

BROADWAY ARTS CENTER



PRELIMINARY FEASIBILITY REPORT

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INTRODUCTION

The City of Los Angeles, through its Department of Cultural Affairs (DCA), under the leadership of Executive Director Olga Garay, is exploring the feasibility of developing a self-sustaining, mixed-use arts facility in Downtown Los Angeles. The proposed project, the Broadway Arts Center, is envisioned as a catalytic initiative that will advance redevelopment objectives while addressing the unique needs of the city's vast and richly diverse arts community.

Working as a facilitator to advance this concept, DCA convened a core working group including the Community Redevelopment Agency of the City of Los Angeles (CRA/LA), Bringing Back Broadway, and the City of Los Angeles Planning Department's Urban Design Studio, as well as private educational and nonprofit organizations, California Institute of the Arts (CalArts), the Local Initiatives Support Corporation (LISC), the Actors Fund Housing Development Corporation (AFHDC), and Artspace Projects. DCA also formed a broader collaborative stakeholder group, consisting of private and public community leaders and organizations with a vested interest in the Los Angeles arts community and, in particular, the Downtown area.

Through the generous support of the National Endowment for the Arts (NEA) and the Mayors' Institute on Design 25th Anniversary Initiative, DCA commissioned a series of reports to determine the initial feasibility of the development initiatives reflected in the Broadway Arts Center (BAC). DCA engaged the AFHDC and Artspace to provide such an analysis through a scope of work that includes a Preliminary Feasibility Study, an in-depth Arts Market Survey, a narrative space program description, and traditional residential and commercial market surveys.

The following is a report on the first phase of work, the Preliminary Feasibility Study. The study findings are based on input gathered during a public meeting, a series of focus groups, and a site tour. The meetings took place on January 18 and 19 and on February 7, 2011. Two days of focus groups were conducted on January 18 and 19, 2011. Individual group discussions were held with more than 80 representatives of the following constituencies: arts organizations, individual artists, financing and funding professionals, community and educational organizations, business sector representatives, city staff and representatives of elected officials. In addition, on February 7, 2011, a public meeting was held with artists and representatives of arts organizations in attendance. In total more than 250 individuals participated in these focus group and public meeting discussions, providing a robust and valuable insight to the issues under consideration.

During the focus groups and public meeting discussions, potential project stakeholders were asked questions and offered their opinions about space for creative people and organizations. Questions were posed about where artists and arts organizations would like to live and work within the core city, how much they could afford to pay, how the space would be financed/funded, key factors and amenities that influence artists and funders, city priorities for redevelopment, etc.

This report is also informed by the experiences of other communities around the United States that have invested in affordable housing and other facilities for artists. We believe that those experiences provide the foundation and context for evaluating the feasibility and importance of an initiative such as the Broadway Arts Center. In that regard, we offer the following general thoughts and observations:

1. Multi-tenant, multi-use creative spaces generate positive economic revitalization and development. Each project provides job opportunities pre and post construction. Each artist entrepreneur is, in effect, his/her own cottage industry, contributing to the job market and helping to employ others along the way.
2. These types of projects create permanent, community arts spaces that provide the resident artists with opportunities to interact with the public and provide the larger arts community with opportunities to showcase their work.
3. Creating permanently affordable (via long-term covenants) live/work space helps to create an authentic community of local artists who collaborate with each other as well as with other local, national, and international artists.
4. Arts facility projects are catalysts for private and public investment in the surrounding area, such as façade improvements and general beautification.
5. Artists are known to be pioneers and, as such, are willing to move into older post-industrial areas of a city that provide a “buffer zone” between industrial areas and the residential areas nearby.
6. Creating live/work space also helps to preserve cultural and historic heritage, a key component of any potential Downtown project.
7. Many artists are known for collaborating with the larger educational and cultural/business communities, often as teachers and adjunct professors as well as volunteers for youth and cultural organizations, making them terrific neighbors and community members.

During this Preliminary Feasibility Study, we sought to gather information in six main areas: project concept, artist market, site feasibility, financial feasibility, local leadership, and community impact. While these are not the only factors considered in making our assessment and arriving at recommendations for next steps, they provide a framework for our analysis.

One of the focus areas for revitalization for The City of Los Angeles is the Historic Broadway District though city officials are also open to assessing other areas of Downtown for potential artist space development. We were pleased to hear that key city leaders viewed this process as a catalyst for creating a potential campus or scattered sites in fairly close proximity – both for individual artists and creative businesses, the two driving forces of the creative economy. In addition, most focus group participants were open to a mixed-use development that included residential and non-residential spaces such as live/work, working studio, rehearsal, classroom, black box spaces, etc.

PROJECT CONCEPT

The Broadway Arts Center (BAC) project in Downtown Los Angeles is conceived as a means to assist civic and private stakeholders attain numerous goals. From its inception, the BAC has been envisioned as a substantial mixed-use project that will include live/work, commercial, nonprofit, rehearsal, performance, educational, and other support spaces serving artists of many disciplines and infrastructure such as parking. Affordable housing is a key concern. The high cost of real estate in Los Angeles is an impediment to artists who need space in which to live and to create. Initial visions for the project include 100 to 200 units of affordable housing for artists. There have been several recent notable investments in the creative sector Downtown, including but not limited to LA Live, Disney Hall and investments in the area known as Gallery Row, (for boundaries, see Appendix D). One of the next potential cultural investments may be in the once-thriving Broadway corridor between 2nd Street and Olympic Blvd, an area of the city that is known as the birthplace of vaudeville and entertainment in Los Angeles and was once the commercial capital of the west. The storied corridor, lined with historic high rises and movie palaces, has experienced decline in recent decades. The area currently has a 15-18% ground floor vacancy rate coupled with more than a million square feet of vacant or underutilized commercial space in the upper floors of historic buildings. The district boasts twelve beautiful, national register historic theatres, but only a few are open to the public or used for programming. The Broadway Historic Theatre District is the focus of a 10-year plan for revitalization, known as the Bringing Back Broadway initiative.

It is expected that the BAC project could serve as a catalyst for revitalization, just as arts projects and programs have done in other parts of the city, including the Arts District and Gallery Row. There is an overarching desire on the part of the core working group participants to interconnect Downtown neighborhoods and better serve the community as a whole. Wherever the project is located, it is clear that the core group is focused on a development that will be a catalyst for

positive change. In addition, the BAC collaborators envision an educational and interactive development that will attract visitors to Downtown, enhance the existing residential and commercial developments, and support artists and arts organizations.

While much consideration has been given to what this project might ultimately be, the core working group and meeting participants have voiced flexibility in determining the final project concept. They are looking to the results of the feasibility phase of work to define boundaries, inspire new ideas, and help sculpt a project that is achievable and meets the needs of the community. The final project concept may consist of affordable live/work space and/or traditional affordable living space for artists. It may also incorporate studio-only, rehearsal, performance and/or other shared artist community spaces. One of the things we heard a lot during these sessions was the need for shared rehearsal and/or performing spaces for both small performing arts organizations and individual artists' projects. It could house arts and cultural organizations, other nonprofit or social service organizations and/or creative and small businesses. It may be a premier location for educational and outreach programming including an expanded Downtown presence for CalArts.

This flexible approach on the part of the local leadership and the community opens the door to possibilities and is extremely positive. It does not box in the project too early but rather encourages an organic development process that in the end will best serve the City of Los Angeles. The following focus areas will help to test these early conceptual ideas and assumptions and begin to define a framework for the project moving forward.

ARTS MARKET

A 2010 report (see link below) from the Los Angeles County Economic Development Corporation (LAEDC) commissioned by Otis College of Art and Design indicates the creative industries comprise the number one driving engine of the Los Angeles economy, outpacing tourism and international trade. The LAEDC study demonstrates that the creative talent base of the region spills over into a number of sectors and is primarily comprised of individual artists.

See LAEDC Report:

http://www.otis.edu/creative_economy/download/2010_Creative_Economy_Report.pdf

Individual Artists

The previously mentioned focus groups and public meeting provided valuable background and insights for this Preliminary Feasibility Study and enabled DCA and the core working group to more effectively engage individual artist stakeholders during the ongoing stages of the NEA-funded research. There was diverse representation with artists practicing in a wide variety of disciplines (including but not limited to dance, theatre, music, design, visual art, and installation art) and with artists currently residing in vastly different areas of greater Los Angeles, at all stages of their careers, and of all ages.

