

# **JACKSONVILLE ARTIST LIVE/WORK FEASIBILITY STUDY**

**REPORT TO THE CITY OF JACKSONVILLE**

**Planning and Development Department**

**with the assistance of**

**The Cultural Council of Greater Jacksonville and Downtown Vision, Inc.**

**Urban Focus, LLC**

**With**

**Community Partners Consultants, Inc.**

**Karl Seidman, Economic Development Consultant**

**JUNE 2011**





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**JUNE 2011**

Cover: (Art Walk December 2010 (top). Image courtesy of Urban Focus team. Jacksonville Art Walk (bottom). Image courtesy of Rob Bixby on Flickr.com)

Inside Cover: (Museum of Contemporary Art (left) and Laura Street trio of buildings (right). Images courtesy of Urban Focus team)



# REPORT TO THE CITY OF JACKSONVILLE

## JACKSONVILLE ARTIST LIVE/WORK FEASIBILITY STUDY

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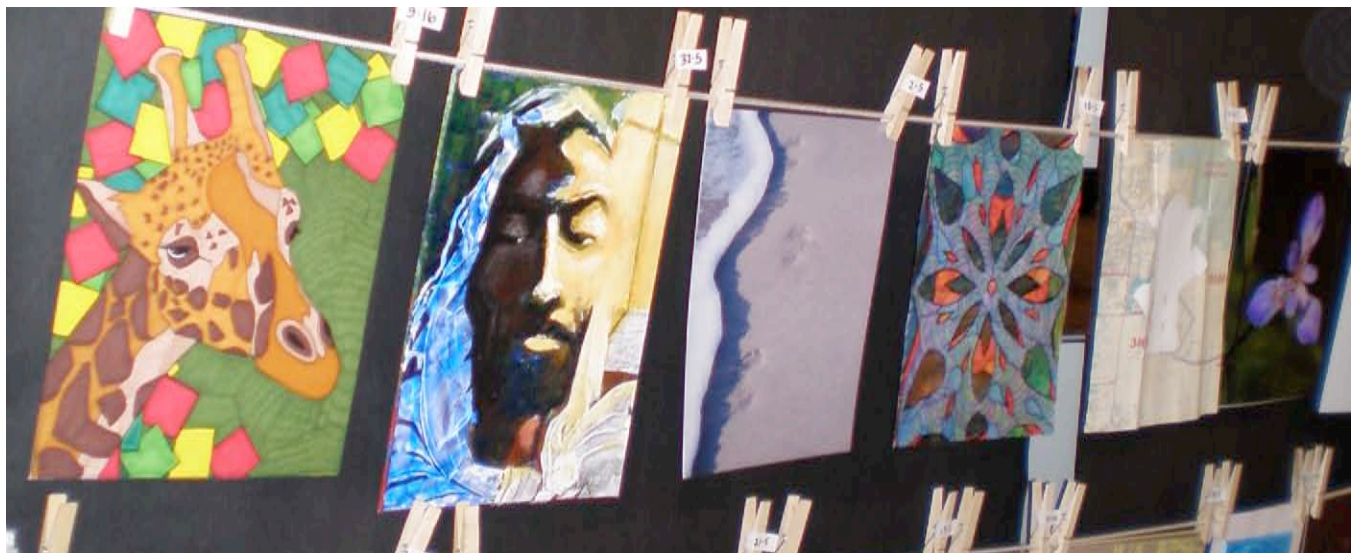
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(December Art Walk Gallery show. Image courtesy of Urban Focus team)

## INTRODUCTION

Urban Focus, LLC has teamed with Community Partners Consultants, Inc. and Karl Seidman, economic development consultant, to provide the Jacksonville Planning and Development Department and the Jacksonville arts community with a comprehensive analysis for providing affordable, viable and sustainable housing and studio environments for artists. As part of this study, the Urban Focus team has partnered with the Cultural Council of Greater Jacksonville to reach out to the arts community and has been assisted by Downtown Vision, Inc. in understanding the downtown Northbank Core of Jacksonville.

The study area as defined by the Jacksonville Planning and Development Department and its partners is an area bordered by Church Street to the north, Jefferson Street to the west, Liberty Street to the east, and the St. John's riverfront to the south. Within this area, the City has highlighted a priority area bounded by Hogan Street, Duval Street, Market Street and Bay Street. The study and priority areas are in the Northbank Core and contain the majority of the downtown high rise and civic buildings. It should be noted that the downtown as defined by the City of Jacksonville is much broader and includes a portion of the Southbank of the river. This project is focused only on the Northbank Core and specifically the Study Area.

The arts community represents the creative and innovative soul of the city and must be preserved and protected. There are many

**Figure 1: The Study Area is outlined in blue. The Priority Area within this is outlined in green.** Source: Jacksonville Planning and Development Department.



organizations and events that speak to a variety of artistic interests throughout greater Jacksonville. Organizations such as the Museum of Contemporary Art and initiatives such as the Off The Grid program and Art Walk have laid the groundwork for inspiring artists about living and working in downtown Jacksonville. A strong local culture and entrepreneurial spirit encompass everything from artists' cooperatives and organizations such as The Art Center to artist entrepreneurs who launched businesses such as NullSpace and The Letter Shop businesses anchored by Burro Bags. Other strengths in the arts and cultural community of the city include The Cummer Museum of Art and Gardens in Riverside, which has long been a cultural center and is located in one of the historic neighborhoods of Jacksonville. The Riverside Arts Market is another indication of the vibrant presence of a creative community in Jacksonville and of the healthy market that exists for art products, crafted items, and one-of-a-kind offerings that showcase the talents in the region.

Jacksonville's downtown represents the city's historic, business, civic and cultural core and it merits reinvestment. Great cities have strong downtowns, and Jacksonville should be no exception. Arts and cultural development can be a spur to economic revitalization, drawing people, activity, energy, and confidence back to the downtown. As part of this Feasibility Study, the Urban Focus team is researching financing options for redevelopment but as with many urban revitalization projects, these arts projects are complicated and require many partners and collaborators. Typically these affordable artist space developments include a variety of funding sources, a strong market demand, and support from the arts community. Just as importantly, these types of projects often have a champion who will help to build momentum around the effort and work closely with all partners to bring the project to fruition. This study looks at all of these elements holistically to ensure the best possible outcomes.

This study comes at an opportune time in Jacksonville. If one looks at the success of the monthly Art Walk with an average of 4000-5000 attendees each month, and the buzz on blogs and in the news, it is clear that arts and culture have a vibrant presence in the city.

*"Love downtown and would like to see it become an "artist" destination. Great way to revitalize this area and make use of all the vacant buildings. Please provide us some cheap spaces!!"*

**Jacksonville Artist Survey Respondent November 2010**

The Artist Survey that was distributed in November 2010 provides a glimpse into the robust nature of the creative arts community in Jacksonville. Over 600 artists responded to the survey and showed great enthusiasm about the possibilities for downtown serving as a base for the creative community of the city and perhaps the region. The current excitement around this artist space feasibility study is a strong foundation upon which to build momentum. This document outlines an approach using three time horizons (short, medium and long term) to keep people excited and to build on early successes. Early "wins" in implementation can help people believe that this can happen and a tiered approach to moving forward also sets realistic expectations along the way to ensure that there is progress and that momentum continues to

build. Programming, marketing and environmental/urban public space projects in the early stages of this effort will keep activity going while paving the way for longer term bricks and mortar projects.

The goals of the overall Urban Focus team report to the City are to determine the arts community's needs, assess the physical fabric and characteristics and the economic climate of the real estate market in the Northbank Core, and to share successful projects elsewhere as a framework for approaching leaders, organizations and other champions who can contribute to the success of new artist live/work and work space in the Northbank Core of Jacksonville. These elements are presented in a cohesive plan for providing artist live/work and work space and supporting uses and services in a newly reinvigorated downtown that offers appeal for a diversity of residents, business-people and visitors. Through this process the Urban Focus team has been working collaboratively with the Jacksonville Planning and Development Department and other partners to make this a viable and feasible approach to bringing artists to downtown Jacksonville.

The Feasibility Study has five components and outlines the steps to creating a successful approach for creating downtown artists' live/work development:

**Task A – Gauge Community Interest and Evaluate Community Resources**

**Task B – Market Analysis<sup>1</sup>**

**Task C – Site Feasibility Analysis**

**Task D – Financial Feasibility Analysis**

**Task E – Cohesive Development Concept and Final Recommendations**

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<sup>1</sup> Tasks B and C have been switched for the final report to reflect actual chronology. Original drafts show the Site Feasibility Analysis as Task B and the Market Analysis as Task C.







## CHAPTER ONE: TASK A REPORT

### GAUGING COMMUNITY INTEREST AND RESOURCES



(Jacksonville Art Walk (top of previous page). Image courtesy of Rob Bixby on Flickr.com)

(Jacksonville Museum of Contemporary Art (bottom of previous page). Image courtesy of Urban Focus team)

## 1.1 Overview of Task A



(Jacksonville Art Walk. Image courtesy of Rob Bixby on Flickr.com)

The goals of the first phase of our work, known as “Task A”, were to:

- Become familiar with the community’s vision for downtown Jacksonville
- Engage with the arts community and other stakeholders
- Obtain a significant overview of the project’s objectives and the City’s resources
- Understand existing site conditions, opportunities and challenges for artist space development
- Highlight successful examples of artist space development nationally that would inform and educate this project and the broader community.

With the collaboration and assistance of the City of Jacksonville, the Cultural Council of Greater Jacksonville, and Downtown Vision, Inc., these goals have been met. This report summarizes the progress made to date.

The Urban Focus team reviewed extensive reports and analyzed data in relevant city documents, maps, and other resources. The team performed outreach to the arts, business and non-profit/institutional community of the city and also conducted a site analysis of the Northbank Core of Jacksonville, which can be found in Task C Site Feasibility Analysis report. We conducted an extensive survey to over 2,000 artists in Jacksonville, with an outstanding response from 616 people. These survey findings will be presented in detail as part of the Task B Market Analysis report. The most significant results, however, are the following: Downtown Jacksonville, along with Riverside/Avondale, is the preferred location for artist live/work and work space. Among artists interested in live/work space, 79% are likely or very likely to rent or buy in Downtown Jacksonville if units are available within the next three years. For artists interested in work space, 68% are likely or very likely to rent or buy in Downtown if space is available within three years.

A variety of approaches were employed to tap into the ideas and insights of various constituencies in Jacksonville to inform our work. Individual personal and telephone interviews, smaller focus group meetings, a large presentation to the arts community with small break-out groups to elicit more detailed



comments, and participation and conversations during the December Art Walk festivities all offered invaluable opportunities for listening, learning, and sharing of ideas.

We held a series of targeted focus group and individual meetings during our first site visit in October. During our November/December site visit we held additional meetings and facilitated a larger artist presentation/discussion session at the Florida Theatre. We also met with and made abbreviated presentations to relevant business, civic, and educational groups during this visit.

In addition, the team participated in driving tours of the downtown and adjacent neighborhoods, visited galleries, and conducted detailed walking tours and windshield surveys of the Northbank Core and investigated a preliminary roster of possible buildings and sites for affordable artist space development.

## 1.2 Key Findings from Site Visits and Community Outreach



(Community outreach meetings. Images courtesy of Urban Focus team)

As stated in our original proposal to the City of Jacksonville, we were interested in learning answers to the following range of questions: How would creation of artists' space work toward broader community revitalization in Jacksonville? How do such efforts reinforce existing or proposed community, civic and business initiatives? How would creation of artists' space address important community concerns and needs? Does the surrounding residential community have particular challenges to address? How have arts and cultural organizations operated within the city and within the project area? Who are the strong voices in the arts community and who is unheard? Is the downtown of Jacksonville perceived as a viable live/work arts location?

### Description of Site Visits and Approach

To help focus these conversations, we first held a series of focus group meetings with representatives of the arts community, particularly artists who participate in the Off The Grid program in downtown Jacksonville, representatives of major arts institutions such as museums and galleries, universities, and real estate owners, developers and investors. As we stated in the introduction to those meetings, the overall goals of our study are to:

- 1. Understand the needs of the artist community and their perceptions of the downtown**
- 2. Understand the market opportunities for investing in development downtown**
- 3. Locate the sites that have the potential to be redeveloped for this purpose**
- 4. Assist the City of Jacksonville with identifying partners for the development and financing and in determining investment needed to redevelop the area.**

We asked the representatives from the arts in our initial focus group meetings to tell us about their own live and work space arrangements and requirements, cost considerations, and thoughts or hopes for what downtown Jacksonville could offer them. We asked about their concerns, what could help alleviate any concerns, and their ideas as we move ahead. We were interested in learning what factors or incentives would be important to encourage arts and arts-related activity to occur downtown.



We asked representatives from the real estate development and financial community to tell us their perspectives on the recent demand for downtown real estate, the types of businesses seeking space and their requirements, their perception and experience with the downtown as a market for investment and development, suggestions of specific buildings or projects that could be appropriate for artist space, and other related questions on the market, demand, and opportunities for downtown Jacksonville.

The key points from all our face-to-face focus and break-out group meetings are highlighted in Appendix B. The first page provides a brief summary of all the comments, and the following pages summarize all the key points. These points do not include the comments obtained from the 616 responses of the artist survey that were submitted electronically. Those results are included in Chapter Two, the Task B Market Study Report to the City.

## Key Points from Focus Conversations



(Jacksonville's Southlight Gallery. Image courtesy of Urban Focus team)

The responses from the focus and break-out group conversations emphasized the following issues: artists' interest in working and living downtown, cost considerations, space and studio requirements, parking and access, artist impact, creation of an arts district, development possibilities, city involvement, concerns, and other key points.

### *Artists' Interest in Working and Living Downtown*

The artists' enthusiastic response to the survey and in the focus and break-out groups reinforced a strong demand for affordable space to work and live in downtown Jacksonville. Artists want flexible spaces for their work and they look for people and activity in their surrounding environment. Some participants said they were more likely to live downtown if they do not have school-aged children. Many people stated a strong need for retail support such as grocery and convenience stores, pharmacies, coffee shops and restaurants. Others encouraged space for college students to live and work downtown to help create a critical mass of people. According to many respondents, designating the downtown as an arts or cultural district would help bring identity to the downtown and offer a draw for the city.

Some artists talked about the “chicken and egg” problem of needing more amenities and services downtown before it would be a desirable place to live. They then spoke of how artists are willing to forgo those amenities and services for a while in consideration of affordability:

*“So I am currently your ideal candidate for pioneering development in the downtown area because I cannot really afford not to. All I need is for the city to be willing to take a chance on me and I will do the same for the city.”*

**Artist attending 11/30/10 meeting at Florida Theatre**

### *Cost Considerations*

Affordability is key and was emphasized over and over again in the conversations. Artists could afford to pay \$500 to \$750 per month for live/work space, according to some respondents, and the range is actually higher according to the survey findings. For artists seeking live/work space, according to the survey of 616 artists responding, a third could pay between \$750 and \$1250 per month, while 22% could pay more than \$1250 monthly. For most artists, their art does not support their living expenses. Most artists have other jobs to supplement their income.

### *Space and Studio Requirements*

Artists generally seek flexible space to do their art, meet with other artists, plan, and for some, hold exhibitions. They desire access to outside space, good ventilation, and air-conditioning. They need secure space that can be locked. Some artists require large elevators, tall ceilings, and large doorways. Many artists prefer shared space to help with costs and sales. Most artists prefer to build out their own spaces to fit their unique requirements and are inventive in adapting spaces to serve their purposes. Some artists prefer to work and live in the same location, and others seek studio space separate from their living situation. In the survey results, 37% of the respondents seek live/work space while 33% preferred a dedicated work space.

### *Parking and Access*

Many participants identified the availability of free or low-cost parking as an issue. Several stated they would like free parking near their studios. There was concern expressed that customers do not come downtown due to cost of parking, distance from gallery and difficulty/inconvenience of one-hour meters. Others requested a good map system and signage to show people what parking is nearby. Artists also need access to their studios for loading and unloading of their work and materials.

### *Other Major Points*

Artists emphasized that it is essential to have the political will and support to grow the arts downtown. They appreciated the fact that the City was sponsoring this study and hoped support would continue for the arts. They encouraged the city to limit regulatory hurdles around codes and use of spaces. Some expressed concern about reluctance of banks to lend to artists and that some properties that might be good candidates for artist space were overvalued by building owners.

Participants in the conversations emphasized that downtown Jacksonville needs more of an identity and a stronger architectural and historical image. They recommended a branding for the downtown and thought an arts district would be an important asset for this purpose. Finally, they desired space and activity to bring the arts and cultural community together. As one artist noted in our focus group meeting:



*Collaboration and a community of artists are essential to keeping artists sane.*

## 1.3 Potential Stakeholder/Partner Groups



(Jacksonville Information Center. Image courtesy of Urban Focus team)

Creating successful artist space and revitalizing the downtown core of any city cannot occur without extensive collaboration and cooperation among a variety of partners and stakeholders. The types of partners could include city agencies, developers, artists, business owners, educational institutions, cultural organizations, civic institutions, and downtown residents. Stakeholders could and should include businesses, citizens, visitors, artists and cultural organizations who do not actively work or locate downtown but who benefit from a more vibrant cultural and economic life downtown. A look at national success stories tells us that a range of collaborations is needed for most successful affordable artist space projects.

**The following partners or interests often are involved in a project:**

- **Artists**
- **Developers**
- **Local municipalities**
- **State and federal funding agencies**
- **Public agencies and departments (building, zoning, public works, etc.)**
- **Funders**
- **Investors**
- **Artist-focused organizations**
- **Community development corporations**
- **Individual entrepreneurs**

Creation of a strong downtown will require investment, commitment and action by a number of players in the public, private, and non-profit sectors. One group cannot do it alone.



The chart on the following pages identifies a number of important potential partners for this endeavor, organized in the following categories:

- **City of Jacksonville**
- **Civic organizations**
- **Cultural organizations**
- **Museums and galleries**
- **Artists and arts organizations**
- **Educational institutions**
- **Property owners**
- **Retail and commercial establishments**
- **Banks and financial institutions**

The Urban Focus team has contacted many of these potential players about possible roles they may play, but not all of the organizations represented on the stakeholder chart have been contacted directly. Additionally, there are undoubtedly other important organizations and leaders in Jacksonville that could play a valuable role that are not listed here. Important synergies and roles will evolve as this project continues to unfold.

The chart on the following page lists organizations and departments that presently are involved in work affecting the downtown and summarizes their current roles. Recommendations of possible roles to implement the suggestions in the Arts Core Initiative Feasibility Study will be made in Chapter Three. As the redevelopment of the Northbank Core continues to be adapted and implemented, the specifics of these roles and responsibilities will need to be defined, adjusted, and confirmed by the relevant partners.

## Identification of Potential Partners/Stakeholder Groups:

<b>POTENTIAL PARTNER</b>	<b>CURRENT ROLE</b>
<b><i>City of Jacksonville and Related Government Agencies</i></b>	
<i>Office of the Mayor</i>	Overall leadership for the City
<i>Planning and Development Department</i>	Sponsor of artist space feasibility study. Responsible for planning, zoning, building inspection, code compliance, and coordination with City's Comprehensive Plan.
<i>Housing and Neighborhoods Department</i>	Housing Services oversees administration of public funds for affordable housing. Administers CDBG funds to serve low and moderate-income people for housing and economic opportunities. Neighborhood Stabilization Program funding
<i>Jacksonville Economic Development Commission</i>	Downtown Development and Community Redevelopment Agency. JEDC manages the Tax Increment Funds. Downtown development review. Master developer of Downtown Development of Regional Impact (DRI); also regulates DRI. Oversees land use and design guidelines for downtown, including compliance with downtown master plan and downtown zoning overlay. Oversees financial incentives for the film industry in Jacksonville.
<i>Jacksonville Housing Finance Authority</i>	Directs \$40 million in multi-family mortgage revenue bonds
<i>Jacksonville Housing Authority</i>	Handles Section 8 vouchers. Currently does not offer project based vouchers.
<i>HUD Field Office, Jacksonville</i>	Manages all federal funding for Jacksonville
<i>Public Works Department</i>	Plans, builds and manages infrastructure of the City. Maintains streets, traffic control, landscaping of public areas, and manages city-owned property. Manages public service grant funding.
<i>Jacksonville Transportation Authority</i>	Responsible for bus system, Skyway and related parking, shuttle buses to major events, and related services.

<b>POTENTIAL PARTNER</b>	<b>CURRENT ROLE</b>
<i>Florida Housing Finance Corporation</i>	Manages Low Income Housing Tax Credits and related bonds Manages a predevelopment fund of up to \$750K
<b><i>Civic and Community Organizations</i></b>	
<i>Downtown Vision, Inc.</i>	DVI continues to be an advocate for the downtown as the Business Improvement District and through outreach to developers and the business sector.
<i>Jacksonville Civic Council</i>	Creation of this entity serves as a source of support for Jacksonville and civic leadership. Members of the Council represent major businesses, banks and civic institutions.
<i>Jacksonville Community Council, Inc.</i>	JCCI created “report card” on the city’s quality of life through community indicators program and conducted survey analysis of artists.
<i>University of North Florida Center for Community Initiatives</i>	Conducted survey analysis of artists.
<i>Chamber of Commerce</i>	Business advocacy organization with a Downtown Council that meets periodically.
<i>Religious institutions</i>	Major churches are located downtown and have sponsored residential development.
<b><i>Cultural Organizations</i></b>	
<i>Cultural Council of Greater Jacksonville</i>	CCGJ is a strong partner in bringing the arts to downtown Jacksonville, working closely with the City and Downtown Vision, Inc, and others with Off The Grid and Arts Market, among other activities.
<i>Times Union Center for the Performing Arts</i>	Performing Arts Center offers three performance facilities from 600 to 3,000 seats. Center is an important draw for residents and visitors to downtown for cultural activities and special events.
<i>Florida Theatre</i>	Efforts are underway to rehabilitate the Florida Theatre office space potentially for use by the arts. Existing theatre space serves as node of activity in the area.

