
- It is possible SEABA could expand its mission and grow capacity to look toward ownership models.

Artist or Non-profit organization/Developer Joint Venture

While developers can provide space for artists within their projects, it is rare that artists share ownership in the deal. But there are good reasons to find a mission-driven developer and think about what a partnership might look like. Artist projects are complicated and can draw from a numerous financing sources...sometimes over a dozen. It takes a developer with deep experience, good relationships, and a love for the cause to make many of these deals work. Identifying non-profit or private for-profit developers who may be interested in a joint venture can be a path to ownership for artists and arts organizations.



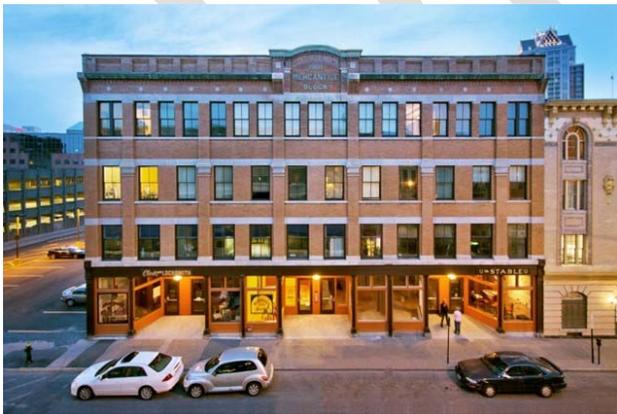
In Ventura, CA, the City wanted to build a new live/work space for artists, but could not identify an existing building for reuse, so turned to new construction. They brought in PLACE, a non-profit developer of arts spaces, as consultants, who partnered with the John Steward Company, a for-profit California developer and property management company to structure a viable project. The team identified a complex stack of financing that made the \$61 million project possible. PLACE utilized CDBG funding, tax credits, as well as a mix of other public and private sources, to create a total building program that included 69 affordable units, 54 of which were designed for artist families and individuals and 15 units that are permanently set aside for deeply subsidized low income formerly homeless families and individuals. All affordable units are rental and the 13 market rate condos are expected to provide nearly \$2 million in cross subsidy for the project. Assistive services for the low-income and formerly homeless tenants are provided on site and the project also provides for 6,100 SF of arts-friendly business for project revenue. (photos source: firstfridaysventure.com)

South End Possibilities:

- BCA could function as the non-profit partner in this scenario, collaborating with SEABA to respond to South End space needs and building programming. BCA has the space management expertise but a project manager with development expertise would be a necessary addition in some office or department of the City---perhaps in CEDO with that person taking on other projects as well.
- SEABA could also serve as non-profit partner in a development deal. To do this, the organization would have to grow capacity and bring on dedicated staff and expertise. A capital campaign would also be necessary.
- The City of Burlington owns the property at 339 Pine Street which offers opportunities for renovation/maintenance and expansion of affordable maker and artist space in the South End.

Arts organization owned/leased

An existing or new non-profit arts organization could develop space or enter into a long-term lease. Developing affordable artist space is not for the faint of heart but it is doable with patience and lots of grit and outside support. Leasing existing space is an easier task but offers no long-term protections. In either case, expertise of building management practices, including programming and managing multiple tenants, is essential.



In Providence, RI, the non-profit AS220 was formally organized in 1985. In 1992 it made its first acquisition of the 21,000 SF three story Empire Street building and then added to its building portfolio with the Dreyfus Hotel and the Mercantile Block a few years later. AS220 financed acquisition with City loans, foundation donations, and capital campaigns. The organization has also filled the building with rent-paying tenants like the Groundworks Dance Company, Perishable Theater, and multiple artist residences. Commercial tenants round out the mix. The strategy was simple: do a minimum build-out to meet code (artists got bare-bones spaces with no walls and minimum plumbing/kitchens) but nothing more and use the real estate market to help support financing and operations by renting ground floor retail and restaurant space at market rents. Strong support from foundations and the operation of AS220 Industries (the Community Print Shop, AS220 Labs, and AS220 Media Arts) funds operations. (photos source: AS220.org)

South End possibilities:

- BCA can expand its maker space model (GENERATOR) in City-owned space such as 339 Pine Street. The site can accommodate additional development.
- Other City-owned parcels should be evaluated for suitability for artist space.
- SEABA or other non-profit could consider the acquisition of an existing maker/artist space in the South End for long-term management or redevelopment. Numerous challenges must be met including redevelopment costs and organizational capacity/mission fit.



Creating Affordability in Market-Rate Environments

The small size of maker and artist spaces within larger spaces make this model for affordability more doable in market-rate conditions. Spaces such as Artisan's Asylum in Somerville, MA charge market rates for small (50 to 100 SF) work spaces and the rent from 170 of these spaces at \$2.50/SF per month, added to other rental revenue from 550 monthly membership fees, storage rental, and flex space for short-term projects, provides 70% of operating revenue. The teaching/classes for members breaks even and the rest of the operating budget is supported by gifts, grants, events, and corporate sponsorships, which are significant. All in all, the 40,000 SF facility, in the former Ames Safety Envelope Complex, is a beehive of artists, makers, creative and tech hands-on entrepreneurs, and small businesses. It manages to do all this while paying market rent to the landlord. The organization has even put together some tutorials for how to make a maker space: <http://artisansasylum.com/how-to-make-a-makerspace/> (photos source: artisansasylum.com)

The South End is a natural place for this model. These spaces support the kinds of micro enterprise and light-industrial incubator uses that are central to the enterprise zone and also encourage a mixing of uses that is a central characteristic of Innovative Districts....a win-win all around.