Likely a result of the sprawling, geographic layout of Los Angeles and its tendency to create a sense of isolation, we repeatedly heard of a need for centralized space where artists can come together to share ideas, collaborate, and network. Also strongly emphasized was a need for affordable live/work space, rehearsal, and performance space, dance and visual art studio space, exhibition space, and classrooms. While some artists expressed a desire for traditional living space solely or within walking distance of studio space (for industrial arts, rehearsals, etc.), the remarks we heard strongly supported the concept of live/work. Many comments centered on the high cost of space (living and working) in Los Angeles, and the tenuous state of many spaces due to rising rents, building sales, and temporary solutions. Several artists cited a key issue in the lives of many working artists: the loss of productivity and resulting expense that occur with non-permanent space. Others identified the lack of consistent, affordable short-term rental space for rehearsals and project development as an obstacle to their creative and professional growth.

While there is clearly a market need for affordable, permanent space for artists in Los Angeles, the depth of artist interest in live/work and other creative space located in Downtown remains inconclusive. Indeed, there is a real and perceived displacement of artists away from Downtown even though rents are still relatively inexpensive compared to other major cities' downtown cores. One factor is location: Downtown Los Angeles is not centrally located and in fact is somewhat out of the way for many performing artists. Several voiced concerns about the distance between Downtown and the entertainment-oriented west side, especially because many audition calls come up on very short notice. Depending on the time of day, traffic is considered a major impediment and public transportation impractical for traveling to auditions, film shoots, or other acting job scenarios. The best location for actors to live and work may differ, therefore, from the best location for other kinds of artists – an important consideration that will be tested in the Artist Market Survey.

Among the artists who said they would consider relocating to or remaining in the Downtown area, a number of concerns and suggestions were voiced. Proximity to and improving the state of public transportation options was important to many, as was adequate parking to serve residents, visitors, and clients for arts programs and commercial activities as well. One suggestion was to provide permit parking for residents. Overcoming the perception that Downtown Los Angeles is unsafe is a factor that would have to be addressed for many of these artists.

Other concerns about a Downtown location centered on noise from the street, helicopters, and other artists. Some artists (musicians and voice-over talent, for example) have specific soundproofing needs. While soundproofing individual living space is likely to be cost-prohibitive, sound-attenuating design features and shared quiet/soundproof spaces should be considered. Proximity to green space also came up repeatedly. A project near a park or one that included a green roof for gardening would have an attractive asset. An abundance of natural light in spaces was key for many. Repeatedly we heard concerns about the safety of Downtown. Concern over safety was not limited to the facility itself, which could be addressed with a secure entrance and parking that leads directly to the building, as well as with cameras. There was concern that clients, students and visitors may not feel comfortable coming to a Downtown location. And artists who have expensive equipment (musical instruments, cameras etc.) would be reluctant to carry them to public transportation or from an off-site parking structure, or leave anything in their car as they unload. Many of these concerned artists would likely work and

transport equipment in the early hours of the day and late hours of the evening. And of course, the project would need to provide full access for people with disabilities.

Based on the feedback we received, it would also appear that a programmatic aspect to the project is important. For instance, tax incentives such as sales tax abatement on the sale of art and opportunities for collaborative projects with other artists and the community, were suggested. We also heard that having a diversity of art forms is important. We have found that a sizable project that welcomes artists practicing in a variety of disciplines, provides shared and community spaces, and encourages self-governance, would address some of these artists' preferences. To meet the needs voiced, the project concept should consider space that can be programmed by the artists for exhibitions, rehearsals, small performances, teaching, and community interaction. This would create an environment for collaboration, networking, and greater visibility to the public. A project in Downtown might also benefit from a car-sharing program and close proximity to the Metro.

Artists were also asked about location preferences and affordability. While many were open to a Broadway location, the Arts District Business Improvement District (BID) came up repeatedly as an area of interest. More than 5,000 people and 400 businesses are located within the Arts District, with a majority being in the creative sector (See www.artsdistrictla.com). It is considered a residentially compatible location and artists are in jeopardy of being priced out. Locations outside of Downtown were also offered as attractive alternatives, but are outside the scope of this project. With regard to affordability, live/work spaces priced at \$1 per square foot or between \$500 and \$1,500 a month were considered to be attractive. There was also some interest in mixed-income housing. Studio space priced between \$300 and \$1,000 was deemed in the affordable range. For sake of comparison, an existing private arts development in Downtown Los Angeles was said to be priced between \$1 and \$1.25 per square foot for mostly unfinished space.

There was mention of the need to be family-friendly. This underscores an important point that is sometimes overlooked in discussions about artist spaces: artists have families, too. If a significant number of households with families are interested in space, certain design considerations may come into play.

Other considerations for programming and incentives that would help attract, retain and support artists living and working in the BAC project or Downtown generally were noted and include:

- artist service and support programs in the vein of what is currently provided by the Actors Fund and other Los Angeles-based nonprofits;
- income-generating spaces not funded by affordable housing resources, such as galleries, classrooms, and retail; and
- a micro-lending program.

Arts Organizations

We also met with representatives of arts organizations and creative and arts-friendly businesses. Many of their comments reflected those of the individual artists. There was strong support for the project overall. There was a recognized need to revitalize Broadway and to connect it with

Spring and Main Streets. However, concerns were also voiced about parking, safety, noise, and commuting distance for both residents and users of the facility, as well as for audiences and visitors. Like the individual artists, the representatives strongly emphasized the need for a centralized gathering, meeting, and collaborative working space, and rehearsal space for short and longer-term rentals. There was a preliminary suggestion that the BAC include a medium-scale dance/performance space of 350 seats to address the scarcity of performance spaces of that size and to grow the number of wage-paying equity contracts in the city. Ideas were also discussed about ways to reactivate the dormant historic theatres, which range in size from 500 seats to 2000 seats, with programming, rehearsal spaces and events. However, for smaller, ethnically diverse theatre companies, operating in a larger space and under an Actors Equity contract could be a major challenge. If a performance space(s) is to be considered as part of the project, further investigation about the financial sustainability of such a space will be needed. Discipline-specific spaces were also recommended, including dance studio spaces with sprung floors and sound-proof practice rooms for musicians.

The concept of mixed use resonated among the focus groups as well as with those who attended the public meeting. If ground-floor commercial space is included in the project, types of uses that should be considered include non-profit and service organizations, art material stores, galleries, and other arts-compatible businesses such as affordable and healthy places to eat, grocery and book stores, acupuncture/healing arts centers, gyms, and so on.

All in all, there is an overwhelming need and interest in taking a deeper look at the specifics of the market, using an in-depth Artist Market Survey. We will use the findings of this report as the foundation for the questionnaire and use the survey's findings to determine both the size and the nature of the market for the project. It will tell us with reasonable accuracy how many residential units the local arts community can fill in Downtown, what neighborhoods are of greatest interest to the artists, and whether there are special considerations, such as the need for specific kinds of studio and shared spaces or amenities that might influence the design and scale – and ultimately the success – of the project. Because a mixed-use project is under consideration, the survey will also be used to identify the need for space for arts organizations, creative businesses, and arts-friendly commercial ventures such as cafes, bookstores, and art supply stores. Developing the questionnaire, publicizing it (we will attempt to reach at least 3,000 artists in the Greater Los Angeles area), gathering the responses, and analyzing the data will take about six months.

SITE ANALYSIS

Long overlooked, Downtown Los Angeles has in recent years seen increased investment and activity. New market rate and affordable housing projects, galleries, restaurants, and bars have popped up along Main and Spring Streets in the area of Gallery Row. The monthly Art Walk draws visitors in droves, an estimated 15,000 for each event, from all over Los Angeles. The Arts District has already ignited developer interest and the beginning of gentrification, forcing many artists to relocate in recent years.

Given these developing trends and the city's recognized need to continue revitalizing key areas of Downtown, the BAC project is well positioned to have a positive impact. Whether located in a

gentrifying area or elsewhere, it will help retain artists who otherwise face rising rents, while giving a much needed shot-in-the arm to catalyze adjacent and nearby development.

At the inception of the BAC initiative, CRA/LA suggested a site on Broadway between Sixth and Seventh Streets adjacent to the Los Angeles Theater. While this potential site was discussed in planning grant applications, the DCA and its core working group (see Appendix C) believe the evaluation of the feasibility of the project must consider a wide range of potential sites both on Broadway as well as in nearby neighborhoods.

During a preliminary feasibility visit, the primary goal is not to select a site but to identify candidates for further study. Accordingly, we requested that DCA, in consultation with CRA/LA compile a list of sites that would be considered in conjunction with this initial feasibility study. Based on that list, we toured the site adjacent to the Los Angeles Theatre, walked by others, and conducted “drive-by” inspections of several more. We also took into consideration the feedback and comments we received from participants at the focus groups and public meeting.