<b>POTENTIAL PARTNER</b>	<b>CURRENT ROLE</b>
<i>Jacksonville Public Library</i>	Library is an important anchor to the downtown and also serves as venue for artists' exhibitions, lectures, large events and cultural events in the downtown.
<b>Museums and Galleries</b>	
<i>Museum of Contemporary Art</i>	Major cultural institution facing Hemming Plaza. Success of recent Imagination Squared exhibit reinforces outreach and interest to artists. Café Nola restaurant is a valuable asset.
<i>Cummer Museum of Art and Gardens</i>	Cummer Museum has easy access to the Northbank Riverwalk and is located adjacent to the Riverside Arts Market. Provides a cultural connection between Downtown and the Riverside arts community.
<i>Karpeles Manuscript Library Museum</i>	Focus on history, literacy and children in underserved neighborhoods. Historic building located adjacent to arts activity downtown and serves as a venue for art exhibitions and special events.
<i>Galleries located downtown</i>	Galleries are already important sources of visitation and focus and will benefit from increased arts activity in the study area.
<i>Galleries located in Riverside, San Marco, and surrounding areas</i>	Artists and galleries in adjacent areas will benefit from increased interest in the arts and greater cultural activity downtown. Synergy of activities will strengthen their collective impact.
<b>Artists and Arts Organizations</b>	
<i>Artists working and/or living downtown</i>	Artists will bring creativity, cultural activity, and greater visitation to the downtown. Artists living downtown will increase 24-hour activity and life to the city.
<i>Riverside Arts Market</i>	Success of Riverside Arts Market demonstrates impact of artists and their collaboration.

<b>POTENTIAL PARTNER</b>	<b>CURRENT ROLE</b>
<i>Artists and designers professional societies</i>	Professional and design organizations representing groups such as graphic designers, photographers, architects, landscape designers, sculptors, painters, and other creative industries will be important sources of information, business development, creative activity and events.
<b>Educational Institutions</b>	
<i>University of North Florida</i>	UNF is planning creation of two new masters programs in Fine Arts and Art History. It also has a Creative Arts Business incubator within the MBA program. Studio space, housing, and related classroom space for graduate students, faculty, and related uses could be located downtown.
<i>Jacksonville University</i>	JU is creating a new program in film and media studies and seeks space for the film and production studio.
<i>Florida State College of Jacksonville</i>	Location adjacent to the Northbank Core would offer a natural connection to downtown arts activity for faculty, students and staff. College's effort to build bike paths and restore the Hogan Creek area would encourage stronger entranceways to the downtown.
<i>Art Institute of Jacksonville</i>	Relatively new program in Jacksonville offers programs in culinary, fashion, media arts and design. Faculty and graduates of this program may choose to work and live in downtown core.
<i>Douglas Anderson School of the Arts</i>	This high school has faculty, student artists and performers whose interests are compatible with arts activity downtown.
<i>LaVilla School of the Arts</i>	This middle school has faculty, student artists and performers whose interests are compatible with arts activity downtown, adjacent to their location.
<b>Civic/Public Event Spaces</b>	
<i>Jacksonville City Hall</i>	Multiple constituents who actively use City Hall can be tapped for introduction to artists and cultural events.
<i>Jacksonville Public Library (main branch)</i>	Provides community space and hosts events.
<i>Prime Osborn Convention Center</i>	Focus for major events bringing in thousands of visitors annually.
<i>Jacksonville Municipal Stadium</i>	Focus for major events bringing in thousands of visitors annually.

<b>POTENTIAL PARTNER</b>	<b>CURRENT ROLE</b>
<i>Veterans Memorial Arena</i>	Focus for major events bringing in thousands of visitors annually.
<i>SMG</i>	SMG operates and manages public assembly facilities, including the Jacksonville Veterans Memorial Arena, Times-Union Center for Performing Arts, and Osborn Convention Center.
<i>Duval County Courthouse</i>	New courthouse is a major presence in the downtown and a destination for many people who would benefit from the expanded restaurant and cultural activities downtown.
<i>Northbank Riverwalk</i>	Northbank Riverwalk offers visual connection to the Southbank and access to the downtown from multiple points.
<i>Hemming Plaza</i>	The historic center of the downtown core, Hemming Plaza offers access and connections to major streets and activity.
<b>Developers</b>	
<i>Private developers</i>	Renovation and revitalization of existing vacant buildings in downtown core for artist space will rely upon commitment and investment by private developers.
<i>Community Development Corporations (CDCs)</i>	CDCs could play a role in developing certain parcels on behalf of artists and cultural institutions.
<b>Retail and Commercial</b>	
<i>Jacksonville Landing</i>	Host of current Off The Grid galleries. Retail, restaurants and food court will be strengthened with increased residential and cultural activity downtown.
<i>Existing downtown retailers</i>	Current retail mix is limited and will need to expand to support increased residential and studio space for artists.
<i>Hotels in Northbank and Southbank area</i>	Hotels are source of important visitation and can actively promote arts and cultural events, Art Walk and related cultural activity downtown.
<b>Banks and Financial Institutions</b>	
<i>Banks and financial institutions</i>	Development of space for artists to live and work downtown will require significant investment by area banks and financial institutions.
<i>Local Initiatives Support Corporation</i>	LISC support could help finance artist space projects developed by area community development corporations. LISC can provide development and financial expertise. Handles New Market Tax Credits.



## 1.4 Learning About Artist Space Development

*We have to get a genuine interest in redeveloping downtown if we want it to be successful and desirable for everyone. If you look at other cities that have redeveloped their downtown areas, it has been predominantly the artists who have paved the way.*

- Quote from November 2010 Artists' Survey

This Feasibility Study for artist live/work space in Downtown Jacksonville draws on the models of national success stories in the creation of artist space. While each city or town has its own unique characteristics, artist community and political and social environments, there are common themes to be found in studying national examples of successful developers, non-profit arts organizations and affordable artist space projects. These themes, or “lessons learned” can inform future endeavors in the City of Jacksonville.

What follows is a description of several potential models for developing affordable artist space. While there are many examples nationally, these particular projects are highlighted here because they share common characteristics with Jacksonville.

No one example is the perfect fit for a building, development partner or financing currently available in Jacksonville. Rather, each case illuminates different financing strategies, development models, and programming activities that can inform the development model employed in local affordable artist space projects in the Northbank Core. Information on the cases is mainly provided directly from the organization websites and from the National Database of Affordable Artist Space Projects that is found at <http://www.lincnet.net/artist-space/search>. Additional information is

### **Model Sites Share Characteristics with Jacksonville, Florida**

#### **Model Sites...**

*Reflect the use of Jacksonville's building types, where possible*

- Office and Commercial Buildings
- Department Stores
- Housing and Hotels
- Churches, libraries, schools
- Historic/Iconic Buildings

*Serve a **multitude of artists***

- Visual arts
- Performing arts
- Literary
- Craft
- New media

*Explore ways to **serve the creative professional community and entrepreneurs***

- Photographers
- Film
- Architects
- Architectural metals/sculpture
- Graphic design

*Undertake **creative and complex collaborations** to achieve success*

- Complex collaborations of private organizations and individuals and public agencies
- Collaborations that engage educational institutions

*Use a **variety of funding sources and ownership/management structures***

- Federal, state, city, private, tax credit funding sources
- Private for-profit developers, non-profit organizations, public ownership
- Developer management, non-profit management, public management

*Achieve success through **incremental approaches as well as large scale endeavors***

- Large impact projects
- Smaller projects
- Environmental/incremental projects in addition to “bricks and mortar” projects.

provided on Lowertown, St. Paul from “Artist Space Matters,” by Metris Arts Consulting, 2010 ([www.metrisarts.com](http://www.metrisarts.com)), the Rudy Bruner Awards for Urban Excellence ([www.brunerfoundation.org/rba/](http://www.brunerfoundation.org/rba/)), and the direct project experience of the consulting team.



(Jacksonville’s *Off The Grid* partnership between artists and property owners. Image courtesy of Downtown Vision, Inc.)

The cases are presented first in the table on the following page. Each case is then described in more detail after this matrix.

<i>Project Name</i>	<i>Overview</i>	<i>Building Type</i>				
		<i>commercial /office</i>	<i>housing /hotel</i>	<i>church</i>	<i>school/ dept store</i>	<i>industrial</i>
<i>AS220</i>	<i>Providence, RI</i> Work and live/work space; programs for artists, general public and at-risk youth.	✓	✓			
<i>Burning Coal/Murphey School</i>	<i>Raleigh, NC</i> Board room renovation into theatre within senior housing complex for performing arts groups.				✓	
<i>Coral Street Arts</i>	<i>Philadelphia, PA</i> Live and live/work space for low income residents including artists; programming for arts and culture and community.					✓
<i>910 Arts</i>	<i>Denver, CO</i> Work and live/work space and galleries, programs, public spaces.					✓
<i>Third Ward</i>	<i>Brooklyn, NY</i> Business incubator and creative professional spaces to share resources and materials.	✓				✓
<i>Art Works Downtown</i>	<i>San Rafael, CA</i> Low-income housing for artists and others and galleries and workshops for artists.	✓				
<i>UC Riverside</i>	<i>Riverside, CA</i> Film and media center in downtown Arts and Cultural District.				✓	
<i>Heidelberg</i>	<i>Detroit, MI</i> Environmental art for neighborhood revitalization. Recycled materials used on vacant land and buildings to reclaim neighborhood.					
<i>Lowertown</i>	<i>Minneapolis, MN</i> Non-profit and public partnership for planning, design, and development of 18-block historic arts district.	✓	✓			
<i>Worcester</i>	<i>Worcester, MA</i> Arts district master plan to support development of downtown arts district.	✓	✓			

## Examples of Artist Space Development

### AS220, Providence, RI<sup>2</sup>

[www.as220.org](http://www.as220.org)



(AS220 gallery space. Image courtesy of AS220 on Flickr.com)

### Mission

The mission of AS220 is to support artists by maintaining residential and work studios, galleries, and performance space. Exhibitions and performances are unjuried and open to the public.

### Overview

AS220 was founded in 1982 by a group of artists who saw a need for affordable artist space in downtown Providence. AS220 took \$800 in 1985 and occupied a one-room space at 220 Weybosset Street. Since that time, AS220 has renovated two derelict buildings in downtown Providence and turned them into facilities that offer 40 affordable live and/or work studios for artists and created opportunities for every Rhode Islander to perform, exhibit, and make art. With no prior experience and no development track record, borrowing history, or experience, this non-profit was taken seriously by gaining support of the mayor of Providence and by assembling a strong leadership team. The organization now occupies three buildings and provides artist live, live/work, community space, market rate retail, dining, program space, and organizational space to meet the needs of the organization and the broader community. Programming by the organization includes an extensive youth programming effort for at-risk teens. AS220's engagement with the public and non-arts community has increased its support and helped the organization's efforts gain broad acceptance and funding support in Providence and the region.

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<sup>2</sup> Information provided here is taken, in part, directly from the organization's website at: [www.as220.org](http://www.as220.org) as well as from the National Database of Affordable Artist Space Projects that is found at [www.lincnet.net/artist-space/search/results/as220-empire](http://www.lincnet.net/artist-space/search/results/as220-empire). Images are courtesy of the organization's website, promotional materials and Flickr.com account.



## Building/Facility Description

The organization now owns and maintains two buildings in downtown Providence providing space for a total of 40 artist live and/or work studios:

### 95-121 Empire Street



(AS220 Empire Street building. Image courtesy of AS220)

- 22,000 SF, three story structure (one of the first projects of the City's Arts and Entertainment District) developed in 1993
- 18 residential and work studios for artists at affordable rents
- Performance center
- Four galleries
- Darkroom
- Food and bars including Taqueria Pacifica and AS220 Bar
- Houses the Broad Street Studio, an initiative that serves at-risk youth



(Dreyfus Hotel building. Image courtesy of AS220)

### Dreyfus Hotel

- Historic renovation of a 24,000 SF hotel (last occupied by Johnson & Wales University as a dorm) starting in 2005
- 14 residential studios at 356 to 516 SF on third and fourth floors, each with its own bathroom
- 9 work studios at 200 to 379 SF on second floor with one shared bath
- Ground floor market rate retail and restaurant run by outside entrepreneur

In total, these buildings provide artist live, live/work

space, community space, retail, dining, program space, research and development and incubator space, galleries, youth space, lecture/workshop space, mentoring program access, artists in residence space, a restaurant, and market rate retail space. The gallery is open to the public and the performance and rehearsal spaces are also made available to the public.

Other spaces include:

- Gallery: 2600 SF open to the public
- Performance/rehearsal space: 2000 SF open to the public
- Dance studio: 800 SF
- Recording Studio: For Resident Organizations Only
- Office Space: For Resident Organizations Only
- Multi-Purpose Space: Available to Public

AS220's adaptive re-use of the Dreyfus Hotel was undertaken as a historic preservation project that won the 2007 Providence Preservation Society Adaptive Reuse/ Neighborhood Revitalization/Institutional Restoration Award.

The artist space has been developed with an inexpensive approach for artists' space that includes providing one shared kitchen for the artist live/work studios and minimum build-outs to meet building code and occupancy requirements.

While AS220 developed these projects itself, it called upon a group of consultants for advice including: a cost estimator, energy consultant, lighting consultant, financial consultant, preservation consultant, and legal counsel. The organization's strategy has been to assemble a team of leaders and advisors to guide it through the development and strategic planning process in the best way possible. AS220 has also used these collaborations to further support in the community. In addition, the mixed use nature of both buildings has required careful and close coordination with the City of Providence Building Department on code compliance because of public assembly uses on the lower levels and residences on the upper floors.

Both buildings combine to offer a wealth of shared community resources including silkscreen equipment, paper and fabric presses, a Graves etching press, airbrush and compressor equipment, chemical storage, graphic software, typography press, digital scanner, drill press, milling machines, the only black and white photographic facilities for public access in the State, and other equipment and supplies.

### *Program Description*

Over 5000 artists are served each year through the offering of spaces for public use, unjuried gallery shows and performances, affordable live and work studios and special programming and workshops. In addition, the facility and its resources also serve creative professionals such as personal fabricators, IT and digital media designers. A sampling of workshops offered include: AS220 Community Printshop, AS220 Community Darkroom, AS220 Labs, AS220 Youth Program Visual Art Studio, AS220 Youth Program: Recording and Music Production Studio.

The general public is also invited into this organization and facility through creative programming and partnerships with other Rhode Island organizations. An example is the series "Action Speaks," a humanities panel discussion series, which was aired on 250 radio stations nationally; NetWorks, a curated, multimedia program that exhibits the work of Rhode island artists at AS220 and the Newport Art Museum and airs short documentaries of the artists on Rhode Island PBS.



In addition, AS220 has made a major commitment to serving at-risk youth through the arts. AS220 runs a multitude of programs that serve artists and creative professionals, the general public, and teens, particularly at-risk youth. The organization runs a pioneer arts immersion program at the Rhode Island Training School (RITS), a juvenile detention facility. The goal of the program is to transition adjudicated youth from juvenile prison back into their communities.

A sampling of program partners includes:

**Public/Civil Sector:** Rhode Island State Council on the Arts; City of Providence Office of the Mayor; Office of Planning and Development; Building and Code Department. Rhode Island Historical Preservation and Heritage Commission, Rhode Island Council for the Humanities.

**Private Sector:** The Providence Company; Citizens Bank, Fleet Bank, Rhode Island Hospital Trust Bank, Greater Ximedica Inc.

**Non-Profit Sector:** Massachusetts Institute of Technology, Brown University, Johnson & Wales University, The Providence Foundation, Providence Chamber of Commerce, Perishable Theatre, Groundwerx Dance Theatre, The Providence Preservation Society.

### *Financial Overview*

AS220 received early support from the City of Providence. The City became a major stakeholder in the building at Empire Street when it provided a \$400,000 acquisition loan. This early support in the form of financial marketing aid allowed the organization to build an impressive foundation of supporters, including varied and broad financial support from foundations, federal, state and local sources, HOME and CDBG money. The organization has also utilized federal and state historic tax credits and new market tax credits. Financial support has also come from the Federal Home Loan Bank, corporate sources, and individual gifts.

AS220 has taken a bare bones approach to rehabilitating its two buildings. Both rehab projects utilized hundreds of hours of volunteer labor and provided the minimal upgrades needed to meet the building code requirements. Artists have chosen affordability over comfort or convenience in some cases; some live/work studios share a common kitchen, which reduced renovation costs and subsequent rental rates considerably.

AS220 enjoys the benefits of a substantial revenue stream from market rate tenants in ground level spaces in its buildings. AS220 sustains its programs with a diverse earned-income portfolio, including a restaurant and bar and several market-rate commercial anchor tenants. These market rate tenants subsidize artist space renovations and maintenance. The organization has also engaged in very creative fundraising since its inception. An example is the AS220 Building Box, a portfolio of five prints by five Rhode Island artists that sold for \$1,200.

### *Success Factors*

AS220 has become successful through leadership and determination. Early on, founders were able to convince major City political and business figures that the idea for the organization was a sound one. These early advocates in the form of city officials and the business community translated into the acquisition of financing and the assembly of an expert team of supporters/advisors to guide growth and strategy. These collaborations have provided solid opportunities for fiscal and development support since the organization's founding.

The organization also operates on a very low budget and remains committed to serving its core mission of maintaining affordable work and performance space for artists despite its expansion over the years. Embracing the idea “just meet code” to provide the minimum for safety, utilizing volunteer labor and embracing the philosophy of “Keep it Simple Stupid” have served the organization well.



(Workshop space. Image courtesy of AS220)



(Printmaking studio. Image courtesy of AS220)

## Burning Coal Theatre Company, Murphey School, Raleigh, NC<sup>3</sup>

[www.burningcoal.org](http://www.burningcoal.org)



(Burning Coal Theatre Company building. Image courtesy of Burning Coal Theatre Company)

### Mission

To produce literate, visceral, affecting theatre works that are experienced, not simply seen. The Burning Coal Theatre Company uses cutting-edge theatrical techniques to make theatre that is a living, compelling, immediate art form that speaks to members of the rock and roll and internet generations.

### Overview

The Burning Coal Theatre Company refurbished the historic Murphey School auditorium into a state of the art performance facility for use by the Company. The Murphey School is managed by Burning Coal Theatre Company and is also available at below market rate prices to emergent arts organizations, small schools, and colleges without their own performance space. This allows the Murphey School to serve as a theatre of opportunity for small local theatre groups and to provide a gathering place for community residents interested in the arts. This facility is part of a larger complex that is owned by a public agency and provides senior housing.

### Building/Facility Description

The performing arts space is 4,000 square feet in an historic school building that has been converted to senior housing. The school was originally built in 1908 and the theatre was added in 2008. The performance space is located in the former school board room where Raleigh City Schools signed the historic documents that led to the integration of the school system. The school itself was also the first integrated school in Raleigh.

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<sup>3</sup> Information provided here is taken, in part, directly from the organization's website at [www.burningcoal.org](http://www.burningcoal.org) as well as from the National Database of Affordable Artist Space Projects that is found at <http://beta.lincnet.net/node/1326>.



The new space is respectful of the building's legacy while providing a cutting edge space for experiential theater. The existing floor of the theatre space was excavated nearly four feet. A new concrete slab was poured to re-imagine the performance space and create a lobby. The lowered floor necessitated the removal of an existing window and adding a new entrance. The design solution maintained the building's historic status as an historic building. A balcony was suspended from the roof beams with steel rods and attached to the pilasters in the exterior walls.

Space and equipment in the space for use by the theatre company and outside performance arts groups includes: 4,000 square foot performance space, lighting equipment and grid, chairs and platforms, and equipment, sound mixer, amp, speakers, monitor, lobby space and 2,000 square foot warehouse rehearsal and construction space. The lobby space is regularly used by other arts organizations to advertise their events.



(Theater space. Image courtesy of Burning Coal Theatre Company)

### *Program Description*

The Burning Coal Theatre at the Murphey School serves visual arts; performance-based art; heritage; arts & craft; design; literary arts; publishing; printed media; creative services; audiovisuals and; community context. The space and organization serves more than 3000 people per year and the theatre is available at below market prices to emergent arts organizations and schools.

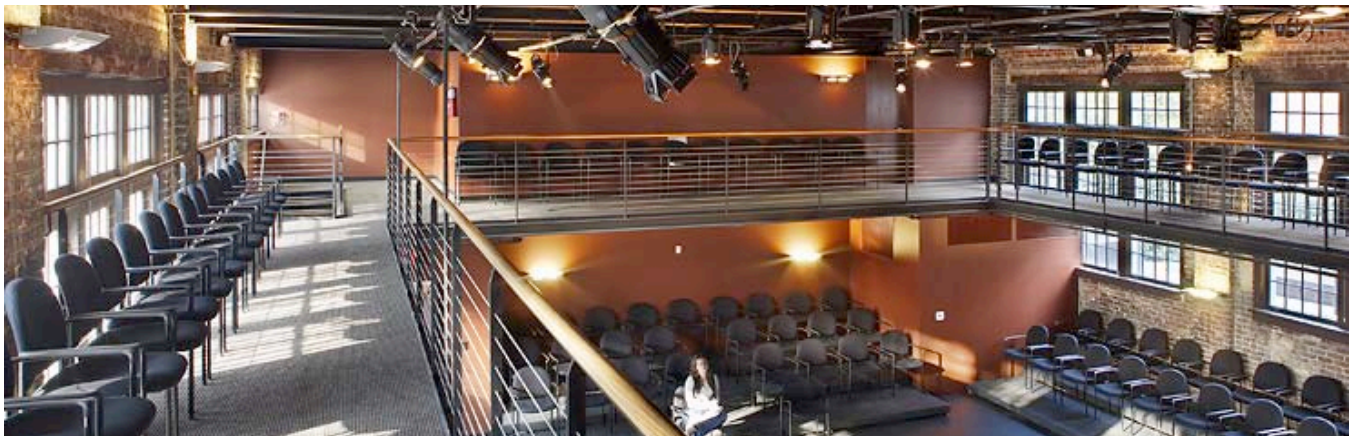
The Theatre Company also provides professional development and training services in the form of internship programs and assistant positions on theater productions. These positions, of which there are about 65 each year, are offered to local and non-local artists, designers, arts administrators and other theatre practitioner. Burning Coal also offers adult acting classes, two levels of playwriting and 'Understanding Shakespeare' workshops for community and company members taught by mid-to-advanced career professionals. These workshops and classes are offered to about 75 people each year.