In addition, Burlington has a local model for maker space. BCA celebrated the first anniversary of GENERATOR...Burlington's very own artist, maker, creative incubator space which hosts 140 makers of all kinds. The organization's experience with GENERATOR and the success of the space in providing makers with affordable places to collaborate and create, along with class learning opportunities, creates an opportunity for maker space expansion into the South End. (photo source: generator.com)



Developers as Heroes

While often seen as the evil players in the gentrification that has pushed artists out of affordable neighborhoods and buildings, with the right environment and collaborations, developers can provide permanent affordable work, work/live, and community arts space in projects. Not all developers are created equal. Not-for-profit community development corporations, mission-driven entrepreneurs, and traditional developers who have clear regulatory restrictions and supportive environments can all play a role in the affordability mix. In the South End, the NEXT STEP is approach developers about incorporating affordable space (cooperative maker retail space, work/live, work) into current projects. SEABA, CEDO and the South End Working Group can take the lead on this effort.

Not-for-profit developer

A not-for-profit developer can be an excellent creator of affordable work and live/work space. One of the best known is Artspace which owns and operates 35 affordable developments (new and redevelopment) across the country and also offers consulting services. Burlington also has its own home-grown non-profit that is a model for affordable housing development – the Champlain Housing Trust (CHT). The CHT developed artist live/work space at the Rose Street Artists' Cooperative, a 12-apartment renovated former bakery that also contains gallery space.



The Rose Street Artists' Cooperative and Gallery has the mission of "providing perpetually affordable living and studio space for local artists. The project was developed by CHT and offers twelve apartments along with a gallery and common space in the building. Members of the co-op must volunteer a few hours each month to help with arts events in the gallery. This requirement of volunteer time is typical of artist cooperative projects. (photo source: vtaffordablehousing.org)

South End possibilities:

- Identify sites available for artist live/work spaces in the South End, either in the South End Enterprise Zone or adjacent to the district.
- As with all affordable housing development, restrictions should be in place to retain ownership and rental possibilities for those meeting income guidelines. In addition, it is important that artist certification requirements be in place to ensure artist units remain for artists actively engaged in making.
- Artspace, the non-profit developer of affordable artist space, is another option for development entity.

Mission-driven for-profit developer

Developing affordable space for artists takes a special set of skills. The complexity of financing, frequent use of government funding and tax credits, the knowledge needed about specialized artist space, and

the ongoing pressures to keep operating costs low, act as a natural filter that leaves a limited number of for-profit developers interested in this specialized project area.



In Boston, Peter Roth of New Atlantic Development is one such developer with an impressive track record of working with artists and communities to create affordable live/work spaces. At ArtBlock in the South End of Boston, New Atlantic responded to an RFP issued by the Boston Redevelopment Authority, in which the city was putting publicly-owned land up for sale for the purpose of creating artist live/work units. The site consists of two new five-story buildings framing the historic Joshua Bates Arts Center, and the program includes a mix of 28 market-rate units, 26 affordable artist live/work lofts, an exhibition gallery called Mobius, and enclosed parking. The market-rate units were marketed as luxury condo units, which subsidized the affordable units. The Arts Center remains dedicated to providing artist work space, and the project also features a sculpture garden and street level terrace. The \$21 million project was funded by the BRA, the City's Department of Neighborhood Development, Historic Tax Credits, and multiple construction loans. New Atlantic Development continues to own and operate the property with an eye toward keeping costs low and involving the artists on the board of The Bates Art Center, a former school which houses approximately 15 artists. (photo source: newatlantic.net)

South End possibilities:

- Burlington has development companies who could fit the bill here and who should be part of ongoing conversations about affordable space in the South End. Put them in the working group!
- The pending development at 453 Pine Street could offer potential for affordable artist space. The BCA market study can help that developer understand how the provision of artist space can support his bottom line.
- Mission-driven developers should be heavily recruited for all new development possibilities.

For-profit developer

For-profit developers who may not have a particular expertise in artist housing shouldn't be excluded. Public projects that come with public financial support and stream-lined permitting offer opportunities for traditional developers to compete favorably. Clear expectations around zoning requirements and the provision of incentives to provide affordable artist space can work magic in turning traditional developers into heroes! These projects work best with clear City priorities and readily available information on artist space market demand and needs.



In 1991, the City of Lowell, MA, issued an RFP for the disposition and redevelopment of two adjacent brownfield sites housing former factories. EA Fish, a Boston-area private developer, won the RFP and was able to purchase the land for \$120,000 and invested an additional \$3.9 million in the redevelopment, Ayer Lofts, which included brownfield cleanup. The project helped increase the city's tax revenue by \$300,000 to \$400,000 per year as a result of the redevelopment, which is valued at \$9 million. The resulting development has 49 loft-style artist homeownership units, as well as a 3,100 SF café and gallery on the first floor. On average, the units sold for \$175,000 in 2000 at the project completion.

South End possibilities:

- BCA is leading the first-ever artist space market study. The results of this survey can help make the case with developers of how and why artist space could become a part of mixed-use development.
- Work with the 453 Pine Street developer to explore how affordable space might be accommodated in the project.
- SEABA should consider providing information on artist needs and even maintaining a list of artists interested in space in the South End as a kind of clearing house to help incorporate artist space in projects.

The Benevolent Landlord: leave well enough alone?

Much of the affordable space in the South End is due to benevolent or mission-driven landlords. Often, the artist-landlord relationship begins when properties are in transitioning areas and artists act as urban pioneers—paying cheap rents for bare bones spaces no one else wants or needs. It's a win-win for landlords and artists. Some, but not all, of these landlords have a soft spot for artists and makers. For others, artists are simply great tenants in a down market. The South End's Soda Plant, Mapleworks, and Howard Space Center all provide affordable space to artists, makers and creative users, not because it is regulated or funded, but simply because they do.



The Unsworth Properties-owned Howard Space offers artists and maker spaces and, along with Steve Conant's Soda Plant, is a major provider of affordable space in the South End. (photo source: UnsworthProperties.com)

The challenge of course, is presented by changing real estate markets and generational changes in ownership. The need to update building systems, meet code requirements, and adapt to new users can also create affordability challenges as landlords grapple with how to meet legal requirements while keeping upgrade and operational costs low.

In general, honest conversations about long-term plans, generational transitions, estate planning and other difficult but important subjects should be the goal here. All of these landlords should be in the South End working group!

