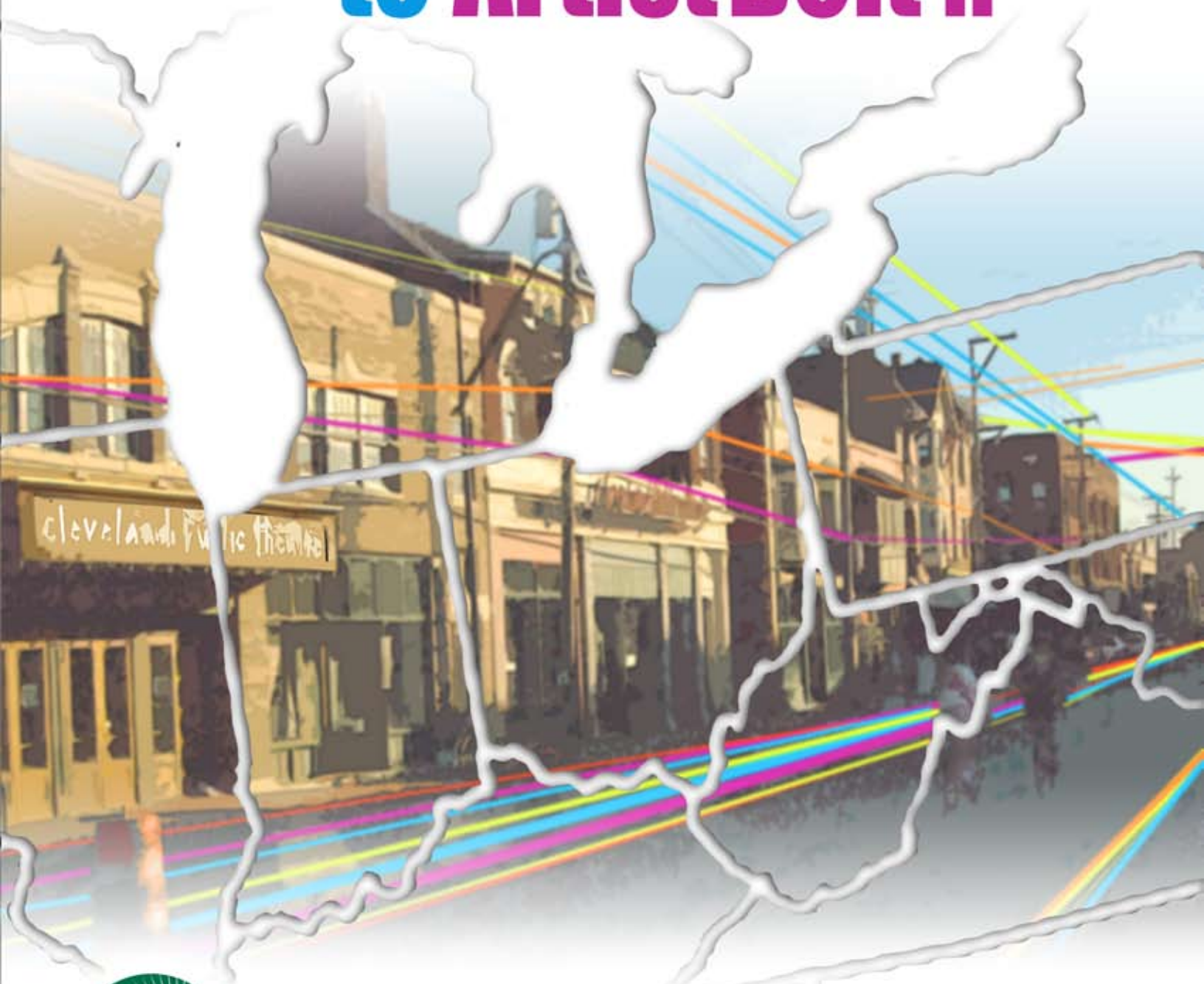


From Rust Belt

to Artist Belt II



A practical approach to Artist-Based Community Development

From Rust Belt to Artist Belt II:

A Practical Approach to Artist-Based Community Development



2010

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Foreward

From Rust Belt to Artist Belt II (RBAB2) represents Community Partnership for Arts and Culture (CPAC's) second conference focused on the values and opportunities produced when the arts and culture sector and neighborhoods join forces. The conference guided participants through a thoughtful discussion of the work innovative community developers, artists, arts administrators and policy makers are doing to revitalize industrial cities by uniting the efforts of artists and community developers. The breakout sessions were designed to inspire attendees to continue engaging artists as partners in community revitalization while also highlighting best practices worldwide.

The September 2009 RBAB2 was a continuation of the deliberations that started at 2008's *From Rust Belt to Artist Belt* conference where the initial case was made for the merits of artist-based community development in Rust Belt cities. This case was outlined in CPAC's white paper called "From Rust Belt to Artist Belt: Challenges and Opportunities in Rust Belt Cities," which emerged from the first conference's findings. Rust Belt to Artist Belt is a component of CPAC's broader Creative Compass initiative, a multi-year effort to increase artists' access to affordable space and to better integrate them into community revitalization efforts.

Cleveland's Detroit-Shoreway neighborhood was the location of RBAB2. This neighborhood is rapidly changing through the implementation of artist-based community development projects and the growth of the Gordon Square Arts District. It served as a dynamic environment for conference participants as they were able to see completed projects side by side with active construction efforts.

This document is not intended to be a formal research paper, but rather a detailed report of the sessions, discussions and findings of RBAB2. We hope this account of RBAB2 will inform and inspire you about artist-based community development efforts occurring throughout the industrial Midwest.

Tim Mueller
Chair, CPAC

Tom Schorgl
President, CPAC



Acknowledgements

The Community Partnership for Arts and Culture (CPAC) would like to express its sincere gratitude to all those who made From Rust Belt to Artist Belt II a reality:

Funders

From Rust Belt to Artist Belt II is made possible with specific project support from Charter One Bank, Continental Airlines, Dominion, Jacob G. Schmidlapp Trusts (Fifth Third Bank, Trustee), Ford Foundation, Key Bank, Leveraging Investments in Creativity (LINC) and The Ohio Arts Council, a state arts agency that supports public programs in the arts.

CPAC's programs and services are made possible through the continuing general operating support of The Cleveland Foundation, Cuyahoga Arts and Culture, The George Gund Foundation, Jones Day, The Kulas Foundation, The John P. Murphy Foundation and The Thomas H. White Foundation.

Community Partners

Special thanks to Cleveland Public Theatre, in particular Raymond Bobgan and Denis Griesmer; 78th Street Studios, in particular Dan Bush; and Detroit-Shoreway Community Development Organization, in particular Marilyn Mosinski, Lisa McGovern and Jeff Ramsey for providing space and logistical support for the conference. Special thanks also go to the Downtown Cleveland Alliance, in particular Laura Kushnick for assembling special offers for conference participants. We appreciate the support and partnership with Cuyahoga Arts and Culture.

Creative Compass Events Steering Committee

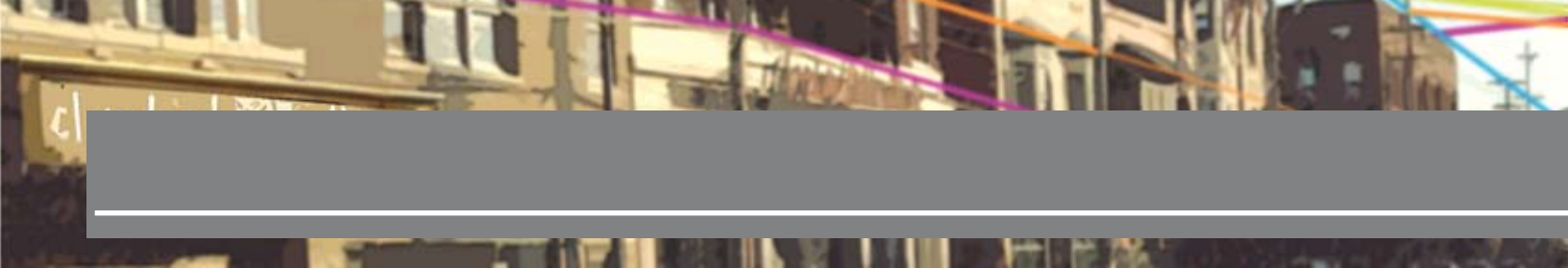
CPAC's advisory committee has provided tremendous support for our efforts and we would like to thank Dan Bush, Brian Friedman, Colleen Gilson, Sarah Gyorki, Chloe Hopson, Lilian Kuri, Marilyn Mosinski, Christine Nelson, Angelica Pozo, County Treasurer Jim Rokakis, Wendy Sattin, Councilwoman Sabra Pierce Scott and Michael Taylor.

Event Recorders

Special thanks to Carolyn Jack (www.geniocity.com), Marc Lefkowitz (www.gcbl.org) and Angie Schmitt (www.rustwire.com) for providing their time and talents to record and report out on From Rust Belt to Artist Belt II.

Volunteers

CPAC would like to thank members of its board of trustees and advisors for their advice and counsel on the development and implementation of From Rust Belt to Artist Belt II and to all of the volunteers who graciously offered their time to support this effort.



To access conference materials, including audio recordings and PowerPoint presentations, please visit
www.cpacbiz.org.



Executive Summary



Executive Summary

Creative Compass

In 2007, CPAC launched Creative Compass, a multi-year initiative aimed at increasing artists' access to affordable home and business space and engaging them as active partners in revitalizing urban neighborhoods. Through Creative Compass, CPAC has educated artists about obtaining reasonably priced space and informed community development professionals about the unique roles artists can play as neighborhood residents.

CPAC convened its first summit, called From Rust Belt to Artist Belt, on May 14, 2008. This conference on artist-based community development (ABCD) brought together community development professionals working in Rust Belt cities. On September 17 and 18, 2009, CPAC held its second conference, From Rust Belt to Artist Belt II (RBAB2), which attracted community developers, artists, arts administrators and policy makers to explore how formerly industrial cities are using ABCD to improve the stories being told about their communities.

The conference was held in Cleveland's Detroit-Shoreway neighborhood in the Gordon Square Arts District.

The Gordon Square Arts District in Cleveland's Detroit-Shoreway Neighborhood¹

Located on the west side of Cleveland, Detroit-Shoreway is historically a working-class, blue collar neighborhood with an industrial economic base. The district's arts and culture anchors are Cleveland Public Theatre, the Capitol Theatre, and the Near West Theatre. Significant reinvestments in early 20th century buildings, a new public art streetscape, and affordable housing demonstrate the neighborhood's commitment to maintaining an economically and culturally diverse community.

The development of the Gordon Square Arts District has been led by three partners: the Detroit-Shoreway Community Development Organization (DSCDO), Cleveland Public Theatre and the Near West Theatre. The neighborhood's renaissance began with the founding of Cleveland Public Theatre by James Levin in 1981. The social mission of this avant-garde theatre helped to encourage and build a local, robust economy.

The neighborhood has welcomed affordable housing developments such as Emerald Commons, a newly-built housing center for the recently homeless. The neighborhood has a history of supporting affordable housing for disadvantaged groups as well. While the arts district is currently organized around three core theaters, the neighborhood is diversifying its arts and culture portfolio by broadening its appeal to visual artists as well as performing artists. Dan Bush's 78th Street Studios is a building that houses many visual artists, art galleries, recording studios, a clothing line, an architectural design firm and a fine arts auction house. Additionally, the DSCDO is restoring one of the neighborhood's old buildings, formerly Lou's Furniture, to offer affordable art

¹ For more information, please see "Gordon Square Arts District becomes a reality: Detroit Shoreway takes a huge step towards economic diversity" an October 2009 article in the Plain Press by Joe Narkin. http://gordonsquare.org/mediakit/docs/GSAD_Reality-PlainPress-Oct2009.doc



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studio space. The most recent exciting development in the neighborhood has been the grand opening of the Capitol Theatre, a presenter of independently produced as well as first run motion pictures.

The recent achievements in the neighborhood have been popular with residents.

This Paper

The goal of this paper is not to be a heavily researched report but rather to provide the reader with an understanding of the practical considerations associated with ABCD. It will provide summaries and highlights of RBAB2's distinctive two-day program. To this end, CPAC enlisted the help of three professional journalists to document the conference sessions, interview conference attendees and generally capture the events of each conference day. CPAC extends its thanks for the diligent efforts of the RBAB2 reporters throughout the two-day event. CPAC's RBAB2 reporters were:

- **Carolyn Jack:** Carolyn Jack is editor and CEO of the new media site Geniocity.com and an independent communications consultant specializing in writing services for cultural and educational organizations. A longtime arts journalist, she has won Florida Press Club, Cleveland Press Club and Ohio Society for Professional Journalists awards, as well as the national 2006 Mensa Press Award for writing about human intelligence. Jack teaches a communications module for the Artist as Entrepreneur Institute run founded CPAC and serves on the board of directors of NoteWorthy Federal Credit Union and the advisory committee of the COSE Arts Network.
- **Marc Lefkowitz:** Marc Lefkowitz blogs about urban regeneration at GreenCityBlueLake (<http://www.gcbl.org>) and at gluespace (<http://www.gluespace.org>). He enjoys biking to work, community gardening and is very proud of the fact that he worked with the city of Cleveland to install its first new gravel driveway. He was editor and co-founder of urban/arts 'zine Hotel Bruce (<http://www.hotelbruce.com>). He has worked on a number of online and real world sustainability advocacy campaigns, including those to redevelop the Breuer Tower and to design a bike and pedestrian path on the Innerbelt Bridge in Cleveland.
- **Angie Schmitt:** Angie Schmitt is the co-creator of Rust Wire, a news aggregate and idea-sharing blog for urban advocates around the Rust Belt (www.rustwire.com). Her background is in print journalism, including stints covering municipal governments at the *Toledo Blade*, *Youngstown Vindicator* and a chain of community weeklies in Columbus, OH. Angie earned her undergraduate degree in journalism and political science at Ohio State University. She is currently pursuing her master of urban planning degree at Cleveland State University's Levin College of Urban Affairs. She is also active in CSU's chapter of the American Planning Association, serving as Treasurer, as well as with the Downtown Cleveland Alliance, serving as a City Advocate.



Executive Summary

This executive summary will provide a truncated version of RBAB2's keynote presentation, breakout sessions, and closing panel discussion. CPAC hopes this document will provide useful insights and impressions on how communities are dealing with issues that arise as they implement ABCD initiatives. Additional information on some of the sessions is also available on CPAC's website, accessible at <http://www.cpacbiz.org/business/CreativeCompass.shtml>.

Keynote Presentation: Culture-Inspired Transformation of an Industrial Region

RBAB2's keynote presentation was made by Ralf Ebert, the Director of STADTart and Culture and Planning Consultant for the City of Dortmund in Germany. STADTart is a well-established German consultancy in the field of culture, creativity and urban development.

Throughout the world, deindustrializing cities have been forced to address a wide range of problems over the past fifty years including shrinking employment bases, significant population losses and low community morale. But the cities that built the modern world are now reflecting on their histories and assets and reinventing themselves as something new, exciting and meaningful. Perhaps this shift in perspective and strategy is most easily witnessed in the industrial heartland of western Germany, the Ruhr region.

The Ruhrgebiet (the Ruhr region) is a collection of 53 cities and towns that have grown into one large urban area. With a population of more than five million, it represents Europe's largest industrial region and has experienced many of the challenges found in the cities of the United States' industrial Midwest.

Since 1989, funds have been directed toward rethinking the Ruhr in its entirety and reimagining the region as a center for creativity and innovation in the 21st century. Its actions ultimately proved instrumental in securing the Ruhr a coveted international distinction: the region was awarded the title of European Capital of Culture in 2010.

Breakout Sessions

RBAB2's programming contained sessions that delved into the practical considerations of artists and their role in community development efforts.