Local artists, playwrights and directors are also active in community engagement and programming by offering special programming for seniors (the surrounding school complex is comprised of senior housing) called "Grey Matters," the Oakwood Cemetery series which explores local history and people in productions taking place on site in the community cemetery, and Pay What You Can nights. All performances are Audio Described for sight-impaired audiences. These programs serve approximately 900 people each year.

## *Financial Overview*

The Murphey School auditorium, owned by the State of North Carolina and leased to the City of Raleigh, is subleased to the Downtown Housing Improvement Corporation, and sub-leased again to Burning Coal Theatre for 20+ years. This space is the long-term home to Burning Coal Theatre and its Second Stage and professional development and (after school) education programs.

The project was supported financially through private sector partners such as the SunTrust Bank and AT&T and through foundation support provided by the AE Finley Foundation, Triangle Community Foundation, Fletcher Foundation, NC Community Foundation, George Smedes Poyner Foundation, and the WRAL Foundation. The Theatre Company collaborated with the following professionals: architects, theatre consultants, acoustical consultants and a general contractor. Many of the project team members provided services to the project as an in kind donation and much volunteer labor was used. The Theatre Company estimates that \$2.4 million of the costs of renovation and equipment came from cash and in-kind donations of materials and pro bono labor, consulting, etc. There is bank debt of almost \$200,000 on the project. Local government provided \$380,000 and the state government provided \$12,000.



(Murphey School auditorium. Image courtesy of Burning Coal Theatre Company)

## *Success Factors*

The history of the school board room (now the performance space) as the place where the school administrators signed away segregation in North Carolina Schools places a lot of community meaning and symbolism on this project and effort. The design of the space, the historic nature of the building and the sensitive acknowledgement of the history of the space and its meaning within the community has allowed the project to become a rallying point for fund-raising and community support.

The renovated space is high-tech, yet welcoming and provides quality programming. The Theatre Company's efforts to go out into the community (doing a performance series in the Oakwood Cemetery, for instance) have opened up theatre and arts to a group of audience goers and broadened the outreach of the organization. The company has done the same by offering free performances for the construction workers who put in volunteer time on the project and by offering special performances to the seniors in the adjacent housing. This outreach that breaks down the notion of performance and art as elitist activities has built a steady stream of support for the organization and the space.



## Coral Street Arts, Philadelphia, PA<sup>4</sup>

[www.nkcdc.org](http://www.nkcdc.org)



(Coral Street Arts House. Image courtesy of Eli Pousson on Flickr.com)

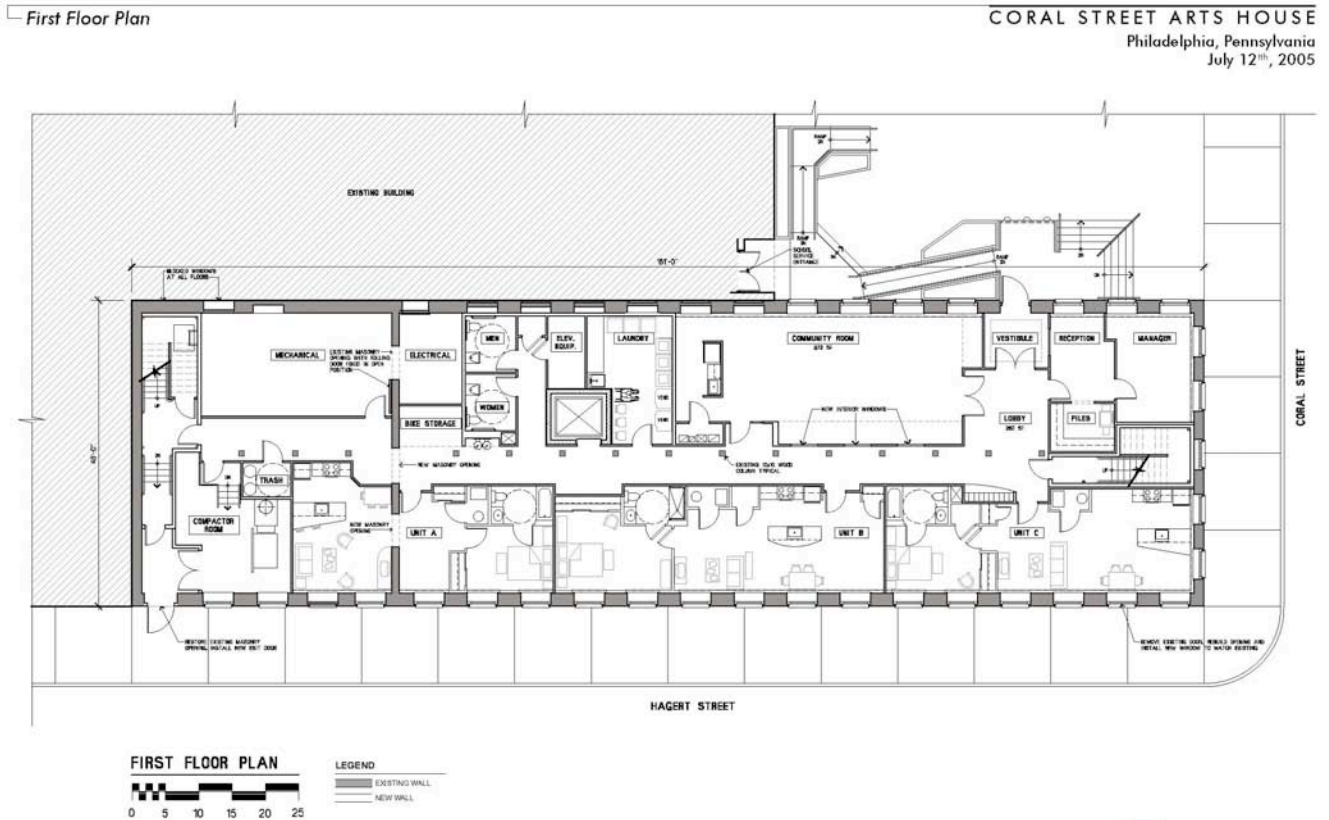
### Overview

Coral Street Arts House (CSAH) was founded in 1992 by efforts of the local CDC, New Kensington Community Development Corporation (NKCDC). NKCDC believes in using the arts as a tool in promoting local, economic reinvestment, building strong communities, and improving the physical environment of the organization's service area. The Coral Street Arts House is a \$7.5 million project that combines affordable live/work studios for artists with low-income housing for non-artists in a renovated industrial warehouse in the Kensington community of Philadelphia. The artists that currently live in CSAH include painters, actors, writers, photographers, graphic designers and more. Activities at Coral Street include exhibitions a couple times a year, workshops on issues that face artists in their professional careers and fun events for the community. The uniqueness of this project lies in the driving force of the local CDC, which marries a commitment to artists as community regenerators and a commitment to the low income community NKCDC serves. The marriage of these two aspects of Coral Street has created a successful project that continues to meet the challenges posed by serving two different communities of users.

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<sup>4</sup> Information provided here is taken, in part, directly from the organization's website at: [www.nkcdc.org](http://www.nkcdc.org) as well as from the National Database of Affordable Artist Space Projects that is found at [www.lincnet.net/artist-space/search/results/coral-street-arts-house](http://www.lincnet.net/artist-space/search/results/coral-street-arts-house).

## Building/Facility Description



Kitchen & Associates  
Architectural Services, PA

(Building plan. Image courtesy of Coral Street Arts House)

NKCDC acquired this dilapidated mill building in 1999, and plans for rehabilitation of the structure began immediately. Seeking to undertake a catalytic project to help turn the neighborhood around, NKCDC utilized low-income tax credits to help finance the project and made an early decision to incorporate artist live/work space in the building. The project consists of a 34,000 square foot warehouse, originally built in 1893, that was added to the National Register of Historic Places in 2005 at the completion of the rehabilitation project.

Many design features are the direct result of input from residents during a series of community meetings. An early challenge presented itself when it became clear that the physical features of the building and the necessary design modifications for low-income housing were not a natural fit for the unique needs of artists. The project attempts to answer these challenges. Interior walls display work by artists in residence, and a community room is available to residents and outside groups for events, gallery shows and performances. The historically accurate window requirement was met using a unique engineering technique recreating the low-E glass and wood frames while providing for energy efficiency. The building received the prestigious Grand Jury Award from the Preservation Alliance in 2006, and the National Park Service uses it as a case study for its Windows Preservation Tech Notes. During the renovation process, a number of consultants were engaged including: environmental, marketing, low-income housing tax credit and historic tax credit advisors, building management, and legal counsel.

The building is classified as residential and the 27 affordable artist live/work units are rental. There are other rental units in the building that serve a non-artist low-income population. A 900 square foot gallery is

available to the public, and this space is also used as a performance/rehearsal area by residents and associated organizations only. There are paint washrooms on every floor.

### *Program Description*



(Coral Street Arts House interior and renovation. Image courtesy of Coral Street Arts House)

The spaces and programs in CSAH serve more than 3000 people per year in the following fields: visual arts; performance-based arts; heritage, arts & crafts; design; literary arts; publishing; printed media; new media; creative services, and; audiovisuals. Because the CDC is not an arts-centered organization, it has partnered with the Center for Emerging Visual Arts to provide programming and advisory services.

CSAH also benefits from a partnership with Temple University, which has provided a workshop series around art and business. While there is consistently a demand for affordable housing options in Philadelphia, finding artists who can easily prove they meet income eligibility requirements has often proved to be a challenge. Many artists work several jobs, and often find it difficult to maintain financial records. One solution that NKCDC has devised is partnering with Temple University's Small Business Development Center to provide workshops on financial management for artists. These "Business of Art" workshops are offered to resident artists and the creative community at large. In addition, there is now a full-time Coral Street Arts House Coordinator who assists residents with promoting their work and starting their own businesses. This NKCDC employee meets with residents on a regular basis to review progress of work and promote artistic opportunities, such as upcoming workshops, events, and gallery openings. The NKCDC also offers housing counseling services to CSAH tenants, such as first time homeowner programs. Lastly, the CSAH is home to the Hope Animal Sanctuary Low-Cost Mobile Pet Clinics, which serve the low-income dog/cat owners of the neighborhood.



## *Financial Overview*

The North Kensington CDC came into this project with building development experience and a track record of working with the community to satisfy needs. The NKCDC used a combination affordable housing/economic development strategy to undertake this project and received a Commerce Department Planning Grant to initiate its work. The Philadelphia Housing Finance Authority was also an early financing partner in the project and now at completion, the building is 0.01% Owned by NKCDC and 99.99% owned by a limited partnership (as administered by the syndicator MMA).

Construction/rehabilitation cost of the facility was \$188/square foot with a cost per unit of approx. \$250,000. No private investment money was used; the \$7.5 million needed to complete the project came from the following sources that represent foundation, low-income tax credits, historic preservation tax credits, banks, state and local government:

- Neighborworks America
- Philadelphia Office of Housing and Community Development
- Philadelphia Commerce Department
- Pennsylvania Housing Finance Agency
- Federal Home Loan Bank of Pittsburgh
- Redevelopment Authority of Philadelphia

NKCDC also made a small investment in the project. Some of the major challenges that NKCDC faced during planning and construction of CSAH dealt specifically with regulations regarding tax credit specifications. This prevented NKCDC from building the live/work spaces the way that neighbors envisioned it. Historic tax credits required drywall rather than exposed brick. LIHTC had square footage requirements, meaning units could not be significantly oversized. Two bedroom apartments could only be rented to families, which reduced the number of qualified applicants for those units. Thoroughly understanding these regulations well in advance would certainly have made the process go more smoothly for NKCDC. Another challenge was selling the Philadelphia Housing Finance Authority on the idea of an arts-oriented service coordinator position. In many affordable housing projects such as this, the service coordinator has a part-time position offering information on social services. For this arts-oriented project, CSAH's service coordinator would be an individual who focuses not just on budget counseling and social services, but also guides tenants in creative endeavors and business practices.

## *Success Factors*

This project, which provides affordable rental housing for artists and other low-income residents, has infused new life into this formerly desolate corner of the neighborhood. Part of the NKCDC strategy of community-based improvements through the arts, the project was conceived as part neighborhood stabilization catalyst, part economic development, part affordable housing. Unanticipated was the impact CSAH had on the social and cultural fabric of the neighborhood. The project is an excellent example of how a CDC can infuse arts and culture into an economic development strategy and use its development/financing expertise to complete complex projects.

At CSAH, new residents immediately became part of the community. Artists became hosts to gallery shows in the community room and pet clinics on the weekend. People from all over the city were introduced to this former “no-man’s-land” and suddenly there was renewed life on the streets. Resident painters, actors, writers, photographers and graphic designers became community participants, activists and mentors. And this project has inspired the creation of an arts corridor along Frankford Avenue. Acting both as a model and

catalyst, the Coral Street Arts House has spurred rehabilitation of over 40% of the surrounding community. In addition, in 2009 there was a 300% increase in membership of the local civic association. Some of this increased pride can be attributed to the many community meetings held before renovation. The NKCDC gave “ownership” of the project to the community and its success is now reflected in resident pride and re-engagement in civic life.



(Exterior garden. Image courtesy of Coral Street Arts House)



## 910Arts, Denver, CO<sup>5</sup>

[www.910Arts.com](http://www.910Arts.com)



(Live/work space interior. Image courtesy of 910Arts)

### Mission

910Arts' primary focus is its intention to foster creative synergy between art and community, by raising social and environmental awareness thru exceptional art.

- To inspire social change through creative collaboration between artists, community organizations and youth.
- To establish a proactive partnership between local youth and the programs and exhibits of EventGallery 910Arts, thereby resulting in supplementary art education.

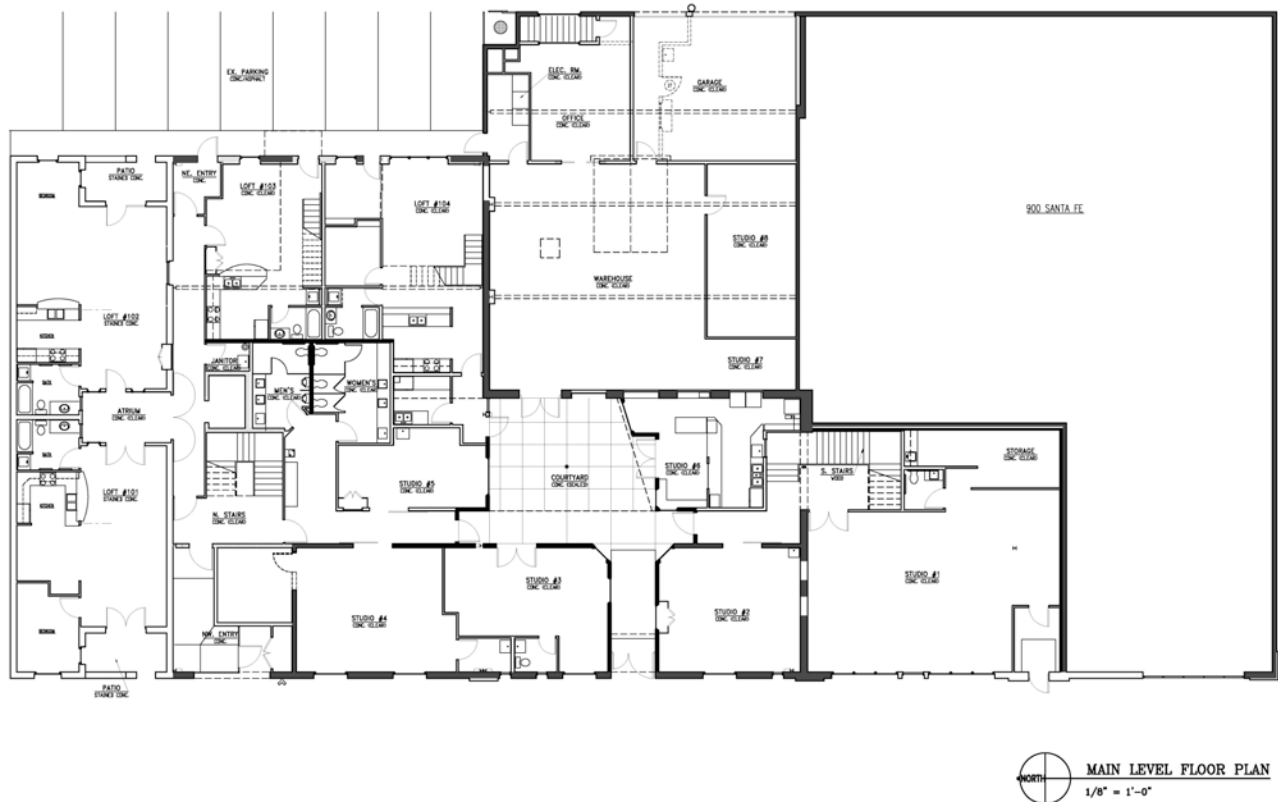
### Overview

910Arts was created in 2006 to provide affordable, green-built spaces for artists to live and work as well as to provide public interaction with the creative community while revitalizing and respecting a blighted neighborhood. After 17 banks turned down the project, the construction loan was finally approved. This former industrial building now provides artist work and live/work space as well as related support spaces and galleries where artists practice and share an amazing array of creativity from movement arts to painting, sculpting and mosaics. A for-profit developer owns the building, and a non-profit arts organization manages the arts functions and spaces.

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<sup>5</sup> Information provided here is taken, in part, directly from the organization's website at: [www.910Arts.com](http://www.910Arts.com) as well as from the National Database of Affordable Artist Space Projects that is found at [www.lincnet.net/node/1404](http://www.lincnet.net/node/1404).

## Building/Facility Description



(Building floor plan. Image courtesy of 910Arts)

The structure is a former bottling factory of 30,900 square feet that was renovated in 2006 through a successful “green building” program and historic preservation techniques. This multi-use facility provides a combination of rental and condominium spaces for use by artists and arts organizations. The building is governed by a condominium board (the artist work spaces are rental condominiums). This former 7-Up bottling factory was transformed into arts work and live/work studios, a coffee house, exhibition and event space and includes:

- 16 artist studios
- 7 artist live-work lofts
- 2547 SF gallery, available to public
- 2070 SF performance/rehearsal space, available to public
- 611 SF dance studio, for resident organizations only
- 525 SF multi-purpose space, available to public
- 3810 SF common area, available to public
- 425 SF public café
- Courtyard

The inclusion of green building practices is a major component of the renovation. There is a partial green roof with an expansion and roof deck planned for the future. In addition, the building is slated to achieve Silver LEED certification when the sustainable elements of the project are complete. Many of the existing

building elements were reused in the renovation. Steel beams were unbolted and reused, wood beams and decking were de-constructed and reused, and existing interior windows and doors were reused. Salvaged doors from local salvage yards were purchased and used and salvaged wood from concrete formwork was made into stairs. The former ceiling tiles were recycled to Armstrong and some of these were used by Arts Street, an art-based youth employment program, to paint a mural of the new building design on the tiles displayed during construction and pre-sales / leasing. Permanent signs are installed to offer information about the sustainable methods and materials utilized on this project to educate visitors to the buildings.

Historic preservation strategies were undertaken throughout the project. The oldest structure was kept intact, preserving the wood barrel vault roof and original skylight. On the 1929 structure, the original window openings were kept and existing windows were salvaged. The building is located Denver's Arts District on Santa Fe Drive.

The developers had to go through zoning changes on three separate occasions. In addition, over 1,000 SF of the building had to be designed as a garage in order to meet required parking counts. The garage doors are still in place and serve the Flamenco studio well on crowded nights as the music and clapping flood out to the alley. The atrium allows natural light and circulates air for six of the lofts.

### *Program Description*



(Music and dance rehearsal. Image courtesy of 910Arts)

910Arts is a wonderful example of the environmental, economic, and social benefits of green building; the project integrates sustainable strategies to optimize the community within and without the built environment. Some of the “beyond green” aspects include social investing, collaboration with local organizations, training for minorities, green building education and awareness for youth.

The facility serves over 1560 people from the adjacent neighborhood and the greater Denver metropolitan community each year in: visual arts; performance-based arts; heritage, arts & crafts; design; literary arts, publishing, printed media; new media, and creative services. Programs provide workshops and services to students and adult learners who are interested in the arts to offer professional experience in art installation, exhibition planning, sustainability, and working in the non-profit sector. Workshops are also offered by

910Artists and Event Gallery in pastels, floor cloths, jewelry, mosaics, mask making, street art, green building, Flamenco, and Polynesian dance.

More than 1450 people take part each year in events related to each month's art exhibition. These are collaborations for a monthly film night, lectures, poetry readings and discussions with local politician. In addition, event gallery 910 Arts collaborates with other arts organizations that do not have a facility to serve 31,000 people each year. These collaborations include: Eclectic Concerts, Telling stories (music and essays), Light House Writers, etc.

### *Financial Overview*

The for-profit developer is an architect and arts supporter in Denver. Development partners on this project included the City of Denver Department of Housing and Neighborhood Services and the Mayor's Office of Economic Development.

The total development cost was \$5.1 million with an acquisition cost of \$815,000. Construction costs were \$134 per square foot. Private investment sources provided \$771,000 of the project costs (the developer/architect and two other private investors). Additional funding came from CDBG support in the form of a revolving loan from the Office of Economic Development. HOME support was provided from Housing and Neighborhood Development Services. Resale restrictions are imposed on the condominium living/working studios. State and local government support totaled \$1.1 million, and bank debt on this project stands at \$2.0 million.