And remember, no news is definitely not good news. As the Midway Studios example illustrates, long-range developer and landlord intentions can be upended by the twists and turns life throws our way. Better to plan now and also to provide assistance to help keep these buildings vibrant and affordable by offering:

- Technical Assistance around upgrades and code compliance
- Access to grants and tax credits for renovations and improvements
- Possible municipal support on code compliance
- City tax breaks for the provision of affordable maker/artist space could help ease the burden on landlords.



Dutch Boy Studios in East Oakland, CA is called the “Mother of all Artists Live/Work projects/legalizations” by many. A former paint factory contaminated with lead, the complex has been home to artists since 1979. Starting in 2000, it has been the focus of an extensive live/work building code re-write effort that has involved intensive negotiations between the City, consultants, architects, the building owner, and the artists who live and work there. Dutch Boy epitomizes the collaboration and “out of box” thinking necessary from all sides to create enduring, legal, code-compliant artist space that can remain affordable.

The City as developer

Some municipalities choose, often through their Redevelopment Authorities, to redevelop City-owned properties for artist live/work as rental or ownership opportunities. In this scenario, the City determines the project parameters and acts as developer but it could also use the planBTV South End master planning framework to issue an RFP to developers with affordability requirements and land uses clearly outlined. The City would issue an RFP for affordable artist development or a portion of affordable artist development in the redevelopment/disposition of any City-owned parcel or building in the South End.

A NEXT STEP for this strategy would be to evaluate all City-owned property in the South End for suitability for artist/maker space and create affordability requirements for development RFPs and disposition that incorporate affordable space. WHO would take the lead on this action? CEDO and BCA.



In Malden, MA, Irving Street Studios was created when the City purchased an 11,000 SF former convent in 2005 for \$200,000. A \$1.7 million renovation yielded nine artist units from between 550 to 850 SF each, as well as gallery and classroom space. To complete the renovations, the City received \$800,000 in Federal funds, as well as financing from local bank Salem Five. The City sold the units for between \$120,000 to \$125,000, with a \$10,000 down payment required, but for first-time homebuyers, provided \$7,500 in down payment assistance. The units were restricted to singles earning no more than \$46,300 per year and couples earning no more than \$52,950 per year, and required that a "substantial portion" of applicants' annual income come from creative work.

South End possibilities:

- City-owned properties include 339 Pine Street. That site currently hosts maker spaces and other uses and any redevelopment should consider expanding maker and artist affordable space.
- An inventory of City-owned properties, vacant and occupied, should be created and examined to determine suitability of the properties and buildings for artist and maker use. This information can inform future RFPs and development plans.
- Properties providing rental, rather than home ownership might be developed.

The City as policy maker

The planBTV South End initiative is the City's effort to get out in front of change in the district to ensure the great qualities, uses, and opportunities of the South End are preserved and grown in future years. Many affordable arts spaces around the country don't enjoy the protection and assistance of government policies and regulations, nor the benefits that come from a density of compatible uses. In the South End, the City can get out in front and lead the way by creating policies and incentives that support the best qualities of the district. In conjunction with the tools for ownership and creation of affordable space, a consistent and district-wide approach to policy can ensure that the South End thrives as a hub for innovation, industry and creative makers not just in small pockets, but from the Lake to Pine Street and beyond.

Zoning and Development Incentives:

Zoning and development regulations can be used to help expand the supply of affordable spaces for production, work/live, and display. A balanced, feasibility-based approach is important here. Make the regulations too weak, the South End has lost an opportunity to expand its inventory of artist and maker space. But require projects to provide too much subsidy – either in the amount of artist/maker space or in the limits on rent or sales price – and a project could become financially undoable.

Potential Strategies are listed below. The key here is really calibrating a carrot and stick approach that offers the right balance of incentives and mandatory requirements so that the goals are reached. Incentives and requirements may need adjustment over time.

Potential Regulatory strategies include:

- **Require any new office or housing projects to incorporate a set portion of arts space** to ensure that the inventory of arts/maker space grows along with other uses and to protect against possible loss of space in existing privately-owned affordable maker space properties over time. Explore a range of mandatory affordable artist space square footage requirement. Possible targets could be 5-10% of the project square footage. Some things to consider?
 - Allowing projects to provide work space, work/live space; performance or exhibit space; or a combination of those uses, to meet requirements.
 - Allocating to artists a set component of any affordable housing required under the City's inclusionary zoning policies for new housing developments. Require income verification and artist certification by a panel of peers.
 - Requiring space for public art in ground floor and exterior spaces.

The NEXT STEP includes exploring city development economics to determine the correct proportion for affordable space requirements and write requirements for artist space inclusionary zoning and public art spaces. WHO would take this on? The Department of Planning and Zoning would lead the way, with assistance from CEDO, BCA, and SEABA.

- **Allow artist and maker work/live housing within areas of the existing Enterprise Zone.** A supposed characteristic of innovation districts is the mixed-use, worker connection between creative hub and business and living and playing. Few districts actually achieve this goal but Burlington has an opportunity to create a work/live environment that supports innovation and maker space and the characteristics of the enterprise zone while providing affordability for artists and decreasing

automobile usage (and parking needs). How? By allowing work/live housing to accommodate the South End workforce, artists, makers, and entrepreneurs and by sending the message that residents shouldn't expect the environment and conditions of typical residential areas. Noise, density, bare bones living spaces, open floor plans, and proximity to light industrial and commercial uses would be a given. Consider:

- o Allowing (perhaps by right) the new construction of permanently affordable artist work/live units anywhere within the existing Enterprise Zone north of Sears Lane

The NEXT STEP is revising the zoning code, which would be the responsibility of the Department of Planning and Zoning.