A series of sessions were held to give attendees knowledge on engaging the creative community. Judilee Reed, Executive Director, Leveraging Investments in Creativity (LINC), New York, NY, offered a brief history of LINC, its mission and programs. She went on to describe two programs in particular, the International Sonoran Desert Alliance (ISDA) in Ajo, AZ, and the Movimiento de Arte y Cultura Latino Americana (MACLA) in San Jose, CA, as examples of successful bottom-up, arts- and culture-based redevelopment efforts. During the "Rate My



Executive Summary

Project” session, artists Debra Nagy (Cleveland, OH), Leslie Sobel (Ann Arbor, MI), and Valerie Mayén (Cleveland, OH) had an opportunity to share their project ideas and receive counsel from an expert panel. The panel was comprised of RBAB2’s keynote presenter Ralf Ebert, Greg Handberg, Vice President, Properties at Art-space Projects, Inc., Minneapolis, MN, and Jason Sauer, artist, owner of Most-Wanted Fine Art, Pittsburgh, PA.

Participants had an opportunity to learn more about advocacy and policy issues communities must address to become neighborhoods for artists. A panel of public policy officials, William D’Avignon, Community Development Agency Director, Youngstown, OH; Jim Rokakis, Cuyahoga County Treasurer, Cleveland, OH; and Deborah Sutherland, Mayor, City of Bay Village, OH, talked about interacting with public officials and what it takes to win support for ABCD initiatives. Another session brought together a panel of arts activists who reflected on the public officials’ recommendations and insights on how to mobilize support for artists and build public support. The panel was comprised of Shana Johnson, Principal, Accelerant Fundraising Strategies; Julian Rogers, Executive Director, Education Voters of Ohio; Jeff Rusnak, Senior Vice President, M+R Strategic Services; and Patrick Shepherd, Associate Director, Cleveland International Film Festival (all panelists are from Cleveland, OH). Finally, attention turned to creating a supportive zoning environment for ABCD through presentations made by Robert Brown, Director, Cleveland City Planning Commission; Brian Fabo, President, Fabo Enterprises Inc.; and Cliff Hershman, Developer / Owner, The Loftworks Building (all presenters are from Cleveland, OH).

ABCD also impacts the neighborhood in which it occurs. Another series of sessions focused on practical neighborhood considerations that require a great deal of thought whenever artists and community developers are brought together. Elizabeth Grimaldi, Interim Executive Director, Philadelphia Village of Arts and Humanities, Philadelphia, PA and James Levin, Founding Director, Gordon Square Arts District, Cleveland, OH, explored the tension between two different ABCD strategies: whether the projects should be planned for in areas lacking an artist presence or if they should occur in areas where artists have already come together naturally. Another presenter, Dharmena Downey, Interim Executive Director, Asian Community Development Corporation, Boston, MA, gave insights about the advantages and disadvantages of gentrification. A panel of stakeholders from Cleveland’s Collinwood neighborhood, Cindy Barber, Owner, Beachland Ballroom & Tavern; Brian Friedman, Executive Director, Northeast Shores Development Corp.; and Sarah Gyorki, Executive Director, Arts Collinwood, focused on identifying opportunities for partnerships and capitalizing on these connections for completing ABCD.

Finally, in order to implement ABCD, a great deal of thought must be placed on assembling, financing and developing actual spaces for artists. Jeffrey Kipp, Executive Director, The Living in Cleveland Center, OH, shared the secrets of finding and keeping great spaces by identifying a multitude of the resources that are available to help artists. Matthew Galluzzo, Arts District Manager, Penn Avenue Arts Initiative, Pittsburgh, PA, spoke about common misperceptions artists may have about homeownership and how homeownership can be a valuable goal for artists.



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In terms of financing, Greg Handberg, Vice President, Properties, Artspace Projects, Minneapolis, MN, focused on projects involving large retail and industrial spaces, while Esther Robinson, Founder, ArtHome, New York, NY, dealt with financing related to residential and smaller spaces. A panel of experts, Alenka Banco, Owner, Convivum33 Gallery and Josaphat Arts Hall, Cleveland, OH; Michael Fleenor, Director of Preservation Programs, The Cleveland Restoration Society, Cleveland, OH; and Marcia Nolan, Executive Director, Cleveland Action to Support Housing (CASH), Cleveland, OH, discussed how to gauge whether a property is a workable investment or if it will prove too overwhelming for a do-it-yourselfer.

Strategies and tactics for using unconventional spaces to display art or hold performances were discussed by Terry Schwarz, Senior Planner, Kent State University's Cleveland Urban Design Collaborative.

Finally, a panel comprised of Chris Kious, Material Recovery Partner, A Piece of Cleveland, Cleveland, OH; Jeff Krejci, Account Executive, InterfaceFlor and Project Partner, ZeroLandfill, Cleveland, OH; and Roseann Weiss, Director of Community Art & Public Art Initiatives, St. Louis Regional Arts Commission, St. Louis, MO, talked about the creative ways artists and community developers are collaborating to find solutions to environmental challenges in Rust Belt cities.

Concluding Panel

A closing panel discussion brought together stakeholders from the Detroit-Shoreway neighborhood including Raymond Bobgan, Artistic Executive Director, Cleveland Public Theatre; Danielle DeBoe, Owner, Room Service Cleveland; Stephanie Hrbek, Executive Director, Near West Theatre; Jeffrey Ramsey, Executive Director, Detroit-Shoreway Community Development Organization; and Matt Zone, Cleveland City Councilman, Ward 15. They shared the successes and challenges they experienced as the Detroit-Shoreway neighborhood was transformed by artists and provided their thoughts on the neighborhood's future.

Conclusion: Where do we go from here?

After witnessing the changes that continue to occur in the Detroit-Shoreway neighborhood, CPAC believes more than ever in the efficacy of revitalizing communities through engaging the arts and culture sector. In the future, CPAC looks forward to helping other formerly industrial areas launch their own conferences about transforming their cities and the broader Midwest region into an Artist Belt. Stay tuned for RBAB3.



Introduction

Community Partnership for Arts and Culture
From Rust Belt to Artist Belt II, 2010



Introduction

Creative Compass

In 2007, CPAC launched Creative Compass, a multi-year initiative aimed at increasing artists' access to affordable home and business space and engaging them as active partners in revitalizing urban neighborhoods. Through Creative Compass, CPAC has educated artists about obtaining reasonably priced space and informed community development professionals about the unique roles artists can play as neighborhood residents.

CPAC convened its first summit, called From Rust Belt to Artist Belt, on May 14, 2008. This conference on artist-based community development (ABCD) brought together community development professionals working in Rust Belt cities. A national group of presenters and participants discussed the unique challenges and opportunities that such communities face in conducting ABCD and why it is a viable revitalization strategy. CPAC subsequently released a white paper that synthesized this discussion called *From Rust Belt to Artist Belt: Challenges and Opportunities in Rust Belt Cities* in December 2008.

On September 17 and 18, 2009, CPAC held its second conference, From Rust Belt to Artist Belt II (RBAB2), which attracted community developers, artists, arts administrators and policy makers to explore how formerly industrial cities are using ABCD to improve the stories being told about their communities.

The conference was held in Cleveland's Detroit-Shoreway neighborhood in the Gordon Square Arts District. This gave attendees the opportunity to see ABCD firsthand and to visit neighborhood institutions such as Cleveland Public Theatre, 78th Street Studios, the historic Gordon Square Arcade and the newly renovated Capitol Theatre. Over the course of the two days, attendees participated in a keynote speaker presentation, a series of break-out sessions, a charette brainstorming session and a closing panel discussion.

The Gordon Square Arts District in Cleveland's Detroit-Shoreway Neighborhood¹

Dynamic. Perseverant. Catalytic. Inclusive. Collaborative. Funky. Hip. These are just a few words local leaders use to describe the Detroit-Shoreway neighborhood. Located on the west side of Cleveland, Detroit-Shoreway is historically a working-class, blue collar neighborhood with an industrial economic base. It is bordered to the north by Lake Erie, to the east by the Ohio City neighborhood, to the west by Edgewater/Cudell neighborhoods and to the south by the Stockyards neighborhood.

Since 2006, the business district around the intersection of West 65th Street and Detroit Avenue has been undergoing significant change with the development of an arts district called Gordon Square. The district's arts and culture anchors are Cleveland Public Theatre, the Capitol Theatre, and the Near West Theatre. Significant

¹ For more information, please see "Gordon Square Arts District becomes a reality: Detroit Shoreway takes a huge step towards economic diversity" an October 2009 article in the Plain Press by Joe Narkin. http://gordonsquare.org/mediakit/docs/GSAD_Reality-PlainPress-Oct2009.doc



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reinvestments in early 20th century buildings, a new public art streetscape, and affordable housing demonstrate the neighborhood's commitment to maintaining an economically and culturally diverse neighborhood.

The development of the Gordon Square Arts District has been led by three partners: the Detroit-Shoreway Community Development Organization (DSCDO), Cleveland Public Theatre and the Near West Theatre. It has also benefited from the leadership of Ward 15 Councilman Matt Zone, whose office is located in the heart of the neighborhood.

The neighborhood's renaissance began with the founding of Cleveland Public Theatre by James Levin in 1981. This experimental theatre group found a permanent home in the Detroit-Shoreway neighborhood in the mid-80s in an old dance hall. Over time they have expanded their facilities to include the historic Gordon Square Theatre as well as an old bookstore for rehearsal space. Their mission has expanded to include working with disadvantaged groups to provide theatre education. The social mission of this avant-garde theatre helped to encourage and build a local, robust economy.

The DSCDO has helped prevent gentrification by providing dedicated access to affordable housing. The organization has renovated over 300 units of affordable housing with an investment totaling nearly \$30 million. The neighborhood has welcomed affordable housing developments such as Emerald Commons, a newly-built housing center for the recently homeless. The neighborhood has a history of supporting affordable housing for disadvantaged groups as well. Father Vincent Caruso, the former pastor of Our Lady of Mt. Carmel church, helped develop an affordable housing project for seniors and disabled people as early as 1979.

One million dollars of the capital campaign raised for the Gordon Square Arts District has been set aside for the Neighborhood Responsibility Fund. This money will be used to help develop affordable housing and support services for low-income families.

While the arts district is currently organized around three core theaters, the neighborhood is diversifying its arts and culture portfolio by broadening its appeal to visual artists as well as performing artists. Dan Bush's 78th Street Studios is a building that houses many visual artists, art galleries, recording studios, a clothing line, an architectural design firm and a fine arts auction house. Additionally, the DSCDO is restoring one of the neighborhood's old buildings, formerly Lou's Furniture, to offer affordable art studio space.

The most recent exciting development in the neighborhood is the grand opening of the Capitol Theatre, a presenter of independently produced as well as first run motion pictures. This newly renovated theatre houses a three screen cinema complex focused on providing quality Hollywood and independent films to the west side of Cleveland.



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The recent achievements in the neighborhood have been popular with residents. Many are appreciative of the increased safety brought by the well-lit streetscape and the amount of people out on the street for the theatre performances. New restaurants have sprung up in the area as well as fun retail shops that feature furniture, locally made artists' goods, and kitschy decorations. Professionals such as locally prominent architect Robert Maschke have located offices here.

While much of Detroit Avenue was still being renovated during RBAB2 (as were many of the buildings RBAB2 was held in), this construction served as a perfect example of ABCD in action for conference attendees.

This Paper

The goal of this paper is not to be a heavily researched report but rather to provide the reader with an understanding of the practical considerations associated with ABCD. It will provide summaries and highlights of RBAB2's distinctive two-day program. To this end, CPAC enlisted the help of three professional journalists to document the conference sessions, interview conference attendees and generally capture the events of each conference day. CPAC extends its thanks for the diligent efforts of the RBAB2 reporters throughout the two-day event. CPAC's RBAB2 reporters were:

Carolyn Jack: Carolyn Jack is editor and CEO of the new media site Geniocity.com and an independent communications consultant specializing in writing services for cultural and educational organizations. A longtime arts journalist, she has won Florida Press Club, Cleveland Press Club and Ohio Society for Professional Journalists awards, as well as the national 2006 Mensa Press Award for writing about human intelligence. Jack teaches a communications module for the Artist as Entrepreneur Institute run by CPAC and serves on the board of directors of NoteWorthy Federal Credit Union and the advisory committee of the COSE Arts Network.

Marc Lefkowitz: Marc Lefkowitz blogs about urban regeneration at GreenCityBlueLake (<http://www.gcbl.org>) and at gluespace (<http://www.gluespace.org>). He enjoys biking to work, community gardening and is very proud of the fact that he worked with the city of Cleveland to install its first new gravel driveway. He was editor and co-founder of urban/arts 'zine Hotel Bruce (<http://www.hotelbruce.com>). He has worked on a number of online and real world sustainability advocacy campaigns, including those to redevelop the Breuer Tower and to design a bike and pedestrian path on the Innerbelt Bridge in Cleveland.



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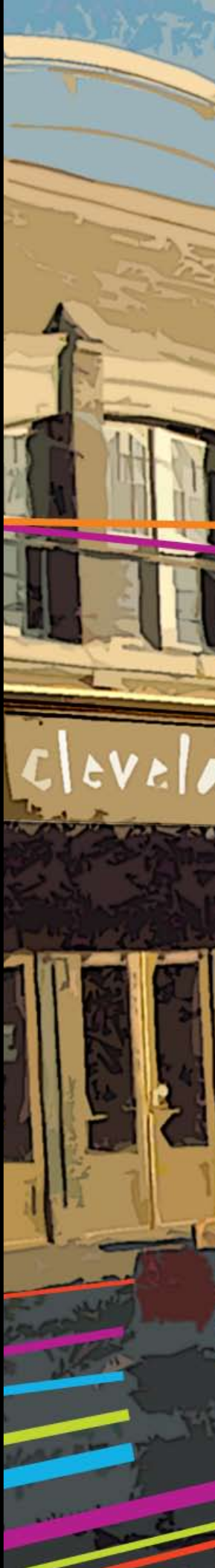
Angie Schmitt: Angie Schmitt is the co-creator of Rust Wire, a news aggregate and idea-sharing blog for urban advocates around the Rust Belt (www.rustwire.com). Her background is in print journalism, including stints covering municipal governments at the *Toledo Blade*, *Youngstown Vindicator* and a chain of community weeklies in Columbus, Ohio. Angie earned her undergraduate degree in journalism and political science at Ohio State University. She is currently pursuing her master of urban planning degree at Cleveland State University's Levin College of Urban Affairs. She is also active in CSU's chapter of the American Planning Association, serving as Treasurer, as well as with the Downtown Cleveland Alliance, serving as a City Advocate.

The remainder of this paper will provide synopses of RBAB2's keynote presentation, breakout sessions, and closing panel discussion. CPAC hopes this document will provide useful insights and impressions on how communities are dealing with issues that arise as they implement ABCD initiatives. Each summary will begin with a brief introduction to the session's speaker(s) and end with sources for more information. Additional information on some of the sessions is also available on CPAC's website, accessible at <http://www.cpacbiz.org/business/CreativeCompass.shtml>.



Introduction

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Keynote Presentation

Culture-Inspired
Transformation of an
Industrial Region: Lessons
from Germany's Ruhr Valley



Keynote Presentation

RBAB2's keynote presentation was made by Ralf Ebert, the Director of STADTart² and Culture and Planning Consultant for the City of Dortmund in Germany. STADTart is a well-established German consultancy in the field of culture, creativity and urban development. It conducts applied research, feasibility studies and coordinates policy advice for local and regional governments, developers and private corporations. Ebert has published numerous reports on culture and creative industries, culture-related tourism and marketing for regions, leisure parks and development strategies for culture and creative industries in traditional industrial regions.

Context ³

Throughout the world, deindustrializing cities have been forced to address a wide range of problems over the past fifty years including shrinking employment bases, significant population losses and low community morale. But the cities that built the modern world are now reflecting on their histories and assets and reinventing themselves as something new, exciting and meaningful. Perhaps this shift in perspective and strategy is most easily witnessed in the industrial heartland of western Germany, the Ruhr region.

Meet the Ruhrgebiet

The Ruhrgebiet (the Ruhr region) is a collection of 53 cities and towns that have grown into one large urban area. With a population of more than five million, it represents Europe's largest industrial region and has experienced many of the challenges found in the cities of the United States' industrial Midwest. As demand for the region's coal began to decline in the 1950s and for its steel in the 1960s, the Ruhr area experienced a population decline of more than ten percent (and as high as thirty percent in some cities). This trend is predicted to continue for at least the next two decades.⁴ At the same time, suburbanization has led to a sizable investment in new infrastructure, even as the overall need for it diminishes and as the volume of vacant land and buildings in the urban core increases.