It was difficult to get a conventional lender into the project for the construction loan even though the developer had acquired the property, pre-leased spaces, and had pre-sales and permanent financing lined up. In the end, the construction lender required that the developer find a community of supporters to invest in the project for a total of \$30,000 to \$40,000, and fifteen individuals did so on behalf of 910Arts. These individuals acted as a guarantee against defaulted construction loan payments. The other two private investors are not requiring repayment until the project has a higher profit margin and all phases/ programs are completed and in operation.

### *Success Factors*

910Arts has succeeded to date through a combination of factors that include strong leadership and determination on the part of the developer, innovative construction financing, and a commitment to green building practices.

The greatest challenge facing the project was the difficulty in obtaining construction financing. Innovative strategies and partnerships were critical to achieve success. RSF Social Finance was brought on as a partner for the permanent loan and they encouraged the developer to build a community of supporters for the project to act as a safety net in the event of future financial challenges. The supporters all invested money (ranging from \$500 to \$5,000) with RSF on behalf of the project so that in the event of a need, the developer and the tenants would have this resource to draw upon. The developer's partnership with two City of Denver departments also made a significant difference in ensuring the success of the project. To keep costs low, green construction provided an alternative model for redevelopment – the reuse of materials and job training for low income and women workers provided some innovative solutions to creating a sustainable project and community and helped reduce labor costs on the project. During construction, artists created projects and artworks on site and exhibitions were held to promote the project and the open studio design concept of the building. Additional challenges were to maintain affordability while producing an income



stream to support the costs of operation. Increasing the diversity and source of income streams has proven useful and the project is close to achieving long-term stability.

Lastly, a major factor in the project's success was the tenacity of the developer in believing in a vision and greater purpose of the project. She refused to take "no" as an answer and turned to everything from innovative financing to sweat equity to see the project to completion. The project was also assisted by two angel investors who were able to join the developer in providing early "patient capital" to support the project.



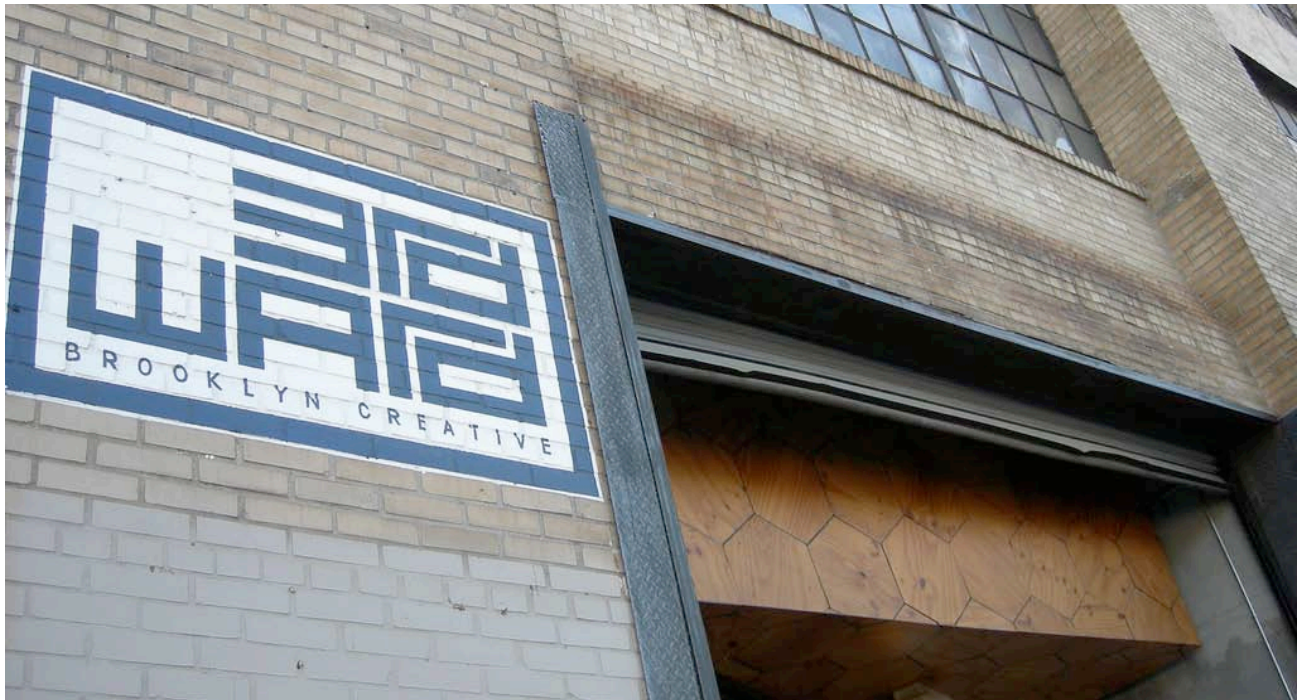
(910Arts space. Image courtesy of 910Arts)

An important lesson learned was that the majority of the financial community, private investors or lending institutions do not understand social entrepreneur art projects that do not "fit into the box" as typical private development projects do. The value added to people, neighborhoods, communities and visitors from these types of projects is challenging to quantify by numbers on a spreadsheet only. The "spider web" created by 910Arts weaves a diverse population together and has added enduring value to the lives of the people, communities, businesses, and organizations that it connects. A community has been transformed with the arts and the creative community now has a long-term place of permanence from which to positively impact the city.



### 3rd Ward, Brooklyn, NY<sup>6</sup>

[www.3rdward.com](http://www.3rdward.com)



(3rd Ward entrance. Image courtesy of brandonzwa on Flickr.com)

#### Mission

The mission of 3rd Ward is to redefine the creative experience from start to finish.

#### Overview

3rd Ward is a for-profit member-based design center for creative professionals with two locations in Williamsburg, Brooklyn. Started by Jason Goodman and Jeremy Lovitt in 2005, the design center was created to provide space and equipment to artists working independently at competitive rates. The space houses four photo studios, a professional wood and metal shop, a digital media lab, shared and private office space and offers a large interdisciplinary art education program. It has a multi-tiered revenue generation model with two levels of membership, basic and unlimited, as well as a la carte facility and equipment rental and class fee options.

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<sup>6</sup> Information provided here is taken, in part, directly from the organization's website at: [www.3rdward.com](http://www.3rdward.com) as well as from a New York Magazine article about the organization at: <http://nymag.com/arts/art/features/48924/>. Finally, data from the New York Assessor's office was used and can be located at: <http://nycprop.nyc.gov/nycproperty/nynav/jsp/stmtassesslst.jsp>, using the Borough-Block-Lot code 3-3029-65.

## *Building/Facility Description*



(Wood shop. Image courtesy of 3rd Ward)

3rd Ward leases space in two buildings and provides shared resources to creative professionals. Space in these two buildings, known as the “design center,” totals 20,000 SF. Resources and spaces made available to creative professionals include:

- Wood and metal shops – 10,000 SF to accommodate wood workers, welders and sculptors
- Photo studios – four studios at 800 SF each
- Digital media lab
- Freelance work stations – 4,000 SF for freelance creative professionals
- Event space.

The four story rehabilitated industrial building also includes flexible space used as galleries and event spaces. The organization used its event space to garner first year funding from events rentals and planning but has since been able to move toward a more sustainable model using a two-level membership structure.

## *Program Description*

The 3rd Ward facilities support a variety of creative industries, including the visual arts; heritage, arts & crafts; design; literary arts, publishing, printed media; and creative services. Third Ward offers access to its facilities, equipment, events, and classes either through membership or through an a la carte pricing structure. Membership generally includes free or discounted access to the 3rd Ward space, activities, and amenities as well as a free subscription to Time Out New York and a free bicycle. In an effort to promote green transportation and improve the community, the organization offers lime green colored single speed bicycles designed by 3rd Ward and NYC Bikes.

In addition to the photo studio and wood and metal workshop, the 3rd Ward provides all members free access to a Mac Digital Lab equipped with iMacs and software for video, audio, and image editing. It also houses the 3rd Ward co-working space where members can work from their own laptops. Weekly classes and workshops covering everything from Adobe Photoshop skills to FinalCut Pro are also offered in the lab.

3rd Ward also offers an extensive array of courses in art and design. 3rd Ward offers interdisciplinary courses in art, digital multimedia, photography, fabrication and craft. Students learn everything from screen-printing and furniture design to welding and web design. Classes are project based and small in size with a maximum of 12 (and an average of eight) students in most classes, providing plenty of one-on-one instruction time. Instructors are professionally active in their field. In addition, the facility is the workspace for hundreds of members including artists, craftspeople and creative entrepreneurs who contribute to a creative community.

### *Financial Overview*



(Artists at work. Images courtesy of 3rd Ward)

3rd Ward's financial model uses a two-tier membership structure combined with a la carte options for non-members for their space, equipment, events, and services. The basic membership package costs \$468 per year and includes free access to the digital media lab, rented at \$15/hour and \$100/ day to non-members, to co-working space, to events, and to showing opportunities in the 3rd Ward exhibition space. Basic membership also provides 40-50% discounts on use of the photo studio and wood and metal shop, rented at rates of \$65/hour and \$100/day respectively, and 16-24% discounts on classes, which range in cost for non-members from \$60 - \$650 not including material and equipment fees ranging from \$5 to \$110. Unlimited membership costs \$3,600 per year and includes the same free access benefits as basic membership as well as free access to the photo studio, the wood and metal shop, and all 3rd Ward classes. 3rd Ward also offers dedicated desk space packages starting at \$200/month, which includes access to the digital media lab, classes, events and the wood & metal shop.

Although the first year of operations was subsidized by income from large scale parties used to attract members to the organization, 3rd Ward has become profitable enough to support new enterprises, such as Dubai: Brooklyn, an event space in an enormous factory building around the corner. 3rd Ward is planning a new organization that uses the 3rd Ward model to provide workspace for aspiring chefs, caterers and other creative professionals in the food industry, as reported by Sarah Bernard, in the article "Business Plan? What Business Plan?" appearing in New York Magazine, August 11, 2008. The New York Assessor's Office estimated the organization's 2009 gross income to be about \$368,750 and its expenses to be about \$118,000, leaving an operating income of \$250,750.



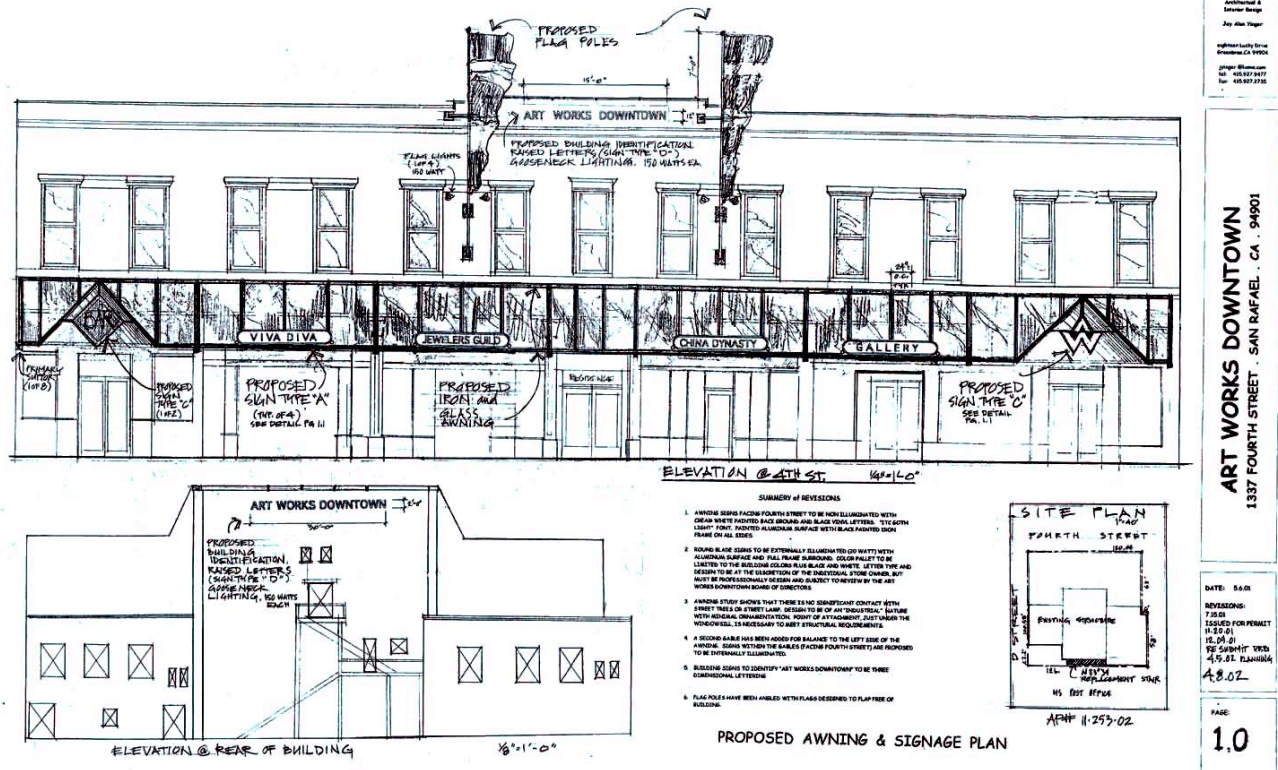
## *Success Factors*

3rd Ward created a self-sustaining membership model that provides work-space and resources to artists in a variety of sub-specialties. Their success suggests that something similar might work for others if they build out part of their space for such uses. One aspect about 3rd Ward that is striking is that its founders did not simply build out the space and make it available. Rather it was developed in combination with events and enterprises that served their target community. Starting with the renovation and development of artists housing in a Brooklyn building in 2005, the founders of 3rd Ward found multiple avenues to serve their target audience of creative professionals in Brooklyn.

In 2007, the team started three new projects: the Build NYC, a design-oriented construction firm specializing in commercial interiors, Artists Wanted, a non-profit organization that hosts an open art call every three months, and GroundedNYC.com, a website dedicated to connecting artists with affordable artist studios as they go on the market. In addition, the 3rd Ward organization supports its community of members and users by hosting regular events ranging from regular events such as “Drink ‘n Draw,” where 3rd Ward provides models and beer, and for \$10-\$20 participants have an opportunity to practice their drawing techniques. They also host special events like movie nights, group shows, and other parties, all charging entrance fees. The 3rd Ward membership model and pricing structure provides a variety of entry points for artists’ involvement with the organization.



(Drink ‘n Draw event. Image courtesy of 3rd Ward)





## *Building/Facility Description*



(Artist studios. Image courtesy of Art Works Downtown)

Art Works Downtown actually resides in five two-story buildings downtown. These historic structures are all low scale and formerly housed retail/commercial space. The five buildings were combined starting in 1996 in an innovative manner to provide a total of 40,000 SF for a dense community of artist live and live/work spaces. Work is still to be completed on the facility, following a slow but steady path of progress toward serving the artist and low-income community. The building complex now offers residential, commercial and multi-use spaces that include:

- 38 Work Space/Studios (rental units)
- 17 Live Only units of affordable housing available to the general community (rental)
- 1136 SF Gallery space, curated and available to the public
- 731 SF Performance/Rehearsal Space, available for use by the public
- 177 SF Office Space, for use by resident organizations
- 121 SF Multi-Purpose Space, curated and available to the public
- Common Area
- 2260 SF Commercial Space
- 2442 SF Café open to the public.

The building also houses a ceramic center and provides kilns to ceramic artists.

Gordon's Opera House, one of the oldest buildings in Marin County, was renovated preserving its original character including 130 yr. old redwood planking and brick walls. Space not used for decades was reopened, refurbished, and converted into studio, gallery, exhibition, classroom and retail space. No zoning changes were required for the project.

## *Program Description*



(Live/work space. Image courtesy of Art Works Downtown)

The facility serves the following creative industries: visual arts; performance-based arts; heritage, arts & crafts; design; literary arts, publishing, printed media; and creative services. AWD provides seventeen low-income housing units for artists and others, and 40 art studios to the creative community. The project generates forty city business licenses per year by offering artists opportunities for commerce in a busy and accessible downtown location. The development also provides an incubator/ full-service ceramic center with gas kilns and puts four commercial arts-related business tenants on the city's main street.

Art Works Downtown offers regular free instructional workshops for artists in business/marketing strategies and development. Workshops in sculpture, ceramics, drawing, printing techniques, photography, and all painting media are offered regularly to the community at large and scholarships are available to ensure that everyone can attend, regardless of ability to pay. The organization is also actively engaged with the surrounding community through a series of efforts around public art installations, street fairs, art walks, and special exhibitions. Some of these efforts are especially targeted to special needs groups in the community. The performance/rehearsal space and full ceramic center also serve outside theater groups and the area's youth. Shared community resources include the multipurpose classroom, rentable gallery, kilns, and facility print press.

## *Financial Overview*

By occupying the partially abandoned Opera House slowly over time and with the collaboration of city agencies, local foundations, private donors and dedicated artists, a new development model was created and a capital campaign was launched within two years of the group's founding. Committing seventeen existing apartments to the City's low-income housing program enabled Art Works Downtown, as a new nonprofit benefiting the arts, to purchase the building, thereby ensuring its long-term viability as affordable artist space and locking in the ability to keep housing, studio and commercial rents below market rates.

With the support and guidance of the Redevelopment Agency and the City's building departments, AWD improved the building over a long period of time to save upfront costs. AWD has also partnered with an outside business group to develop the café space in the building, providing another revenue stream to ensure the success of the project.

The total development cost of the project was \$3.6 million with \$2.8 million of this being acquisition cost. Funding sources came from the Marin Community Foundation, the Redevelopment Agency of San Rafael, individual donors and bank financing (\$1.5 million). There are resale restrictions on the units based on income. Expenses run between \$470,000 and \$500,000 per year.

### *Success Factors*

With its location in a busy downtown area in the heart of Marin County, AWD attracts shoppers, business workers and others, exposing more of the community to an intimate experience with the arts and, in turn, offering artists and other non-profit arts organizations an opportunity for prime exposure and commerce.

The project was also able to garner early institutional and community support through its effort to address empty storefronts and homelessness in this district. Using storefronts for arts-related sales, which are offered to individuals at market rate, has contributed much to the main street of the city.

Lastly, because this project has been incremental in its build out, financial stability was achieved at a maximum level while risk factors were kept to a minimum. While slower than a traditional development model, this incremental approach enabled the project to move forward.



(Gallery show. Image courtesy of Art Works Downtown)



## University of California, Riverside Barbara and Art Culver Center for the Arts, Riverside, CA<sup>8</sup>

[www.culvercenter.ucr.edu](http://www.culvercenter.ucr.edu)

[www.artsblock.ucr.edu](http://www.artsblock.ucr.edu)



(Culver Center façade. Image courtesy of Culver Center)

### Mission

The mission of the Barbara and Art Culver Center of the Arts is to be an interactive art facility that extends the vitality and community interactivity of University of California Riverside (UCR)/California Museum of Photography and Sweeney Art Gallery as well as to become a major architectural feature of Riverside's downtown Historic Arts district.

### Overview

The Barbara and Art Culver Center of the Arts is the final component of the UCR ARTSBlock on Main Street in Riverside, CA, which also includes the UCR/California Museum of Photography (UCR/CMP) in the adjacent building. The Culver Center is located in the historic Rouse Building, an 1895 department store, renovated to provide state-of-the-art performance, gallery, and studio spaces, as well as to provide a new home for the Sweeney Art Gallery and an extensive photographic archive for UCR/CMP. The Culver Center is designed to bring awareness of the arts to the larger Riverside community. It remains closely connected to the University of California Riverside arts program, housing the Sweeney Art Gallery, a laboratory that engages students, faculty, and the general public in arts innovation and experimentation, and the Culver Art Research Laboratory (CARL), which emphasizes university research projects in arts, cultural, and performance. Its

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<sup>8</sup> Information provided here is taken, in part, directly from the organization's website at: [www.culvercenter.ucr.edu](http://www.culvercenter.ucr.edu) and [www.artsblock.ucr.edu](http://www.artsblock.ucr.edu) as well as from news coverage, including articles located at: [http://www.pe.com/localnews/stories/PE\\_News\\_Local\\_D\\_culver03.27c67a6.html](http://www.pe.com/localnews/stories/PE_News_Local_D_culver03.27c67a6.html) and <http://www.blackvoicenews.com/inside-pages/entertainment/45129-joyous-gala-celebrates-culver-center-opening.html>.



restoration of the historic Rouse Building provides a strong anchor for the expansion of Riverside's arts and cultural activities.

### *Building/Facility Description*



(Culver Center gallery space. Image courtesy of Culver Center)

Located at 3834 Main Street, the Barbara and Art Culver Center is housed in a two-story 44,000 square-foot historic department store building. The Culver Center houses a variety of arts facilities for both the public and University of California Riverside affiliates. On its main level is located a 72-seat film and video screening room; a naturally illuminated atrium gallery under a 35 foot high clerestory monitor; a public café; and the Sweeney Art Gallery. On the second floor is the Culver Art Research Laboratory, a faculty and student laboratory for advanced research in the arts.

In addition, the Culver Center uses its basement facilities to store its collections and house archival preservation as well as exhibition, performance, and administration support. Its facilities include a fabrication workshop, a conservation room, administrative offices, and materials storage. In addition, a large climate-controlled facility and earthquake-resistant cases in the basement protect the UCR/CMP's Keystone-Mast glass plate stereo collection.

### *Program Description*

The facility serves the following creative industries: film and visual arts; performance-based arts; literary arts and printed media; and new media. The Culver Center provides a variety of programming geared toward the public as well as University of California Riverside faculty and students. In collaboration with the Sweeney Art Gallery, which is located on its main level, the Culver Center showcases innovative and provocative art exhibitions. For example, the Culver Center is currently exhibiting a show that explores the effect of bicycles on arts and culture in Southern California. In addition, the Culver Center hosts a variety of public events including film screenings, author talks and literature readings, boundary-pushing dramatic and musical performances, as well as receptions and other kinds of parties and events. Through Sweeney Art Center programming, the Culver Center also engages in community outreach through a First Sundays event that provides high-quality free arts and cultural programming for families. Both the Atrium and the Screening Room are available for event rental, with a tiered price structure for non-profit and for-profit organizations.