Somerville, MA wants to preserve and enhance the old, funky, and creative artist and creative economy spaces in the area it calls the Fabrication District. As a result, the City has proposed the Fabrication District Overlay in a portion of the City along Somerville Avenue, which won't allow housing except as work/live, NOT as live/work. There is a very clear distinction. These units are work spaces that you happen to live in, and look very different than the residences where you work and where the general public wants to live to enjoy the creative vibe. In this district, nothing is zoned for residential and everything is industrial and commercial as of right. In specified sub areas, developers can build residential (and they all want to build residential!) only if they provide affordable artist work/live spaces as a public benefit. (photo sources: bostonglobe.com)

- **Require artist and income certification for eligibility for any subsidized and/or permanently affordable work or work/live spaces** to prevent gentrification (through reversion to residential-only uses) and ensure subsidies are benefiting the right target group. Certification would be conducted by a panel of peers and would be based on demonstration of a commitment to artist or maker production (not on a subjective quality of work assessment). This process could be facilitated by SEABA, with perhaps a City seat on the panel. See the appendix of this toolkit for examples of Artist Certification Programs elsewhere.

Development of an artist certification strategy is the NEXT STEP. An artist peer review panel must be created to oversee the process. Coordinate income certification with affordable housing requirements. SEABA could oversee the artist certification process with collaboration with the City through BCA. Another entity would be responsible for the income eligibility requirements. Both efforts would be coordinated based on the type of project and sources and purposes of subsidies.

- **Provide incentives for the reuse or incorporation of existing buildings into new arts uses.** These might include:
 - Creating a specialized artist work/live building code for older buildings with existing artist uses.
 - Creating a code/regulations advocate to help landlords understand what and how to improve and upgrade spaces while retaining affordability.
 - Providing tax breaks or grants to offset costs of code compliance and systems upgrades in order to retain affordability.
 - Allowing increased density or infill on existing sites to help retain affordability through cross-subsidy of uses.

Working with landlords is the NEXT STEP. Goals should include understanding property owner challenges, and investigating the possibility for zoning FAR bonuses and other incentives to allow infill/additions on developed sites. Investigation of possible grant sources is also a priority. WHO should lead this effort? SEABA, the South End Working Group, and the Department of Planning and Zoning (zoning bonuses).

- **Provide incentives for developers and property owners to provide new affordable artist and maker spaces.** These might include:
 - Floor area bonuses (increased FAR)
 - The right to build housing by special permit in limited designated areas in exchange for a portion of those projects being set aside for permanently affordable artist/make space
 - Expedited permitted
 - Publicly-funded infrastructure improvements
 - Waiver of permitting fees (for the entire project or pro-rated according to the ratio of affordable artist space provided)
- **Create design guidelines that incorporate the arts into the physical fabric of the South End** Strengthen visibility of the arts by prioritizing the retention (and expansion where possible) of existing buildings to support small artists and makers; and encourage creative use of building façades and public space. Policies and design standards could include:
 - Creating a Pine Street Arts Corridor and Linear Arts Park
 - Mandating space for public art in all development projects and in public realm plans
 - Creating mandatory inclusion policies for affordable work/live units and possibly, communal exhibit or work space in all projects
 - Mandating a minimum amount of Arts and Productive uses or a minimum number and type of arts units as part of every project

The NEXT STEP would be the creation of Design Guidelines and Zoning revisions. This would be spearheaded by the Department of Planning and Zoning, with collaboration from SEABA, BCA, and the South End community.

A note about live/work vs. work/live spaces

The term artist live/work space has been used for many years to describe space that allows both living and working. Originally, this term was used to define very particular situations where living was allowed in manufacturing or industrial districts. Soho in NYC is an example of designated artist live/work space. Soho is also an example of a trend whereby most spaces that are designated live/work tend to migrate toward the “live” end of the land use spectrum over time. This phenomenon occurs because artist space is often desirable in its loft-style design and arts uses create dynamic neighborhoods over time.

planBTV South End focuses on work/live space for artists and makers (and others) rather than live/work space.

The concern for gentrification of arts districts and arts-oriented areas and the rise of “maker” spaces that recognize a broader range of creative/craft uses in cities has led to the use of a different type of artist/make space defined as work/live space. While this shift of words may seem superficial, the emphasis on space that is work space, in which one happens to also be allowed to live, defines a quality of space and relationship to other uses and spaces that is meant to protect affordable artist space and industrial/noisy maker space from residential gentrification. Here are some key characteristics of work/live spaces:

- Work is always present, and living space is secondary (and sometimes just part time).
- The design of the units reflects the primary purpose of work and look less like residential units with traditional kitchens, bathrooms and sleeping spaces and more like industrial work spaces that have small spaces set-aside for residential needs.
- Work/live projects may also provide individual work units that allow for living as well but that offer only shared kitchen facilities for all units or all units on each floor.
- Code and Zoning regulations restrict changes to spaces to prevent “residential reversion.” In contrast, live/work space is primarily designed for living, with perhaps just a desk, work studio in a corner, or separate room set aside for working.
- The spaces are designed for proximity to “making” –acknowledging through design and policy that noise, dirt, and odors are acceptable and necessary characteristics of creative, affordable spaces.
- The spaces are part of a larger plan/goal of a making/creative neighborhood and community that collaborates, learns, and creates side by side and together. This may be purely artist, or include a broader concept of makers and creative entrepreneurs and enterprises...in fact, much like a 21st Century update of the heavier industrial uses once found in the South End Enterprise Zone.
- Work/live space may allowed in conjunction with other zoning policies that provide “Maker Protection Zones” that allow only certain types of uses. The key here is flexibility and an updated understanding of “maker” that goes beyond the industrial uses of the last century. Another protection policy might allow only rental units within given areas, which slows down gentrification in certain markets and discourages residential reversion.
- Work/live space fits well with the broader concept of innovative districts and 21st Century Enterprise Zones. Offering flexibility as well as business support and incubator services within work/live and innovative zones supports policies that emphasize the “working” over the “living” space.
- Urban design goals for areas with work/live spaces include spaces for interaction, collaboration, and sharing—similar to innovation district goals.

- **Support for Burlington City Arts and local arts organizations and artists is key to the success of this plan.** The City's continued commitment to artists and makers is exemplified in Burlington City Arts. BCA can play an instrumental role in ensuring South End arts and makers continue to thrive and grow by being entrepreneurial, leading the way in collaborative relationships to develop permanently affordable space, and by offering technical assistance and mentorship where possible.