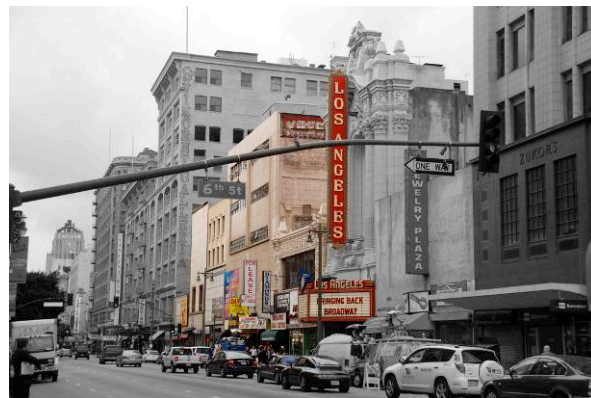
One further point: Site selection is driven in no small measure by the ease or difficulty of acquisition. There are two issues related to acquisition. The first is time: Can a site control agreement be executed that allows any developer sufficient time to obtain tax credits and other financing (24 months at least)? The second issue is cost. In Downtown Los Angeles, both price and time will be key considerations.

Here is a summary of our thinking about the buildings and neighborhoods we toured:

HISTORIC CORE/BROADWAY CORRIDOR

Los Angeles Theatre

615 South Broadway A site adjacent to the Los Angeles Theater at Broadway between 6th and 7th Streets was initially identified as a potential site by CRA/LA. A revitalization initiative of Councilmember José Huizar, Bringing Back Broadway has dedicated time, funds, and city resources to set the groundwork for redevelopment along the Broadway Corridor in the Historic Core. With recent public investment in initiatives such as



streetscape improvements and planning for re-establishing the historic streetcar service, the leaders of this project hope to encourage private investment and reactivation of long-vacant or underutilized historic theatres. Broadway is home to more historic theatres on a single street than anywhere else in the United States, and it is the hope of many that the west coast lights-of-Broadway will shine brightly here once again. The Los Angeles Theatre is a privately owned, national register historic theatre built in 1931 as an ornate and spectacular movie palace with 1800-2000 seats. While being maintained against deterioration, and serving as a location for film, television and special events, the Los Angeles Theatre has limited opportunity for income-generating live-performance rentals due to loading access and parking issues. The preliminary

concept for the project at this site was to raze existing, non-historic buildings for a new construction project to serve BAC, and in the process open up back-of-house truck access and create parking for the existing theatre. Additional ideas have included making accessory space within the theatre available for rehearsal and other compatible programming that would serve the artists and organizations residing in the BAC project.

There are clearly many positives to this vision, and it warrants continued consideration and exploration. Feedback from the focus group and public meeting participants indicated that revitalizing surrounding historic buildings along Broadway is highly supported. The 24-hour presence of artists, and creative daytime activity would bring new energy to the site. Some clear challenges are the potential complications and timelines and costs associated with making the site available for new construction. Additionally, the infill site is limited in size and therefore may constrain the project vision for premier educational, housing, commercial, performance, and rehearsal uses. Lowering the number of units and prioritizing shared-use spaces and partner programs may be necessary to make this site successful. Consideration would also need to be given to the nature of the housing. Live/work space requires more volume than traditional apartments. If the market survey results follow the trend of the focus groups, the need and preference for live/work space may be greater and thus limit the number of units further. An important point was also raised during the meetings: the need to ensure that the project does not displace or overwrite the existing community fabric. It would be important to find ways to include the needs of those who do business along Broadway, including the shops and the families that frequent them.

Main Street Parking

Main and 6th Streets

The northwest corner of Main and 6th Street is currently used as a surface parking lot. This site offers an opportunity to create another anchor of arts-infused development along the Main Street corridor of Gallery Row. As a corner site with new construction, it provides visibility for users. It also allows for flexibility to design a building that meets the variety of uses envisioned and needs expressed by the community. This site should remain an option for further exploration.



Cecil Hotel

640 S. Main Street

This building currently has three uses: residential hotel, transient hotel and hostel. The transient hotel and hostel serve an eclectic and primarily young crowd of visitors. While we did not access the building, from the exterior it appears that the floor-to-floor volume would not yield high enough ceilings to serve the needs of visual and performing artists. However, the building could be adapted well for working studio space.

The Medallion – Phase 2

300-348 South Main Street

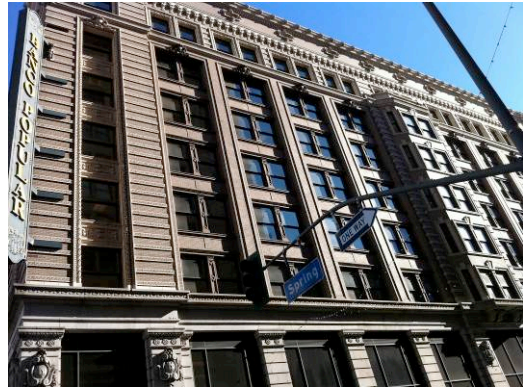
This site, adjacent to a new mixed-use development with green space, offers a blank slate for new development in what is still a quiet sector of the Historic Downtown Core. Zoned for housing and commercial space, it is a site worth exploring further, subject to the cost of acquisition. A potential downside is that the location is further from Broadway and the revitalization initiative occurring there. A project at this location may address fewer of the project leaders' goals.



Herman W. Hellman (aka Banco Popular) Building

354 S. Spring Street

Located in the heart of Gallery Row, this seven-story, 125,000-square-foot building is the former home of the CRA/LA offices. It is eligible for the Adaptive Reuse Ordinance and can easily be envisioned as a home for artists, arts organizations, and creative businesses. It is large enough to incorporate a large number of live/work units as well as significant non-residential uses. There is underground parking, though it is small and tight. An adjacent parking lot and another across Main could serve commercial and other project needs. The largest drawback to this site is the price tag (currently \$10 million), which makes it less attractive than other options. The property is currently in escrow.



Broadway Spring Center- Phase 2

Northwest corner of Spring and 4th Streets

The surface parking lot at the northwest corner of 4th and Spring Streets across the street from the Herman W. Hellman Building is slated to be phase 2 of the adjacent Broadway Spring Center parking structure, although the land uses have not yet been determined. This site offers the advantages of the Banco building (Gallery Row proximity, ample public parking options) without the disadvantage of expensive adaptive reuse and private market-rate sale. This would also be the case with the surface parking lot at the southwest corner of 4th and Spring Streets. These sites should be explored further.



Title Insurance and Trust Company Building

433 S. Spring Street

This privately owned 260,000-square-foot Art Deco structure is well located and currently offers interesting rental spaces for creative and other business uses. It formerly housed DCA. An adjacent structure (419 South Spring Street) under the same ownership had been entitled for conversion to hotel uses through the Adaptive Reuse Ordinance, but the developer has pulled out of the project. The second floor boasts significant volume and is often rented for short-term events. It could be configured for performing arts and educational uses although the structural support pillars inconveniently break up the space. The upper floors could be more appropriately adapted for live/work and shared creative spaces. The greatest complication of this site would be creating an ownership scenario that would be feasible for a mixed-use, affordable residential project. The building owners are arts supporters and open to creative solutions. It is an interesting option, but is not likely as feasible as other current opportunities.

Pershing Square Metro Station Portal Site

Southeast Corner of 5th and Hill Streets

While we did not visit this site, we were told that it is worth exploring on a future visit. It is in a central location and as a Transit Oriented Development (TOD) site, it would offer funding advantages over other privately owned options. The property owner submitted a Statement of Interest letter to the Broadway Parking Task Force.

SOUTH PARK

Morrison Hotel (1246 S. Hope Street)

A drive-by of this site made it clear that the location is too far removed from the central Downtown core for consideration at this time. While the area is clearly in need of revitalization and could be considered for artists housing and mixed-uses, the BAC's goals of focusing more in the core of Downtown would not be advanced. Assuming the market survey will bare strong results and significant needs for space, projects beyond BAC could be focused in these areas.

CENTRAL CITY EAST

Former Salvation Army properties (721 E. 5th Street and 809 E. 5th Street)

We also drove by this site and feel similarly to the South Park site – that it is too far removed from the central Downtown core for consideration at this time.

FASHION DISTRICT

A drive through the Fashion District offered an interesting perspective for a Downtown arts development project. While the district is expansive and begins to feel far removed from the Downtown core, it would be worth a second look. The fashion industry, including design



and fabrication, plays a significant role in Downtown Los Angeles. There could be a uniquely focused market for textile artists and designers in a project that was located close to or within this district, or synergistic connections to a Downtown project located elsewhere. In our meetings we heard that retention of fashion and design artists is challenging and affordable housing may be a significant reason. We did not identify any standout sites during the drive-through, but a future visit could uncover options for this or a subsequent project serving area artists.