Through the Culver Arts Research Lab (CARL), the Culver Center also offers residencies to University of California Riverside artists and scholars to support risk-taking research in the performing, visual, literary, and media arts. This program encourages projects that involve the larger community and promote dialogue that crosses boundaries of culture as well as university/community affiliation. Although faculty and students direct the residency projects, members of the larger community can be involved as participants and audience.

### *Financial Overview*

The cost to renovate the Rouse Building into a state-of-the-art arts facility totaled \$18 million, which was provided through a combination of private and public sources. The project was initiated with a \$5 million grant from Tony and Frances Culver to the University of California Riverside in 2000. This initial seed funding was supplemented by local and state bond funding as well as additional private funds. In addition, a \$5 million grant from the National Endowment for the Arts enabled the Culver Center to establish a seismically protected storage room for the UCR/CMP's Keystone-Mast glass stereo collection.

Admission to the Culver Center is managed by UCR ARTSBlock, which charges a \$3 general admission fee. Other sources of income include facility rental, which ranges from \$200 to \$400 per hour or \$1000 to \$2000 per day for the Atrium space or from \$100 to \$200 per hour for the screening room.

### *Success Factors*

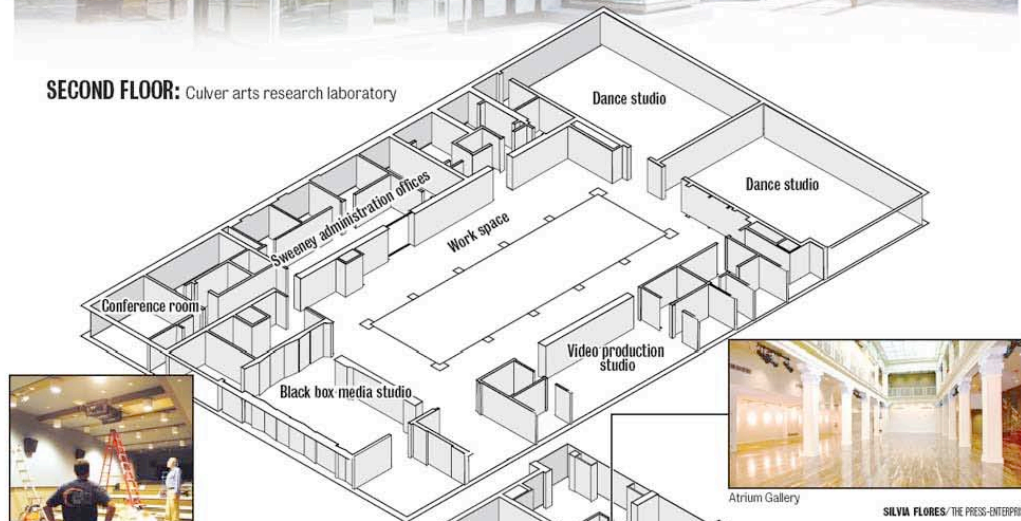
Opened in October 2010, the Culver Center's success can be traced to the commitment of the individuals and institutions behind the project. Strong partnerships between the University of California Riverside, the Culver family, and the City of Riverside and a shared vision for strengthening arts and cultural activities in the city allowed the project to move from idea to reality over the last ten years. The Culver Center is not a stand-alone project but rather a part of the larger UCR ARTSBlock. It extends the existing UCR/California Museum of Photography and Sweeney Art Gallery. In its historic location, it also provides an anchor for the City of Riverside's arts expansion, which also includes the Fox Performing Arts Center, a planned Riverside Community College for the Arts and a proposed Levitt concert pavilion in Fairmont Park.



(Culver Center gallery show. Image courtesy of Culver Center)



## SECOND FLOOR: Culver arts research laboratory



Culver Center of the Arts director Jonathan Green, right, oversees work in the Culver screening room.



Atrium Gallery

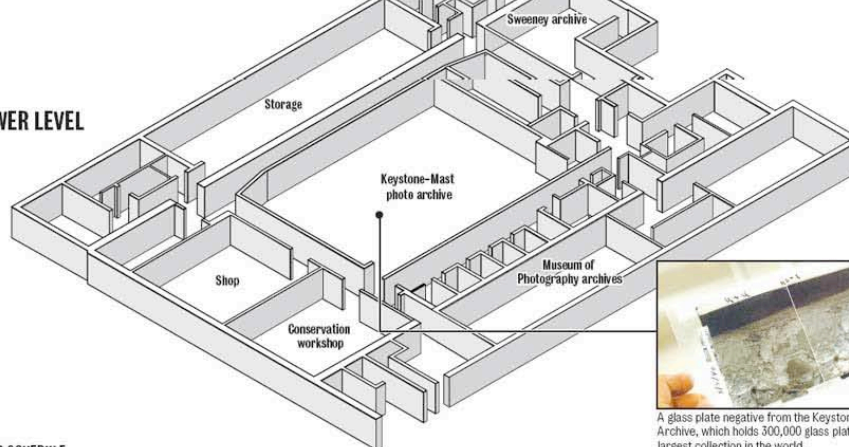
SILVIA FLORES/ THE PRESS-ENTERPRISE

## MAIN FLOOR: Culver Center of the Arts



An exhibit in the UCR Sweeney Art Gallery

## LOWER LEVEL



A glass plate negative from the Keystone-Mast Stereo Archive, which holds 300,000 glass plate negatives—the largest collection in the world.

## OPENING SCHEDULE

(Culver Center building plans. Image courtesy of Press Enterprises)



## Heidelberg Project, Detroit, MI<sup>9</sup>

[www.heidelberg.org](http://www.heidelberg.org)



(Image courtesy of Heidelberg Project)

### Mission

The theory of change for the Heidelberg Project (HP) community begins with the belief that all citizens have the right to grow and flourish in their community and according to their culture. The HP proceeds with the belief that a community can re-develop and sustain itself, from the inside out, utilizing the culture of the community as the essential building blocks.

### Overview

Often described as an artistic environmental landscape, the Heidelberg Project (HP) is art, energy and community. The HP serves over 200,000 people annually and is actively engaged in art production, education, and community development. As of 2001, the HP has become the third most visited tourist destination in Detroit. In 1986, artist Tyree Guyton physically transformed a two-block neighborhood in the heart of this east Detroit urban community into a remarkable massive artscape. He cleaned up and organized this area of the neighborhood by using common discarded objects to create a two-block area full of color, symbolism, and intrigue. The results of these efforts have been far reaching and have provided the foundation for change and social investment in the community.

### Building/Facility Description

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<sup>9</sup> Information provided here is taken, in part, directly from the organization's website at: [www.heidelberg.org](http://www.heidelberg.org) as well as from the National Database of Affordable Artist Space Projects that is found at [www.lincnet.net/artist-space/search/results/heidelberg-project-0](http://www.lincnet.net/artist-space/search/results/heidelberg-project-0). Images are courtesy of the organization's website and promotional materials.



This project doesn't occupy a building but is incorporated into the environment of the neighborhood. The HP is two blocks of outdoor artist space/gallery/community forum that occupies vacant land and includes some vacant/occupied houses as part of the environment. Artists use these spaces for free.

While the proposed next phase of the project will include a LEED certified building and a model HP House, the founder considers the current project an excellent example of using sustainable strategies in artist space and community engagement. As an art project, Heidelberg is built on the ideas of creating art and improving public urban space through recycling and reuse. From old car hoods, to shoes that have been cast out in the trash, to old tires found on the side of the road, the HP is a clear example of the power of reuse. On the site everything from old stuffed animals to discarded refrigerators have been painted, arranged and repurposed as art. This reuse is critical to the philosophy of the HP because in a way the project as a whole is reclaiming a part of Detroit that has been discarded and left for dead. The Heidelberg project has also provided modest jobs for local residents, some of whom did not have any other regular source of income. As the organization grows the intention is to continue this policy and bring it to scale with continued focus on recycling, reuse and local employment.

It is also important to note that the City of Detroit demolished parts of the project in 1991 and 1999 but the project came back, has continued to survive, and continues to evolve.

### *Program Description*



(Image courtesy of Heidelberg Project)

Now in its 23rd year, the Heidelberg Project is recognized as a demonstration of the power of creativity to transform lives. The HP offers a forum for ideas, and a strategy around saving forgotten neighborhoods by healing communities through art. The creative industries served by the project include: visual arts; performance-based arts; and heritage, arts & crafts.

What began as an individual artist's response to the problems of his community is now a catalyst for community revitalization beyond the borders of the current Heidelberg neighborhood. The HP will begin by first developing the current two-block HP area into a sustainable Cultural Village which will incorporate a

green model house. Each structure will house state-of-the-art programming and training. The first phase is underway in 2010 and consists of three goals: capacity building, educational programming and the construction of the House That Makes Sense (HTMS). The HTMS will serve as the Administrative Center of HP activities, as well as a Community Center for art programs and an artist-in-residence program. It is the intention that when the Cultural Village Master Plan is complete, the HP site will be transformed into a series of artist structures with studios and guesthouses. Meditation gardens, green paths, an amphitheater, community gardens, and an exhibit area will surround state-of-the-art facilities.

The Heidelberg Project has been executed over time with local children and paintbrushes and recycled materials and is actively engaged in art and education. The Cultural Village weaves arts education and cultural production with residential and commercial green development. Programming includes the "Connect the Dots" children's art program, which has served over 200 neighborhood youth over 20 years in this community, which is the third poorest area of the United States. The HP works to ensure that students continue to receive art as a key component in their educational experience by conducting various art education programs at schools throughout Michigan, as well as running an ongoing art program at Ralph J. Bunche Elementary School.

Artist Apprentice Workshops have also been offered to approximately 25 people per year for the last 20 years. Other programming efforts include neighborhood beautification projects and the annual Community Festival. The Heidelberg Project has become a major tourist destination in Detroit. The HP also claims that as a result of its work, no serious crimes have been reported on Heidelberg Street during its existence. Over the years, the organization has engaged the assistance of outside groups and agencies including: the University of Detroit Mercy Design Center, Wayne State University, Michigan State University Law School, Rudy Bruner Foundation, Harvard University Graduate School of Design, University of Michigan Ross School of Business, the Greening of Detroit, and Community Legal Resources of Detroit.



(Image courtesy of Heidelberg Project)

## Financial Overview

The Heidelberg Project has received funding from various sources ranging from grants to private donations. As it is not a single facility but a two-block area within a very badly damaged and largely vacant area of Detroit, it is difficult to quantify costs. The Project itself grew informally and organically as the vision of one man and only in the last seven years has it become more formalized. The challenge facing Heidelberg now is



to continue that formalization so that it can grow capacity to meet the demand from artists who would like to live, work and exhibit on Heidelberg Street and from the over 200,000 visitors that the organization services annually.



(Image courtesy of Heidelberg Project)

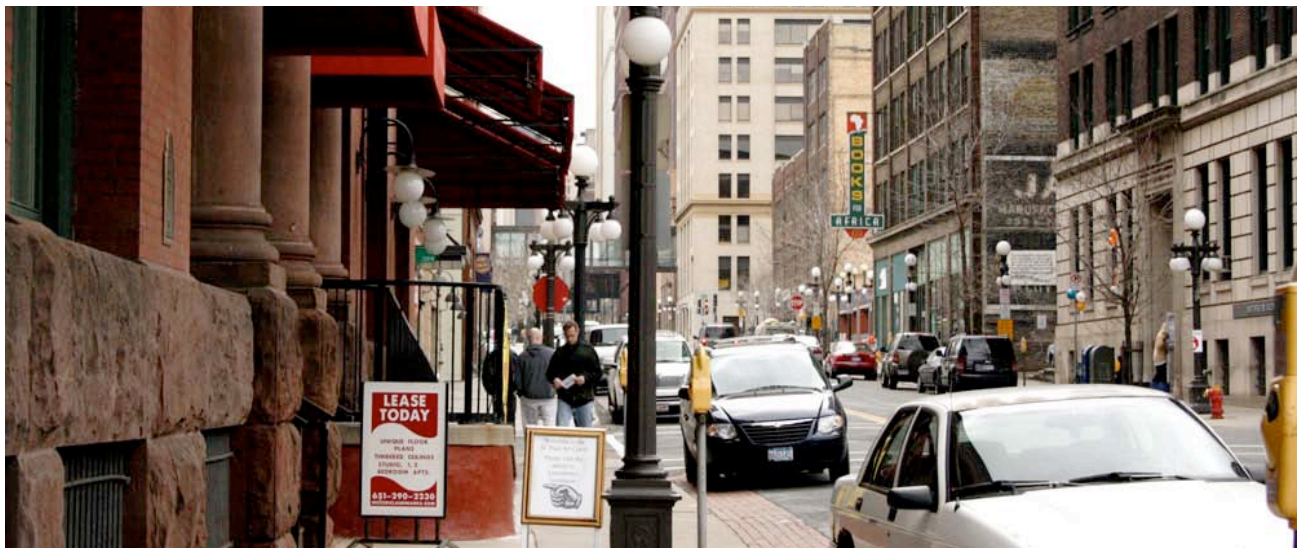
### *Success Factors*

With no building that has required acquisition monies or construction loans, this project developed organically at a pace that has helped ensure grassroots support. The founder's time and efforts could be devoted to art creation and community volunteer efforts. In addition, because of the success of the project, this expanded visibility has helped the organization win local support and assistance.

During the last two years, the HP has been involved with New Detroit's Capital Compassion Initiative (CCI), a national government funding campaign for faith-based and community organizations. The CCI program recognized the need for capacity building for small to mid-sized organizations with hands-on training, organizational assessments and grants. As a result of intensive training and workshops, the internal operation of the HP has been greatly enhanced and a strategic plan developed. In order to accomplish the goals set forth for the first two years of the strategic plan, the organization sees the addition of a Fund Development Director and a Project Site Development Director as critical to the organization's continued success and growth, consistent with the organizational assessment provided by New Detroit. This type of evaluative process has been crucial to helping the HP increase success as an organization.

## Lowertown Redevelopment, St. Paul, MN<sup>10</sup>

[www.lowertown.org](http://www.lowertown.org)



(Image courtesy of Teresa Boardman on Flickr.com)

### Organization Overview

(From [www.lowertown.org](http://www.lowertown.org))

The result of Lowertown Redevelopment Corporation's unique partnership with the City of St. Paul and the private sector has been the successful planning and execution of a development strategy for the 18-block historic district, an effort which has succeeded beyond anyone's expectations. Lowertown was one of the first community-based arts districts in the country and one of the first communities to recognize the potential for the creation of a "Cyber-Village" taking advantage of new internet technology and independent entrepreneurs combining work and live space. LRC's ambitious vision called for the creation of a dynamic mix of housing, offices, retail stores, services, restaurants, theaters, parks and public spaces, supported by a marketing strategy that would attract people, business and investment to the area, creating a new and vital community in the heart of the city.

Over the years, this non-profit partnership has addressed a variety of design issues in the neighborhood to assure that new development harmonizes with the existing historic fabric of the community. It has aggressively marketed the area to potential investors, developers, renters, homebuyers and visitors. A critical role was providing gap financing to selected projects to help get them off the ground.

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<sup>10</sup> Information for this section has been taken, in part, directly from the [www.lowertown.org](http://www.lowertown.org) website. In addition, the source of economic and social impacts and project information is: "How Artist Space Matters" by Metris Arts Consulting, March 2010, [www.metrisarts.com](http://www.metrisarts.com). Additional information is taken directly from the "1995 Rudy Bruner Award for Urban Excellence" Finalist Booklet.



## Area Overview



(Map courtesy of Lowertown Redevelopment)

The Lowertown neighborhood is in the eastern area of downtown St. Paul and embodies a former industrial/warehouse area of the city that enjoyed its peak during the height of the railroad era. As with many older areas of America's cities, the Lowertown neighborhood experienced major disinvestment by the mid 1980s. Even before this time, artists served as the urban pioneers and moved into the abandoned historic warehouses to set up shop and live inexpensively.

An early advocate for renewed investment in Lowertown was Mayor George Latimer. In 1978, the Mayor obtained \$10 million in funds from the McKnight Foundation to create the Lowertown Redevelopment Corporation, a small, private, non-profit agency that offers a "nimbleness" that cannot be matched by a government entity. In that original grant application, the City of St. Paul suggested that the McKnight grant would be leveraged ten-fold. In 1996, during a Rudy Bruner Awards review, it was estimated that the leverage on that original \$10 million grant was estimated at forty-fold.

In 1983 Lowertown was listed on the National Register of Historic Places, giving the area protection under the National Historic Preservation Act of 1966. In 1984, St. Paul created The Lowertown Heritage Preservation District which allowed the implementation of design guidelines. Around this time, a number of apartment conversion projects began that displaced long-time artist residents and propelled the artistic community to action. The creative community came together to protect affordability by initiating a number of affordable artist space projects in Lowertown that were instrumental in the long-time viability of artists living and working in the neighborhood.

Lowertown area was envisioned as an "urban village" from the start. As some of the early pioneers in this desolate area, the artists were seen as a key element to the area's comeback but they were not seen as the only component of the redevelopment plan. It is important to note that the redevelopment strategy was artist-centric; LRC and the City viewed artists as long term residents, not transitional means to achieve different ends. The artists were part of a larger goal to repopulate the downtown. That strategy and the

City's and LRC's loyalty to artists and commitment to affordability resulted in Lowertown having the largest concentration of artists in the state with over 500 artists live in the neighborhood.

These artists in Lowertown have recently been joined by prominent arts organizations, including the Jerome Foundation, a major supporter of arts activities nationwide, as well as the Minnesota State Arts Board and Resources and Counseling for the Arts, both of whom assist individual artists in developing their careers. Several of the Twin Cities' major galleries and a museum frame shop are also located here, providing support and important markets for local artists.



(Image courtesy of Teresa Boardman on Flickr.com)

### *The Lowertown Redevelopment Corporation Structure*

(Information taken directly from the "1995 Rudy Bruner Awards for Urban Excellence Finalist Book")

It is important to note the LRD doesn't undertake project development itself. It often acts as a catalyst and deal maker between government, private developer and investment/funding sources. The three main purposes of the LRD are to provide gap financing for projects that would be otherwise infeasible, to provide design review of all development activities and improvements in the district, and to provide marketing services.

Unusual for a redevelopment agency, LRC does not have condemnation powers, does not own land, can't assemble parcels, and can't offer standard development incentives by itself (such as tax abatement) - but it can facilitate these and other contributions to a project.

The McKnight Foundation recommended that the board include the mayor, strong representation from the banks, a leader from organized labor, a local resident and one or two others. The staff of the organization is intentionally small to keep overhead low. The McKnight pledge of \$10 million serves, in effect, as an endowment which LRC husbands, loans out or pledges for loan guarantees, and uses to support itself and make small grants. Of the \$10 million, \$1 million was a grant to fund LRC for three years and \$9 million was to be made available as a "program related investment," essentially a revolving loan fund where McKnight would approve each loan and be repaid when the loan matured (\$3.3 million was loaned directly and was to

have been paid back to McKnight, not LRC). After three years, McKnight decided that LRC had proven itself and gave it an additional half-million dollar grant for expenses as well as about \$3.8 million more for its loan fund. Because of its careful management and investment of the funds, LRC is now self-supporting. In these ways, the initial announcement of the \$10 million grant has parlayed a considerably smaller amount of money into a small but highly effective organization. It has also been leveraged greatly, generating much public and private investment. Other than the mayor who serves ex-officio, the board is self-perpetuating, appointing its own replacement members who are always prominent civic leaders, ideally the kinds of movers and shakers who can be counted on to get things done in the best interest of the city. The Board stays in touch with the community by having its president serve on many committees, including the Downtown Community Development Council (the city-sanctioned community association that represents the larger area that includes Lowertown).

### *Economic, Physical and Social Impacts*

In its study of artist space Impacts in “How Artist Space Matters,” Metris Arts Consulting outlines the 20-year impacts of Lowertown’s artist-centric redevelopment strategy (1980-2000) as follows:

In the 18-block district of Lowertown:

- Population grew 372%
- Housing stock increased 520%
- 1200 units of housing were added
- 2010 estimates are 5000 residents and 2600 housing units
- 25% of housing retained for low and moderate income residents, including artists
- Increase in arts organizations downtown
- Perception of increased public safety
- New public spaces and connections from downtown to regional trail system

In addition, it is claimed that over 70 projects have been completed, creating over 6,700 jobs.

Two artist projects that have been key to this artist-centric strategy are:

Northern Warehouse Artists’ Cooperative

- 161,280 SF for 52 artist live/work units
- Two lower floors of commercial space
- Non-profit artist support services in building
- 

Tilsner Artists’ Cooperative

- 128,233 SF for 66 artist live/work units

### *Success Factors*

By 1995, Lowertown had attracted over \$400 million in investments and broadened the tax base substantially. The LRC has been able to accomplish much of this due to the dynamism of one of its first leaders, Weiming Lu. According to the Rudy Bruner Awards committee, Lu wore many hats in his role as Lowertown advocate and leader, including those of visionary, promoter, design critic, banker, coalition builder, booster, midwife to difficult projects, tough negotiator, liaison to government agencies and banks, and ombudsman. The importance of this man and the skills and commitment he brought to his position cannot be under estimated.

The commitment of the LRC to provide housing for all income levels has also gone a long way toward the achievement of a true “urban village.” Far from the gentrification that often happens as areas are revitalized, in Lowertown, 25% of the housing stock has been protected for low income artists and others. The population is quite diverse and includes young professionals and others who work in downtown, empty nesters who have retired there, a substantial number of artists, and many others. One of the original strengths of Lowertown that was recognized by LRC was its artists' studios and bohemian lifestyle. Rather than making changes which would result in the artists being displaced (as often happens when rents rise), strategies were put in place to keep inexpensive studio space available, to create live-in work space, and to encourage galleries to open in the area. These efforts seem to have paid off as many recognize and appreciate the area as being more interesting for the large number of artists who live and work there.