BCA and SEABA will need to work closely together to achieve goals. BCA can provide the city-wide perspective and overall coordination and expertise for the Burlington arts community while SEABA can provide a leadership role for South End initiatives. A common theme in all the arts and maker space success stories is the presence of collaboration and leadership. As suggested by the recommended working group...it is going to take many actors and resources to achieve the goals of a continued and robust artistic presence in the district.

The NEXT STEPS for moving forward with strategies in this toolkit is the formation of a South End Working Group, and the setting of goals and a work plan with deadlines. SEABA is the logical local leadership for this effort, with assistance from BCA.

DRAFT

APPENDIX

Sample Artist Certification Forms

DRAFT



INSTRUCTIONS TO BE CERTIFIED AS AN ARTIST IN THE CITY OF PEEKSKILL

(Revised June 2013)

To qualify to reside in a live-work artist loft in the Peekskill Artist District, at least one of the household members must be certified by the Artist Certification Committee and must meet the definition of “Artist” as defined in § 575-60 of the City of Peekskill Zoning Ordinance:

Artist – An individual who practices one of the fine, design, graphic, musical, literary, computer or performing arts; or an individual whose profession relies on the application of the above mentioned skills to produce creative product; i.e. an architect, craftsperson, photographer, etc. All these creative products are defined as “art”.

The Artist Certification Committee meets regularly to review the following information that is submitted by the applicant (the applicant is not expected to attend the meeting):

1. One page application form with \$25 fee (check or money order made out to “City of Peekskill”, or cash submitted with application to the City Clerk in City Hall)
2. An explanation of how the loft will be used to produce your creative product. Include your current plans and your one-to-five-year goals for producing your “art” and exhibiting/presenting/selling it to the public.
3. At least three (3) letters of recommendation from professionals attesting to your artistic background and current work (signed letters can be scanned and emailed)
4. Detailed resume identifying artistic education and work experiences (with dates) that demonstrate your past and current involvement in an artistic field
3. Portfolio or samples of your creative work with dates (photos acceptable), including work within the past five years. Include samples of the type of work that you will produce in your loft. You may print and submit relevant information off of your website, if applicable. Performances/music may be submitted on disk, flash drive, or website.
4. Any other documentation (such as a list of exhibits, galleries, juried shows, performances, professional reviews, client lists and commissions, etc.) that supports your qualifications in your artistic field.
5. Your plans (if any) to become involved in the Peekskill artist community.

If potentially hazardous materials or machinery will be used in the loft, or if sound greater than ambient noise levels will be created, the applicant must demonstrate how neighbors and the public will not be adversely affected. If legitimate complaints are received, the City reserves the right to rescind artist certification.

Once you are certified, you may rent an art loft in Peekskill. To purchase an Art Loft Co-op, go to www.peakskillartlofts.com and fill out the PAL Application form for income verification.

Please submit one copy of the Artist Certification application form, \$25 fee and supporting materials to:

Kevin Kain, Planning Department, City Hall, 840 Main Street, Peekskill, NY 10566.

Direct all inquiries to Mr. Kain at (914) 293-0916 or kkain@cityofpeekskill.com.

PEEKSKILL ARTIST CERTIFICATION APPLICATION

(Revised October 2013)

CODE: 2186

(P&D Revenue – Artist Certification Application Fee)

Applicant (Artist) Name: _____

Current Address with zip code: _____

_____ How long at this address? _____

Daytime phone number: _____

Evening: _____ Website: _____

E-mail address: _____

Preferred unit: Co-op ___ Rental ___ Address of unit? _____

_____ # of bedrooms desired: _____ # of people to occupy unit: _____

Current field of art practiced and number of years: _____

Describe how the studio will be used, including types of materials and tools:

Will you be using any hazardous materials or processes? Producing above-average noise levels? If so, please describe what you can do so that neighbors will not be adversely affected.

Applicant's other field of employment or major activity, and approximate number of hours per week:

Please see instructions for supporting materials to be submitted with this application.

Applicant's signature: _____ Date: _____

\$25 application fee (check made out to "City of Peekskill" or cash to City Clerk's office)

Chapter 169, ARTIST LOFTS

[HISTORY: Adopted by the Common Council of the City of Peekskill 12-11-2000 (Ch. 109 of the 1984 Code). Amendments noted where applicable.]

GENERAL REFERENCES

Zoning -- See Ch. 575.

§ 169-1 Certification procedure for occupancy in an approved artist loft.

- A. To qualify to reside in a live/work artist loft, one or more of the household members must meet the definition of "artist" in § 575-60 of the City of Peekskill Zoning Ordinance. [Amended 5-27-2008 by L.L. No. 9-2008]
- B. Qualifying field.
- (1) To determine whether an applicant qualifies as an artist, an application shall be submitted that includes the following:
 - (a) Completed questionnaire, including references from professional peers. A detailed resume should be attached. (The detailed resume should identify appropriate education, work and other related experience demonstrating ongoing involvement in an eligible field.)
 - (b) Written essay or statement from the applicant(s) to express in some detail his (their) professional qualifications. This statement is to be limited to two typewritten pages.
 - (2) The applicant(s) should be prepared to provide the following items to the review committee:
 - (a) A portfolio or samples of work (slides or reproductions acceptable) should be brought to the certification meeting and be available for the committee's review.
 - (b) Any other illustrative materials (e.g., exhibit reviews, client lists and commissions) supporting qualification in an eligible field.
- C. Compatibility of artistic process. There should be a demonstration that the process, procedures and/or materials used in the creative process are reasonable and appropriate to the circumstances of the building location, surrounding uses within and adjacent to the building, and type of building structure and that such processes, procedures and/or materials meet local building codes and zoning requirements. The City Building Inspector shall make the

determination under this category.

§ 169-2 Certification Committee.