ARTS DISTRICT

We would be remiss not to suggest that future site investigation phases should include the Arts District, an area between Alameda Street and the Los Angeles River. Clearly an area of interest to participating artists, it warrants exploration. We were not able to visit the district on this trip as it is removed from the Historic Core area of focus. However it is home to a significant number of artists, many dealing with the downside of gentrification and the (often) subsequent displacement. It is also home to the highly regarded architectural institute, SCI-Arc.

As stated earlier, the goal at this juncture is to confirm the availability of sites that preliminarily appear feasible. We take into consideration the location, existing building size and configuration, parcel size, ease of acquisition, and project leadership priorities. Acquiring sites at an affordable price is key to the success of an arts development project, as it ensures that the project will be self-sustaining and affordable to artists for the long term. For this and other reasons, city owned sites and sites that are difficult to develop are often the most practical choices for these types of projects. We feel that there are a number of options that meet the key criteria, and we have highlighted a few that we recommend investigating on a priority basis during a future phase of work.

FINANCIAL ANALYSIS

An affordable live/work project represents a significant investment of civic, private and philanthropic resources. For example, a recent live/work affordable housing project of 100 units in Santa Cruz with on-site parking cost \$35 million. This included \$6 million for environmental remediation. In LA, recent affordable housing projects in the 95 to 115-unit range have been completed at a total development cost of \$25 to \$30 million, including site acquisition. These projects did not include community space or non-residential space for working artists and creative businesses. Additional space to accommodate the other mix of uses will increase costs. Predevelopment expenses – the “soft” costs, such as architects’ fees, that must be met before construction can begin – are seldom less than \$1 million in larger cities such as Los Angeles. Although a variety of federal programs such as low-income housing tax credits can be used to generate revenue for construction of the residential portion of a project, the community is an essential source of philanthropic funding as well as a source of additional commitments of affordable housing allocations in a combination of Community Development Block Grants (CDBG) and HOME funds, or the equivalent. An added consideration is the uncertain future of the CRA/LA and its development capacity in light of the State of California budget-balancing proposals. The outcome of this situation will affect to a great extent the strategy for site selection, acquisition, and project funding.

A focus group of individuals representing a variety of funding types and sources was convened. Their input gives shape to early financial and concept assumptions and funding strategies. Based on information from the City of Los Angeles Housing Department, it is clear that the original projection of 100 to 200 affordable housing units is out of scale both with what can reasonably be expected in a Low Income Housing Tax Credit award and with the maximum size of a project on the potentially available sites. While this information means that the early project concept must be downsized, it falls nicely in line with preliminary artist feedback and available site options.

In addition to urging that the project be smaller, the Housing Department representative emphasized that targeting very low-income artists (that is, those whose incomes are well below 60% of the Area Median Income, the threshold for Low Income Housing Tax Credits) will be critical to scoring competitively on a tax credit application. The current state Qualified Allocation Plan (QAP), which establishes tax credit eligibility and is revised annually with public input, currently calls for prioritizing senior and family housing. This means that the residential portion of the project will be better poised for funding if the focus is not on studio and one-bedroom units. Assuming that the Artist Market Survey results support larger household sizes, and the QAP emphasizes similar priorities in the future, the project should consider a significant mix of two-bedroom and even three-bedroom units. It is unlikely that a market for senior artist housing Downtown will be uncovered, but the market survey will ultimately determine this.

Other funding sources that were mentioned as potential sources for the project, all of which Artspace has experience with using, include the Federal Home Loan Bank grant funding programs; LISC funding grants and products, and New Markets Tax Credits for the non-residential portion of the project. Since most of Downtown exists in a Qualified Census Tract, the project is poised to qualify for these types of incentive sources.

One of the most significant challenges for a project in Los Angeles is the price of real estate. Even in a down economy, paying market rate for land and structures can be prohibitive to a successful, affordable, self-sustaining mixed-use arts development. For this reason, prioritizing sites that are CRA/City owned makes sense, as does incorporating public-private partnerships, and seeking project participation by property owners of desirable sites. Sites that may be gifted fully or in part by foundations, municipalities, or private owners or developers warrant special attention.

Philanthropy plays an important role in every affordable live/work and mixed-use project. In a typical project, between 10% and 15% of the total revenue comes in the form of gifts from foundations, corporations, and, in some cases, individuals. Some have commented that philanthropic funding can be challenging in Los Angeles. While we do not think that project advocates should be deterred at this early stage, the concern is well noted and points to the importance of identifying potential funders early, developing relationships and making sure that the project concept and objectives are clearly identified before formally approaching the philanthropic community. This is especially key given the significant amount of non-residential space that is envisioned for the BAC project.

A couple of participants noted the importance of clearly communicating the agendas served by the project to help potential funders see how the project effectively aligns with their objectives. There was concern that a multilayered approach might cloud a prospective donor's understanding of the project's mission. Also, ensuring that the project concept clearly embodies "placemaking," a goal that is the focus of many predevelopment and bricks-and-mortar funders, was deemed important. Other feedback for ensuring the project is unique and relevant to funders included addressing the technology needs of today's artists and art consumers. Such initiatives as the long-distance learning program in place at the Cowles Center for Dance and the Performing Arts in Minneapolis, as well as other technological enhancements for marketing and increasing collaboration, could be attractive to donors.

Overall this was a very engaged group that helped to provide a framework for the funding climate in Los Angeles. While the economy may be struggling currently, the project planning process is deliberate and lengthy. Incorporating the ideas and suggestions of this group will help prepare the City of Los Angeles and ultimately a project development team for the future funding phases.

LOCAL LEADERSHIP

We are impressed with the leadership of DCA and the partners they have brought to the table. The commitment of local leaders is a key factor in a project's ultimate success. With tenacity, sites and funding can usually be found, but the market need and the players driving the concept forward must be in place from the start.

It is encouraging to have had staff from a variety of City of Los Angeles departments present at the meetings along with local and state elected officials. One of the challenges in cities the size of Los Angeles is competing for attention and support when so many priorities and distractions are at play. The fact that the Housing Department, the Planning Department's Urban Design Studio, Public Works, and the CRA/LA are all at the table and voicing support at this early stage bodes well for the project. We also heard from staff representing Council Districts 9 and 14, and Councilmember Huizar spoke at the opening of the public meeting. Initial feedback was supportive. And in particular, Bringing Back Broadway is an initiative launched by Councilmember Huizar and has the backing of the Mayor. A project in this area would likely be fully embraced. While this project does not represent a citywide focus, it does come with strong citywide support, which is notable in a city as geographically spread-out as Los Angeles.

Civic leaders and representatives at the meetings echoed the need to revitalize the Broadway corridor, the need to preserve affordable space for artists in the arts district, and the great depth of need for affordable living and working space for artists generally. With regard to the Arts District, it was noted that the boundaries have recently been expanded, opening up opportunities for continued adaptive reuse and new infill construction. As referenced earlier, it would be wise to investigate potential sites in the Arts District in a future phase of work, whether for the BAC project or for future consideration of a subsequent project.

Leadership is not limited to the political sector. Arts, business, and community leaders also play a large role in the ultimate success of a project. We certainly heard about challenges from many, regarding difficulties in penciling out an affordable project in Downtown, and the perceptions of Downtown safety and ease of access. But by and large what we heard were supportive statements for the project, accompanied by suggestions and preferences. We feel strongly that the community's leaders are supportive of the project in concept. The more inclusive the project can be, the greater impact it will have on the surrounding community and the more likely it will be to retain and attract additional support down the road. It will be important for DCA and its core working group to continue to communicate with interested parties about findings, plans and progress as the project moves forward.

COMMUNITY IMPACT

We met with many who have a vested interest in Downtown and the benefits that this project may offer. In focus groups and the public meeting, we heard from individual artists, arts agencies and organizations, developers, nonprofits, community activists, local residents and business owners, educational institutions, property owners, and funders. It is clear that the success of this project rests not only on its ability to provide much-needed affordable space for the arts community, but also on its ability to connect divides, restore vitality, catalyze development, and be a model for the city and future development efforts. It will be important that the evolving project concept continue to emphasize its “placemaking” capacity by admitting multi-disciplinary artist residents and organizations and incorporating community accessible space for programming, collaborations and rentals. Not only will the artist residents require shared spaces, but the community would benefit from having access to workshops and classes, live performances and demonstrations, lectures, and other events held on site. Outdoor arts and community organizations, including independent theatre groups and Skid Row artists, require space for their rehearsals, programs, and performances. Incorporating long-term and shared rental space that serves their needs would provide a broad community benefit. We also heard and agree with suggestions that the project reflect the diverse neighborhood of Downtown. This may involve incorporating bilingual programming and intentional outreach to all sectors of the community. The potential for CalArts to extend its Downtown presence as an active partner in the project offers exciting possibilities as well. CalArts is a well-respected institution with proven programs and initiatives that are community-based and serve not only their graduate level students but also artist alumni, high school and middle school students in the vicinity.