The Post-Industrial Vision

However, the story of the Ruhr region does not end there. Recognizing the long-term threat these trends presented to the region, the state government invested considerable public funds into economic development efforts. From the 1960s through the 1980s, these investments focused almost exclusively on subsidies of traditional economic sectors and strategies to promote the growth of small- and medium-sized businesses.⁵

² Please see <http://www.stadtart.com/english.html> for more info.

³ Note: This overview was adapted from THE NEW FACE OF INDUSTRIAL EUROPE: How the European Capital of Culture is Impacting Revitalization Efforts in Deindustrializing Cities, prepared as a component of the Robert Bosch Foundation Fellowship Program.

⁴ "Ruhr Valley". <http://www.shrinkingcities.com/ruhrgebiet.0.html?&L=1>.

⁵ Voß, Arnold. "Emscher Park International Building Exhibition a Trendsetting Model?" Shrinking Cities, Vol. 2: Interventions. ed. by Philipp Oswalt. Hatje Cantz Verlag: 2006. 293-300.



Keynote Presentation

Since 1989, funds have been directed toward rethinking the Ruhr in its entirety and reimagining the region as a center for creativity and innovation in the 21st century. In that year, civic leaders launched the Emscher Park International Building Exhibition, which encouraged architects, artists and planners to envision a large east-west green corridor that would tie communities together in the most industrialized portion of the region. As a result of the project, a “Route of Industrial Culture” was created, and vacant industrial buildings and industrial areas were redeveloped into public spaces. These included a shopping district in Oberhausen, mixed-use development along Duisburg’s inner harbor, conversion of a smelting complex into an arts campus in Essen and conversion of a shuttered blast furnace plant into an adventure park in Duisburg.⁶

Responses to these conversions have generally been positive; one individual, for instance, notes that the International Building Exhibition has “focused on preserving the identity of the Ruhr Valley, not on tearing everything down.” However, critics have argued that the region, “although indisputably more lovely, more ecologically sound, and culturally more diverse, was constantly losing more jobs and more people.”⁷

A Capital of Culture Emerges

Regardless of its advantages and disadvantages, its actions ultimately proved instrumental in securing the Ruhr a coveted international distinction: the region was awarded the title of European Capital of Culture in 2010.

“The large question for me is how we foster a creative region, not just a healthy creative class.” - 11*

Since 1985, the European Union has given the title to one or more cities each year in recognition of their importance as European cultural centers. The title comes with financial resources as well as a marketing distinction that encourages new tourism and exposure for the host cities. A number of deindustrializing Capitals of Culture, including Liverpool, Rotterdam and (most notably) Glasgow, have used the award to reposition their international image and catalyze new ABCD projects.

Perhaps no Capital of Culture has tied its program more closely to its industrial character to date than the Ruhr region, with many of its programs aimed specifically at reinterpreting the region’s industrial past. The head of the organizing group RUHR.2010 has heralded the event as an opportunity for the Ruhr to “show the world its young, culturally open and touristically attractive face, and to create new pictures ... in people’s minds”.⁸ Several of the year’s programs will focus specifically on the role of culture in community development in an industrial region, including the development of Dortmund U, a new, large-scale center for creative workers; the creation of an artist village in forty vacant buildings in Unna; and the launch of an experimental redevelopment

⁶ Dettmar, Jörg. “Naturally Determined Urban Development?” *Shrinking Cities*, Vol. 2: Interventions. Hatje Cantz Verlag: 2006. 144-150.

⁷ Voß, Arnold. “Emscher Park International Building Exhibition a Trendsetting Model?” *Shrinking Cities*, Vol. 2: Interventions. ed. by Philipp Oswalt. Hatje Cantz Verlag: 2006. 293-300.

⁸ Hippe, Wolfgang. “Interview: Fritz Pleitgen and Oliver Scheytt”. *kultur.macht.europa*. 15 June 2007. http://kultur-macht-europa.de/47.html?&no_cache=1&L=1&tx_ttnews%5Btt_news%5D=145&cHash=d15e4578bb.

* See pages 77-79 for more reflections from the artist belt.



Keynote Presentation

initiative by creatives in Duisburg.⁹

It is too early to know how successful the Capital of Culture will be, but an April 2008 survey of one thousand residents suggests the organizers have a good start. Roughly 97 percent of respondents thought that arts and culture was important to the community, nearly two-thirds planned to participate in Cultural Capital events and the vast majority were hopeful that the initiative would provide more offerings for children and teenagers (93.6%), improve the region's image (92.7%) and encourage an economic upswing (90.8%).¹⁰

The Presentation

Ebert began his presentation by describing his home in Germany's Ruhr Valley, specifically the city of Dortmund, as a transforming industrial region.

The transformation has been taking place in five ways, through:

- Conservation of industrial monuments
- Improvement of cultural infrastructure
- Flagship projects
- Cultural events
- Linking projects with regional initiatives

Ebert described the Ruhr region as an area of 5.3 million people with declining city populations, fairly high unemployment (10%-16%), fourteen universities and colleges and a regional agency that was founded in the 1920s. In addition to the educational institutions, he noted that the Ruhr has many cultural offerings, especially in theater and opera, supported largely by the state.

Ebert said the Ruhr's transformation began in the 1960s and '70s with the founding of the Coal for Culture Festival, the 1964 creation of an arts center on the site of a former coal mine and the work of the BI artists group, which toured the valley looking for sites that could integrate arts and industry.

He then catalogued a large number of Ruhr-region industrial/arts projects that accomplished one or more of the five transformative actions he had listed earlier, such as the Zollern II/IV Colliery being turned into the Westphalian Industry Museum, which transformed a landmark; a program to educate regional residents about their industrial heritage, which gave them greater appreciation for it; the creation of a cultural amenity, which improved existing industrial infrastructure; and, the addition of the Zollverein Coal Mine Complex to the

⁹ "Urban Quarters". <http://www.essen-fuer-das-ruhrgebiet.ruhr2010.de/en/program/projects/urban-quarters/creative->

¹⁰ "Kulturelle Partizipation im Ruhrgebiet". Institut für Kulturpolitik der Universität Hildesheim. 2008.

<http://www2.kulturhauptstadt-europa.de/en/press-media/academic-publications-on-ruhr2010.html>.



Keynote Presentation

United Nations Educational, Scientific and Cultural Organization's World Heritage Site list, which created jobs, events and activity at the monument.

These projects have had mixed results. Successes include an active role for artists in city development; industrial heritage being an asset; a rise in short-stay tourism; a growing number of business start-ups; a more adventurous use of real estate; and the strategic development of knowledge industries. The downside has been a culture that champions national potential at the expense of the local; some projects that should have provided multi-use facilities, but did not; and a population that is not adding new residents and continues to decline.

From these experiences, Ebert provided several conclusions that are applicable to other industrial regions:

- With artists as pioneers, cities and regions can be transformed.
- A network of visionary artists, politicians and other stakeholders is essential.
- The strategy for transformation must be integrated with bottom-up initiatives.
- Money from the state is vital.
- Tourism-related promotion of the city or region is essential.
- Flagship projects are needed to rally support for industrial-heritage efforts from stakeholders.
- Change must build on the reputation of local arts and culture, but must also use star ambassadors and projects with international standing.
- An indigenous framework of many cultural and development centers needs to be formed.
- Knowledge industries must be linked with creative policies.
- Though the arts are important, they are only one factor in transforming regions.
- Transformation requires lots of time.

For More Information

Home: Ruhr.2010. (2010). Retrieved January 5, 2010, from <http://www.essen-fuer-das-ruhrgebiet.ruhr2010.de/en/home.html>

To view Ralf Ebert's PowerPoint presentation and to listen to his keynote address visit CPAC's Creative Compass page at: <http://www.cpacbiz.org/business/CreativeCompass.shtml>



Keynote Presentation

To access conference materials, including audio recordings and PowerPoint presentations, please visit
www.cpacbiz.org.



Practical Lessons in ABCD

Engaging the Creative
Community

Engaging the Creative Community

Practical Lessons in ABCD

For a community wanting to undertake ABCD, four primary areas will need to be given attention: engaging the creative community; advocating effectively for supportive policy; tackling neighborhood challenges; and finally, considering space issues. RBAB2 included speakers who were knowledgeable on topics related to these areas.

Engaging the Creative Community

The most important element of ABCD, and the one that distinguishes it from any other development project, is the engagement of the artistic community. It is important to learn how to work with artists to identify and utilize your community's distinct arts and culture assets, while being mindful of their unique skill sets and visions.

Session: Engaging Artists and Harnessing Your Community's Creative Assets

Speaker:

Judilee Reed is the Executive Director of Leveraging Investments in Creativity (LINC) (www.LINCnet.net). Founded in 2003 with seed support from the Ford Foundation, LINC is a ten-year initiative to build and strengthen the infrastructure for individual artists in the United States. LINC is actively working with 15 communities in the US to address artists' needs for space, health insurance/healthcare, training and professional development and other material supports. Reed has a Bachelor of Fine Arts in painting, a Bachelor of Arts in art history, and has completed the Leadership Development Certificate Program at the Harvard Business School. Reed has served on several panels and review committees, including the Fast Track program of the National Endowment for the Arts.

"This conference really energized our group and gave us a vision of what can be done to build a vibrant and creative community through the arts!" - 16*

Session Summary:

Reed offered a brief history of LINC, its mission and programs, noting that it was developed based on research conducted by the Urban Institute on creative communities and artist resources. LINC aims to create more and better resources for artists nationwide. She described two programs in particular, the International Sonoran Desert Alliance (ISDA) in Ajo, Ariz., and the Movimiento de Arte y Cultura Latino Americana (MACLA) in San Jose, Calif., as examples of successful bottom-up, arts- and culture-based redevelopment efforts.

Reed said ISDA relied on cultural and educational reuse of existing buildings as well as delving into, and solving,

* See pages 77-79 for more reflections from the artist belt.

Engaging the Creative Community

local issues standing in the way of shared community vision and buy-in, such as the desires, needs and perceptions of different groups of indigenous people. She noted that ISDA's leader recognized that she had to unite the area's different sectors before she could affect change. She ultimately conducted what amounted to a grass-roots political campaign, talking to everybody and helping them identify common ground, goals and tactics that echo Ralf Ebert's recommendations from the keynote presentation.

Reed closed by talking about how the value of artist perspective is being communicated. She said LINC insists that artists continue to be brought to the table for creative communities initiatives. LINC's work with Artspace Projects Inc. in Minneapolis, MN, is continuing to give them new insights on how to connect artists and community development corporations. This task may involve bringing artists in early and telling the story of best practices. LINC is working with Williams College and MIT on analyzing this information. Reed asked another RBAB2 speaker in attendance at the session, Esther Robinson of Art Home, to comment. Robinson suggested working with arts organizations to help them be better neighbors, build trust, be more welcoming and provide clear community values during the entire engagement process (see Esther Robinson's presentation summary on page 58).

For More Information

Community Partnership for Arts and Culture. (2008). From Rust Belt to Artist Belt: Challenges and Opportunities in Rust Belt Cities. Retrieved January 5, 2010, from http://www.cpacbiz.org/ftp_file/08-09/From%20Rust%20Belt%20to%20Artist%20Belt--White%20Paper.pdf

Jackson, Maria Rosario, Florence Kabwasa-Green, Daniel Swenson, Joaquin Herranz, Jr., Kadija Ferryman, Caron Atlas, Eric Wallner, & Carole Rosenstein. (2003). Investing in creativity: A study of support structure for U.S. artists. Washington, DC: Urban Institute. Retrieved January 5, 2010, from http://www.urban.org/UploadedPDF/411311_investing_in_creativity.pdf

Markusen, Ann, Sam Gilmore, Amanda Johnson, Titus Levi, & Andrea Martinez. (2006). Crossover: How artists build careers across commercial, nonprofit and community work. Minneapolis, MN: The Humphrey Institute of Public Affairs, University of Minnesota. Retrieved January 5, 2010, from http://www.haassr.org/html/resources_links/pdf/caCrossover.pdf

To view Judilee Reed's session handouts visit CPAC's Creative Compass page at: <http://www.cpacbiz.org/business/CreativeCompass.shtml>

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Session: Rate My Project

Panelists:

Ralf Ebert is the Director of STADTart (<http://www.stadtart.com/english.html>) and Culture and Planning Consultant for the City of Dortmund, Germany. STADTart is a well-established German consultancy in the field of culture, creativity and urban development. It is conducting applied research and feasibility studies and coordinating policy advice for local and regional governments, for developers and for private corporations. Ebert has published numerous reports on culture and creative industries; culture-related tourism and marketing for regions; leisure parks; and developmental strategies for culture and creative industries in traditional industrial regions.

Greg Handberg is Vice President, Properties at Artspace Projects, Inc., Minneapolis, MN, (www.artspace.org). Artspace is the nation's leading nonprofit real estate developer for the arts with 24 facilities in 18 cities and 13 states. Handberg is responsible for all new project development and oversight of Artspace's existing real estate portfolio. Under Handberg's leadership, Artspace has developed approximately \$160,000,000 in real estate over the past five years. Handberg has a Bachelor of Arts in urban studies from the University of Minnesota and a Master of Science in real estate from the University of Wisconsin, Madison. He has lectured nationally and internationally on the subject of arts facility development and real estate finance.

Jason Sauer, artist, owner of Most-Wanted Fine Art (<http://www.most-wantedfineart.com/>), is an Adjunct Instructor for Community College of Allegheny County and the Community Service Coordinator for Summit Academy (juvenile detention center) in which he finds city beautification projects for the young men to volunteer. Sauer holds a Master of Fine Arts degree. Sauer has also assisted Dale Chihuly in creating art.

Session Summary:

In this session, artists had an opportunity to present a short overview of their projects or project ideas and receive feedback from a panel of experts as well as from the audience.

The first presenter was **Debra Nagy**, whose organization is Les Délices. Nagy is a classically-trained musician, with a specialized niche in performance on period instruments. Though she is originally from New York, she loves living in her adopted home of Cleveland. As an artist, Nagy enjoys the low cost of living in Cleveland and appreciates the community's historic support and cultivation of the arts. However, as a specialist, she has had to travel for the majority of her work. Due to her travels, Nagy has been unable to develop business relationships with artists, arts organizations, patrons and other professionals in Cleveland. For this reason, Nagy wants to establish an artistic identity in Cleveland as well as cultivate an expanded audience for her work by perform-

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ing in and around town more often. Nagy wants to accomplish this by creating unique concert events that are enjoyable, interesting and stimulating in a range of ways and that build audiences by reaching across artistic disciplines. Nagy submitted a current project to be critiqued, which is in the planning stages and is scheduled to launch this year.

Nagy plans to collaborate with artists and gallery owners in presenting a series of chamber music concerts. This collaboration has the potential to build community partnerships between Les Délices and gallery and/or business owners in the Detroit-Shoreway neighborhood. For instance, the partnership between the musicians and gallery owners in presenting the concerts means that both organizations will benefit from additional exposure by promoting the “value-added” event as well. In addition, neighborhood businesses such as restaurants and shops could benefit from additional foot traffic by advertising in program books or by agreeing to offer promotional discounts to gallery/concert attendees on days of events.

The essence of this project is that gallery concerts will provide suitably intimate and stimulating artistic environments that will energize audiences and performers alike. When not in a 2,000-seat concert hall, performances of classical music are frequently relegated to churches. Churches are convenient settings because they generally have flattering acoustics and offer built-in seating. However, they are often too large for performers to meaningfully interact with the audience and their sacred space is completely inappropriate to the secular music being created. Instead, a performance set in a gallery simulates the salon environment in which chamber music was originally heard. As a result, gallery concerts have the potential to bring artists, musicians and patrons together in an informal atmosphere. Performers and concert goers will connect with each other, the art, the space and the neighborhood in the course of these artistically holistic evenings. Affordable ticket prices will encourage attendance, appealing to a broad spectrum of Cleveland’s art lovers.

Panelists commented on Nagy’s project idea by recommending she pay particular attention to the space she selects for the event and the potential of including additional cross-programmatic content to expand the appeal of the event. Another key is to maintain consistency in where and how the program is offered so attendees can know when and where to look for it on a regular basis.