In addition, the LRC has been able to act as a tough negotiator on projects. Holding tight purse strings, requiring strict adherence to design guidelines, and keeping constant vigilance on costs have all been strategies that have helped developers rein in costs and have enabled the agency to build credibility with the community, the city and investors.



(Image courtesy of Teresa Boardman on Flickr.com)



## Worcester Arts District, Worcester, MA<sup>11</sup>

[www.worcestermass.org/culture](http://www.worcestermass.org/culture)



(Image courtesy of Claudia Snell on Flickr.com)

### Mission

The Worcester Arts District was established by the City of Worcester to stimulate cultural activity for the Main Street neighborhood of the district, provide a home for artists in the city, and serve as a catalyst for economic redevelopment of the Main south neighborhood and the City as a whole. The mission of the Arts District Task Force was:

*To create a vibrant mixed-use community of artists of all disciplines, students, residents, cultural organizations, and businesses by fostering sustainable creative, cultural, and economic revitalization while supporting the history, heritage, and multicultural nature of the existing neighborhood, and to create a strong cultural identity for the Arts District within the geographic framework provided by the Arts District Zone Overlay.*

### Overview

A collaboration of 21+ diverse organizations and city representatives created the Arts District Task Force to launch the master plan and economic development strategy for this project, coordinated by ARTSWorcester and the City of Worcester in conjunction with the Worcester Cultural Coalition and prepared by Community Partners Consultants, Inc. with Economic Research Associates. The City defined an arts district located along

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<sup>11</sup> Information in this section has been taken, in part, from Worcester Arts District Master Plan, which can be found at <http://www.worcestermass.org/arts-culture-entertainment/arts-culture/worcester-arts-district/arts-district-master-plan>. Images courtesy of Claudia Snell on Flickr.com, and the City of Worcester's website and promotional materials.

ten blocks of Main Street, home to 60 buildings that had once been described as the “urban jewel” of Worcester.

*Building/Facility Description*



(Image courtesy of Worcester Arts District)

The Worcester Arts District is located on Main Street and serves as a link between the downtown and Clark University, two strong anchors. There is an abundance of inexpensive housing stock available in or adjacent to the district for conversion to residential, retail and artist space uses. The City Council previously created an Arts District Overlay Zone that amended the Zoning Ordinance to allow artist live/work space, gallery and exhibit space, and performance and rehearsal space in a new use designated as “Commercial Artists Lofts”. Formerly allowed uses in the zone were also permitted, such as manufacturing, business and residential uses.

The master plan analysis evaluated the district character and urban design, historic and significant buildings, vacant buildings and lots, street activity and public safety, and access and visibility.

The overall allocation of space recommended is summarized below:

Artist live/work space	70 units
Market rate housing	200 units
Mixed-income housing	135 units
Art at Home	100,000 square feet (sf)
Contemporary Art Center	50,000 sf
Schools	25,000 sf
General commercial	46,000 sf
Retail/restaurant	60,000 sf

Completed artist live/work space projects include the Odd Fellows Building, shown at the top of the page.

*Program Description*



(Image courtesy of Worcester Arts District)

The vision for the arts district was creation of affordable space for artists to live and work in the historic district of the area. Building upon the talent and businesses in the region, an “Art at Home” concept was recommended that would offer specialty home improvement items created by artists and craftspeople. The Main Street would be revitalized with vibrant shops, restaurants and galleries. Cultural anchors such as the Worcester Center for Arts and the Worcester Art Museum would continue to be a draw to visitors, and expansion space for these facilities would be available in the district when their resources enabled such activity to occur.

The major recommendations for the arts district were to:

- Expand the boundaries of the arts district to include the historic buildings in the Junction Shop Manufacturing District and along Main Street to Federal Square downtown
- Create the “Art at Home” concept
- Develop the zone with three areas of emphasis: gateway to the downtown, family/education/culture, and dining/entertainment/retail
- Pursue public art opportunities at special gateway locations
- Improve streetscape and street furniture
- Create a *Discover! Worcester Trail* to showcase the historical sites in the district
- Coordinate arts and cultural event programming
- Coordinate business development technical assistance
- Create a public/private partnership to implement the Master Plan recommendations

The City of Worcester, in partnership with property owners in the area, recently expanded the arts district to establish a “Creative Economy District”. This new effort will provide grants and other financial and technical assistance to entrepreneurs and business owners seeking to open or expand a retail establishment that meets creative economy criteria. The City of Worcester’s Economic Development Division is using Community Development Block Grant funds to offer grants up to \$5,000 for applicants that meet their requirements. Grants can be used for working capital, purchase of equipment, inventory, and marketing.

The City also completed plans for a wayfinding system that includes signage, destination identifiers, and information kiosks. They currently are seeking funding to implement this system.

### *Financial Overview*

The arts district is a fifteen to twenty year process for implementation. Once developed, the various projects could create over 800,000 square feet of development space, \$35 to \$40 million in new housing, and the estimated 400 to 600 new households in market rate, mixed-income and artists live/work space could generate an estimated \$24 million in new income. Over time \$16 million in new commercial investment could be created with 1000 jobs generating an estimated \$2 million in annual retail spending. This project is still in formation, so the precise economic impact will be determined as various projects are completed over time. Detailed feasibility testing is required for specific projects as they evolve.

Dedicated public-sector funding commitments in the plan’s early years are critical in leveraging subsequent private-sector investment in specific projects. Over time, private investment will grow, resulting in cumulative positive economic impacts to the City.

### *Success Factors*

Several factors account for the success of this initiative. The Arts District Task Force was one of the most sincerely collaborative entities possible to work together for a joint outcome productive for all the participants. They were a “roll up your sleeves and get the work done” group and they continue to collaborate in various forms after the planning project ended and implementation occurred.

The commitment by the City to this process was especially significant. The City created the position of Cultural Development Officer within the Office of Economic Development, funded in part by a grant from the Massachusetts Cultural Council, a state arts agency. This position, its location within the Economic Department, and the talent of the individual, were all significant factors for success. At a time when the City



had to lay off 200 workers such as teachers, fire fighters and police officers due to budget cuts and difficult economic times, the City maintained the position of the Cultural Development Officer, demonstrating both its commitment to this role and to the quality of her work and its impact on the city.

The City and the Worcester Cultural Coalition have strengthened partnerships with many public and private entities to expand and strengthen the work of the arts district. In addition, creation of a “WOO” card offers citizens and university students financial incentives for public transportation, discounts for cultural activities and retail shopping. Their active web site is a regular source of information and encouragement to participate in the multitude of cultural activities in Worcester. The arts district has been expanded to include a broader Creative Economy District, increased cultural planning and activities, and successful coordination among the Worcester Cultural Coalition, the City, and other partners.



(Image courtesy of Claudia Snell on Flickr.com)



## Lessons From the Field

The success stories presented here are just a small sampling of the results of dedication, leadership and hard work in the field of affordable artist space development. The players involved represent a range of backgrounds and fields of expertise and they wear many hats. Project partners are diverse and numerous and funding sources can be complex and mind boggling in their number. Each of the above projects speaks to a certain characteristic, need or resource present in the City of Jacksonville but it is important to note that there is no such thing as a cookie cutter solution in artist space development and in the creation and management of an arts district. What can certainly be applied are the collective lessons that can be learned when one looks across the spectrum of artist space development. Learning from past successes and failures can help arts advocates and development partners avoid some of the common pitfalls inherent in this type of development while enabling creators of space to emulate the best examples we know of today.

What follows is a summary of some of the key lessons learned from these national success stories and their struggles to provide affordable artist space and to regenerate urban areas of disinvestment.

### Collaborations are important to artists and communities

*Artists and arts organizations often need additional expertise in building development, renovation, and ongoing management*

- Time and again, artists tell of how managing the development process and maintaining physical space saps time and energy from “making art.” Artists are generally not experts in development and the learning curve on rehabilitation projects can be steep. In competitive economic climates and during times of recession, this lack of development expertise and knowledge of funding sources and requirements can be fatal to artist space development plans.

#### ***The lesson here?***

*Projects can benefit from constructive partnerships between artists and for-profit developers or non-profit organizations such as community development corporations that know the ins and outs of the development process. Time spent trying to turn artists into developers by necessity takes them away from their primary focus of creating and inspiring their art.*

- Artists may not consider the potential revenue streams when engaging in artist space rehab or development. While some arts organizations conduct market research on event space rental and even have brought in event planners and caterers to advise on the best layout of gathering spaces and kitchens, other organizations have yet to capitalize on the market potential for certain spaces in their buildings.
- Artists often underestimate the “value added” they bring to a development. The cache of artists can often help a development sell itself, bring reluctant tourists downtown, and change the perception of an area from seedy to edgy and creative. In the worst case scenarios, developers use artists as early residents or tenants to build credibility for a risky project without offering long-term affordability protection. This dynamic results in artists paving the way for success and then being priced out of the success story over time. Artists with a firm knowledge of the value

they bring to the table can be the best development partners and can ensure long-term arts viability of projects.

***The lesson here?***

*Artists shouldn't be expected to have the expertise of a developer or building management team but they should seek advice and counsel from advisors in the field. Sometimes, these services are available pro bono, particularly in the early stages of project planning, before construction funding is in place. Collaborations are important and lead to exceptional solutions using the skill sets of all stakeholders involved.*

**Collaborations with artists and cultural organizations are important to developers and non-arts groups**

*Developers and non-arts organizations and agencies need help in understanding artists' needs and the challenges of day-to-day management of arts spaces and organizations*

- Artist space is not like office space, nor is it exactly like typical residential space. Each project is different and presents its own special challenges. Early conversations between artists and developers can lead to more precise and accurate programs and provide information that results in accurate cost estimates and a better chance of meeting expectations on all sides. This is particularly important when arts groups must manage and program a space or building after completion. Achieving a balance between the unique requirements of artists (high ceilings, large windows and ample light, rigging machinery, load docks, cleaning stations, high-tech hook-ups, heavy floor load accommodations, etc.) and the need to create affordable space means that constant communication must be employed to find workable solutions.

***The lesson here?***

*Just as artists benefit from developer expertise, developers also benefit from a partnership with artists. Developer expertise/ownership combined with arts non-profit management and organization is a powerful combination and represents the best possible chance of meeting the short and long term needs of all parties.*

## Collaborations with artists and developers are important to cultural organizations and civic groups

*Cultural organizations and civic groups are key players in making these spaces and districts successful*

- Cultural organizations have deep knowledge of the arts and culture community and can provide credibility for a project, whether it is affordable artist space or the creation and management of an arts district. The networking capabilities of these organizations as well as the leadership role they play in the creative community are invaluable resources for artist space advocates. In addition, these cultural and civic organizations act as a bridge between the arts and non-arts world to bring awareness and an audience or market to artists.
- A look at the cases presented here highlighting the building owners , managers, and funding sources is useful in understanding how critical and complex partnerships and collaborations are in the development, building management, arts programming and funding aspects of affordable artist space projects. It is clear that each project is unique and complex and requires many partners and champions to achieve success.

### Case Summaries: Ownership and Management

<b>Project Name</b>	<b>Owner</b>				<b>Arts Program Manager</b>			
	<i>for profit</i>	<i>non-profit arts</i>	<i>public</i>	<i>CDC*</i>	<i>for profit</i>	<i>non-profit arts</i>	<i>public</i>	<i>CDC*</i>
<b>AS220</b>		✓				✓		
<b>Burning Coal/Murphey School</b>			✓			✓		
<b>Coral Street Arts</b>				✓				✓
<b>910 Arts</b>	✓					✓		
<b>Third Ward</b>	✓					✓		
<b>Art Works Downtown</b>		✓				✓		
<b>UC Riverside</b>		✓				✓		
<b>Heidelberg</b>		✓				✓		
<b>Lowertown</b>			✓	✓				✓
<b>Worcester</b>		✓	✓			✓	✓	

\*Community development corporation.

## Case Summaries: Funding Sources

Project Name	Funding							
	Federal	State	Local	CDBG	Tax Credits	HOME	Foundations	Private
AS220	✓	✓	✓	✓	✓	✓	✓	✓
Burning Coal/Murphey School		✓	✓	✓	✓	✓	✓	✓
Coral Street Arts		✓	✓	✓	✓	✓	✓	✓
910 Arts		✓	✓	✓	✓	✓	✓	✓
3rd Ward								✓
Art Works Downtown			✓				✓	✓
UC Riverside		✓	✓					
Heidelberg							✓	✓
Lowertown							✓	✓
Worcester*		✓	✓				✓	✓

\* Master planning stage

### Arts and culture entrepreneurs/leaders are essential to success

- Artists are often the “pioneers” in urban revitalization. When a project or development site lacks sufficient support, artists have the ability to step in and rally support from civic leaders, public officials and the private sector. Often, private investment follows. The arts can transcend demographic and geographic boundaries and provide the momentum for redevelopment and related efforts.
- Artists and cultural entrepreneurs often have unique vision to see possibilities and take risks. Many a project was deemed not viable but reached success due to the determination and vision of an artist entrepreneur. Artists are familiar with working with less, the power of vision and of sweat equity, and the power of grass roots efforts. Coupled with the ability to see possibilities where others see no future, the strengths artists bring to a project or idea should not be underestimated. By the same token, regulations, laws and governmental oversight can put a damper on artist vision.

#### The lesson here?

*The leadership of artists can be the key element in ensuring the success of an affordable artist space project. The arts community should be brought into the planning of projects early and should remain engaged. By the same token, both artists and the regulatory community should be flexible about how to develop successful arts related space within the framework of life, health and safety building codes and other legal requirements.*



Minimum room sizes, minimum parking requirements, etc., can hamper the ability to achieve success.

## **Artist space projects leverage relatively small investments into sizeable returns when coupled with community engagement programs**

### *Artists can reach the “community” in profound ways*

- Without a doubt, artist space projects can have profound impacts on the community. Affordable artist space can mean twenty different live/work studios in a standard residential building. Artist space can also incorporate community programming, space and services into the facility. Projects that reach out to the community build strong arts communities and support networks for artists as well as offer positive and long-lasting effects on their surrounding neighborhoods. These effects can range from greater civic participation by neighborhood residents to lower crime rates to increased employment and high school graduation rates.

### *A wide range of demographics is touched by artist space and programming*

- Artists transcend boundaries of age, income, race, gender and political lines. Projects across the country have shown remarkable creativity in bring together seniors and at-risk teens, in marrying the skills of a teen creative community with the needs of the city’s corporate work, and in empowering low-income people to embrace their culture and strengths and advocate for their community.

### *Those outside the arts community often fail to understand the impact of the arts*

- A common theme in many artist space developments is the need for the developer or project advocates to “fight” for a construction loan, to “argue” for City approval, to “advocate” to get a community on board. The majority of financial institutions, private investors and banks have a hard time wrapping their hands around artist space projects that don’t fit a standard model of development. Often, projects are evaluated by the pro forma spreadsheet alone and the positive impacts for the artists, community or neighborhood and regional residents and tourists are not calculated into the development equation. Transformation of communities is difficult to measure when evaluating the lending credibility of a development project.

## **Public agencies can play key roles in success stories**

### *Municipalities have a role to play in most types of spaces*

- Even if not the developer or owner of a project, cities and towns can have a positive impact on the outcomes of development. Sometimes the city’s role involves careful assessment of zoning and building codes to accommodate unusual spaces and uses. Other times, the city’s blessing on a project or provision of related support (in the form of other public investments and enhancements or marketing) can tip the scales in favor of private financing decisions. It is a rare project that doesn’t benefit from advocates in the Mayor’s office, city economic development agency, planning department and building department.

### *Public agencies are often involved to “prime” the projects*

- In addition to tangential involvement in projects, public agencies often take on important roles in other areas of affordable artist space development and artist district creation/management:

**City as property owner:** City-owned property earmarked for artist space development can lower acquisition costs and leave more money on the table for equity and for leveraging private debt.

**City as power broker and matchmaker:** Public officials can bring partners together and use clout to convince lenders of financial and programmatic viability of a project.

**City as development expert:** Public officials are familiar with development, with disposing of vacant properties, with larger efforts around district marketing and visioning. There are economies of scale in having a city agency involved in artist space development and strong public development experience is also provided by such involvement.

**City as vision maker:** A mayor or other public official can offer a strong city vision. By the nature of a city's function, it can provide an overall framework for a project. A single project in a desolate part of downtown can become one piece of an overall vision for an arts district or redevelopment zone.

**City as provider of “site ready” projects:** There is much a city can do to make development more attractive and faster in affordable space artist projects. Cities can provide environmental cleanup, offer permitting streamlining, and ensure that liens and ownership issues are resolved so that projects can move ahead quickly and avoid costly delays. This work can also make certain parcels more attractive for development.

## Applying National Success Stories



(Snyder Memorial Church. Image courtesy of Urban Focus team)

While each project is different, the lessons learned from national success stories can help ensure that affordable artist space projects move ahead smoothly and in a timely fashion. Collaborations can be complex and time consuming, and funding sources often come from a mind-boggling array of sources with complex requirements. Sometimes most difficult is the job of convincing funders, community leaders, and policy makers that projects are feasible and credible. However, developers and artists have often partnered and have received adequate support and advice on this very special development process to achieve spectacular results for all involved.

*The good news in Jacksonville is that the pieces are in place for successful efforts to move ahead.*

**A variety of downtown building types are available for rehabilitation and redevelopment including:**

- Office and commercial buildings
- Department stores
- Housing and hotels
- Churches, libraries, schools
- Historic/Iconic buildings.

**Visual, performing and other arts are strong in Jacksonville**

- With over 616 Artist Survey responses, it is clear that there is a strong demand for artist space and artists are ready and eager for development to serve their needs.

**Creative professionals and entrepreneurs are ready and willing**

- Both the for-profit development community and artist entrepreneurs have shown a willingness to step into the field of artist space development. There are some sites downtown that already are earmarked for arts-related uses and some arts leaders have organized and rented space for use by groups of artists. These two communities of “doers” are ready to move on development initiatives.

**Possible development sites are city or developer owned**

- Over twenty sites in the downtown core are available or could be available for artist space development. Some of these parcels are already city-owned, and others have developer options or are owned by development companies eager to move forward on projects.

**Incremental interventions as well as “bricks and mortar” projects could be a good combination to achieve success in the short and long term**

- With some arts programming such as Art Walk in place and with the Off The Grid gallery/work space program in action across a wider area of downtown, two components of a larger arts initiative downtown are already in place. While these programs might need tweaking to focus attention and investment in a tighter area of the Northbank Core, they are good examples of what can be accomplished short term without bricks and mortar projects. The presence of many vacant lots and parking areas as well as vacant buildings and open space leaves room for a variety of interventions in the downtown. Projects can range from traditional bricks and mortar development to short term projects such as a parking lot re-visioning for a weekend or a street festival on a summer day. Any successful plan for arts in the downtown core will rely on a combination of short term, medium term and long term projects and programming and the opportunities for these exist in Jacksonville.
- The idea for an arts or cultural focus for downtown Jacksonville, as well as an area identified as such a district, was raised throughout the research stage for this Task A report. Creation of an arts district in downtown Jacksonville would serve as an important cohesive force for the arts and community development, offer affordable space for artists to live and work, galleries, public events, and

encourage increased retail and entertainment activity to support such users. The presence of the district would attract creative entrepreneurs and visitors alike. The district would be a venue for creative endeavors and help “brand” the downtown in a positive way.

## 1.5 Arts and Cultural Districts and the City of Jacksonville

### A Jacksonville Arts and Cultural District



(Museum of Contemporary Art Jacksonville. Image courtesy of Urban Focus team)


Creation of an arts and cultural district in downtown Jacksonville would reinforce the image of the city as recognizing the arts as a vibrant catalyst for community cultural development and bringing life and energy to the downtown. The idea of an arts district has been raised in numerous conversations with artists in our discussion groups, especially as they seek a stronger cultural identity for the downtown and cohesive focus for creative activity and awareness. Artists and the creative community also see the branding and marketing potential for Jacksonville with such a designation. As evidenced in the previous examples, identification of an arts district can have significant positive community development benefits, beyond the artistic and cultural opportunities.

In addition to the branding and marketing opportunities presented by a designated arts district, the identification of a confined area for the focus of arts and cultural activity, property development and cultural amenities is particularly important for a city like Jacksonville. A consistent theme heard by the Urban Focus team regards the challenges created by disconnectedness and distance between projects, attractions, public amenities and places of employment in the city, particularly the downtown. Instead of building and supporting each other, each project in Jacksonville appears to act as a “stand alone” – not through lack of awareness or efforts but by the sheer size of the city and the presence of the St. John’s River, the Skyway, and vast amounts of available land and a broad geographic political jurisdiction.



A designated arts district that is kept small and focused can help create a magnet for interest and build the critical mass of activity need to create a “there” in the Northbank Core. In addition, as will be noted elsewhere in the team’s report, we recommend further focusing efforts by recommending a “target zone” within this proposed district for development focus. A disciplined effort to contain and focus initial development efforts (including the location of Off The Grid galleries) will form a critical mass making the Northbank Core a center for arts and culture. The Task C report offers more detail on the potential impact, approach, and recommendations for creating an arts and cultural district in the Northbank Core of Jacksonville.

## Further Actions to be Considered



*I think this is an awesome plan, and I feel that it is important to keep the city alive and vital. We must work together to build an interactive hub of activity or the city will die... major improvements are needed to rejuvenate Jacksonville.*

Respondent to Artist Survey, November 2010

This Task A report summarizes the key findings from extensive research, surveys, conversations, meetings, and individual conversations with a wide range of people who have influenced and will be affected by the revitalization of downtown Jacksonville through creation of space for artists to live and work. Cases of successful projects around the country that can inform investment in the downtown core are also summarized.

The ongoing work by the Urban Focus team submitted in January and in the final report in May includes a detailed analysis of the following items:

### **Market analysis**

#### **Site feasibility analysis**

- Identification of sites recommended for continued study.
- Short, medium and long-term actions to consider.

#### **Financial feasibility analysis**

#### **Overall summary conclusions**

Each of these items will necessitate a variety of actions for implementation. The major items that were identified through the Task A analysis are summarized below. As further analysis and work are conducted, additional needs will be identified.