Site selection will be a component of overall community impact. Whether in a gentrifying area where its presence will help stabilize rents for artists and organizations or in a difficult-to-develop area where the project may serve to bolster investment and reactivation of vacant or underutilized buildings and theatres, the project as envisioned will have a long-term positive impact on the surrounding community.

Other key elements to keep in mind as the project evolves will include: quantifying job creation, developing synergistic ties to other organizations and areas of Downtown, identifying community-based commercial tenants, and providing artist support services and programs.

CONCLUSIONS

Overall the findings of this preliminary study were positive. We investigated six areas that we consider crucial to a project's feasibility: Project Concept, Market Need, Funding and Sustainability, Sites, Leadership and Community Impact Potential. The purpose of this study was to identify challenges and highlight strengths and to initiate a community dialogue so that project stakeholders and leaders can begin to refine the project vision and better plan for next steps. Below we highlight some of the more pertinent points that surfaced.

1. Information gathered during this study indicates that there is artist interest in the project, but the initial vision of as many as 200 units may not be feasible. Ultimately however, the size of the project is dependent on many factors including availability of sites, number of artists interested in relocating to or using space within the project (from the artist market survey), stated preferences/priorities in state and federal funding applications, and general availability of resources.
2. While the project was originally envisioned as being located on a single site on Broadway, we believe the project's objectives can also be achieved by a campus approach that could encompass multiple sites some of which may be located on other streets yet be close enough to impact activity on Broadway. A number of sites that could potentially serve the project were identified. The area and site for the project is ultimately dependent on (at least) several factors: city priorities, artists' priorities, ease and cost of acquisition, resources available for one site or neighborhood over another, as well as political preferences.
3. Artists in need of space are coming from many areas of the city and outside the city limits as well. In our experience, every artist who participates in the focus groups or community meeting represents at least 10 artists who did not participate in the process but have a great need for long-term affordable spaces in order to make a living wage while pursuing their artistic careers. The depth of need for affordable space is likely to be extremely high.
4. A diverse group of artists, nonprofit organizations and creative business owners expressed needs for working studios, rehearsal spaces, performance space, shared spaces, storefront spaces, traditional housing and live/work spaces.
5. Governor Brown's proposed elimination of redevelopment agencies in California would significantly impact how this project moves forward, since the CRA/LA has been an important partner thus far and their assistance going forward is considered vital.

6. A project of the scope envisioned will require significant development and construction funding that will be best achieved through multiple private and public funding partners. While we are impressed with the number of financial leaders at the table speaking favorably of the project concept and how it may serve the community in numerous ways, additional investigation into the availability of funding is key. State housing resources are competitive with priorities changing annually and corporate sponsorship may be challenging. Creative financing solutions and maintaining strong partnerships and advocates will be crucial during any predevelopment phase of work.
7. The next series of deliverables are key to making final conclusions about the future of this project. They are: Needs Assessment (Artist Market Study and Cultural Resource Study); Narrative Space Program Description; and a Residential and Commercial Market Study.

NEXT STEPS

Downtown Los Angeles impresses us as a strong candidate for a mixed-use, affordable art development project. Although the project concept is still being refined, there seems to be a consensus in favor of a variety of shared and community spaces for creative endeavors (collaborations, meetings/networking, rehearsal, performance, exhibition) in addition to affordable live/work and studio-only space. There are unique merits in a variety of locations and neighborhoods. Some may be more attractive to artists and others may better serve local leader objectives. In the end, a variety of factors, not the least of which will be ease and cost of acquisition, will come into play before a final site is selected. Formalized project partners will also impact the ultimate project concept and location. Having on board a large education institution such as CalArts will have a significant impact on site selection, due to its need for space and to interconnect with its core constituency. Likewise, incorporating small performance or multiple rehearsal spaces will influence the need for square footage, parking, and easy public access, not to mention addressing the real and perceived issues that accompany any Downtown location.

The general artist market is clearly large enough to support multiple affordable housing projects in Los Angeles. The greater question is the depth of market for such a project in Downtown and preferences for neighborhoods. This of course will further inform the evolving concept of the BAC. While there is expressed interest by both performing and visual artists, senior and younger emerging artists, much more must be learned about their particular needs and concerns about living and working Downtown. However, the next step of feasibility will be an in-depth Artist Market Survey, and this will help shed light on these questions.

The survey's primary goal will be to determine the size of the market for an affordable housing project in the Downtown core. In our experience, a three-to-one redundancy is sufficient to ensure the success of a proposed project – that is, for every unit under consideration, we seek three responses from artists who say they would be interested in relocating if the project is built. To put it another way, if the survey identifies 300 artists who are income-qualified and would like to become residents, a project of 100 units can be supported. The artists we met seem ready to participate in such a survey. We had a clear sense that for every artist who attended our meetings, many, many more were behind the scenes and in need of affordable space. There are also hundreds of artists who currently rent live/work lofts (at reasonable prices) in the Historic Core but are likely to be priced out in the future due to the continuing gentrification of the area; the artists and other urban pioneers transform the area, then others follow (the Soho Effect). Several focus group participants relayed the following sentiment which was shared by others: “Our primary focus should be to ensure that the artists from the various artistic disciplines that currently live in the Historic Core do not get priced out, and our secondary focus should be to attract artists who currently live elsewhere. There should be no doubt that demand will greatly exceed 100 units; the City of Los Angeles has over 4 million residents and the County of Los Angeles has over 10 million residents. Manhattan Plaza in NYC has 1,688 units, 70% of which are reserved for performing artists and the waiting list is currently 8-12 years.”

The survey will also help determine other variables, such as the ratio of one-, two-, and three-bedroom units, what is truly affordable, the need for amenities to serve artists working in specific and multiple disciplines, and preferences for location. Although it is impossible to build a project that anticipates every artist's needs, we can use the data collected by the survey to inform project planning. In tandem will be a survey of arts and cultural organizations, creative and arts-compatible businesses. The results of this survey will help identify the need for space in a Downtown project (commercial, office, retail, performance, rehearsal, meeting space, and so on). It will also provide detailed information about the specific needs, preferences, and circumstances of organizations and businesses interested in relocating or renting space on a long- or short-term basis. Interested representatives can be contacted at a later date about leasing opportunities as conceptual planning progresses to the realm of site selection, architectural conceptual drawings, and financial modeling.

We encourage project leaders to continue to remain flexible as the project concept evolves. New data, ideas, sites, partners, programs, and significant changes to early-formed assumptions, will influence a final, feasible, self-sustaining, impactful project. Maintaining a dialogue with participants and creating an online presence that can be the single source of information about the project to an interested public, are recommended as strategies that will help ensure continued community support and investment of time, energy, and, ultimately, funding.

The BAC project has tremendous early support, and while there are certainly unanswered questions and future challenges, the early assessment results are very positive.



BUILDING BETTER COMMUNITIES THROUGH THE ARTS

What makes a city great? Across America, cities large and small are discovering that one essential quality of every great city is a great arts community. In an era when people are freer than ever to choose where they live, vital arts communities help cities attract and retain residents and businesses. Thriving arts districts are magnets for tourists, restaurants, theatres, and creative industries. In a great city, the arts are not an extra, something to be considered only after “more important” items on the civic agenda are funded. In a great city, the arts are as fundamental as streets, parks, and public transportation.

At Artspace Projects, helping cities integrate the arts into their civic agendas is part of our core business. Over the last two decades we have completed 27 major arts projects that contain more than 900 affordable residences – each with space for a built-in studio – for artists and their families and provide more than a million square feet where artists and arts organizations work, teach, exhibit, rehearse, perform, and conduct business.

We have seen firsthand the power of the arts to transform urban landscapes. Two of our earliest projects helped launch the celebrated renaissance of Saint Paul’s Lowertown neighborhood during the 1990s. In Reno, a lively arts district has sprung up around an Artspace project that opened a decade ago. An Artspace project in Seattle turned an abandoned block in Pioneer Square into the center of that city’s independent gallery scene.

What is Artspace?

Established in 1979 to serve as an advocate for artists’ space needs, Artspace effectively fulfilled that mission for nearly a decade. By the late 1980s, however, it was clear that the problem required a more proactive approach, and Artspace made the leap from advocate to developer. Today Artspace is widely recognized as America’s leading developer for the arts.

As a mission-driven nonprofit, Artspace is committed both to the artists who live and work in our projects and to the communities of which they are a part. We work with civic leaders to ensure that our projects successfully deal with the issues they were designed to address.