- A. The Artist Certification Committee shall review applications for a determination of eligibility. The Committee selects the Chairperson. The Committee is a seven-person committee, including the Director of Planning, Development and Code Assistance (or designee) as the City representative on the Committee. The other six members shall be artists, as defined in § 575-60 of the Peekskill City Code, or otherwise involved in the arts in Peekskill. [Amended 5-27-2008 by L.L. No. 9-2008]
- B. The Certification Committee will make all final determinations regarding certification. All determinations will be made by a simple majority vote based on all of the information provided. The Committee meetings must be attended by a quorum (four members) for a valid vote to be taken.



31 Chambers Street, 2nd Floor
New York, NY 10007
Phone: 212.513.9300
Fax: 212.341.3810

www.nyc.gov/culture

KATE D. LEVIN
Commissioner

NOTICE TO APPLICANTS RE: ARTIST CERTIFICATION

The Department of Cultural Affairs has received your inquiry as to artist certification. The following information may be of help to you in understanding the procedures to be followed in obtaining artist certification and in preparing your application.

Under applicable state legislation and the City's Zoning Resolution, certification as a working artist is necessary in order for an individual to qualify for joint living-working space in the M1-MA and M1-MB zoning districts (SoHo NoHo). Under Sections 275-6 of Article 7-B of the Multiple Dwelling Law, an "artist" is defined--for the purpose of qualifying for joint living-working quarters in cities with populations of over one million--as "a person who is regularly engaged in the fine arts, such as painting and sculpture, or in the performing or creative arts, including choreography and filmmaking, or in the composition of music, on a professional basis and is so certified by the city department of cultural affairs and/or state council on the arts."

Pursuant to the City's Zoning Resolution, this Department has been designated as the certifying agency for purposes of the foregoing statute. The procedure followed by the Department in determining applications for artist certification is as follows: Applications for certification by this Department are reviewed by an advisory committee of professional artists, art educators, and administrators representing a variety of fine arts disciplines, who then make a recommendation to the Commissioner of Cultural Affairs. Based on Section 27.03 of the Art and Cultural Affairs Law, the criteria used by the Department in considering the applicant's eligibility for certification are:

1. The individual is engaged in the fine arts, not the commercial arts, including but not limited to painting, sculpture, choreography, filmmaking, and the composition of music, regularly and on an ongoing basis;
2. The individual demonstrates a serious, consistent commitment to his or her art form;
3. The individual is currently engaged in his or her art form;
4. The individual demonstrates a need for a large loft space in which to create his or her art.

It should be noted that the word "professional" refers to the nature of the commitment of the artist to his or her art form as his or her primary vocation rather than the amount of financial remuneration earned from his or her creative endeavor.

The Artist Certification Committee meets once a month from September through June. If the Commissioner approves the application, a letter of certification will be sent to the applicant. Should the application be denied, the applicant is given the opportunity to submit additional information to appeal the decision. Artists must apply for and be granted certification prior to occupancy; DCA cannot assume responsibility for costs if individuals move in before receiving certification.

Once granted by the Department, the artist's certification is valid for as long as the individual certified resides in the loft unit in which he or she resided at the time of certification. Under the Department's current regulations governing artist certification, if the artist moves within one year following the date of certification, he or she can request a change of address in his or her certification. If more than one year has elapsed, the individual must apply for recertification, but need only submit information relevant to the period of time, which has elapsed since the date of the original certification.

The application form for artist certification, a copy of which is enclosed, is designed to give the Department as complete a picture as possible of the applicant's qualifications and need for joint living-working space. No one question is the determining factor for certification. The purpose of the application is not to have the Department make an aesthetic judgement as to the applicant's work, but to enable the Department to evaluate the applicant's degree of commitment to his or her work and the need for a large space in which to carry out such work.

The only legal significance that a letter of certification by this Department has is to evidence that an individual is qualified as an artist to live in a joint living-working space, where such use is permitted by law. Certification applies to the individual and not the space, i.e., the Department does not make the determination that joint living-working space in a particular building is legal under applicable zoning regulations; nor does the Department determine whether a particular loft meets the relevant specifications of the Buildings Department Code, or is eligible for coverage under the Loft Law.

The applicant should be aware that the submission of any information in connection with the application that the applicant knows to be false will result in the denial of the application or the revocation of any artist's certification set forth in a particular letter of certification based on such applications. It should also be noted that the artist certification set forth therein named and may not be transferred. Any person who alters or fraudulently uses a letter of certification will be subject to prosecution to the fullest extent of the law.

In applying for artist certification, please read the attached application carefully. Fill out the certification form (notarized signature), attach all documentation and return to:

Director of Artist Certification
NYC Department of Cultural Affairs
31 Chambers Street
New York, New York 10007

If you have any further questions regarding artist certification, you may call Artist Certification, Department of Cultural Affairs at (212) 513-9300.

ANSWERS TO COMMONLY ASKED QUESTIONS ABOUT ARTIST CERTIFICATION

What is Artist Certification?

The SoHo Zoning Resolution permits fine artists working on a professional level who demonstrate a need for a live/work loft to reside in specific lofts zoned for manufacturing. Artist certification provides the document that equates the person named therein with a light manufacturer.

Who is eligible for Artist Certification?

Artists engaged in the "creative" arts are eligible, including, but not limited to, visual artists, composers, poets, set designers, choreographers, and independent filmmakers. Artists engaged in "interpretive" arts, including but not limited to, actors, dancers, and musicians, are ineligible for certification. Students and others who do not yet have a professional body of work covering five years prior to their application are generally ineligible. Commercial artists, hobbyist, and others for whom fine arts are not a primary vocation are generally ineligible.

Do I have to make my living as an artist?

The Department recognizes that the majority of artists do not earn their living through sales of their artwork. "Professional" refers to the nature of the artist's commitment to his or her vocation.

Isn't artist Certification a pro-forma process?

Artist Certification exists to protect the artist community. The Artist Certification Committee, who is arts professionals representing a variety of fine arts disciplines, carefully considers applications.

Can I move in and then apply for Artist Certification?