## CHAPTER TWO: TASK B REPORT

### MARKET ANALYSIS



(Haydon Burns Library (top of previous page). Image courtesy of Urban Focus team)  
(Bisbee Bank Building (bottom of previous page). Image courtesy of Urban Focus team)

## 2.1 Overview of Task B



(Marble Bank Building (left) and Adams Street corridor (right). Images courtesy of Urban Focus team)

The goals of market analysis phase of the project, known as “Task B”, were to:

- Become familiar with general market conditions in downtown Jacksonville
- Assess the demand and level of market support for artists live/work space and/or work space located in the downtown core
- Recommend the appropriate pricing and other key attributes needed to address market demand

With the collaboration and assistance of the City of Jacksonville, the Cultural Council of Greater Jacksonville, and Downtown Vision, Inc., these goals have been met. This report presents the analysis of market demand for downtown artists live work space and summarizes preliminary recommendations for successful projects to address this demand.

The market analysis presented in this report draws on three sources of information:

1. **A review of existing reports on downtown market conditions and selected secondary data;**
2. **Interviews with developers and realtors on downtown market conditions and prices and the existing supply and performance of other projects providing artists’ space; and**
3. **Focus groups and a survey of artists to better understand their demand for live/work and work space, interest in downtown as a site for such space and their preference for price, size and other key project characteristics.**



Since space for artists is a unique market, existing data and conventional market analysis does not provide good information on the size and nature of market demand. Consequently, this report relies heavily on information gained directly from artists through the survey and focus groups and as confirmed from information provided by brokers and developers with experience in serving the artist market.

## 2.2 General Downtown Market Conditions



(Adams Street (left) and 11E (right). Images courtesy of Urban Focus LLC)

Jacksonville's downtown real estate market, like many cities, has suffered from the combined effect of a steep recession and decline in the housing market. Moreover, increased development in suburban areas has increased competition for tenants and contributed to higher downtown vacancies. While suburban competition has especially hurt the downtown office market, new housing development has occurred in the downtown core to bring an expanded residential population. There are also several major public facility and investment projects underway downtown along with increased arts, entertainment and cultural activities, supported by the successful Art Walk and Off The Grid projects.

### Residential Market Conditions

According to the 2009 DVI State of Downtown Report, there were 2,365 residential units with 2,700 residents in downtown Jacksonville in 2009—a 50% increase from 2005. Almost two-thirds of downtown housing is located in the Northbank Core area, which has 1,549 units, as defined by the Jacksonville Economic Development Commission and Downtown Vision Inc. Residential occupancy declined from 86% to 82% from 2008 to 2009 with a corresponding drop in rents from \$1.40 to \$1.30 per square foot. Discussions with rental agents for three downtown apartment buildings suggested there may have been some improvement in occupancy for 2010. The WA Knight building is fully occupied after dropping its rents to \$1 per square foot. The Carling and 11E reported a 90% occupancy rate with rents varying from \$1.1 to \$1.50 per square foot. The for-sale condo market had a larger decline with units sold decreasing from 212 in 2008 to 45 in 2010, and the average sale price dropping 36% from \$300 to \$192 per square foot. In this soft market, many downtown condominium buildings are renting out a significant share of their units, which has allowed them to achieve much higher occupancy rates and has helped stabilize and increase the downtown residential population. For the Jacksonville region, the National Association of Realtors reports that the for-sale housing market continues to struggle with a 6% decline in median home prices to \$137,000 from 3<sup>rd</sup>

quarter 2009 to 3<sup>rd</sup> quarter 2010, a 64% drop in new home building permits for the twelve months through September 2010 compared to the prior eight-year average and high mortgage delinquency and foreclosure rates. A recent US Census bureau report shows Jacksonville's rental housing costs and vacancy rates both above the national average for 2009. The estimated median rent in the Jacksonville MSA was \$903 compared to \$843 nationally. Rental housing vacancies were 14.1% in the Jacksonville metro area—two-thirds above the national rate of 8.43%.

### Retail Office Market Conditions

Jacksonville's downtown office market is much larger than the residential market and faces much greater vacancies. The Market Beat Jacksonville Office Report lists the downtown vacancy rate at 22% with 81,078 in net absorption during 2010<sup>12</sup>. Vacancies are even higher in the Northbank Core area based on a listing of vacant space provided by Downtown Vision, Inc. that details 1.3 million square feet of unoccupied space and the Northbank Core has a vacancy rate over 30% (per the above-mentioned Cushman Wakefield report). Continued job losses (the region lost 2,500 net jobs in August and September 2010) means that market for office space in both the region and downtown remains weak, as employment growth is a key driver of commercial real estate demand. The major expansion of the new county courthouse project may increase demand for law offices downtown. Discussions with several developers and realtors revealed a few examples of tenants looking for space downtown on the scale of 20,000 to 30,000 square feet. Downtown office rents are in the \$14 to \$17 per square foot range on a gross basis with retail rents around \$16 per square foot, although some short term leases (e.g., one year) are available at rents as low as \$12.

## 2.3 Market Demand for Artist Live/Work Space



(Next Gallery (left). Image courtesy DVI. Art Walk December 2010 (right). Image courtesy of Urban Focus team)

Although conditions in residential and commercial real estate markets are weak with high vacancies, the market for artist space is a specialized niche that does not necessarily reflect the overall market conditions. This market has not been targeted by developers and there are few examples of buildings built to serve

<sup>12</sup> Information on downtown vacancy rate taken from Cushman Wakefield 2010 4Q report.

artists, especially in the downtown area, and thus, the supply of developed space to address artists' needs is limited. The primary source of downtown artist space is provided by the Off The Grid program, in which downtown property owners, in conjunction with the Cultural Council of Greater Jacksonville and Downtown Vision, Inc., provide vacant space to artists on a short-term basis. Off The Grid provides gallery and studio space to over a dozen artists but it is limited to work space and does not offer long-term or permanent space. Interviews with developers, brokers and artists revealed few existing or planned projects to supply artist live-work space in the downtown area and most identified only a handful of buildings, some of which provide very basic low quality space. Examples include the second floor of the Holmes Buildings which is about 50% leased for artists live work space with rents for 1 and 2 BR units in \$500 to \$600 per month range and the WA Knight Lofts which has one unit rented to an artist. Successful efforts have occurred elsewhere in Jacksonville. One example is the Brooklyn Contemporary Arts Center, which combined upper story studio space and ground gallery space, but the building was taken and demolished as part of a road-widening project.

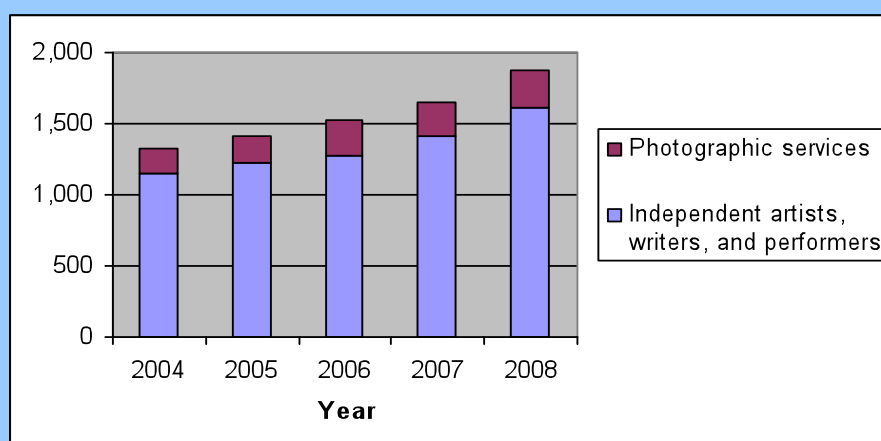
**Table 1. Self-employed Artists and Earnings, Duval County 2008**

<b>Category</b>	<b>Number of Businesses</b>	<b>Annual Sales</b>	<b>Average Sales</b>
<i>Independent artists, writers, and performers</i>	1,362	\$20,048,000	\$14,720
<i>Photographic services</i>	254	\$5,139,000	\$20,232
<b>Total</b>	1,616	\$25,187,000	\$15,586

Source: US Census Bureau Non-employer Statistics

In contrast to the limited projects supplying artist space, Jacksonville has a large arts community and economy that provides a solid foundation and source of demand for artist space. Data compiled by the Cultural Council of Greater Jacksonville and Americans for the Arts documented 1,446 arts-related businesses in Jacksonville during 2008 with 8,128 total employees. Moreover, this part of the economy grew from 2007 to 2008 with the number of businesses expanding 17% and jobs increasing by 6%. Many of these firms and jobs were in larger and more established organizations such as museums, theaters, arts schools, television, radio, publishing and advertising—all of whom are likely to need either their own specialized facilities or standard office space. These formal business and organizations are critical to the regional and downtown arts and cultural economy, but they are not the main drivers of demand for artist live/work and work space, which will come from individual artists. Since many individual artists are self-employed, a better indicator of the potential market for artist space is US Census Bureau non-employer statistics drawn from Schedule C self-employment income filings with the Internal Revenue

**Figure 1. Number of self-employed independent artists and photographers in Duval County, 2004 – 2008**



Service. Based on the most recent 2008 data (see Table 1), Duval County has over 1,600 artists including 1,362 independent artists, writers and performers and 254 people self-employed in photographic services. Moreover, the number of independent artists and self-employed photographers has grown 46% since 2004 (See Figure 1). Annual sales or income for these individual artists are low, averaging \$15,586 for both artists and photographers and \$14,720 for artists, writers and performers alone. Using a standard of 30% of income going to pay housing costs, the average income level supports a housing cost of \$390. Since these income figures likely include many part-time artists who hold other jobs, they are not necessarily indicative of the rent levels that full-time artist are willing to pay for either live/work or work space. The non-employer data, however, shows that Jacksonville has a large population of independent artist that provides a potential market and demand for live/work and work space.

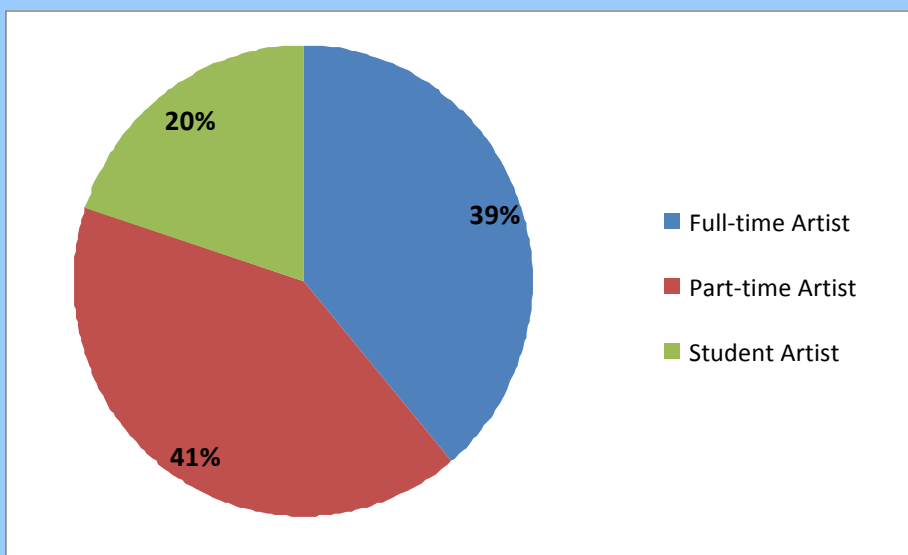
## The Survey

To better gauge the nature of demand among Jacksonville's many artists and their interest in live/work and work space in the downtown area, a survey of Jacksonville artists was undertaken during November 2010. The survey was developed by the Urban Focus team with input from the Jacksonville Planning and Development Department, the Cultural Council of Greater Jacksonville, Downtown Vision, Inc. and the University of North Florida (UNF) Center for Community Initiatives. A web-based version of the survey was created by the UNF Center for Community Initiatives and the Cultural Council of Greater Jacksonville publicized the survey via its web-site, multiple email lists, and Facebook. The survey achieved a high response rate with 616 total responses<sup>13</sup> and over 500 complete responses, i.e. all or almost all questions were answered. Based on an estimated 1,616 artists in the county, this represents a 38% participation rate and 30% full response, which is a strong response rates that provides a good basis for gauging demand among the full independent artist market.

### Overview of Survey Respondents

Survey respondents were a mix of part-time, full-time and student artists and represented a diverse range of ages and income groups (See Figures 2, 3 and 4). Part-time artists were the largest segment of respondents at 41% closely followed by full-time artists at 39%. The remaining 20% were students.

**Figure 2. Employment status of survey respondents**

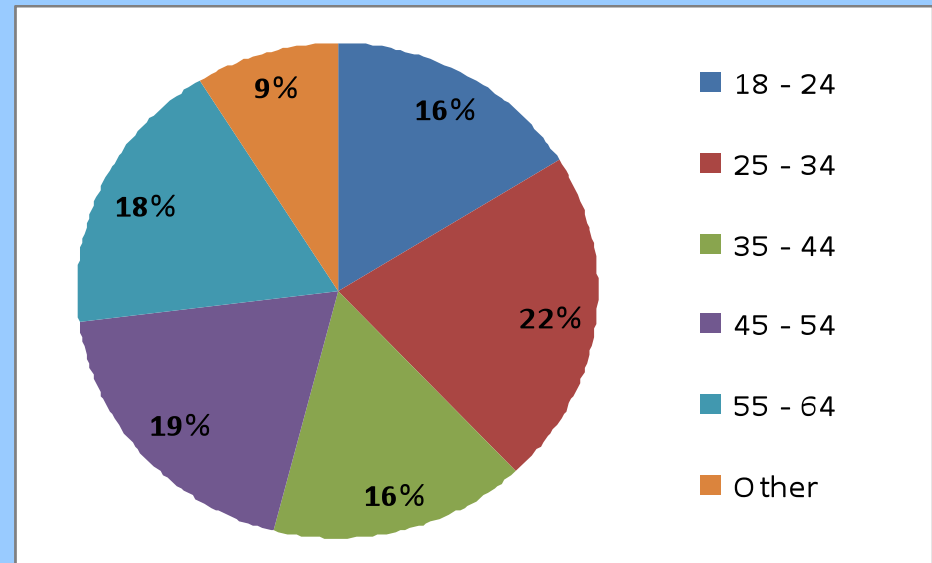


<sup>13</sup> With 94% of the responses from individual artists (rather than arts organizations), the survey informs market demand for space among individual artists.



All age groups were represented in the survey responses. One quarter of respondents were either under 25 years old or 65 and over. The remaining three quarters were fairly equally divided between age cohorts of 25-34, 35-44, 45-54 and 55-64. In terms of racial mix, the vast majority (84%) of surveyed artists were white with 5% black and 7% of Hispanic. This compares to a countywide population that is 63% white, 29% black and 6% Hispanic<sup>14</sup>.

**Figure 3. Age distribution of survey respondents**



There was also a wide range of incomes among respondents with income levels well above those from the non-employer statistics. Over half (56%) of all respondents reported annual incomes below \$50,000. Another 19% had incomes between \$50,000 and \$75,000 and one-quarter had incomes above \$75,000. Overall, this suggests that artists can afford a mix of rents, especially for live/work space.

Artists who responded to the survey work in a range of mediums with painting and drawing the most common followed by mixed media and photography. Table 2 summarizes the forms of work practiced by respondents. Since some artists work in multiple mediums, the total responses exceed the number of surveys.

#### *Current Live/Work and Work Arrangements*

One indicator of demand for artist space is the current cost and type of space occupied by artists. One-half of artists (50%) currently own or rent combined live/work space, 31% have no dedicated work space, and 8% own or rent separate living and work spaces. The remaining 10% have other arrangements, including owning their living space

<i>Graphic Design</i>	53
<i>Mixed Media</i>	121
<i>Photography (not film, video or animation)</i>	90
<i>Dance / Choreography</i>	14
<i>Musical Composition / Performance</i>	42
<i>Theater / Performance</i>	34
<i>Architecture</i>	6
<i>Industrial Design</i>	0
<i>Other</i>	53
<i>Ceramics</i>	18

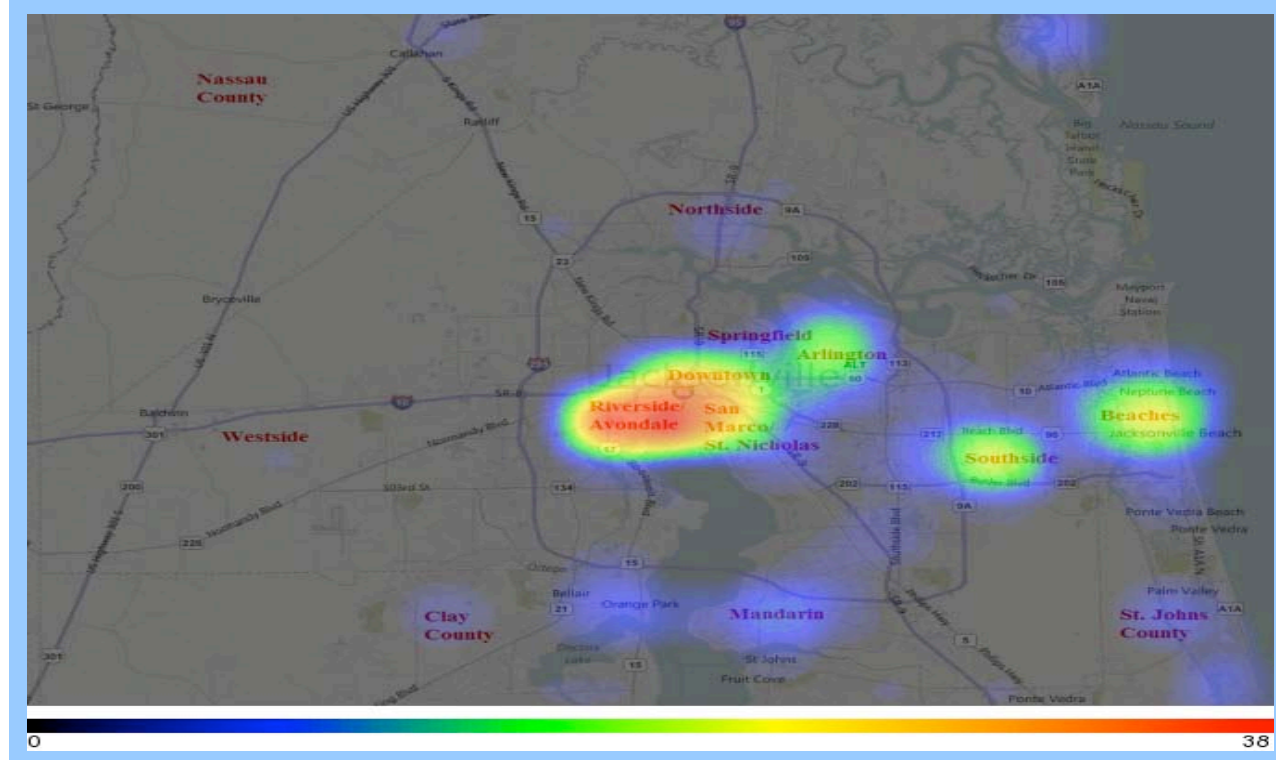
<sup>14</sup> Based on US Census Bureau 2005 to 2009 American Community Survey 5-year estimates

and renting work space, living with parents and living in dormitories. Variation exists in the total cost that artists pay for combined live and work space, with 44% paying \$750 or less, 33% paying \$750 to \$1250 and over one-fifth (22%) spending more than \$1250. The current profile of artist live and work arrangements is favorable for potential demand as there are large contingents of artists without any work space and others who are paying for separate living and work spaces. These artists may want the convenience and lower cost of having combined live/work space.

### Location

Artists work in many locations across the city with downtown as the location for 6% of the surveyed artists. Riverside/Avondale and the Beaches are the most common artist work location with 16% and 13%, respectively. Other locations where many artists work are outside Duval County (13%), other Southside locations (11%), and Arlington (8%). San Marco has the same share as downtown at 6% while there are 2% working in Springfield and other Northside areas. Figure 5 provides a graphic representation of where artists currently work with blue indicating the smallest concentration, green slightly higher, yellow and orange still higher and red the highest.

**Figure 5. Concentrations of existing artist work locations**



### Demand for Artist Live/Work Space

Survey responses indicate that considerable demand exists for combined live/work space and strong interest in locating in downtown Jacksonville. Over one-third (37%) of the surveyed artists are interested in securing live/work space. **Moreover, 56% of them, or 109 artists, indicated that they expect to buy or lease new live/work space in the next three years.** Another 37% indicated that they might seek new space

during this period. Among artists interested in live/work space, 27% said they were very likely and another 52% likely to rent or buy in Downtown if units are available within the next 3 years.

As part of the survey, artists were asked about what factors they consider in selecting live/work space, their preferred size and location and how much they are willing to pay for live work space. These responses help inform what specific characteristics of new artists live/work developments will best address market demand. By far the most important factor that artists consider in selecting live/work space is its costs—93% of those artists interested in securing live/work space rated cost as very important in their location decision. The next most important considerations are the presence of natural light and having a dedicated parking space, which were ranked very important by 73% and 65% of respondents. Other key preferences among artists interested in obtaining live/work space include:

- 46% wanted to rent space versus 17% who sought to buy space (the balance were undecided)
- Almost half (48%) sought units of 500 to 1000 square feet with another 27% looking for units in the 1,000 to 1,500 square feet range.
- Demand was strongest for 1 BR (39%) or 2 BR (32%) units with only 22% interested in open loft space.
- Most artists (60%) need to pay less than \$750 per month with another 20% willing to pay between \$750 and \$1000 (see Table 3).
- Downtown and Riverside/Avondale are preferred locations for new live/work space, cited by 31% and 29% of artists, respectively.