Our programs

Artspace programs fall into three categories: property development, asset management, and national consulting.

Property development

Development projects, which typically involve the adaptive reuse of older buildings but can also involve new construction, are the most visible of Artspace's activities. Artspace typically completes two to four projects each year. Most projects take three to five years from inception to operation.

Asset management

Artspace owns or co-owns all the buildings it develops; our portfolio now contains more than \$300 million worth of real property. All our projects are financially self-sustaining; we have never returned to a community to ask for operating support for a project once it has been placed into operation. Revenues in excess of expenses are set aside for preventive maintenance, common area improvements, and building upgrades.

National consulting

Artspace acts as a consultant to communities, organizations, and individuals seeking information and advice about developing and operating affordable housing and work space for artists, performing arts centers, and cultural districts. Our expertise as an arts developer gives us not only a unique perspective but also a unique set of skills, and sharing this knowledge we have amassed over the years is central to our mission.

Our history

Artspace's first live/work project, the 52-unit Northern Warehouse Artists' Cooperative in Saint Paul, opened its doors in 1990. In the mid-1990s, Artspace developed its first project outside Minnesota, the 37-unit Spinning Plate Artist Lofts in Pittsburgh. Invitations to work in other states soon followed. Artspace is now the nation's leading developer of live/work housing for artists with 21 live/work projects in operation from coast to coast. In all, these projects contain 922 units.

Artspace is now a nationally prominent organization with offices in Minneapolis, Seattle, New York, and Los Angeles. We have projects in operation, under construction, or in development in more than a dozen states. Our national consulting program has helped communities in virtually every address with their arts-related space issues. The nature of our work is evolving, too, to include multiple-facility projects, long-range planning, arts districts, and arts initiatives designed to serve culturally specific groups such as native Hawaiians, the communities of color in New Orleans, and the Native Americans of the Northern Plains.

How to contact us

- By phone: 612-465-0260
- By mail: 250 Third Avenue N., Suite 500 / Minneapolis, MN 55401
- By email: info@artspace.org
- Online: www.artspace.org

The Actors Fund, for everyone in entertainment.

Established in 2009 as a subsidiary of The Actors Fund, the Actors Fund Housing Development Corporation (AFHDC) seeks to develop high quality, affordable and senior housing for the performing arts community in major urban arts centers.

The Actors Fund is a national human services organization that helps everyone ---performers and those behind the scenes—who works in performing arts and entertainment, helping more than 12,000 people directly each year, and hundreds of thousands online. Serving professionals in film, theatre, television, music, opera, radio and dance, The Fund’s programs include social services and emergency assistance, health care and insurance, housing, and employment and training services. With offices in New York, Los Angeles and Chicago, The Actors Fund has—for nearly 130 years—been a safety net for those in need, crisis or transition.

Since 1902, The Actors Fund has provided retirement housing for members of the entertainment community. The provision of secure and affordable living has been a part of the mission of The Actors Fund for more than 100 years, earning The Fund a recognized expertise in the development and management of affordable housing. Prior to the establishment of the AFHDC, The Actors Fund successfully collaborated with other developers to create housing opportunities for these professionals in New York City and Los Angeles. Today, The Fund provides affordable housing, assisted living, and various other services:

The Lillian Booth Actors Home in Englewood, New Jersey, is an award-winning facility that provides state-of-the-art care for seniors in its assisted living and skilled nursing home.

The Dorothy Ross Friedman Residence (formerly The Aurora) is an affordable, supportive housing residence on 57th Street in Manhattan, which provides housing to low-income professionals, seniors and people living with HIV/AIDS. In addition to other community spaces, the Friedman Residences is home to the Al Hirschfeld Free Health Clinic.

The Palm View (a partnership with West Hollywood Community Housing Corporation) provides affordable housing to industry members living with HIV/AIDS in West Hollywood, California.

The Schermerhorn opened in 2009. It provides housing for low-income professionals in entertainment and the community, as well as formerly homeless individuals with HIV/AIDS or mental health needs. It is located in downtown Brooklyn, New York. The facility includes performance, rehearsal and exhibition spaces. The building is home to the Brooklyn Ballet.

The Housing Resource Center provides information on finding affordable housing, roommate and home sharing, tenants' rights, housing court and first-time home buyers. The Housing Resource Center also sponsors the Housing Bulletin Board where industry members can post housing availabilities and search for places to live.

The AFHDC was established to proactively respond to the current and compelling need for affordable housing for the professional arts community. We can be contacted by:

- Phone: 212-221-7300
- Mail: 729 Seventh Avenue, 10th Floor, New York, NY 10023
- Email: Info@actorfund.org
- Online: www.actorsfund.org

APPENDIX A

FOCUS GROUP ATTENDEE LIST

*This list is based upon the sign-in sheet for a series of focus group meetings. There may be participants who are not accounted for, and others who were invited, but could not attend. Additionally, there were over 100 community members who participated in the public meeting and provided comments documented in Attachment B.

ARTS COMMUNITY (INDIVIDUALS AND ORGANIZATIONS)

Richard Ostlund	Executive Assistant Western Region / Regional Director	Actors Equity Association
Bill Thomas	Executive Director	AFTRA
Travis Preston	Dean	CalArts Theater
Cora Mirikitani	President and CEO	Center for Cultural Innovation
Nic Cha Kim	Founder & President	Gallery Row Organization
Leigh Ann Hahn	Director of Programming	Grand Performances
Jill Burnham	Education Manager	LA Opera
Carol Stakenas	Executive Director	Los Angeles Contemporary Exhibitions
Gayle Hooks	President	Lucas LaFrance Performing Arts Talent Agency
Jeffrey Deitch	Director	MOCA (Museum of Contemporary Art)
Leslie Lashinsky	Secretary/Treasurer	Professional Musicians Local 47
Mark Murphy	Executive Director	REDCAT
Dawn Mori	Associate Director	Sci-Arc
Paul Holliday	Academic Affairs Manager	Sci-Arc
Jose Luis Valenzuela	Artistic Director	The New Los Angeles Theater Center (LATC)
Richard McDowell	Gallery Owner	Optical Allusion Gallery
Tali Pressman	Managing Director	Cornerstone
Kimberly Myers	Coordinator	Writers Guild of America West
Joanne Divito	Director of the Western Region	Career Transitions For Dancers
Terence McFarland	Executive Director	Los Angeles Stage Alliance
Ashley McLean	McLean Fine Art	Visual Artist/Curator/Artist Consultant
Thomas Schaeffer		Visual Arts/Film
Dorit Cypis		Artist/Mediator
Billy Mayo		Actor
Beautiful X		Actor
Jana LLOYD McKinney		Singer
Chi-wang Yang	Director (Theatre)	Cloud Eye Control (theater/film/music)

Anna Huff	Performance Artist	Cloud Eye Control (theater/film/music)
Catherine Champion	Minneangeles	Actor/Musician
Stephen Zeigler	Photographer	Photographer
Nancy Uyemura	Artist	CRA Downtown Art Advisory Panel
Francesca Roberts		SAG/Actor's Fund
Carmen Frost		Actor's Fund
Rachel Fulginiti		Voiceover
Tiwana Floyd		Actor
Emiko Sugiyama		
Danial Nord		Artist
Sheetal Gandhi		

FUNDER/FINANCIAL

James Herr	Senior Manager, California Region, Global Corporate Citizenship	The Boeing Company
Leslie Ito	Program Officer	CA Community Foundation
Paul Beesemyer	Program Director, Los Angeles	Ca. Housing Partnership Corporation
Sarah Sullivan	Executive Director of Development, Office of Advancement	Cal Arts
Bonnie Tseng	Contributions Officer	City National Bank, Community Reinvestment Act Dept
Dave Neubecker	Asst. Project Manager	CRA Housing Dept.
Susan Gray		CRA Housing Dept.
Bonnie Oda Homsey	Arts Advisory Board Member	Princess Grace Fdn
Janice Pober	Senior Vice President Corporate Social Responsibility	Sony Pictures Entertainment
Tiena Johnson Hall	VP	US Bank
Tim Elliott	Acting Director of Major Projects	LA City Housing Department
Chris Essel	Chief Executive Officer	CRA/LA
Claudia Lime	Senior Program Officer	LISC
Cynthia Ruiz	Commissioner	Board of Public Works
Kimberly Tachiki		House of Representatives- 34th District
Jessica Wethington McLean	Executive Director, Bringing Back Broadway	LA City Council - CD 14
Pamela Huntoon	Director of Educational Issues	LA City Council - CD 9
Bertrand Perdomo	Intern	LA City Council - CD 9
Gregg Esser		LA County Arts Commission