The second presenter was **Leslie Sobel** who is a self-employed visual artist. Sobel is an artist living in a small town outside of Ann Arbor, Mich. Her community has been hard hit by the terrible economy, as is the case with most of southeastern Michigan. Sobel is an environmentally-focused artist and believes that her environmental concerns dovetail nicely with urban revitalization as they both work to strengthen local communities and make them better places to live. Sobel submitted a current project that is in a slight state of limbo. Sobel was invited to work with the Ann Arbor Street Art Fair for the second year in a row developing a public art project. This

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year's project, "Sky River," was designed for a specific site - the roof of a parking structure in downtown Ann Arbor. Parking Structures in Ann Arbor are administered by the Downtown Development Authority (DDA) and they were interested in the project. However, the DDA set aside funds for public art to be managed by the Ann Arbor Public Art Commission (AAPAC). AAPAC was newly reconstituted thanks to the passage of a Percent for Art plan. They do not currently have a process in place for approving or releasing funds for community-based projects. Sobel did several workshops developing a prototype section of the piece at the Ann Arbor Art Fair over the summer, but the final project remains on hold until it can be submitted, hopefully approved and funded.

Sobel's Sky River project is a community-based public art project using recycled materials. Designed for the roof of a parking structure, it will be a frieze in the sky. Working from a satellite image of the Huron River, Sobel designed the large-scale piece to be made from plastic bottle caps affixed to plastic snow fence to make a vivid, pointillist image of the river. The piece will use approximately 18,000 bottle caps to make a mosaic 50 inches tall and 125 feet long. It will be attached to a chain link fence on top of the Maynard Street parking structure.

The project requires public involvement in both collecting the bottle caps and in attaching them to the snow fence with galvanized steel wire. It is a very low-tech assemblage - each bottle cap is pierced twice and attached to the snow fence with a piece of wire. This piece was conceived in connection with the Street Art Fair's zero waste initiative. Its only new component is the wire: the snow fence is donated by the Art Fair and the bottle caps will be collected by enlisting the help of local schools. Simply getting the word out provided the artist with the thousand bottle caps that were needed to make the prototype.

Panelists commented on Sobel's project idea by recommending she pay particular attention to cost considerations and perhaps develop a strategy whereby people donate a quarter (or some nominal fee) to be able to participate in the creation of the piece. Visibility may also be a concern to keep in mind because of the piece's location on the roof of a garage, along with more thought being given to the direction the piece will face (i.e. if it is made to face north, sun would be on it for a longer portion of the day).

The third presenter was **Valerie Mayén**, whose organization is Yellowcake, LLC. Mayén has her BFA in Illustration and Graphic Design from the Cleveland Institute of Art and has professional training in Fashion Design from Virginia Marti College of Art and Design. Mayén is currently living and working as a full-time fashion designer and illustrator in downtown Cleveland. She is interested in the revitalization of the area because she has always believed in Cleveland's potential. As a transplant of almost eight years, Mayén has seen many artists come to Cleveland to receive their educations and then leave to explore what they think will be more vibrant

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art communities in larger metropolitan areas. Mayén believes that it is time for artists to give back to the city and take advantage of the opportunities that exist in Cleveland. Cleveland is rich in history, knowledge, resources, skill and talent and Mayén believes everyone should do their part to help the city grow even stronger. This will allow the city to have a more credible voice as it promotes itself as a fertile creative community for artists.

“connecting small- and medium-sized cities in search of a means to an arts based end with more seasoned communities that are years or decades into the ‘process’” - 5*

Mayén wants to create an art and design business park/school where recent graduates or newly established artists can run their small business (or partner with a few trusted associates) with the understanding that they would be administering “teaching businesses.” By being a part of the business park/school, artists would agree to run their art-related practice with a mix of trained professionals and student apprentices. Apprentices would glean experience and knowledge, and in exchange, give their time and service to the artist who would act as mentor and teacher. This

relationship would allow the business owner to be able to run their business more cost-effectively, while giving back to the community through teaching. Cleveland would also greatly benefit from the incubation of artist businesses and the development of new artist professionals.

Panelists commented on Mayén’s project idea by recommending she first decide if she wants to focus on developing an artist mentorship program or on business space development because doing both at the same time could be daunting. It was also recommended that she start small by working with some of her contacts in fashion design circles to help some students collaboratively. Another initial step would be to research similar projects in other cities and see what models are working. There is potential to connect with workforce development programs in the area as well, given the goals of this project.

* See pages 77-79 for more reflections from the artist belt.



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www.cpacbiz.org.



Practical Lessons in ABCD

Advocacy and Policy

Advocacy and Policy

Advocacy & Policy

A supportive policy environment is a necessary ingredient to successfully carrying out ABCD. The following sessions imparted advice from government officials, community arts leaders and developers.

Session: Public Policy Insiders

Panelists:

William D'Avignon was appointed as Youngstown, OH's, Community Development Agency Director on June 12, 2006 by Mayor Jay Williams (<http://www.cityofyoungstownoh.org/index.aspx>). He oversees both the Community Development Agency and the City's Planning Department. Mr. D'Avignon has been employed with the City of Youngstown since June of 1992.

Jim Rokakis, a lifelong Clevelander, at the age of 22 was elected the youngest member of Cleveland City Council in 1977, where he served for over 19 years, the last 7 as Chairman of the City's Finance Committee. In 1997, Rokakis took office as Cuyahoga County Treasurer (<http://treasurer.cuyahogacounty.us/>) bringing his innovative skills and passion for the community to a struggling county office. Under his oversight, the office was able to expand programs, enhance tax collection procedures, increase revenue and services, all while saving taxpayers dollars by reducing staff levels. Rokakis received the Governor's Award for Excellence in Affordable Housing in 2008. Rokakis's work on the foreclosure crisis and its aftermath has been recognized as one of the 50 most innovative government initiatives in the nation for 2008 by Harvard University's Ash Institute. Rokakis earned his undergraduate degree at Oberlin College and his Juris Doctorate degree from Cleveland-Marshall School of Law.

Deborah Sutherland has served as Mayor of the City of Bay Village (<http://www.cityofbayvillage.com/>) since October 2000. She has advocated for regional cooperation and has served on many task forces to improve Northeast Ohio, including ones dealing with economic development and alternative energy. Mayor Sutherland is currently Chairman of the West Shore Council of Governments and was recently appointed by the Speaker of the Ohio House to the Great Lakes Compact Advisory Board. In 2008, she was included as one of Inside Business's "100 Most Influential People" and was recognized by Cleveland Magazine as one of 50 "Influentials" changing life in NEO. Mayor Sutherland is currently working on her Master of Public Administration degree at Cleveland State University's Levin College of Urban Affairs, in addition to serving as a member of the Board of Trustees for Fairview/Lutheran Hospital and the Cleveland Restoration Society.

Session Summary:

Advocacy and Policy

This session was presented as a moderated panel discussion. Takeaways from the discussion included:

- To garner the attention of public officials, artist communities need to be united around a workable and well thought out revitalization plan - preferably one resulting in demonstrable jobs and other economic benefits - that they can present clearly and effectively.
- In their communities, the panelists were able to readily recall the impacts arts-related projects had on commerce, neighborhood improvements and civic pride and profile. However, none of the panelists had examples to offer of how these projects directly benefited artists. It is important to remember that public officials view their communities through the lens of multiple constituents and respond to causes that have far-reaching outcomes. Artists should strategically frame their causes using this broader, community-focused language to get the attention of public officials.
- Artist-activists should work to establish relationships with key community players, including government administrative staff as well as elected officials, before they need something, because key players are likelier to support people they already know than people they do not. One strategy is to send local leaders, regardless of their perceived support or nonsupport of the arts, an invitation to a performance or gallery opening with no strings attached. At the very least, local leaders will start to develop name recognition for individuals in their local arts community.
- Artist-activists have to be able to deliver their message effectively and communicate the benefits of their plan so government leaders can understand the value of it, otherwise the leaders cannot advocate for the plan. Artist-activists should come to public officials only after they have conducted thorough research about the project's value to numerous stakeholders, can cite examples of similar projects' success in other communities, and can deliver a professional, impassioned presentation in support of their cause. They should be prepared to offer hard facts about ideas, plans and expected results.
- Artist-activists need to be familiar with the political and/or bureaucratic process. They need to understand political and bureaucratic channels and make sure the person they are speaking to actually has the power to help them reach their goal. With this understanding, artist-activists can ensure that what they are asking for will come across as reasonable, pertinent and doable.

For More Information:

Jackson, Maria Rosario, & Florence Kabwasa-Green. (2007). Artist space development: Making the case. New York: Leveraging Investments in Creativity. Retrieved January 5, 2010, from http://www.urban.org/Uploaded-PDF/1001176_asd_case.pdf.

Advocacy and Policy

Walsh, Jack, & Helen De Michiel. (2009). Simple Steps to Make Arts Advocacy A Daily Part of Your Work. Retrieved January 5, 2010, from <http://www.namac.org/node/7217>

Session: The Musings of an Arts Activist

Panelists:

Shana Johnson has worked on issues across the country and has nearly 15 years of fundraising, advocacy and campaign experience. Now principal at Accelerant Fundraising Strategies, a fundraising and communications shop she started with partner, Tim Downing, Johnson is putting her idealism, commitment and purpose in action, working on behalf of progressive candidates and organizations. With candidates representing all levels of government service, from municipal to federal and cultural nonprofits representing the heart of Cleveland, Johnson is helping good people connect to good people. Johnson is originally from Los Angeles.

Julian Rogers is the Executive Director of Education Voters of Ohio (<http://edvotersofohio.org/>), a nonprofit organization dedicated to improving public education. Rogers worked for the Cleveland School District, where he served for seven years as Senior Assistant to the CEO. Rogers's service as an activist began when he worked on campaigns. His first was with the fundraising team of Mary Boyle's race for U.S. Senate. In succeeding years, he worked as a Regional Director

"From Rust Belt to Artist Belt II was inspiring...the concept left us all ready to go back to our communities and keep working on improving our creative economies." - 18*

for America Coming Together, served as a delegate to the Democratic Convention, and held leadership positions in several school levies. Recently he served as the Field Director for the successful Cuyahoga Arts and Culture levy. Rogers is a resident of Cleveland Heights. He has a degree in political science from Ohio University and a Master of Nonprofit Management from CWRU. Rogers was inducted into Kaleidoscope Magazine's 40/40 Club and was awarded the Emerging Leader Award from the U.S. Congressional Black Caucus.

Jeff Rusnak, Senior Vice President & Director of M+R's Ohio Office (<http://www.mrss.com/>), is an experienced campaign strategist who has guided nonprofits, corporations, foundations, ballot initiatives and candidates (such as Sherrod Brown and Ted Strickland) on media, communications, organizational development, public affairs, and marketing. Recognized early on by Campaigns & Elections magazine as a rising star in American politics, he helped launch and direct independent expenditure organizations that have played a critical role in advancing Ohio; served as the lead consultant in the successful effort to secure a stable source of public funding for Cuyahoga County's arts and cultural organizations; and is a donor advisor to several prominent individual donors. Rusnak is a board member of the Lotus Foundation and Greater Cleveland Film Commission.

* See pages 77-79 for more reflections from the artist belt.

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Patrick Shepherd is the Associate Director for the Cleveland Film Society (<http://www.clevelandfilm.org/>), a not-for-profit arts organization that presents the Cleveland International Film Festival every March. Shepherd's public policy engagement earned him an appointment by Ohio Governor Ted Strickland to serve as the Co-Chair for the Ohio Arts Council Agency Review Team. He has discussed civic issues as a guest on WVIZ / PBS Ideastream's Feagler & Friends program. Shepherd received the Human Rights Campaign Community Leadership Award in 2007.

Session Summary:

This session was presented as a moderated panel discussion. Takeaways from the discussion included:

- Bring officials into direct contact with the arts by inviting them to special events, adding them to mailing lists and sending press releases to them.
- Establish relationships with officials and advocates and create coalitions among stakeholders to build consensus on what policy goals to prioritize.
- Follow the ten points of political success:
 - Start early
 - Determine and define goals
 - Get the facts
 - Understand the impact of your proposal
 - Research the process
 - Assess your strengths and weaknesses
 - Assess relationships of board members
 - Assess relationships of friends
 - Find allies from other constituent groups
 - Stay focused
- Go to everyone, even those who seemingly are not arts supporters, because you never know what passion or connection they may harbor.
- Start early, but if you cannot, do not let that discourage you from starting at all.
- Presentation of message may be even more important than the message itself – telling moving and interesting stories will appeal to the human side of officials allowing you to form good rapport with them.
- Ask good questions, especially those that help you figure out the official's taste in the arts (e.g. what would motivate him or her to help and what end result he/she wants).

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- Find common ground with the official, make a connection and help that official realize what win would result from your project for him/her and for his/her constituents.
- Ask for advice and referrals, which not only get you more people to talk to, but also give the official you talked to some buy-in to your project.
- Enlist the help of any friends with connections to officials and form strategic alliances.
- Counter misinformation and stereotypes of artists and the artistic community.
- Officials are sometimes the obstacles, so work on campaigns and become involved in the political process to help get good ones elected.
- Smaller groups should not be discouraged if they are not initially heard; a key is to persevere and build a bigger voice by collaborating. However, when collaborating and mobilizing a whole sector, an individual or smaller group should not be afraid to give up control and be willing to give up credit to achieve the greater goal of winning support for their cause.

For More Information:

Greater Philadelphia Cultural Alliance. (2009). Use Artist-Based Community Development Tools. Retrieved January 5, 2010, from <http://www.philaculture.org/resources/abcd/useABCD>

Session: Blurring the Line: Zoning for Artists

Panelists:

Robert N. Brown is the Director of the Cleveland City Planning Commission (<http://planning.city.cleveland.oh.us/>). He has 35 years experience as a planning practitioner and has drafted Zoning Codes and Comprehensive Plans for several communities. Brown served as project manager for the Cleveland Civic Vision 2000 Citywide Plan and participated in development of the Connecting Cleveland 2020 Citywide Plan and the City's sign regulations. He received a Bachelor of Arts degree in liberal arts from Goddard College, a Bachelor of Arts degree in urban studies from Case Western Reserve University, and participated in the Master of Urban Planning degree at Columbia University. Brown is responsible for administering and managing the City of Cleveland's neighborhood and comprehensive planning functions, updating and administration of the zoning code and facilitating development projects. He is a member of the American Institute of Certified Planners and serves on the Board of the Northeast Ohio Areawide Coordinating Agency.

Brian G. Fabo, AIA, AICP, CDP, has over the past 21 years managed a retail team for an architectural firm, started a division creating unique urban residential projects, and managed a Civil Engineering team for a large national Engineering Firm. Currently, Fabo serves as President of his own architectural firm (<http://www.faboenterprises.com/>), as well

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as Managing Member of an outsource project management company. Fabo strives to provide clients with full-service consulting work, as well as continually pushing the architectural model for both modern, effective and thought-provoking architectural solutions.

Cliff Hershman, a Cleveland-based developer, has built neighborhood shopping centers in Bainbridge Township, Middlefield Village and Streetsboro. He has built residential communities in Bainbridge, Auburn and Russell Townships. Hershman converted Cleveland's former Woolworth Building into the House of Blues Concert Hall and developed Loftworks (<http://loftworkscleveland.com/>), a factory building built in 1910 into 22 live-work loft condominiums in Cleveland's Midtown neighborhood.

Session Summary:

This session identified potential zoning conflicts that can arise when developing artist live-work space and gave suggestions for addressing them.

The local zoning code is one of the most important considerations when doing an ABCD project. Zoning is the municipal practice of land regulation that separates uses of land with each zone having policies to govern that use (e.g. height restrictions). It helps separate incompatible uses, such as heavy industry and housing.

Zoning for ABCD is more challenging because of artists' special needs, but it provides a unique opportunity for municipalities to demonstrate a commitment to the arts. For communities unwilling to change their zoning codes, another way they can demonstrate support for the arts is to provide other amenities such as a new streetscape to help with the development of an arts district.