Any person who rents, subleases, or purchases a loft in SoHo, NoHo, and/or AIR space elsewhere should be certified by the Department of Cultural Affairs PRIOR TO OCCUPANCY. The Department of Cultural Affairs cannot be responsible for any costs incurred if an applicant moves in before certification is granted.

How often does the Artist Certification Committee meet?

The Committee meets once each month from September through June. Over the summer months, emergency requests may occasionally be considered.

Is there a fee for Artist Certification?

There is no fee for Artist Certification.

Can an outside agent present my application?

The Department prefers to be in contact solely with the applicant.

Will the Department return my support material?

The Department returns support material provided the application includes a self-addressed return mailer with correct postage.

APPLICATION FOR ARTIST CERTIFICATION

NAME _____ HOME PHONE () _____

ADDRESS _____ APT./FL. _____ ZIP _____

ADDRESS ON CERTIFICATE _____

BUS. PHONE () _____ SOCIAL SECURITY NUMBER ____/____/____

PROFESSIONAL NAME (if different) _____

FINE ARTS DISCIPLINE _____

1. Do you now reside in a (check one) Loft? * _____ Apartment with Workspace? _____ Apartment with separate Workspace? _____ Other (please specify) _____ *attach copy of lease.

2. What is your present amount of LIVING space in sq. ft.? _____. What is your present amount of WORK space in sq. ft.? _____.

3. Are you planning to move into a loft?* _____ If located, what is the address? _____ . What is the total sq. ft. of the loft? _____ How much WORK space will you need in sq. ft. of the loft? _____ *attach copy of lease. Full address to appear on certificate

4. Have you been certified before? _____ If YES, at what date and for what address?
DATE: _____ ADDRESS: _____

ON A SEPARATE SHEET, PLEASE PROVIDE THE FOLLOWING INFORMATION:

5. Describe your particular art form and explain why a large space is imperative for its creation.

6. Include a professional fine arts resume pertinent to your work. Include educational background, professional training, public exhibitions and/or performances, critical reviews, grants, awards or fellowships. Be sure to include dates.

7. Submit documentation appropriate to your particular art form. Your documentation should reflect a body of work over the last 5 years, up to and including recent work. Student work, in and of itself, will not meet the criteria for certification. Below is a general guideline for some fine arts fields, and the kinds of support materials that should accompany your application:

- **Visual artists:** 15-20 labeled slides and/or photographs of work, exhibition announcements, catalogues, reviews, etc.

- **Music composition:** scores, tapes (including works-in-progress), reviews, performance announcements, etc.
- **Choreography:** videos, written notations, reviews, performance announcements, etc.
- **Fiction/Poetry:** published and unpublished works and drafts, reviews, announcements of readings/staging, etc.
- **Film/Video/Performance Art:** examples of work, reviews, and announcements

All documentation should include, where appropriate, the date of creation, medium, size, and title of the work. All support materials must be submitted in an envelope or folder not larger than 9" X 12". Do not submit original work. PLEASE INCLUDE A STAMPED, SELF-ADDRESSED ENVELOPE, IF YOU WISH MATERIALS TO BE RETURNED FOLLOWING THE CERTIFICATION COMMITTEE MEETING. *

8. If you are already residing in a loft, include a scale drawing or photographs showing your living and working space. If you are planning to move into a loft, provide a scale drawing showing your intended living and working space.

9. Submit letters of recommendation on letterhead from two people, known in your field, regarding your professional involvement as an artist and your need for live/work space.

The undersigned hereby certifies that the statements and information set forth above and/or annexed to this application are true to the best of his or her knowledge and that the materials submitted in support of this application represent the applicant's own work. It is understood and agreed to by the undersigned that the Department of Cultural Affairs may rely thereon in determining this application for certification, and that the making of any knowingly false statement or fraudulent submission in connection with this application will result, in either the denial thereof or in the revocation of any artist's certification based on such application.

Notarized Signature

Date

STATE

ss.:COUNTY OF NEW YORK)

On this day of , 200 , before me personally came , to me known and known to me to be the person described in and which executed the foregoing instrument; and (s)he acknowledged to me that (s)he executed the foregoing instrument; and (s)he acknowledged to me that (s)he executed the same for the purposes therein mentioned

NOTARY PUBLIC



Artist Certification Guidelines and Application —ROLLING DEADLINE

What Is An Artist Certificate?

An Artist Certificate is a letter from the BRA to an artist that confirms that the artist has been reviewed by a committee of peers and is “certified” as a working artist. An Artist Certificate qualifies an artist for a period of five years as eligible for artist spaces. Upon expiration, an artist will need to seek new certification.

Who Is Eligible for An Artist Certificate?

Any artist who can demonstrate to a committee of peers that they have a recent body of work as an artist, and who requires loft-style space to support that work, is eligible. Applicants must be at least 18 years of age.

Why Do I Need An Artist Certificate?

The BRA has launched a special initiative designed to retain and expand space for artists in Boston. A central element in this new initiative is the creation of new space permanently dedicated to artists through deed restrictions or other legally binding covenants. An individual who seeks to rent or purchase one of these artist spaces will be required to submit a current Artist Certificate as proof of eligibility.

Who Reviews the Application and Makes Decisions Regarding Certification?

Each application and related attachments is presented to a peer review committee. The committee is comprised from a pool of Boston artists and arts professionals who have been nominated to serve in this capacity. The peer review committee certifies whether each applicant is able to demonstrate that s/he is a working artist. The decision of the peer review committee will be final. If an applicant is not certified during this round, s/he can reapply in a future round with further information.

Application Requirements

Each application must consist of materials from each of the first two bulleted categories listed below. Formal training in the arts is not required for certification but please include relevant info if applicable. Letters of support are optional.