BUSINESS SECTOR AND COMMUNITY ORGANIZATIONS

Will Wright	Director, Government and Public Affairs	AIA Los Angeles
Patti Berman	President	DLANC (Downtown LA Neighborhood Council)
John Friedman	Principal	John Friedman Alice Kimm Architects
Helen Chokron Garneau	Planning Officer	UCLA Dept of Community Health Services
Hayk Makhmuryan	Art Project Program Manager	LAMP Community Art Project (art gallery and studio)
Joseph Rouzane		Community Development Department
Gabor Ekecs		Skid Row Housing Trust
John Malepede	Director	Los Angeles Poverty Department
Karen Constine	Arts/Cultural Management consulting	Consultant
Anita Nelson	Chief Executive Officer	SRO Housing Corporation
Russ Brown	Executive Director	Historic Downtown BID
Ed Kelsey	Theatre Manager	Orpheum Theatre
Kevin Rodin	Senior Aquisitions Manger	ABODE Communities
Ann Peaks		Yellin Co
Kent Smith	Executive Director- LA Fasion District	Fashion District BID
Jim and Celia Winstead	Owner- Raw Materials	Raw Materials Arts Supply Store
Kevin Ratner	President, Forest City Residential West	Forest City Enterprises

APPENDIX B

GRANT PLANNING WORKSHOP ON FEBRUARY 7, 2011

SUPPORTING THE DOWNTOWN ARTISTS' COMMUNITY – ADDRESSING NEEDS & CHALLENGES

Space Needs: what types of spaces are needed for artists of all disciplines to work, live, rehearse, perform and create Downtown? What spaces are currently available?

- More affordable live / work spaces
- Studio space at affordable rates
- Live / work space is great for individual artists, but not theatre artist
- Space for theatre artist to rehearse
- Tax incentives
- Open spaces that can be transform for needs of multiple artists
- Rehearsal space
- Dance studios
- Photography dark room
- Classrooms
- Art spaces
- Art classes
- Single-use rehearsal spaces with floor mats
- Studios for long-term work
- Exhibition space
- Space for non-profits
- Multi-use performance space
- More affordable rehearsal space
- Existing space at the Eastern Columbia

How can support services and support businesses for artists be encouraged? What is available and needed? Would this project help to keep artists and creative businesses Downtown?

- Provide affordable office space for service organizations
- Avenues for income (i.e. teaching art, gallery space, products)
- A facility that can serve any type of art school
- A space for artists to teach new up and coming artists
- A space for artists to develop their own work and generate income
- Tax incentives
- Artists supply
- Groceries
- Horticulture
- Medical facilities
- Work out facilities
- Assistance in dealing with landlords for affordable commercial space for businesses and non-profits

- Studios for day-use

What is it like living Downtown? Would artists relocate to Downtown for living / creative work? What are the real or perceived obstacles and challenges in living / working Downtown?

- Challenges: parking, loading (no place to load)
- Would relocate if artists could afford to live and earn a living here
- Classes, workshops, retail opportunities
- Need affordable parking that are available for public
- Tax incentives
- Tough, located two blocks from Skid Row
- Affordable

Creative and flexible job opportunities – what kinds of jobs are available and / or needed? What would encourage creative business development and job opportunities Downtown?

- A revitalized theatre district
- Multi-ethnic theatre
- Micro-lending
- Low-cost insurance
- Classes
- Workshops
- Retail opportunities
- Teaching arts
- Art showing
- Interdisciplinary arts community projects
- Museums
- Theatre
- Affordable pricing on parking
- Arts schools for youth
- Music school
- Dance school

What contributes to a true artistic community? How can artist housing and artists resources be protected once the area is revitalized, for a long-term arts community?

- Ownership (property and business) vs. renting / lease
- Outlets for artistic expression, to keep artists around
- Passion
- Commitment
- Involvement
- Interdisciplinary projects that residents can participate in
- Collaborations which will foster a feeling that you are not isolated in your work
- A mixture of artists
- Diversity in art
- Gallery space

What are the needs for parking and public transportation?

- Pick up / drop off location for transit
- One way streets are problematic
- Affordable double parking
- 1 to 2 visitor parking spaces per unit
- More parking structures
- Better public transportation service
- Streetcar
- More reliable
- Affordable transportation
- Passes for residents to park

What can contribute to creating a vibrant district day and night? How can potential conflicts between nightlife activity and residential dwellings be addressed?

- Residents should know in advance that they are moving to an entertainment district, so they can mitigate the noise / lights on their own
- Conflicts are better avoided than resolved
- Attract residents with a comfortable urban environment, do not pretend it is something else
- Security
- Sound proof residential units
- Affordable parking for residents
- Provide enough sound proofing in units
- Provide sound proofing for affordable housing
- Artists offer perks for residents to participate in
- Move Skid Row to Lancaster
- Give Skid Row artists a committed space at Broadway Arts Center for performances and gallery shows

What types of businesses and jobs are most needed Downtown, especially in Historic Downtown and on Broadway?

- White collar
- Technology
- Creative jobs
- Higher wage earners who can spread their wealth around
- General retail
- Dry goods
- Multi-ethnic health stores
- Japanese, Korean, Chinese healing herb store
- Jobs for artists
- Museums
- Theatres
- Artists supply
- Seafood retail
- Mid range restaurant

- Coffee houses
- Cabaret theatres
- Evening colleges
- Restaurants
- Youth center
- More entertainment venue
- Creative office
- More eateries
- General retail

What will help connect Historic Downtown / Broadway to other parts of Downtown? What are your thoughts on walking, biking, lighting, streetcar circulator, way finding signs?

- Clean up the sidewalk
- Slow down traffic
- Better way finding would help a lot
- Streetcar could also be good
- Cars will always be a part of LA culture, need parking
- Streetcar
- Space for Museum of Los Angeles and / or American Writers Museum
- Above ground rail system (could be fast, efficient, timely, not a slow trolley)
- Less blight
- Smart development
- More friendly to the cyclists
- Streetcar
- Public transportation
- Good lighting
- Walking
- Bike racks
- Bike lanes

What support services are needed for those who live and work Downtown?

- Big box
- Low price outlets from decent quality basics at reasonable prices
- Clean up the sidewalk
- Para transit
- Department of Rehabilitation
- AA
- DARE
- Free clinics
- Affordable health insurance
- Horticulture
- Business incubators
- Provide support for the homeless population, not move them away
- Trader Joe's

How can we support the creation of a critical mass of artistic and cultural uses, so businesses and theatres support each other, even though there may be competition?

- Programming is needed to aggregate interest
- Street theatre events might be helpful
- Get cars to roll down Broadway
- More community events
- Family-community feel

What is helping or will help to update / improve Downtown's perception as a great place to live, work and play?

- Restoration of the murals
- Clean sidewalks
- Programmed events requiring street closures could be cool
- The Red Bull soap box event was an amazing event
- Reducing vehicular traffic
- More trees
- Car-free days
- Vegetation
- Cleanliness
- Incorporate art into the streets, buildings, lights
- Vibrant retail scene
- Enough lighting
- Outdoor seating
- Oxygen bar
- Clean up the pollution and air quality
- Create a sustainable environment
- Safety
- Careful use of resources
- More activation of the ground level retail
- Critical mass

Other related input:

- Please contact the LA Historic Theater Foundation, LAHTF.org
-

SITE SELECTION PRIORITIES (FOR A LATER PHASE OF THE PROCESS)

What are the benefits and challenges of locating this project along Historic Broadway?

- Challenges: Historic districts have a lot of design guidelines
- Challenges: Displacement of existing communities
- Challenges: Gentrification
- Challenges: Skid Row is two blocks away
- Benefits: Pedestrian friendliness
- Benefits: Catalyst for larger Bringing Back Broadway efforts

- Benefits: Need for concentration of activities and services in Downtown
- Benefits: Beautiful historic buildings
- Benefits: revitalization of old theatre district
- Benefits: Preservation of buildings
- Benefits: Connection with historic arts
- Benefits: Building preservation

What specific areas of Broadway and Downtown Los Angeles should be considered for this project or a later project?

- United Artist Theatre
- Broadway corridor should be top priority
- Adaptive reuse of the vacant buildings
- Historic Filipino town
- Broadway between 5th and 9th Streets
- Look at purchasing some unused theatres on Broadway

How important is it to choose a site for the project that is in close proximity to public transportation, which would provide access to other parts of the city?

- Must be near Metro
- Access to transit
- Anywhere along Broadway between Olympic and Temple
- Close enough to public transportation
- Very important
- The Red Car will circle Downtown so every stop is accessible

How important is it to integrate or coordinate this facility with an existing theatre, in order to encourage historic theatre revitalization?