One of the most popular zoning approaches to ABCD is that of live-work zoning. It is established to permit and promote shared occupancy by residential uses in combination with work activities in suitable locations.

In Cleveland, live-work zoning is accomplished through live-work overlay districts. These permit live-work use as a "conditional use" – with City Planning Commission approval – where residential use is otherwise prohibited in General Industry Districts and in Semi-Industry Districts within 200 feet of a General Industry District. It remains prohibited in the Unrestricted Industry District. These districts are intended to meet an identified need for buildings that combine living space with work space. In addition, they are intended to assist in revitalizing areas that contain underutilized and deteriorated buildings. An overlay district is one that does not wipe out the underlying zoning.

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To implement a zoning code like live-work, certain issues must be kept in mind. First, very clear definitions are needed and a city will probably need to bring on a lawyer to help craft the language. In Cleveland's case, the definitions used were as follows:

- A "Live-Work Unit" means a room or rooms used by a single household both as a dwelling unit and as a "Work Space," as defined herein, where such Work Space occupies at least fifty percent (50%) of the unit's total floor area.
- The "Living Space" of a Live-Work unit shall contain a kitchen area and sanitary facilities.
- "Work Space" means an area within a Live-Work Unit that is designed or equipped exclusively or principally for the conduct of work activities and is to be regularly used for such work activities by one or more occupants of the unit.

It is important to note the inclusion of an Acknowledgement of Industrial Use statement in Cleveland's zoning code. The certificate of occupancy establishing a live-work unit or changing the use of a live-work unit shall include a statement, signed by the applicant that states they are moving into an industrial area, which may be incompatible with a typical residential environment. This helps ensure that the occupant is aware of industrial uses and how this area will not be like a typical area where people live, with a higher potential for noise, truck traffic and other disturbances.

When applying to establish a live-work unit, an additional requirement may be to identify the nature of the work activities that would be performed in the live-work unit, as well as providing a floor plan that identifies areas to be used as living and work space.

For cities whose community is not supportive of live-work zoning, there are still other options for supporting ABCD. For example, communities can designate housing or live-work as a permitted use in retail zoning districts or liberalize home occupation regulations to allow more live-work options in residential zoning districts. Home occupation regulations allow someone to work from their home for financial gain if that use is subordinate to the primary use of a residence¹¹.

In addition to the zoning code, another consideration is the building code. As the type of construction becomes less resistant, such as going from steel to wood, the requirements become higher in terms of fire allowance. In general, a zoning code becomes stricter as more uses are designated in a building. In Cleveland's case, the building code is primarily written with new construction in

"Conferences like this afford the opportunity to share ideas, problem solve, and seek ways to deal with those obstacles through education, inspiration or networking." - 19*

¹¹ Community Design: Zoning for Home Occupations. <http://www.co.dutchess.ny.us/Countygov/Departments/Planning/zoninghome-occ.pdf>

* See pages 77-79 for more reflections from the artist belt.



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mind. There are 33 codes for new construction and only one for renovation. When selecting an architect for a redevelopment project in Cleveland, he/she should be fluent in the renovation code section.

When dealing with zoning or building codes, it is a good idea to get in contact with municipal officials first by going to a city's planning or building department. ABCD projects can be complicated in scope, but having all the correct permits, understanding its unique regulations and having the city on board with the project can bolster the likelihood for success.

For More Information:

To view Robert Brown, Brian Fabo and Cliff Hershman's PowerPoint presentations, visit CPAC's Creative Compass page at: <http://www.cpacbiz.org/business/CreativeCompass.shtml>



Advocacy and Policy

To access conference materials, including audio recordings and PowerPoint presentations, please visit
www.cpacbiz.org.



Practical Lessons in ABCD

Neighborhood Considerations

Neighborhood Considerations

Neighborhood Considerations

Understanding ABCD's impact on the structure of the neighborhood it occurs in is important because no project exists in isolation. An ABCD project may be part of a larger initiative around the creation of an arts district or generate negative spillover effects like gentrification. These sessions explore ABCD and their practical neighborhood considerations.

Session: What Came First? The Artists or the District?

Panelists:

Elizabeth Grimaldi is the Executive Director of the Village of Arts and Humanities (<http://www.villagearts.org/>), a 23-year-old arts organization serving North Philadelphia through artist residencies, diverse art programs for teens and construction of creative parks and gardens from vacant lots. Prior to the Village, she was Development Director for Cabinet magazine, a nonprofit arts journal in Brooklyn, and Director of Studio Incamminati. Grimaldi advises the Janus Collaborative School of Art, has initiated a course this fall in Anatomy for Artists with Drexel College of Medicine, and co-designed the Craniofacial Research Project, an artist residency program with the Children's Hospital of Pennsylvania.

James Levin co-founded Ingenuity (with Thomas Mulready) (<http://ingenuitycleveland.com/>), Cleveland's Festival of Art and Technology, in 2004 and since then has directed this event which annually transforms downtown Cleveland into a wonderland of performance, exhibits and high tech installations. Prior to Ingenuity, he helped launch Cleveland Public Theatre (<http://www.cptonline.org/>) in Cleveland's Near West side and served as its founding director. He is also an experienced trial attorney and has recently accepted two positions at the College of Wooster, one a visiting professorship in the theatre and dance department, the other as Director of the Center For Entrepreneurship, a campus-wide initiative to develop entrepreneurial ventures.

Session Summary:

The session was presented as a question and answer discussion between the two speakers. The discussion focused on the development of an arts district from two different perspectives: whether an arts district should emerge from a natural cluster of artists already being in an area, or from concerted planning efforts to create an arts district to draw more artists to the area. Levin and Grimaldi shared their experiences in bringing the arts to two transitioning neighborhoods.

"This event will prove to do more than just attract people to this area. It will be the catalyst for change in an already evolving community." - 13*

* See pages 77-79 for more reflections from the artist belt.

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Cleveland Public Theatre progressed under the leadership and vision of Levin. Levin was inspired by the power of a theater to impact the community when he was involved with LaMama Theatre in New York City's East Village. Because of this experience, Levin wanted to find an area in Cleveland that had similar attributes-proximity to downtown, interesting architecture, and the existence of urban crime - where he could form an arts district to affect change. After becoming aware of the Capitol Theatre and the attributes of the Detroit-Shoreway neighborhood, Levin traveled to the neighborhood and began to look around. He ultimately was shown spaces that were acoustically amiable and others that were very large. The combination of unique spaces and prewar architecture convinced Levin that this would be the home of Cleveland Public Theatre. Levin initially estimated his vision would come to fruition and transform the neighborhood in five years. Ultimately, the path to transformation would take twenty. During this time, Levin had to convince potential patrons that the Detroit-Shoreway neighborhood was an arts destination and offered a unique experience from what was happening in other areas like Coventry in Cleveland Heights, a neighborhood that has undergone significant transformation to become an eclectic shopping destination that compares itself to Greenwich Village in New York. Levin credits a significant degree of luck with being able to connect with the right people and introduce them to the charm of the neighborhood. Levin credits his enjoyment of accomplishing what others see as impossible and points to his persistence, stubbornness and refusal to take "no" for an answer as reasons why he was able to make his vision for the Detroit-Shoreway neighborhood a reality. However, if he had to do the project all over again, Levin says he would have conducted more community outreach efforts and worked earlier and more vigorously with the local community development corporations and elected officials.

Grimaldi is the executive director of Philadelphia's The Village of Arts and Humanities. Twenty-three years ago, The Village began as a small neighborhood park project founded by Lily Yeh and two men in recovery from substance abuse. The vacancy of a former dance company building gave The Village the opportunity to create a mural or some arts project in the structure which otherwise would have been torn down. The area of Philadelphia The Village is in did not have a large arts presence save for a small dance community. The Village's goal has not been to necessarily attract artists but to affect social change by changing the spaces and getting people to appreciate the neighborhood's assets. The Village began as a neighborhood revitalization program but today has become a major producer of arts-based programming that has revitalized a 260-square block area in Philadelphia, provided its programs free-of-charge to 67,000 families and offered art classes to 200 students. The Village views the arts as one aspect of working to forward broader social change and as a primary way to engage youth in the community. Grimaldi talked about challenges related to low taxes since they encourage property owners to engage in a sort of land speculation strategy. They will hold on to properties and let them degrade in the hopes that others' development in the area will raise property values. Another challenge The Village has had to overcome is figuring out how to bring its arts productions and classes to audiences because it is difficult to get people to travel to the neighborhood. Grimaldi also echoed Levin's recommendation of involving

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the community throughout the process because no organization can just move into a neighborhood and stay isolated. Grimaldi sees The Village's activities as a way to inspire imaginations in what is viewed as a tough community and for the organization to serve as a community gathering place.

Session: The Gentrification Paradox

Panelist:

Dharmena Downey is the Interim Executive Director of the Asian Community Development Corporation (<http://www.asiancdc.org/>) in Boston, MA, and has nearly 20 years of affordable housing and community development experience. Her management and organizational development expertise has been applied to the nonprofit, public and private sectors. As a practicing artist, she has consistently used the arts as a way to inspire and strengthen the communities she serves.

Session Summary:

Downey began her session by defining gentrification as the process of renewal and rebuilding that is accompanied by the influx of middle-class or affluent residents to a community, which may displace lower-income residents.

Downey views gentrification from a variety of perspectives. Typically, gentrification is evidenced by a shift in neighborhood demographics as low-income residents, usually minorities, are pushed out. Another aspect of gentrification is its impact on the real estate market. Generally, evictions increase as gentrification happens because low-income people cannot afford the rising prices that include increased property taxes for home and building owners.

The debate over the pros and cons of gentrification began after World War II, when housing prices in the suburban areas became less expensive and people started moving out of core urban areas. This exodus led to widespread disinvestment in core and inner-ring cities and substantially lowered property values in these areas. Lower housing prices opened the door for artists to move in, which removed some of the blight and spurred revitalization. Artists' neighborhood improvements usually generate another round of gentrification, only artists are generally as a group pushed out of the neighborhood. Such displacement is the negative side of the gentrification debate. Whenever displacement occurs, a great deal of tension is created between residents and developers. Residents are faced with a hopelessness of having nowhere to go because of affordability concerns. At the same time, developers see their actions as positive because they are helping to revive a struggling neigh-

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borhood. This positive view of gentrification is the other half of the gentrification story, which considers gentrification from a demand-side perspective. Demand-side theory is concerned with the people that are gentrifying an area and what they are interested in consuming. These are the high-income earners like doctors, lawyers and CPAs. They have leisure time, discretionary dollars, an appreciation for the arts and a concern about the aesthetics of a given area. With these competing views, gentrification is truly a paradox.

However, Downey views this tension as a positive. She believes that without tension, not a single stringed instrument would ever be played, and in and of itself gentrification is not always negative. Despite the criticisms of gentrification, it has many benefits. It often leads to a greater stability in a neighborhood. The neighborhood's market becomes stronger and the area's vacancy rates go down. Neighborhoods become safer because there are more people on the street and more money is spent in local businesses. Downey continued her presentation by talking about her work in Boston's Chinatown.

Chinatown in Boston

In the 1960s, during the height of urban renewal, a third of Chinatown was taken away by eminent domain to make way for the Southeast Expressway. Residents simply received a notice on their door that said they had 60 days to find another place to live.

Chinatown is the hub for the Asian community in Boston. These are the sons and daughters of immigrants who placed a high value on education. Many of these individuals are successful and were the founders of community development organizations. A high number of these people come back to do their shopping in Chinatown. Chinatown is a very insular, tightly-knit neighborhood that takes care of its own.

The Asian Community Development Corporation has come to be a very vocal and politically active force for the Asian community. The organization has been through a number of planning processes to discuss how Chinatown will evolve in the future. Tremendous pressure has been placed on the area because of the value of the land.

Because of an existing relationship with the Ford Foundation, Chinatown was selected to be one of four original communities across the country to do a study for the Foundation.

One notable result was the creation of The Human Development Overlay District. This concept is based on the premise that physical place and the people who live there should develop and progress together. The organization also has another program that provides affordable housing for people of all income levels. The Asian

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Community Development Corporation has even opened a community change center where the organization provides services to help families learn about future employment opportunities. For example, a new high-end hotel was slated to open in the area. The Asian Community Development Corporation knew about this opportunity and wanted to be a resource to help Chinatown residents get hired at the hotel. The hotel has a career trajectory system, but employees must be fluent in English to participate. Since the Asian Community Development Corporation knew that this was coming down the line two years ago, it began offering English as a Second Language (ESL) classes. With this skill, Chinatown residents can be more competitive when trying to obtain placement in advanced career training programs at the hotel.

Another outgrowth of the Human Development Overlay District was the opportunity to compete for a MacArthur grant. Because of this opportunity, the Asian Community Development Corporation was awarded \$170,000 to develop a project that uses digital media to create a collaborative learning community where users of any age can leave ideas, comments or even help implement projects together. Boston's program is called Participatory Chinatown, and it is focused on transforming the manner of planning processes that take place between developers and community stakeholders. The goal is that engaging community residents affords them an opportunity to learn about what is going on and to provide their input and critique of any urban design plans that result.

For More Information:

To view Dharmena Downey's session handouts, visit CPAC's Creative Compass page at: <http://www.cpacbiz.org/business/CreativeCompass.shtml>

Session: We're All in It Together!

Speakers:

Cindy Barber started the Beachland Ballroom and Tavern (<http://www.beachlandballroom.com/>) with her partner Mark Leddy in March 2000 in the old Croatian Liberty Home on Waterloo Road, Cleveland, OH, just down the street from the lakefront neighborhood she has called home since 1986. After parting ways with the Cleveland Free Times, where she served as Editor/Assistant Publisher from 1992-1998, she did a short tour of duty as editor of the monthly magazine Northern Ohio Live but decided to turn her focus to the revival of her own neighborhood. A Cleveland Arts Prize winner, Barber currently serves on the board of Arts Collinwood and is the board president of Northeast Shores Development Corporation.

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Brian A. Friedman is the Executive Director of the Northeast Shores Development Corporation (<http://www.northeast-shores.org/>). Over the last six years, he has developed and implemented programs to increase commercial and residential investment in the neighborhood. A significant initiative of Northeast Shores is the development of the Waterloo Business District into a regional arts and entertainment district. Recently, Northeast Shores began implementation of a residential component for this neighborhood strategy. Prior to Northeast Shores, Friedman was the Executive Director of the South Lorain Community Development Corporation, where he developed programs to increase homeownership and investment. Friedman is a graduate of both the College of Wooster and Ohio State University. He is an active board member on the VASJ High School, Ohio CDC Association, Living in Cleveland Center and Cleveland Neighborhood Development Coalition.

Sarah Gyorki is Executive Director of Arts Collinwood (<http://artscollinwood.org/>), a nonprofit community arts group that offers fine arts and educational programming in the Collinwood neighborhood. She helped found Arts Collinwood as part of an early effort toward bringing together local creative talent to showcase the community's strengths and develop

“Cleveland CAN be one of the best locations in the nation as long as it focuses on its assets, strengths, values as its own unique heritage, architecture, natural reserves and people.” -T

the potential in the district. Formerly a publishing executive, she traveled for a number of years before returning to Cleveland and becoming active in community work. She is an organizing member of Cleveland Neighborhood Arts, is active in local merchants associations and on committees of Northeast Shores Development Corporation, serves on the Community Partnership for Arts and Culture's Creative Compass Committee and works with the Neighborhood Connections Grant Program Advisory Committee and the Re-Imagining Cleveland Grant Program.

Session Summary:

This session was presented as a moderated panel discussion. Takeaways from the discussion included:

- The important role arts-business pioneers, such as Barber, play in sparking a neighborhood renaissance.
- The need to make effective use of artists and assets indigenous to a local community.
- The need for like-minded individuals/organizations to experiment and collaborate on creating and promoting events of public interest.
- The important role of community development corporations in helping arts initiatives by leading the hunt for resources and handling projects' political aspects, bureaucratic red tape, administrative tasks and marketing efforts.
- The need to volunteer time and share resources/skills.

* See pages 77-79 for more reflections from the artist belt.