- Evidence of a recent body of work, created in the past 3 years, as documented in support materials such as CD's, slides, jpg's or other digital images, DVD's, video and/or audiotapes; production photographs; scripts, works of fiction, non-fiction or poetry. Support materials need to be labeled (i.e. artist's name, date of work)—do not submit original artwork nor URL addresses;
- Evidence that the artist has presented his/her work in exhibition, performance, readings or comparable public programming, as documented in a resume, sample programs/invitations, catalogs, press clips, etc;
- Evidence that the artist has formal training in the arts, as documented in an artist resume that summarizes that training;
- Up to 3 letters of recommendation from artists and/or arts professionals (i.e., curators, producers, teachers, etc.) who are recognized within the arts community and who will attest that the applicant is a serious, working artist. Please ask letter-writer to specify his/her position. Please note: only submit letters of recommendation if you cannot present evidence of recent body of work, evidence of formal training and/or evidence that you have presented your work publicly.

Applications will be reviewed during the next peer review panel process. If you enclose a self-addressed stamped envelope, your materials will be returned to you within two months after the review is complete.

The decision of the Peer Review Panel will be final. Please be sure to submit a complete application documenting your work.

Automatic Certification

Automatic certification is granted to artists who have received recent fellowships from the Massachusetts Cultural Council. Any artist who has been named a fellow or finalist through the Artist Grant Program of the Massachusetts Cultural Council in the past three calendar years is automatically eligible to receive an Artist Certificate. Please call for more information.

Artist Certification Application Form

Materials will be reviewed during the next scheduled peer review process.

Send application and supporting materials to:
Boston Redevelopment Authority
One City Hall Square
Boston, MA 02201-1007
617.722.4300

NAME _____

STREET ADDRESS _____

APARTMENT NUMBER (IF APPLICABLE) _____

CITY/STATE/ZIP CODE _____

TELEPHONE #1 _____ TELEPHONE #2 (IF DIFFERENT FROM #1) _____

EMAIL _____

Describe briefly why your work requires studio/loft-size space.

Are you applying for recertification? _____ If so, please list your initial certification date.

What is your primary artistic discipline:

VISUAL ARTS

- CRAFTS
- PAINTING/DRAWING
- PRINTMAKING
- SCULPTURE
- PHOTOGRAPHY
- WOODWORKING
- ARCHITECTURE/DESIGN
- OTHER: _____

MEDIA ARTS

- FILM/VIDEO
- NEW MEDIA (SPECIFY) _____
- OTHER: _____

PERFORMING ARTS

- DANCE
- THEATER
- MUSIC
- PERFORMANCE ART
- OTHER: _____

LITERARY ARTS

- FICTION
- NON-FICTION
- POET
- OTHER: _____

Checklist of Attachments

Please note which of the following items are included with your application (check all that apply):

- SUPPORT MATERIALS:
 - up to 20 slides or digital images on CD or DVD (do not put stickers or labels on CD or DVD).
Do not use just a URL please, as we will not look at it; and/or
 - up to 10 minutes of videotape/CD/DVD/audiotape; and/or
 - up to 20 production photographs; and/or
 - up to 10 reproductions of sketches used in set or costume design; and/or
 - up to 30 pages of sample scripts, works of fiction, non-fiction and/or poetry.

Be sure to label all materials with your name, date of the work, and, where appropriate, media, dimensions and/or duration. Work must have been completed within three years of the date of this application. Please include a slide/image list with date, size and medium of work if slides/digital images are included. Include as much information as possible about each piece of work.

DO NOT SUBMIT ANY ORIGINAL MATERIALS. The BRA will make every effort to handle materials with care but cannot accept responsibility for lost or damaged goods

- Artist resume listing professional arts experience (i.e., exhibitions, commissions, teaching, etc.) and educational training. Professional/non-arts related resume/information is not relevant.
- Up to 10 pages of sample programs, invitations, catalogs, and/or press clips.
- Up to three letters of recommendations from artists or other arts professionals who are recognized in the local community attesting that you are a serious, working artist.
- Return-addressed, stamped envelope

PLEASE DO NOT USE STAPLES, BINDERS OR OTHER PACKAGING. PAPER CLIPS ONLY. The BRA will only return support materials when an artist provides a returned addressed stamped envelope. Other materials will be discarded after the review process is complete. BE SURE THE ENVELOPE HAS ADEQUATE POSTAGE FOR ALL MATERIALS THAT ARE SUBMITTED (or specify which of the materials you would like returned).

- Peer review panel members have indicated that an artist resume with supporting publicity materials is very helpful to them as they review each application and work samples. It is not necessary to include any non-arts related employment as part of the resume.

Helpful Tips for Completing Your Application

- 1 Applications cannot be accepted by e mail.
- 2 A website will not be considered supporting material for this application. If you have digital content you would like to submit, please do so using a CD, DVD or as printed material.
- 3 If you choose to provide letters of support, they must be included with your application package. They should not be mailed separately by your letter-writer.
- 4 Evidence of public presentation of your work (sample programs, invitations, catalogs, and/or press clips) is important to the committee of artist peers who will review your portfolio.
- 5 Students, recent graduates as well as any artist who does not have at least a couple of years of experience as a working artist should expect possible certification only if they have evidence of work created/publicly presented outside of a school setting. Please feel free to call if you have any questions about this suggestion.
- 6 Do not put “will supply upon request” in response to any aspect of this application. There will not be an opportunity for any such request.
- 7 As stated in the guidelines, this program certifies applicants who demonstrate that they have a body of work as an artist. Many talented and experienced people work in fields where they use their creative skills as a part of their jobs (architects, graphic designers, some newspaper writers, event producers etc.). Portfolios which include only commercial work (usually characterized as work that is done on commission, for a client, or as a part of a job or direct advance agreement for commercial purposes) will not support certification of an applicant’s body of work as an artist. The guidelines and suggestions within this document describe the information and work samples that are most useful for participation in this program.
- 8 Most people that apply for this program are artists under some definition or another. For the purposes of this program, artists must be able to provide documentation of an artist’s body of work as described within the guidelines of this document, and as interpreted by the BRA’s Artist Review Board (not by the applicant).

A few last questions

Please list any of the current sites with artist units where you are applying:

Please tell us how you heard about this project; it will help us reach artists in the future:

Newspaper. Please specify: _____

Electronic Billboard/listserve/website. Please specify _____

BRA Artist Database

Word of Mouth

Other: _____