- Should be close to Broadway or be on Broadway
- Should integrate and support larger theatre revitalization effort
- Not that important to integrate, the presence of art community along will encourage historic theatre revitalization

How important is it to locate the facility in an area where artists already love, or have easy access, and are in need of space and supportive programs?

- Very important
- Very important, large existing emerging artists scene will grow and prosper
- Several thriving communities nearby (Santa Fe Arts)
- Very important to get the Palace and Los Angeles Theatres working

How can proper site selection allow this arts development project to act as a driver for revitalization?

- Optimal exposure
- Generate “buzz”
- With bricks and mortar
- Choose an existing building if possible

Other related input:

- A website for artists to find information on real estate on and around Broadway (to buy and lease)
 - Build off existing historic buildings and concentration of historic theatres
-

NATURE OF AFFORDABLE HOUSING FOR ARTISTS**What type of space is most needed? Standard living, or live / work? What unit sizes and shared / community spaces will most address area artists' creative and family needs?**

- Live / work
- More garden
- Green spaces
- Water fountains
- Live / work, 500 sq ft. and up
- Live / work is necessary for active artists (at least 800 sq ft, with parking)
- Standard living
- Live / work is a great idea with the right structure
- Live / work with communal rehearsal / performance spaces
- Live / work is in great need
- Artists who can afford to house themselves and their families often cannot afford that extra workspace
- Live / work, 900 sq ft.
- Open floor plan
- Natural light
- Some commercial housing
- Live / work with share community space
- Outdoor style areas for kids
- Small grocery

What ranges of incomes need to be served? Should the facility be 100% affordable, or mixed income (market rate and affordable)? What household income levels are most in need?

- Low income
- Affordable
- \$17,000 - \$40,000
- Low to moderate income with incentives for "hip" style community
- 100% affordable
- An adjustment to market rate
- Mostly low income with some market rate
- Affordable
- Mixed income
- Household income vary based on artists' discipline

- All range
- 100% affordable
- Lower income levels are most needed
- Affordable only, under \$50,000

How should “artists” be defined for this housing? Should housing be protected for bona fide artists, not just folks who like a creative environment? If so, how?

- Defined by body of work
- Some work history
- Artistic screening process
- Safe haven to help perpetuate the emergence and nurture of artists
- Artists who have made significant income or made a significant contributions to the arts
- Income is a good meter, but not the only measure
- Experience in their art
- Community involvement
- Should include balance of disciplines
- Local artists
- Cultural artists
- Graffiti artists
- Anyone contributing to the community in artistic endeavors

What quality of life issues should be addressed? Security? Pets or no pets and what kinds? Self-governing committees? Shared-car or bike programs? Access to green space?

- All of the above
- Self-governing committee (vote driven)
- All of the above, self-governing, voting rights
- Security
- No pets
- Shared transportation
- Anything green related
- Definitely security
- Pet-friendly (dogs and cats)
- Tenant committees
- Outdoor area
- Security
- Pets friendly
- Green space
- Parking
- Affordable parking
- Security
- Allow pets (dogs and cats)
- Need shared- car
- Need bike programs
- Need access to green space

What would you consider to be affordable on a monthly or square foot basis for living space? Combined live / work space? Work-only space?

- Less than \$1,000 per month
- Work only \$300 per month
- Live / work \$1,500 per month
- \$1 per sq ft. (combined live / work)
- Below market
- \$500 per month
- \$600 - \$700 per month
- Low income
- \$1,200 market
- 700 sq ft for \$1,000 per month (live / work, single)
- 1000 sq ft for \$1,000 per month (work only)
- Less than 70¢ per sq ft, live / work space
- \$1000 for 800 sq ft

What special amenities and design features are needed? (need for natural light, soundproofing for musicians / voice over and recording artists, family-friendly / children's needs, etc.)

- All of the above and adequate ventilation for paint, hazardous waste disposal
 - Natural light
 - Sound proofing
 - Family friendly
 - Art space
 - Performing and rehearsal space for film artists
 - Film festival venue with pro bono advisers on distribution for film makers who are just starting out
 - Natural light
 - Sound proofing
 - Family oriented (a section of the building)
 - Sound proofing definitely
 - Rehearsal space
 - Parking for residence and performance
 - Lots of natural light
 - Family friendly
 - Not too many of the same discipline
 - Parking for residents and for audience
 - Need natural light
 - Some soundproofing for those who need it
 - Must be family-friendly
 - Cater to children's needs
-

NATURE OF OVERALL B.A.C. FACILITY

What types of community spaces / open spaces are needed and desired? How should access for the community at large / community groups be handled?

- Gallery
- Class space
- Retail
- Rehearsal
- Performance
- Space for regular workshops / symposiums
- Space for screening
- Access that does not involve walking through auto traffic
- Large ground floor public spaces
- Green open space
- Ground floors should be accessible to the community
- Places that feel “open to all”
- Should feel interconnected
- Centralized production network
- More green spaces
- The Garfield Building
- Affordable rehearsal / performance / gallery / meeting spaces

What ground floor retail / commercial uses are most needed and desired?

- A place to sell creative enterprises
- Service agencies
- Art materials
- Affordable groceries
- Acupuncture
- Coffee shops
- Movie house
- Gym
- Café
- Healthy food options
- Not galleries
- Not a “community center”
- The spaces should be art in and of themselves
- Installation art, not coffee shop with photos on the wall
- Non-profits
- Bookstores with printers
- Reasonably priced restaurants

How important is connectivity and integration with existing historic theatres and other cultural resources?

- Important to connect the historic theatres with the cultural resources
- Use some rehearsal / exhibition spaces to offer classes / workshops taught by the residents / visiting artist community

- Very important
- The most important thing to consider for the project
- The need is not for more new projects, but utilize what's already there
- Every day-to-day existence can be opportunities for growth
- Should play an integral part of the development
- Important, but not critical
- Some of the historic theatres have their limitations too
- Connectivity and integration is key to success
- Very important
- Use or buy a historic theatre instead of building a new one
- Very important

How can an educational component and student activities best be accommodated in this facility?

- Workshops
- Classes
- Lectures
- Ensure accessibility for all, regardless of ability
- Dedicate a portion of the building for visual arts
- College-level lectures
- Student curate events
- Education through participation
- More spaces open to students

How can the facility reflect and support the diverse neighborhood of Downtown?

- Outreach programs
- Safe and comfortable space for low income folks to hang out
- Internet café
- Integrated volunteer opportunities
- Bilingual
- Incorporate culturally relevant exhibitions
- Treat everyone as an artist
- Make art and decoration an integral part of the environments
- Multi-lingual programming
- Skid Row and Skid Row artists are an inseparable part of the community
- Comfortable space for everyone to be

How important is exterior pedestrian connectivity with arts-oriented pedestrian paseos?

- Very important
- Would benefit both the pedestrian community and the artists community
- Important
- Extremely important
- Pedestrian connectivity is a key to success
- Very important
- Important

Other related input:

- Affordable rehearsal space that can be rented on a one-time or multiple-time basis
 - Need parking
-

FUNDING AND PARTNERSHIPS

What public / private partnerships will help make this project a reality?

- Local schools
- Community based organization collaborative
- Producers Guild
- WGA West
- Television Academy
- Oscar Academy
- Foundation support
- Environmental / green groups

What is your response to the example projects and models for financing and partnerships presented by the project grant partners?

- Great idea!

What role should the City of Los Angeles and / or CRA/LA play in funding the project?

- Obtain additional funds to make it a reality
- Ensure that the project is accessible to all communities
- Recruit / hire minority arts organizations

What ideas do you have for potential partnerships and funding resources?

- Met Life Foundation
- Kresge Foundation
- Ford Foundation
- LINC (Leveraging Investments in Creativity)

APPENDIX C

CORE GROUP

- DCA - Olga Garay (Executive Director) and Andrew Kardin
- Bringing Back Broadway - Jessica Wethington Mclean (Executive Director)
- Community Redevelopment Agency of the City of Los Angeles (CRA-LA) - Dave Neubecker (Assistant Project Manager Downtown Region) and Susan Gray (Cultural Planner)
- City Planning Department's Urban Design Studio - Simon Pastucha (Principal Urban Designer)
- California Institute of the Arts (CalArts) - Steven Lavine (President) and Travis Preston (Dean, School of Theater)
- Actors Fund and the Actors Fund Housing Development Corporation - Keith McNutt (Director of Western Region) and Scott Weiner (President & CEO, AFHDC)
- Artspace Projects - Teri Deaver (Director of Consulting and New Projects), Greg Handberg (Sr. V.P. of Property Development) and Wendy Holmes (Sr. V.P. of Consulting and Strategic Partnerships)