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- The need to research and use all existing community funding and support resources.
- The capacity to leverage media and regional marketing organizations.
- The ability to capitalize on neighborhood history to create a uniquely appealing profile for area.
- The creation of a good entry point for visitors to a neighborhood that is not entirely refurbished/safe.
- The need to appeal to certain groups by figuring out what the group wants and customizing a pitch accordingly.
- The realization that perspectives on neighborhood safety will only change through security investments, effective public relations and well-attended community events: the more familiar people are with an area, the safer it seems.

For More Information:

To view Sarah Gyorki's session handout, visit CPAC's Creative Compass page at: <http://www.cpacbiz.org/business/CreativeCompass.shtml>



Practical Lessons in ABCD

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In order to implement ABCD, a great deal of thought must be placed on finding, financing and developing actual spaces for artists.

Session: Secrets of Finding and Keeping Great Space

Speaker:

Jeffrey M. Kipp is the executive director of the Living in Cleveland Center (<http://www.livecleveland.org/>). Since 2000, he has led the organization in its efforts to effectively promote the livability of Cleveland's neighborhoods and guided the organization in its transition into an innovative nonprofit marketing agency for Cleveland's community development industry. He manages the LiveCLEVELAND! campaign and is responsible for coordinating all marketing efforts produced by the Living in Cleveland Center. Kipp holds a Bachelor of Arts from the University of Dayton, a Master of Social Work from Cleveland State University and is also a graduate of the Neighborhood Leadership Cleveland program.

Session Summary:

The Living in Cleveland Center is a nonprofit organization that promotes the livability of Cleveland's neighborhoods and increased homeownership. They provide branding for the neighborhoods to help generate foot traffic, educate people about amenities and encourage homeownership in Cleveland's neighborhoods.

The national media can be tough on cities like Cleveland. The local media can be even tougher. But there is a positive: Cleveland residents have a great deal of pride about the area. The LiveCleveland! campaign was created to capture this positive energy. To help market the livability of Cleveland neighborhoods, 65,000 copies of a guide are produced and distributed annually, a website is maintained with up-to-date information and the organization visits 10-15 trade shows per year to promote the city.

Two of the positive attributes of living in an urban neighborhood are value and affordability. Many municipal programs, such as low-interest rehab loans and tax abatements, help make these places even more affordable if one is willing to invest his or her own time and labor into the project. Cleveland also has an innovative land bank program where buildable lots can be purchased for \$100 and may even come with tax abatements as well. For live-work space, tax incentives are generally done through economic development departments, as they are considered commercial enterprises. Before undertaking any projects, however, it is worth paying a visit to the local community development corporations as a first stop. A good community development corporation will

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have people who deal with residential, commercial and industrial spaces that can provide advice. It may even be offering its own incentive programs.

However, there is risk associated with being a pioneer in some urban neighborhoods. It may take twenty years before it is the “place to be.” A lot of it boils down to perception. There is this assumption that people who are living in the urban neighborhoods have to live there, but there are many who choose to live there. Poor neighborhoods may be home to poverty but they are also a source of economic diversity. Crime can also be an issue but it is about whether or not you feel safe. Public schools are another issue to consider, although there are many other options available like charter and private schools. Private schools can become affordable due to the cost savings that can be realized from lower housing costs.

“I am an individual artist and ... [the conference] gave me some clarity on how to facilitate some projects that I am working on” - 15*

To find space, the first step is to sit down and determine priorities. Write down a list of requirements for the space. If it is live-work space or work space that is being sought, it is important to consider issues that a particular type of work requires like ventilation, high ceilings or natural light sources.

Quality urban environments typically have ten universal elements, as determined by Kyle Ezell in his book, Get Urban! The Complete Guide to City Living¹². Consider these when selecting a neighborhood:

1. Choose a Close-in Urban Location
2. Position Yourself
3. Seek Out “Mall-ternatives”
4. Look for Active Sidewalks and Streets
5. Notice Construction
6. Find the Places That Offer Transportation Choices
7. Find Great Urban Parks
8. Seek a Wide Diversity of People
9. Find Creative Places
10. Detect Urban Optimism

For More Information:

To view Jeffrey Kipp’s PowerPoint presentation, visit CPAC’s Creative Compass page at: <http://www.cpacbiz.org/business/CreativeCompass.shtml>

¹² Ezell, K. (2004). *Get urban!: the complete guide to city living*. Herdon, VA: Capital Books.

* See pages 77-79 for more reflections from the artist belt.

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Session: Stories from the Trenches: Artists and Homebuyer Readiness

Speaker:

Matthew Galluzzo serves as the Arts District Manager for the Penn Avenue Arts Initiative (<http://friendship-pgh.org/paai/>), a nonprofit community development strategy based in the East End of Pittsburgh. Under his leadership, PAAI has reduced vacancy rates along the Penn Avenue Arts Corridor to below 20 percent and has increased art-related space along the avenue to nearly 1/4 of the total occupied space. His key responsibilities include facilitating and managing all design and planning activities along the corridor, providing technical assistance to artist tenants/buyers and serving as lead staff person for the Penn Avenue Plan, a multi-neighborhood master-planning effort for Penn Avenue. Since 2005, Galluzzo has worked as a Field Instruction Faculty member for the University of Pittsburgh's Graduate School for Community Organization and Social Administration. Currently, he serves on numerous boards and committees including the Sprout Fund Public Art Advisory Committee, the JAZZSPACE Advisory Panel, and the Carnegie Mellon University Artist Incubation Advisory Committee.

Session Summary:

The Penn Avenue Arts Initiative (PAAI) is located on the east side of Pittsburgh. PAAI grew out of a 1994 study that was conducted by a community development corporation called Artists in Cities. From this study, it was discovered that one-tenth of the artists in Pittsburgh resided in three zip codes in eastern Pittsburgh. PAAI was launched to support this cultural asset and transform Penn Avenue.

PAAI's mission is to revitalize the Penn Avenue Corridor, between Negley and Mathilda Avenues, by using the arts to enhance public perception of the district, instill pride in the neighborhood, foster inter- and intra-community ties, and establish an artist's niche. Prior to the initiative, Penn Avenue had vacancy rates ranging up to 50%.

PAAI started with a 16-building strategy. The buildings were acquired through a variety of processes but mostly through the city's foreclosure sales. Through this method, PAAI was able to obtain the properties at low cost. The strategy was effective: vacancy rates decreased to 20 percent by the end of 2009. No other area in Pittsburgh has seen similar change in such a short period of time.

PAAI has reached a point where demand is growing from artists who do not want to move into existing space and rehabilitate it. Market stabilization along Penn Avenue has permitted PAAI to respond by doing work

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around new construction projects in addition to rehabilitations. PAAI also offers a façade design program.

PAAI's strategy is that of asset-based community development. PAAI relies upon the expertise of the community development organizations and artists' development organizations to help identify and engage with the local arts and culture assets.

When attempting to develop an arts district, Galluzzo recommended giving consideration to the following issues:

- Skills of local residents
- Powers of local organizations
- Potential public, private and nonprofit partners
- Physical infrastructure
- Economic resources
- Local history and culture of the neighborhood
- Presence of public support for an arts district

The element of risk is also important to consider when creating an arts district. There is a spectrum of risk, with risk-oblivious people at one end and those that are risk-averse at the other. PAAI is trying to attract centrists and appeal to more risk-averse people to live in a place like Penn Avenue. PAAI wants these groups to see the area not for its problems but as a community of choice that has great potential.

To assist in its goal, PAAI organizes an Artists Building Ownership workshop annually. After first cautioning artists to dispel their romantic notions about owning and possibly rehabilitating a building, the curriculum goes through five steps:

- The first task is to find a building, considering individual space needs and what the building can actually handle. Zoning, variances and occupancy status are also crucial items to consider.
- Second, consider the building code more deeply. Ultimately, this is going to determine a major portion of the rehabilitation's outcome. There are many requirements, including Americans with Disabilities Act (ADA) compliance, energy, fire safety and other considerations. Given that most of these buildings are pre-ADA, it is essential to consider any modifications needed. If it is a proposed live-work space, it is important to ask yourself if you can realistically live where you work.
- Third, it is important to consider comfort. Some modern conveniences might have to be forgone. It is also necessary to judge one's comfort level with the neighborhood; perhaps one is raising children

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and has greater reservations about the school system or perceived neighborhood safety. In terms of ownership, it is important to understand that if something breaks, it is up to you to fix it. Maintenance and care must be borne by the owner.

- Fourth, financing plays a crucial role. This entails loans, grants, tax credits, taxes, costs of property maintenance, credit, equity and business planning.
- Lastly, it is important to think about affordability. Compare income to expenses in order to determine operating budget. The project's hard and soft costs should also be estimated.

For More Information:

To view Matthew Galluzzo's PowerPoint presentation, visit CPAC's Creative Compass page at: <http://www.cpacbiz.org/business/CreativeCompass.shtml>

Session: Working the Numbers for Retail and Industrial Space

Speaker:

Greg Handberg is Vice President, Properties at Artspace Projects, Inc., Minneapolis, MN, (www.artspace.org). Artspace is the nation's leading nonprofit real estate developer for the arts with 24 operating facilities in 18 cities and 13 states. Handberg is responsible for all new project development and oversight of Artspace's existing real estate portfolio. Under Handberg's leadership, Artspace has developed approximately \$160,000,000 in real estate over the past five years. Handberg has a Bachelor of Arts in urban studies from the University of Minnesota and a Master of Science in real estate from the University of Wisconsin, Madison. He has lectured nationally and internationally on the subject of arts facility development and real estate finance.

Session Summary:

Artspace is the nation's leading nonprofit real estate developer for the arts with 24 operating facilities in 18 cities and 12 states. Artspace's mission is to create, foster and preserve affordable space for artists and arts organizations. Its projects vary in size and scope, but most are live-work developments, with the rest being commercial. They coordinate innovative financing structures so that the project is self-sustaining upon opening.

Structuring public financing is difficult. The essential principle of success is to ensure that the value of what is created equals or exceeds the cost of creating it. Positioning the project to demonstrate value beyond what the bankers desire is essential. If you are truly achieving value to the community, it has to be demonstrated

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publicly.

To achieve these innovative funding structures, Artspace seeks out funding from a variety of sources. Federal, state and local monies, tax incentives, sweat equity, fundraising, donations and foundation dollars are all linked to get projects funded. A fun example of fundraising was a ‘30 Paintings in 30 Days’ challenge for a visual arts organization, the Tashiro Kaplan Artist Lofts in Seattle. Half of the proceeds from the sales went to the artists and the rest went to the organization.

Sweat equity is an important element of these deals. It is essential to engage the artists early on as well as to provide some sort of equity in return for their efforts. It does not necessarily have to be free rent, but providing some breaks are critical to make it worth their efforts.

Additionally, creative thinking is essential to configure the financing. It may be necessary to bury the arts-related studios within a bankable commercial venture or for a mixed-use project to be split in half. Mixed-use projects are difficult to finance as an entity: each use (residential, commercial, office) has different levels of risk associated with the development and therefore requires different finance structures. That being said, there is no glory in complexity. A deal may become too complicated, but at some point it is too late to back out. It is important to get all the players at the same table for a year or more to sort out all the details.

Finding tenants is the next step once the financing is secured. Having an anchor tenant can be pivotal to secure the rest of the tenants. This could be something like a cultural development authority or an arts organization.

The space available to tenants has to be move-in ready. Small, flexible spaces can sell quite well. It is important that this development is need-based. This means it is important that the needs of the community are addressed and then packaged into a real estate project. These projects are not going to succeed unless those needs are met.

A broker to help secure tenants can be too expensive in some cases. In this situation, it is important to do grassroots marketing. It takes a lot of work, but the “having-drinks-with-people” type of social networking can really pay off. Community development corporations as well as nonprofit developers tend to know what or who will want to be involved. A master lease can help enhance credit. It is then up to the developer to sub-lease the space, often at a small mark-up. This helps creditors feel more confident in the project.

Artspace is not a turn-key developer. Artspace remains the owner of the building even after its doors open. As a national organization, Artspace hires local property managers to operate the building. Operating these

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ABCD projects can require intense management.

Projects of these scales and complexity may not be for the faint of heart, but they can provide real transformation for a community. Artspace's Tashiro Kaplan Artist Lofts in Seattle is one example. Arts can help establish a brand for an area: it may become known as an arts district because of just one building. Artists are powerful partners. The Tashiro Kaplan Lofts were located in Pioneer Square, an area decimated by the dot-com bust. The building was in a tough location, surrounded by 1,000 single room occupancies (SROs) and with the reputation of being one of the worst locations in town. Now there are fifty live-work units totaling 100,000 square feet with 38,000 square feet of commercial space. It includes galleries of varying sizes. The lofts are credited with recharging the arts scene in Seattle, a laudable accomplishment indeed.

For More Information:

To view Greg Handberg's session handout, visit CPAC's Creative Compass page at: <http://www.cpacbiz.org/business/CreativeCompass.shtml>

Session: Working the Numbers for Residential and Small Spaces

Speaker:

Esther Robinson is the founder of ArtHome (<http://www.ArtHomeOnline.org>), a nonprofit that helps artists build assets and equity through financial literacy, homeownership, self-sufficiency and the responsible use of credit. Robinson also has a philanthropy consulting practice and is a technical advisor on the Ford Foundation initiative: "Shifting Sands – Art, Culture and Neighborhood Change." Previously, Robinson was the director of Film/Video/Performing Arts for the Creative Capital Foundation. Robinson is also a filmmaker. Her film, "A Walk into the Sea: Danny Williams and The Warhol Factory," won top prizes at the Berlin, Tribeca and Chicago film festivals and is currently in worldwide release, and available on The Sundance Channel/Netflix/iTunes.

Session Summary:

Artists can have special challenges when it comes to finances, especially when related to homeownership. ArtHome, a nonprofit founded by Esther Robinson, helps artists in New York City with homeownership assistance. This organization helps create asset building activities for individual artists.

While there are many financial literacy programs that currently exist, ArtHome takes a special approach to the

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artist. They strive to create a cultural referral network.

The first step with homeownership is to cultivate readiness. There is a massive credit constriction right now. Access to credit is no longer assured without a good credit score, so it is crucial to get one's credit in order. For artists with high yield credit cards, ArtHome recommends they move their debt to a credit union. A credit union can be a really nice resource for an artist.

When applying for credit, there are four primary considerations that will affect a lender's decision to approve or decline a loan application.

These are known as the 4 C's of credit:

1. Capacity: What is your ability to repay the loan? Do you have a job or another income source? Do you have other debts?
2. Character: Will you repay the loan? Have you used credit before? Do you pay your bills on time?
3. Collateral: If you fail to repay your loan, is there something of value that you agree to forfeit?
4. Capital (accumulation): What are you worth? Do you have other assets, such as a savings account, car, or certificate of deposit that could be used to repay the debt?

While federal and state regulations govern how lenders determine whether or not to accept loan applications, lenders make the decision primarily based on the 4 C's of credit. How a person handles his/her credit transactions will determine credit worthiness in the future and will greatly affect overall access to credit.

Individuals can contact the major credit reporting companies once a year to review their files. The three major credit bureaus are:

- Equifax: 800-685-1111
- Experian: 800-682-7654
- TransUnion: 800-916-8800

It is not necessarily better to work with a local financial institution versus a national one. In this economic climate, finding a loan anywhere is lucky. Currently 90 percent of loans are Federal Housing Administration (FHA) loans. The benefit of working with a local lender is that oftentimes, they can take a more individualized approach. The important thing is the rates; taking the best rate regardless of whether the lender is local or national can make a difference.

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New York City is an expensive place to live and have a home. Despite this, artists are able to finance a home successfully. There are three parts to the homeownership question: a deposit, creditworthiness and maintenance.

Before the credit crisis, finding the money for a down payment was one of the issues facing artists. An entry point was getting a fellowship for their art. Certain fellowships may be for specific projects, but if the fellowship is just money for being an artist, this can be a really good way to stabilize one's life. The formation of strategic partnerships can also be crucial.

“So many great resources came to light during the conference. I don't feel so alone in my efforts to secure a great creative workspace/live space.” - 8*

It is important to sit down and go through all the numbers before becoming a homeowner, including those related to maintenance, taxes and preparation for unforeseen expenses that may arise with the property.

For More Information:

To view Esther Robinson's session handouts, visit CPAC's Creative Compass page at: <http://www.cpacbiz.org/business/CreativeCompass.shtml>

For information on CPAC's individual artist fellowship program for Cuyahoga County artists, visit our Creative Workforce Fellowship page at: <http://www.cpacbiz.org/business/CWF.shtml>

Session: What's Behind the Walls?

Panelists:

Alenka Banco is founder and developer of Josaphat Arts Hall (www.josaphatartshall.com), a for-profit Arts Center located in Cleveland, OH. Since 2001, Banco has worked to develop three abandoned church properties into a thriving arts campus, including the Convivium 33 gallery and a series of artist studios and business spaces. She was recognized for her renovation of the Josaphat Church building with an award from the Cleveland chapter of the American Institute of Architects and The Cleveland Restoration Society as an award recipient in 2006 for the adaptive re-use of a sacred structure. Previously, Banco has served as Community Development Coordinator at the St. Clair Superior Neighborhood Development Association and as Executive Director of the St. Clair Business Association. She has also owned, operated or managed a number of buildings, including Eddie Moved Gallery in Tremont.

* See pages 77-79 for more reflections from the artist belt.

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Michael Fleenor is Director of Preservation Programs with the Cleveland Restoration Society (<http://www.clevelandrestoration.org/>), a regional nonprofit historic preservation organization and a local partner of the National Trust for Historic Preservation. In this role, he supervises a staff of five preservation professionals and oversees two low interest loan programs for owners of older and historic housing, a sacred landmarks assistance program, advocacy, easements and preservation services.

Marcia Nolan (<http://www.cashcleveland.org/>) is the Executive Director of the Cleveland Action to Support Housing (CASH). CASH formed as a nonprofit in the late 1970s. Its mission is to encourage the revitalization of Cleveland's neighborhoods. CASH achieves its mission through repair and rehabilitation lending. CASH collaborates with local lenders, making it easier for individuals to improve their home or property with a low-interest rate. CASH also assists in qualifying contractors and determining a fair price for home repairs.

Session Summary:

ABCD projects can often involve rehabilitation and renovation of an existing building. Artists and community developers have the opportunity to get involved through sweat equity: do-it-yourself remodeling.

Artists and community developers can face some special changes during the rehabilitation process. It is important to set realistic expectations that are achievable as well as to identify problems and determine what is fixable.

The panel gave advice on rehabilitation projects, which can be broken down into four stages: pre-project; financing; assessment and pre-construction; and construction.

Once a site has been identified, it is important to inspect the property thoroughly so an informed decision can be made. A checklist can be helpful, such as the handout provided by Nolan (see the "For More Information" section following this summary to access handouts). It is also advisable to ask for help, such as hiring an assessor (definitely recommended by the panelists), contacting a local community development corporation or regional arts council or finding an organization like Cleveland Action to Support Housing (CASH) or the Cleveland Restoration Society. These resources can help provide much needed resources and expertise. One panelist recommended that you should not fall in love with a property and let emotions take over in the decision-making process, while another recommended only getting involved with a property that does evoke emotion. In the end, it is probably best to have a blend of the two: using intellect and technical knowledge to make a decision while maintaining a passion for the project. Understanding the role of significant others, friends



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and family early on can help avoid conflicts later. When acquiring the property, ensure that disclosure forms are filled out by the seller concerning the condition of the property.

The financing, assessment and pre-construction phase is important for understanding the scope of the project, as well as helping to determine the budget. When working the numbers, approach it like a business plan, with room for cost overruns. A local group may be able to assist in the creation of a pro forma, a financial statement of the costs and expected results the anticipated project will generate. If you are having trouble buying the property on behalf of an organization, it may have to be purchased by an individual and sold to an organization or bought through a limited liability company (LLC).

To assess the building, it is best to hire an inspector for a complete assessment. An inspector can find existing violations. Issues to check for independently are:

- Roof gutters and downspouts;
- Signs of moisture on soffits; and
- Vertical cracks in foundations.

These indicators will speak to the quality of the building envelope, which is the most important part. It is also critical to find out the state of the electrical components, the condition of the plumbing, the potential presence of termites and the overall safety of the structure.

The construction phase is next. It is necessary to look at the whole project, and in cases where a permit is needed, it is best to hire a contractor to complete the work. A contractor should never be hired just because someone said they are great. It is important that anyone hiring a contractor makes sure they like the contractor, since a great deal of time will be spent with them. With roofers especially, it is essential to find one with a history, check references and ask for a warranty on the work. Know that any contractor worth their salt will not ask for a down payment. For those wanting to act as their own general contractor, they should be prepared to manage people but not expect to be compensated for this role. Putting in their own time and labor, their so-called sweat equity, can be another method to lower construction costs. Financially, it is key to keep a paper trail for the bank. Everything bid on has a formula. Estimates can be included in the paper trail package as well. Everything should be bid out, including items that are planned to be completed personally, to get an idea on cost and apply credit for “do-it-yourself” work. Get multiple bids and recognize that there can be cheaper ways to do certain tasks. For something like asbestos in a basement, it may be possible to wrap it versus completely removing it. It is generally more expensive to remove something than to just fix it.

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A restoration project with a historical building can bring in special challenges. Respecting historic architecture and the story of the building can be difficult. Once historic features are taken out, they are irreplaceable. If historic tax credits are being used, it is not always necessary to add what is missing but there are strict limitations on removing historic features that are present.

Another option to help keep a project affordable is to look into a weatherization grant. These grants provide money upfront to help make the building more energy efficient, which provides savings costs in the long run as well.

There are opportunities for ABCD in every Rust Belt city in non-traditional spaces. Specifically in Cleveland, some opportunities have come up with the Diocese of Cleveland closing many churches. All communities have unique spaces that can be potential sites for development as well as financial and development-related resources.

Finally, remember that early settlers in a city do not buy a building hoping it will change, they buy a building knowing they are helping to change the neighborhood and are playing an active role in the redevelopment efforts.

For More Information:

To view Marcia Nolan's session handout, visit CPAC's Creative Compass page at: <http://www.cpacbiz.org/business/CreativeCompass.shtml>

For an artist space development guide, visit <http://www.lincnet.net/artist-space/guidebook/I-I-how-use-guide-book>

Session: Dancing Under the Factory Lights: Legal and Logistical Issues of Performing in Non-Traditional Spaces

Speaker:

Terry Schwarz is the senior planner at Kent State University's Cleveland Urban Design Collaborative (CUDC) (<http://www.cudc.kent.edu/>). Her work at the CUDC includes neighborhood and campus planning, commercial and residential design guidelines, stormwater management and green infrastructure strategies. Schwarz launched the CUDC's Shrinking Cities Institute in 2005 in an effort to understand and address the implications of population decline and large-scale

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urban vacancy in Northeast Ohio. She develops events and installations for vacant sites through Pop Up City, a city-wide temporary use initiative. She teaches in the graduate design curriculum for the KSU College of Architecture and Environmental Design. She has a bachelor's degree in English from the Illinois Institute of Technology and a Master's degree in City and Regional Planning from Cornell University.

Session Summary:

Schwarz began her presentation by explaining that her work at the Cleveland Urban Design Collaborative typically focuses on population decline and its effects on urban spaces. Her project, Pop Up City, creates unique, informal events in abandoned or underused spaces to call attention to their hidden potential as major community assets and tourist attractions. Beyond this, the events help build social capital and engage the public in revitalization efforts.

Her main advice about presenting events in odd urban spaces was to “do everything you can by the book.” This means working to get needed permissions from landlords, owners and/or the city, as well as ensuring compliance is met with fire-code regulations like marked exits, disability access and maximum occupancy. Power and water access is another consideration depending on the state of the building. Security and parking for events are other issues to keep in mind. In Europe, liability is not as much of an issue, but in the United States, either the event coordinator or the landlord must arrange for injury coverage. Other needs to be aware of include: alcohol permits, noise ordinances and event signage. Renting portable facilities or working out a trade with a nearby restaurant can answer restroom needs.

Schwarz showed slides of many cultural urban-reuse projects, ranging from her own Pop Up City projects in Cleveland to others in Berlin, New Orleans and Pittsburgh. Schwarz talked about several issues related to why alternative venues should be considered:

- CONTEXT as an aspect of art or performance
- SHOWCASE community assets
- Attract TOURISM
- Promote DEVELOPMENT interests
- Build SOCIAL CAPITAL
- ENGAGE the PUBLIC in an iterative design process

“Let’s all keep talking and move the location around to other cities.” - 17*

Examples to express context are the Mel Chin Safe House in New Orleans, the Tom Museum in Pittsburgh, the Dumpster Divers of South Street Philadelphia, Phantom Galleries of Los Angeles, Minnow & Bass of Toronto,

* See pages 77-79 for more reflections from the artist belt.

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and Gallery 211 of New York City.

In September 2009, the Bridge Project was held in Cleveland, OH, on the lower level of the Detroit-Superior Bridge spanning the Cuyahoga River, which showcased a community asset and also engaged the public. This project featured art installations, exhibitions and performances in this underused space. Student-driven proposals for using the space under the bridge were tested in a rapid-prototyping method.

The Volkspalast in Berlin is an example of using an alternative venue to promote tourism, as well as the Electric Roller Disco Tech held in Cleveland. The Volkspalast consisted of a series of temporary uses in an empty modernist civic building in Berlin, including a break dance competition, a 44 meter-high sculpture of a mountain and an installation that turned the interior of the building into a lake where visitors could sail on inflatable boats. The Volkspalast, or the People's Palace, attracted nearly 300,000 visitors in its 4 years of existence. The Electric Roller Disco Tech was held in late August 2009 and featured roller skating and other activities in an underutilized industrial building.

To help promote development interests, the Leap Night event was held on the Flats East Bank project site in downtown Cleveland. This event featured bonfires and snowboarding, and helped get people excited about the proposed Flats East Bank development.

Temporary events can also help build social capital. On the future site of a spa in Berlin, a temporary dance club was set up complete with DJs, a beach, a pool, a dance floor, restaurant and a sports and wellness section. The CUDC held another event called Bridge Mix on the pedestrian bridge over the highway that had split Cleveland's Tremont neighborhood when it was built. It included music, food and a sofa installation.

To encourage public engagement, a temporary event could be utilized such as Raumlabor's Space Buster, Ernesto Neto's Fantasy Space and the CUDC's Bridge Project. All of these events created temporary public spaces that challenged people's perceptions as well as gave them a forum for interaction. The Space Buster was an inflatable bubble-like dome that emerged from its self-contained compressor housing. The dome expanded and organically adjusted to its surroundings, be it a field, a wooded park, or below a highway overpass. The material was a sturdy, specially-designed translucent plastic, allowing the varying events taking place inside of the shelter – dance parties, lecture series, or dinner buffets – to be entirely visible from the outside and likewise the exterior environments become the events' backdrop¹³. Neto's Fantasy Space¹⁴ was a large, biomorphic sculpture installation with soft spaces for play and rest. The Bridge Project helped tout an underutilized space through a large public event with interactive installations and activities.

¹³ Raumlabor's SpaceBuster touring around New York. ArchDaily. <http://www.archdaily.com/20435/raumlabors-spacebuster-touring-around-new-york/>

¹⁴ Space Making the Sexy Way. PopUp City. <http://popupcity.net/2009/06/space-making-the-sexy-way/>

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For More Information:

To view Terry Schwarz's PowerPoint presentation and session handout, visit CPAC's Creative Compass page at: <http://www.cpacbiz.org/business/CreativeCompass.shtml>

Session: Re-using the Rust Belt

Panelists:

Chris Kious is an employee-owner of APOC, A Piece Of Cleveland (www.apieceofcleveland.com), a creative force for rescuing and upcycling old growth lumber. Utilizing mostly reclaimed building materials in its creations, APOC saves good wood to share its stories and our common legacy. The APOC Re-Birth Certificate created for each piece tells the unique history of the source of our materials.

Jeff Krejci is a regional account executive for InterfaceFLOR (<http://www.interfaceflor.com>), a 36-year-old carpet manufacturing company based in Atlanta with manufacturing facilities on five continents. In August, Interface celebrated 15 years since its "mid-course correction". Led by the vision of its founder and chairman, Ray Anderson, InterfaceFLOR began its journey towards mission zero - its promise to eliminate any negative impact the company may have on the environment by year 2020. Jeff is also involved with E4S (Entrepreneurs for Sustainability) (<http://www.e4s.org/content/index.asp>) and co-founder of ZeroLandfill (<http://www.zerolandfill.net/>) and Beedance (<http://www.beedance.com/>).

Roseann Weiss is Director of Community Art Programs & Public Art Initiatives at the St. Louis Regional Arts Commission (<http://www.art-stl.com/>). In this position, she also serves as director of the Community Arts Training (CAT) Institute, an annual five-month program fostering successful, sustainable partnerships among artists, social service professionals, educators and community activists with the goal of creating significant arts-based community development programs in settings such as neighborhood organizations, human service agencies, political arenas and after-school programs. Weiss has 25 years of experience in arts administration in both nonprofit institutions and gallery settings. Before joining the Regional Arts Commission staff, she served as Director of Programs and Education at the Contemporary Art Museum St. Louis.

Session Summary:

This session imparted advice from our panelists about how communities and artists can develop creative ways to boost their sustainability efforts.

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In cities like Cleveland that have a good deal of abandoned housing stock, a common solution is demolition. However, during demolition much of the old-growth lumber that was used to build the older housing stock is able to be reclaimed and upcycled, which is taking what would be discarded materials and turning them into new products of comparable or superior quality.

Kious's organization, A Piece Of Cleveland (APOC), can reclaim old materials from demolished buildings and rebuild it into various types of furniture. APOC provides a "Re-Birth Certificate" with all of its upcycled goods that describe who made the piece and tells the history of the materials that were reused.

Krejci works for an organization called InterfaceFLOR, which has evolved in its approach to design and manufacturing processes in order to reduce waste and eliminate toxins from all of its products and facilities. InterfaceFLOR also has a "Mission Zero" promise in which the organization seeks to completely eliminate any negative environmental impacts it may have by 2020. The organization looks to nature in its designs and uses biomimicry as a strategy in designing its manufacturing processes.

Weiss spoke about St. Louis's effort to develop a so-called "dead mall" into an arts center named Artspace. Such a strategy can have implications for redeveloping other dead spaces beyond malls, including big box retailers and warehouses.

For artists, the process of reclaiming materials and reimagining abandoned structures for new uses can be especially helpful. Artists can find reclaimed materials to be more cost effective and inspiring in terms of creativity because the materials have unique histories and past uses. Additionally, online inventories of reclaimed materials can help connect materials with individuals who seek them.

The advice from this session included:

- Use nature as a guide in designing new products and processes.
- Look at old buildings as things to be digested and broken down into reclaimable, component parts.
- Artists can supply the creativity that is necessary to come up with innovative upcycling projects.
- Reclaimed materials can be a low-cost source of materials for artists.
- A key to successful reuse is to make sure a client is in place for any project that is being undertaken.
- Location of source materials is key in making cost considerations during deconstruction.
- Upcycling using old industrial materials is a way for the region to move beyond the "Rust Belt" moniker to something that suggests more progressiveness or better marketing like the "Great Lakes Region."



Space Considerations

For More Information:

To view Roseann Weiss's session handouts, visit CPAC's Creative Compass page at: <http://www.cpacbiz.org/business/CreativeCompass.shtml>

Concluding Panel



Concluding Panel

“I was truly inspired by the Detroit-Shoreway area—hip, snazzy, smArt, accessible, historical, intimate and full of heart on a human scale, not stuffy, elitist sense of doing things but real power to the people.” -1*

Concluding Panel

After spending two days immersed in discussions and an ABCD environment, CPAC organized a closing panel discussion to reflect on the Detroit-Shoreway neighborhood’s successes and challenges to date. Panel participants were:

Raymond Bobgan, as the Executive Artistic Director of Cleveland Public Theatre (<http://www.cptonline.org/>) since 2006, has implemented a successful financial stabilization plan, grown CPT’s audience, curated three successful seasons and directed several lauded productions. Bobgan was recently selected by

American Theatre Magazine as one of 25 artists shaping the future of American theatre. As a director, Bobgan specializes in devising new plays through an ensemble-driven process and has created over 20 new performances, including *Blue Sky Transmission: A Tibetan Book of the Dead*; co-produced *Off-Broadway* at La Mama Theatre; and *Confessions of Punch and Judy*, which played at Toronto Theatre Centre and HERE Arts Center (NYC), and was recently published in *New Canadian Theatre Volume 9*. He is an alumnus of Theatre Communications Group/Pew Charitable Trust’s National Theatre Artist Residency Program and was recently awarded an Artistic Excellence Fellowship by the Ohio Arts Council.

Danielle DeBoe is the owner of local arts-centric boutique, ROOM SERVICE (<http://www.roomservicecleveland.com/>) and the creator of the MADE IN THE 216 event. Her background is in Visual Merchandising and Display, Buying, Interior and Set Design, as well as Photo Styling. She has worked in Los Angeles and Cleveland and is committed to creating an awareness in Cleveland of its great creative contributors.

Stephanie Morrison-Hrbek grew up in East Lansing, MI, where her parents, both ministers in the United Church of Christ, built and served Edgewood United Church of Christ. The involvement of her family in the struggle for human rights shaped who Morrison-Hrbek is today and her calling to live out a life’s work that engages her in building a community rooted in justice. Near West Theatre (NWT) (<http://www.nearwesttheatre.org/>) reflects Morrison-Hrbek’s commitment to living and serving in an urban setting that is rich in diversity. Over the years of NWT’s development, Morrison-Hrbek has served as director, actress, playwright, choreographer and producer. She has co-authored several award-winning oral history productions. Today, as Executive Director, she is responsible for its overall operations and remains involved artistically through the role of choreographer for all productions. Morrison-Hrbek is a graduate of the Leadership Cleveland Class of 2001. She was the recipient of a Lifetime of Idealism Award from City Year in 2001 and the Cleveland Arts Prize Martha Joseph Award in 2009.

Jeff Ramsey began employment with Detroit-Shoreway Community Development Organization (DSCDO) (<http://www.>

* See pages 77-79 for more reflections from the artist belt.

Concluding Panel

dscdo.org/) in 1987. He became the organization's Real Estate Project Manager in 1990, the Assistant Director in 1995 and the Executive Director in 2003. Ramsey manages an organization of 31 full-time employees with an annual operating budget of \$3 million, real estate projects with annual budgets ranging from \$5 - 10 million and rental income of \$1 million annually. From 1990 - 2004, the Detroit-Shoreway neighborhood experienced the construction/rehabilitation of 596 housing units. From 2004 - 2007, over 300 housing units were completed - more than any neighborhood in the City of Cleveland. Over \$300 million investment is currently underway in the neighborhood. Ramsey has previously served on the Board of Directors of Cleveland Public Theatre, the Cleveland Neighborhood Development Coalition, Parkworks and the Living in Cleveland Center. He is certified by the National Development Council as an Economic Development Professional. Prior to beginning employment with Detroit-Shoreway, Ramsey was a realtor with Progressive Urban Real Estate.

Matt Zone, during his last eight years in office, has been one of Cleveland's leading arts advocates (<http://www.clevelandcitycouncil.org/>). Councilman Zone has dedicated millions of dollars in investment to creating the new Gordon Square Arts District in his ward, which includes: the renovation and imminent grand re-opening of the Capitol Theatre as an independent movie house; the continued refurbishment and expansion of the historic Cleveland Public Theatre's campus; the creation of the amazing new home for the Near West Theatre; the addition of numerous live-work units for artists; and a \$3.5 million streetscape renovation of Detroit Avenue that incorporates public art throughout. Councilman Zone also sponsored Cleveland's pioneering percent for arts legislation, which requires all large scale developments to dedicate 1.5 percent of their total budgets for public art.

During the discussion, many issues were addressed regarding the development of the Gordon Square Arts District including:

- Neighborhood assets that appealed to arts entrepreneurs:
 - Resident arts groups
 - Historic buildings
 - Housing diversity
 - Active night life
 - Presence of start-up businesses
 - Access to a lakeside park
- Partnerships that formed between:
 - Community development corporations
 - Artists
 - Government officials

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- Citizens
- Evolution of arts leaders' roles:
 - More conversations about shared opportunities
 - Greater focus on refining messages
 - More collaboration on projects and in delineating neighborhood goals
 - Ability to view own organization as a property owner
 - Obligation to share increasing resources with the public
- Gaining political support for project
 - Zone talked about his personal passion for the arts because of family and neighborhood history
- Biggest successes
 - Assembled an experienced and reputable development team
 - Won backing from philanthropists
 - Generated neighborhood support for business projects
 - Worked collaboratively to win grants
 - Promoted courageous risk-taking by small entrepreneurs
- Coping with gentrification
 - Passed law that made rents accessible in perpetuity
 - Offered both market-rate and affordable housing
 - Established Neighborhood Responsibility fund that provides real-estate subsidies for low income homeowners
 - Encouraged open-mindedness about fostering an economically diverse population in the neighborhood
- The neighborhood's next step
 - Artistically serving all ethnic/racial groups in the neighborhood
 - Widening the collaborative partnership to include even more organizations and venues
 - Determining who the resident artists are and how to engage them more effectively in the neighborhood
 - Analyzing how to get artists housed in nearby areas
 - Expanded marketing efforts to create greater awareness of neighborhood assets in order to attract new residents and visitors

“Seeing the Gordon Square Arts District actually taking shape around the conference was proof that this was not about development theory or real estate marketing. It’s really happening right here in our community. Very exciting stuff!” - 4*

* See pages 77-79 for more reflections from the artist belt.



Concluding Panel

For More Information:

To view handouts or hear audio from this session visit CPAC's Creative Compass page at: <http://www.cpacbiz.org/business/CreativeCompass.shtml>



Concluding Panel

To access conference materials, including audio recordings and PowerPoint presentations, please visit
www.cpacbiz.org.



Conclusion

Where do we go from here?
& Reflections from the Artist
Belt



Conclusion: Where do we go from here?

Where do we go from here?

CPAC hopes this document has provided insights into the practical considerations that have to be addressed when conducting ABCD. After witnessing the changes that continue to occur in the Detroit-Shoreway neighborhood, CPAC believes more than ever in the efficacy of revitalizing communities through engaging the arts and culture sector. As conference attendees began to think about the future, several action items were identified in a charette brainstorming session. They included:

- Building stronger connections between core, inner ring and suburban communities.
- Promoting formally industrial cities more effectively through marketing that is inspiring and asset-focused.
- Forming stronger partnerships between the private sector and the arts and culture sector.
- Spreading the message that artists are a core element of successful community revitalization projects.
- Debunking the myth that Midwestern artists have to go to New York or Los Angeles to realize their full potential as artists.
- Electing leaders that will work to pass legislation that encourages artistic and cultural development.
- Developing a unified voice for the arts and culture sector to speak out on issues of common cause.
- Concentrating on asset-based development strategies and heritage-based use of existing infrastructure.
- Promoting neighborhoods by including and connecting all the people, including seniors and the disabled.
- Focusing ABCD efforts in communities that are hungry for change and ready to support community projects.

In the future, CPAC looks forward to helping other formally industrial areas launch their own conferences about transforming their cities and the broader Midwest region into an Artist Belt. Stay tuned for RBAB3.

Conclusion: Reflections from the Artist Belt

Reflections from the Artist Belt

1. *Cleveland CAN be one of the best locations in the nation as long as it focuses on its assets, strengths, values as its own unique heritage, architecture, natural reserves and people. Matt Zone is that rare councilperson who understands the city is first of all a place that must make a space for creative people, talent and gifts. It is not just about remaking a neighborhood as a tourist destination for others, the market and profit. He has vision and the passion it takes to have a lasting impact. Other leaders should look to his example. I was truly inspired by the Detroit-Shoreway area—hip, snazzy, smArt, accessible, historical, intimate and full of heart on a human scale, not stuffy, elitist sense of doing things but real power to the people. -Julie P., New York, NY (10009)*
2. *[From Rust Belt to Artist Belt II had] lots of great info and networking opportunities. [It] also boosted my energy and drive to try and put some of the ideas into practice. -Matthew M., Cleveland, OH (44118)*
3. *A lot of positive energy for positive change in the Rust Belt. I felt having the conference in the Gordon Arts District was inspired. Nicely done. -Elizabeth N., Columbus, IN (47201)*
4. *The true genius of this event was holding it in the midst of such a compelling example! Seeing the Gordon Square Arts District actually taking shape around the conference was proof that this was not about development theory or real estate marketing. It's really happening right here in our community. Very exciting stuff! -Tyson R., Cleveland, OH (44102)*
5. *CPAC is providing a very valuable service by connecting small- and medium-sized cities in search of a means to an arts based end with more seasoned communities that are years or decades into the "process". -Henry P., East Stroudsburg, PA (18301)*
6. *RBAB2 was a great jump start for me as a local artist in motivating me to action in becoming more involved in the development of my community and Cleveland in general. -Valerie M., Cleveland, OH (44114)*
7. *It was everything I wanted to hear and more. I take away a bittersweet feeling afterwards due to the wonderful and enriching conversation Cleveland has taken part in the past 10 years with CPAC. Once out of Cleveland, the conversations with council members, city planners, development companies and community members as a whole are difficult to convince about the benefit of artists and projects they are involved with. There is a disconnect with artists as a group and the Rust Belt to Artist Belt has spurred conversation and inspirational thought between key players in the region. Thank you. -Courtney C., Akron, OH (44302)*
8. *So many great resources came to light during the conference. I don't feel so alone in my efforts to secure a great creative workspace/live space. -Michael M., Cleveland, OH (44119)*



Conclusion: Reflections from the Artist Belt

9. *I enjoyed experiencing the people, places and art of the Detroit-Shoreway neighborhood. There are clearly exciting things going on, and we in Youngstown hope to take some of the examples and copy the successes.* -Tyler C., Youngstown, OH (44504)
10. *The Rust Belt to Artist Belt II was an extraordinary conference that presented the Midwest as an asset, not an eyesore. Thanks for spreading a sense of opportunity through collaboration.* -Justin F., Ann Arbor, MI (48104)
11. *Here's a thread I found interesting. Ralf Ebert tempered his substantive defense of the largeness, excellence and internationality of the Ruhr's anchor art initiatives with a cautionary criticism of the weakness of indigenous involvement. There was an echo of this caution in a question asked of the Public Policy Insiders that hinted at the dangers of artistic imposition. The Gordon Square Arts District Panel addressed this issue of inclusion not only in the political sense of avoiding alienating gentrification through tax support, but by articulating an active attempt to build opportunities to include neighborhood visual and performing artists. The large question for me is how we foster a creative region, not just a healthy creative class.* -Anne C., Coshocton, OH (43812)
12. *Thanks for the opportunity to interact with artists from Cleveland and the vicinity. Everything just fell in line for many of us from the Youngstown area and myself in particular. The entire Gordon Square Art Project is fabulous. Thank you to all the people at CPAC for a top-shelf symposium about the "Artist Belt".* -Jimmy P., Youngstown, OH (44503)
13. *From Rust Belt to Artist Belt II was a fantastic conference for the arts and community development projects that are already underway in the Detroit-Shoreway area. I believe that this conference had a goal of attracting more artists and organizations to the area. In my opinion, this event will prove to do more than just attract people to this area. It will be the catalyst for change in an already evolving community. The guests and presentations provided valuable information, as well as networking opportunities between these guests and attendees.* -James N., Columbia Station, OH (44028)
14. *Having the conference take place in a neighborhood being transformed by the arts added a distinct energy to the proceedings.* -George J., Detroit, MI
15. *Overall, this was a very worthwhile conference for me. Even though I am an individual artist and not an arts organization administrator, it gave me some clarity on how to facilitate some projects that I am working on and I made several good connections...I hope the CPAC people, and related organizations, continue to make more great strides toward stabilizing and legitimizing the Cleveland arts scene.* -Jonathan W., Cleveland, OH (44126)
16. *This conference really energized our group in Youngstown and gave us a vision of what can be done to build a vibrant and creative community through the arts!* -Daniel H., Girard, OH (44420)



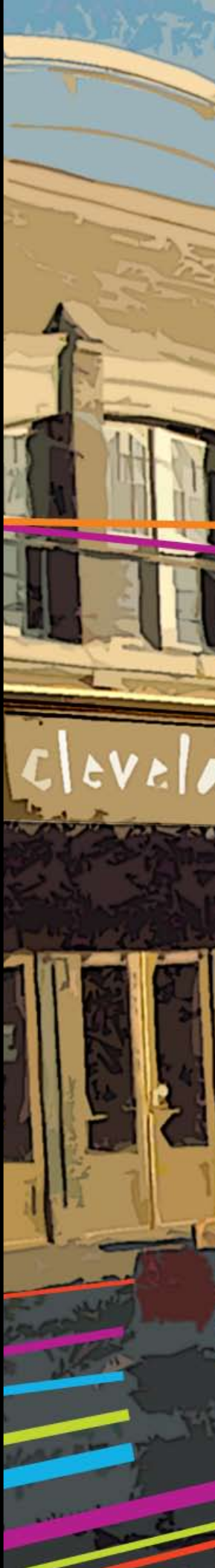
Conclusion: Reflections from the Artist Belt

- 17. A great initiative! Let's all keep talking and move the location around to other cities. -Greg P., Pittsburgh, PA (15211)*
- 18. From Rust Belt to Artist Belt II was inspiring. Terrific sessions in locations that epitomized the concept left us all ready to go back to our communities and keep working on improving our creative economies. The connections made with other attendees were as interesting and useful as the sessions. -Leslie S., Milan, MI (48160)*
- 19. It can be very frustrating when a community has a dream and encounters obstacles to that dream. Conferences like this afford the opportunity to share ideas, problem solve, and seek ways to deal with those obstacles through education, inspiration or networking. We are grateful for the work that CPAC is doing. You are a beacon to us all. -Joyce D., Bedford, OH (44146)*



Conclusion

To access conference materials, including audio recordings and PowerPoint presentations, please visit
www.cpacbiz.org.



About

The Community Partnership for Arts and Culture (CPAC)



COMMUNITY
PARTNERSHIP
FOR ARTS AND CULTURE

Community Partnership for Arts and Culture
From Rust Belt to Artist Belt II, 2010



About CPAC

Vision: The powerful competitive advantage generated by our distinctive arts and culture sector is widely recognized and supported both publicly and privately.

Mission: To strengthen and unify greater Cleveland's arts and culture sector.

Core Beliefs: CPAC believes that:

- Arts and culture is an essential asset in building and sustaining a vibrant, thriving community.
- Creative and innovative ideas, the core attributes of arts and culture, are central to a community's development. In this era of knowledge-based economies, business and civic leaders should strategically position their communities to take full advantage of the benefits provided by creative individuals and organizations in the arts and culture sector.
- Arts and culture fosters developmental, intellectual and emotional benefits unique to each individual. When arts and culture is widely available, citizens have sharper insights, greater empathy and heightened community involvement.

Guiding Principles: In pursuing its vision and mission and acknowledging its beliefs, CPAC will:

- **LEAD:** Set direction with the arts and culture sector based on shared interests and potential impact on arts and culture organizations and individual artists.
- **ADVOCATE:** Position arts and culture as a driving force in building a vibrant community, particularly where community priorities and funding decisions are determined.
- **EDUCATE:** Inform community decision-making through credible research that identifies solutions for evolving needs and demonstrates the contribution arts and culture makes to the economy, education and quality of life.
- **CONVENE:** Provide opportunities for the community's diverse arts and culture constituencies to join together to learn about and take collective action on shared interests and objectives.

History:

In 1997, The Cleveland Foundation and The George Gund Foundation commissioned CPAC to create a regional, community-wide, strategic cultural plan. CPAC sponsored 9 major studies, 42 regional public forums and 30 months of quantitative and qualitative research. The result was a solid plan based on data and the public participation of thousands of residents. Northeast Ohio's Arts & Culture Plan was released in May of 2000, and CPAC has served since then as the Plan's steward, responsible for its specified implementation, management and evaluation. Over time, CPAC has evolved into a service provider focused on filling functional gaps identified through the planning process: capacity building, public policy and research.



About CPAC

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About CPAC



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From Rust Belt to Artist Belt II and Creative Compass

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