**Table 3. Maximum Monthly Cost Artists are Willing to Pay for Live/Work Space**

<b>Maximum Rent Amount</b>	<b>Percent With This Rent Ceiling</b>
Under \$500	26%
\$500 to \$750	34%
\$750 to \$1000	20%
\$1000 to \$1250	8%
Above \$1250	11%

Other requirements that artists consider in selecting space, voiced both in focus groups and surveys include adequate ventilation, electric service, and plumbing, a safe location, large elevators and proximity to other artists and customers. Some artists, working with large or heavy objects, expressed special needs for large elevators, ground floor space, storage space and large doors.

Since demand over the next few years is critical in assessing the feasibility of a new artist live/work project, the responses for **the 109 artists who expect to buy or rent live/work space in the next three years were analyzed separately**. The preferences of these artists, who represent the strongest immediate demand for space, are very similar to all artists interested in live/work space. They rank location factors almost identically—with cost slightly more important and natural light and dedicated parking slightly less important—than the larger group. Their preference for unit size, number of bedrooms and rent are virtually the same as the full 188 artists who expressed interest in live/work space. (See Tables 4 to 6). There is slightly more interest in 1 BR units and less demand for loft space, and a small group willing to pay rents

above \$1250. Downtown is a desirable location among the artists expecting to secure live/work space in next three years with 27% citing downtown as their primary choice and 24% viewing it as a secondary choice. Perhaps more significantly, artists in the near term market for live/work space are younger and lower income than all survey respondents. Over half (57%) are under 35 years old compared to 39% for the full survey and 80% have incomes under \$50,000 with half under \$25,000 compared to 58% and 28%, respectively,

for the entire survey. This reinforces the importance for new artist live/work projects to provide units at an affordable monthly cost.

Focus groups and interviews also emphasized that artists are sensitive to the cost of space and need affordable space. Focus groups with artists and interviews with realtors and property owners suggested that live/work space needed to be in the \$500 to \$750 range to be viable.

**Table 4. Preferences for Unit Size of Live/Work Space Among Artists Expecting to Obtain New Space in Next Three Years**

<i>Unit Size</i>	<i>Number</i>	<i>Percent</i>	<i>Entire Survey</i>
<i>Less than 500 square feet</i>	7	7%	5%
<i>500 to 1000 square feet</i>	48	48%	48%
<i>1000 to 1500 square feet</i>	27	27%	27%
<i>1500 to 2000 square feet</i>	9	9%	10%
<i>More than 2000 square feet</i>	10	10%	10%
<i>Total</i>	101		

**Table 5. Preferences for Bedrooms in Live/Work Space Among Artists Expecting to Obtain New Space in Next Three Years**

<i>No of Bedrooms</i>	<i>Number</i>	<i>Percent</i>	<i>Entire Survey</i>
<i>1 BR</i>	43	42%	39%
<i>2 BR</i>	32	31%	32%
<i>3 BR or more</i>	7	7%	8%
<i>Prefer open loft space</i>	20	20%	22%
	102		

**Table 6. Maximum Monthly Cost Artists are Willing to Pay for Live/Work Space Among Artists Expecting to Obtain New Space in Next Three Years**

<i>Maximum Monthly Cost</i>	<i>Number</i>	<i>Percent</i>	<i>Entire Survey</i>
<i>Under \$500</i>	26	26%	26%
<i>\$500 to \$750</i>	33	33%	34%
<i>\$750 to \$1000</i>	23	23%	20%
<i>\$1000 to \$1250</i>	9	9%	8%
<i>Above \$1250</i>	6	9%	11%
<i>Total</i>	101		



### *Demand for Work Space*

Demand for work space alone also exists among Jacksonville artists but it is somewhat weaker than demand for live/work space, especially over the next few years. **One third of the surveyed artists expressed an interest in obtaining dedicated work space with 66 of these artists, or 36%, expecting to buy or rent new work space within the next three 3 years.** This is 60% of the number of artists who anticipate finding new live/work space during this period. However, there were another 80 artists who answered maybe to this question, some of whom might lease or buy new work space in the next several years should the environment meet their needs. Cost is by far the most important location factor in selecting work space, rated as very important for 96% of respondents. Four other factors were important secondary concerns, rated as very important by just over 54% to 56% of respondents seeking work space: unit size; presence of natural light; proximity to other artists and customers and having a dedicated parking space.

Artists' prefer smaller and less costly units for work space than for live/work space but also have a strong interest in locating downtown:

- 36% prefer less than 500 square feet with another 37% seeking 500 to 1000 square feet
- Almost two-thirds (64%) have a maximum monthly rent level below \$500
- Downtown was the most preferred location for work space, cited as the primary or secondary choice for one-third of respondents just ahead of Riverside at 30%
- 23% indicated that they would be very likely to rent or buy new work space downtown if it was available over the next three years

These results are consistent with the focus groups and interviews, especially the desire for low cost space. Several people felt that work space needed to cost \$400 or less to be attractive to artists. Many of the requirements cited for live/work space, including sufficient ventilation, electric power and plumbing, the capacity to accommodate large objects and safety, also apply to dedicated work space.

Demand among the 66 artists who expect to buy or rent work space in the next three years is quite similar to that for all artists interested in work space but the former group is more likely to seek larger spaces and to seek space downtown. Cost and unit size are slightly more important as location factors for this group while they are less likely to rank dedicated parking, natural light and proximity to artists and customers as very important.

Tables 7 and 8 compare the preferences for unit size and cost between artists who expect to obtain new work space in the next three years with all artists interested in work space. These figures show more demand for 500 to 1500 square foot spaces among the former group but very similar preferences in terms of the maximum rent or ownership costs that artists will pay. Demographically, artists planning to secure work space in the next three years are younger, with 40% in the 25 to 34 age group compared to 22% for all artists, and slightly lower income, as 66% reported annual income below \$50,000 versus 56% among all survey response.

**Table 7. Preferences for Unit Size of Work Space Among Artists Expecting to Obtain New Space in Next Three Years**

<i>Unit Size</i>	<i>Number</i>	<i>Percent</i>	<i>Percent of Entire Survey Group</i>
<i>Less than 500 square feet</i>	20	31%	36%
<i>500 to 1000 square feet</i>	26	41%	37%
<i>1000 to 1500 square feet</i>	12	19%	16%
<i>1500 to 2000 square feet</i>	4	6%	8%
<i>More than 2000 square feet</i>	2	3%	4%
<i>Total</i>	64		

**Table 8. Maximum Monthly Cost Artists are Willing to Pay for Work Space Among Artists Expecting to Obtain New Space in Next Three Years**

<i>Maximum Monthly Cost</i>	<i>Number</i>	<i>Percent</i>	<i>Percent of Entire Survey Group</i>
<i>Under \$500</i>	42	66%	64%
<i>\$500 to \$750</i>	13	20%	20%
<i>\$750 to \$1000</i>	6	9%	8%
<i>\$1000 to \$1250</i>	1	2%	4%
<i>Above \$1250</i>	2	4%	6%

## Conclusions on Supportable Demand

Jacksonville has a sizeable market of independent artists with a specialized need for both live/work space and dedicated work space. Based on the survey results, interviews and focus groups, there is considerable demand for both types of space with downtown Jacksonville seen as a desired and competitive location to attract artists.

The survey results indicate that there are 109 artists seeking live/work space over the next three years and another 66 looking for new dedicated work space over this period. From the U.S. Census figures for the number of independent artists in Duval County, the survey responses represent a 38% sample of all self-employed artists and thus, demand for artist space from the survey can conservatively be doubled to project total demand for 218 live/work units and 132 work units from 2011 to 2013. Given the strong preference for a downtown location, it is reasonable that with appropriate space, downtown could capture 30% of this demand for live/work space and 20% of the demand for work space. The lower market share estimate for work space is due to the supply of low and no-cost space through Off-The-Grid and other properties that will compete with any newly developed space. Using these assumptions, **supportable demand for new live/work and work space in the downtown Jacksonville core over the next three years is estimated at 65 live/work units and 25 work units.**

Artists expressed a strong preference for rental units and given both the younger age and lower income of the primary market for both types of product, the demand for rental space will likely be strongest. Moreover, the current large supply of for-sale properties and additional challenge in securing mortgage financing for buyers reduces the feasibility of developing new for-sale projects. Existing residential properties are also outside the price range of most artists and often do not address special facility needs for ventilation, larger elevators and loading spaces. The selection of any vacant property for new artists' space will need to take these requirements into consideration and either have these features or the capacity to be retrofitted to provide them.

### *Recommendations for Pricing and Space Characteristics*

As revealed by the survey, comments among developers and brokers, and focus groups with artists, an affordable price will be critical to the success of any new artist project in downtown Jacksonville. Work space will need to rent for less than \$500 per month and combined live/work for below \$1000 with most units below \$750. Table 9 presents recommendations for rents by unit size for artist live/work space with a potential distribution of units by size. Rents range from \$6 to \$10 per square foot per year, which is below typical downtown retail and office rents. The recommended mix of units emphasizes larger units with over 500 square feet. Table 10 presents recommendations for live/work units. Rents range from \$400 to \$500 per month for smaller apartments to \$950 for the largest 2 BR units. The recommended mix is close to evenly divided between one bedroom and two bedroom units with 20% proposed to be open loft style apartments to accommodate artists that prefer more flexible space. Rents for loft space would be slightly lower to reflect the lower level of improvements in these units.

**Table 9. Recommended Unit Sizes and Rents for Artist Work Space**

<b>Unit Size (Square Feet)</b>	<b>Monthly Rent</b>	<b>Annual Per Square Foot Rent</b>	<b>Percent of Units</b>
350 to 500 square feet	\$300	\$7 to \$10	25% to 30%
550 to 750 square feet	\$400	\$6 to \$9	30% to 40%
800 to 1000 square feet	\$500	\$6 to \$7.50	30% to 40%

**Table 10. Recommended Unit Sizes and Rents for Artist Live/Work Space**

<b>Unit Size (Square Feet)</b>	<b>Unit Type</b>	<b>Monthly Rent</b>	<b>Percent of Unit</b>
600 to 750 square feet	1 Bedroom	\$500	35% to 40%
600 to 750 square feet	Loft	\$400	10%
800 to 950 square feet	2 Bedroom	\$750	25% to 30%
800 to 950 square feet	Loft	\$650	10%
1000 to 1250 square feet	2 Bedroom	\$950	10 to 15%

In addition to price and size, two other features are important to ensure market acceptance for any project. The first is providing space with good natural light, as this was a key decision factor for many artists, second only to cost. This will require choosing a building with sufficient windows and the ability to provide windows with natural light to each unit. The second, more challenging feature is providing dedicated parking spaces for tenants. Half of the artists seeking work space and 58% of those interested in live/work space cite having a dedicated parking space as very important in the selection decision. Consequently, the failure to provide parking will make a project less desirable and at a competitive disadvantage in securing tenants. Since most downtown buildings do not have the required dedicated parking on site, a developer could lease dedicated parking spaces at a nearby surface lot or garage. Other parking solutions might be a shared parking arrangement with another building or creating a free resident parking system in either the Northbank Core or a new arts district. One of these options will need to be pursued and incorporated into the development plans for new artist live/work or work space projects.

### Additional Sources of Demand

This market study focused on assessing demand for artist live/work and work space, but there is evidence that demand exists for other types of space that complements the artist space and would help reuse vacant downtown properties and enhance the feasibility of any project. Two types of opportunities exist that were beyond the scope of this study but warrant further investigation. One key source of demand is the student and faculty population.

The University of North Florida has expressed interest in downtown space for several potential uses during interviews conducted as part of the feasibility study.

These uses include:

- studio, classroom, and office space for faculty and students in new planned masters program in Fine Arts and Art History
- classroom, office and administration space for the Master in Business Administration program
- student housing, especially for university programs that establish classes and programs downtown

Since the consultant discussions with UNF faculty and administrators were preliminary, city and civic officials should follow-up to explore options to expand UNF programs and facilities in Northbank Core of Jacksonville and the potential to link such expansion with future development of artist live/work and work space.

Jacksonville University also has plans to create a new program in film and television studies and will need space for its film and television production studio. This option should also be pursued to see if it could service as a tenant to anchor development of new artist space.

Another source of demand is non-artist creative businesses that may have similar space needs or want to locate near artists. This includes artisans and craft businesses, design related professionals, such as architects, landscape architects and graphic designers, film and media production, publishing and advertising firms. Many of these enterprises can operate out of standard office space, but some may prefer the creative environment and interaction with artists that comes with co-location in an artists building. Craft and film production enterprises, on the other hand, need specialized studio space that may be able to be accommodated as part of an artist space development. Design, media and craft businesses accounted for almost half of the 1,464 arts-related firms identified in the American for Arts/Cultural Council of Jacksonville study. Similarly, US Census non-employer statistics count 815 self-employed people in these



industries during 2008. These creative activities represent a sizeable market and are worth targeting to attract to downtown and part of the tenant mix in any future artist space projects.

## 2.4 Conclusion



(South Light Gallery. Image courtesy of DVI. Art Walk December 2010. Image courtesy of Urban Focus team)

Jacksonville has a substantial artist market for live/work and work space that is not well served by the private real estate development community. Independent artists are looking to secure both live/work space and work space and have a strong interest in locating in downtown Jacksonville. To attract artists, space must be affordable, provide natural light, have good utilities, including ventilation, electric power and plumbing and provided dedicated tenant parking. Based on economic and survey data, there is sufficient demand to support the development of 65 new live/work units and 25 work units over the next three years. Projects should focus on rental, rather than for sale units, for which demand is strongest, and should supply dedicated work space ranging in size from 350 to 1000 square feet at rents of \$300 to \$500 per month and live/work space from 600 to 1250 square feet with rents from \$450 to \$950 per month.





## CHAPTER THREE: TASK C REPORT

### SITE FEASIBILITY STUDY





(Images of Florida Life Insurance interior, Furchgotts Building entrance, and Bisbee interior (top of previous page) courtesy of Urban Focus team)

(Images of Snyder Memorial Church, Marble Bank interior, and Barnett exterior (bottom of previous page) courtesy of Urban Focus team)

### 3.1 Overview of Task C



(Downtown Vision, Inc. sidewalk signage. Image courtesy of Urban Focus team)

The Site Feasibility Study, referred to in the context of this report as Task C, is a summary report of the team's analysis of the existing sites available for redevelopment in the downtown core, the criteria for reviewing these sites and a framework for narrowing the sites to the three selected properties for further analysis in Task D. Task B – The Market Feasibility Analysis – has found that there is a significant demand for affordable live/work and work arts related development in the Northbank Core. Based on the Market Study, the Northbank Core can support 65 live/work units and 25 arts related work units. Based on this result, the Core can support approximately 70,000 – 86,000 gross square feet of arts related development. In addition to this, preliminary discussions with several universities in the area indicate an interest in developing a presence in the Northbank Core.

And, because affordable artist space does not exist in a vacuum and because successful development projects have the potential to have a profound effect on the Northbank Core, as part of this Task C report we also offer recommendations on how to maximize the positive impacts of artist space development and suggest ways to leverage development to achieve the ultimate goal of revitalizing the Northbank Core and attracting the services and amenities needed for a vibrant downtown.

The Urban Focus team assessed a designated area of the Northbank Core for buildings that are available for redevelopment as artist live/work and work space. This Feasibility Study also assessed this designated area



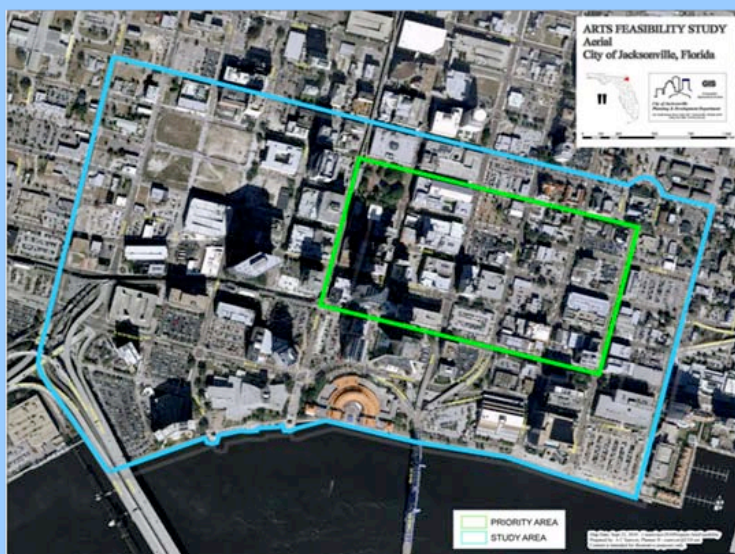
and the location of particular buildings in relation to an overall goal of supporting a growing density of arts and cultural uses and related activities in the downtown. In addition to evaluating buildings for redevelopment potential, we identified structural and incremental actions that will help Jacksonville promote development in the urban core, create a geographic center for the city's strong arts and culture community, and strengthen downtown as a destination. Our recommendations address the feasibility of artist live/work and work space within the context of the Northbank Core's perception problem: too little to do and see, too much crime, too few parking spaces and too many homeless people. Some of these recommendations will be directed toward removing these impressions by using the entrepreneurial spirit of artists and their willingness to be urban pioneers and risk takers to lead the path of change and to transform the public's perception of the Northbank Core. At the same time, considerations are discussed that reward artists for their pioneering spirit and protect affordability into the future.

## The Area of Study

The consolidated City of Jacksonville is over 840 square miles, the largest land area of any city in the United States. The geographic diversity and abundance of land dictates that the resources available for the city/county must be spread across a very large area. The downtown core previously was the center of the city's commerce and shopping and provided an indelible image of the city but now competes unfavorably with other neighborhoods around Jacksonville for resources, residents and businesses.

In reviewing the data that the City of Jacksonville has on the downtown core, it is clear that there have been many studies of the city (see Appendix D for a list of studies reviewed) but few have been specifically focused on the Northbank Core. In fact the area of jurisdiction for the Jacksonville Planning and Development Department does not include the downtown core. The Jacksonville Economic Development Commission (JEDC) maintains jurisdiction over this area of the city.

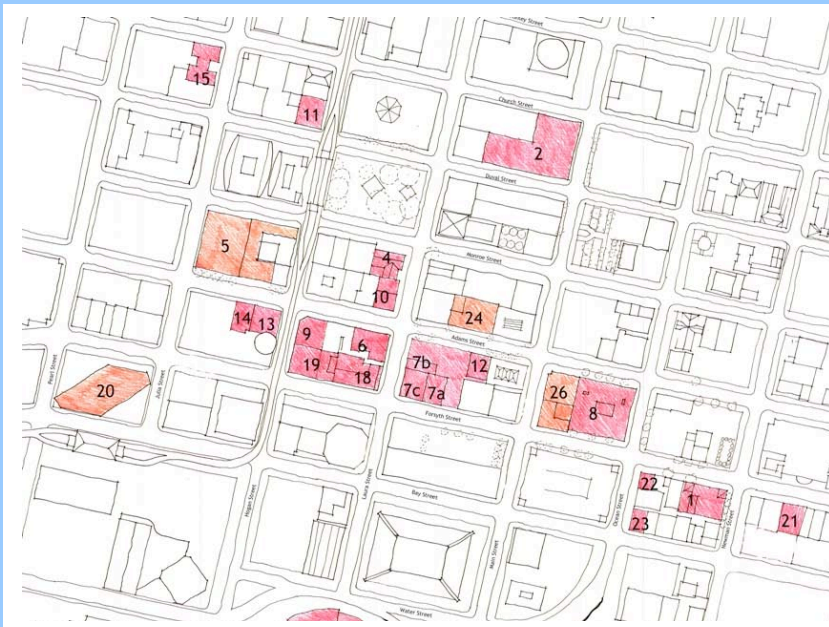
**Figure 6: The Study Area is outlined in blue. The Priority Area within this is outlined in green.** Source: Jacksonville Planning and Development Department.



The study area as defined by the Jacksonville Planning and Development Department is an area bordered by Church Street to the north, Jefferson Street to the west, Liberty Street to the east, and the St. John's riverfront to the south. Within this area, the City has highlighted a priority area bounded by Hogan Street, Duval Street, Market Street and Bay Street. The study and priority areas are in the Northbank Core and contain the majority of the downtown high rise and civic buildings. It should be noted that the downtown as defined by the City of Jacksonville is much broader and includes a portion of the Southbank of the river. This project is focused only on the Northbank Core and specifically the Study Area.

## 3.2 Initial properties for consideration

**Figure 7: Properties on the initial consideration list prepared by the City with additional buildings added by the Urban Focus team.**



The Jacksonville Planning and Development Department in conjunction with Downtown Vision, Inc. provided the initial list of potential sites based on properties owned by the City of Jacksonville and other major buildings. For the full list of properties reviewed refer to Appendix E. Included on this list were 20 vacant buildings owned by the City of Jacksonville and others as well as several major properties with over 50% vacancy.

### Preliminary Criteria for Identifying Buildings Appropriate for Artist Space Redevelopment

The Urban Focus team augmented this initial list by evaluating the designated study area and determining which buildings might be appropriate for artist space by using a variety of preliminary criteria including special consideration to:

- Vacant, underutilized or for sale properties
- Gateway areas
- Activity areas that have been determined to be well suited for artists.

**Property Legend for Figure 7**

Map #	Property Name
1	Florida Theatre Building
2	Library Garage Retail Space
3	City Hall Annex/Current Courthouse
4	Snyder Memorial
5	Edward Ball Building
6	Barnett Bank Building
7a	Bisbee Building
7b	Florida Life Building
7c	Marble Bank Building
8	Haydon Burns Library
9	Furchgotts Building
10	Greenleaf Crosby Building
11	Seminole Club
12	Lerner Building
13	Hogan Building - Rosenblum's
14	218 West Adams Street
15	Ambassador Hotel
16	Davis Furniture Co Warehouse (not shown)
17	Jacksonville Landing Food Court
18	Jacksonville Bank Bldg
19a	Atlantic National Financial
19b	Atlantic National Financial
20	AT&T Building
21	The Livery
22	100 E Forsyth
23	Bostwick Building
24	The Carling
25	Churchwell Lofts
26	11 East

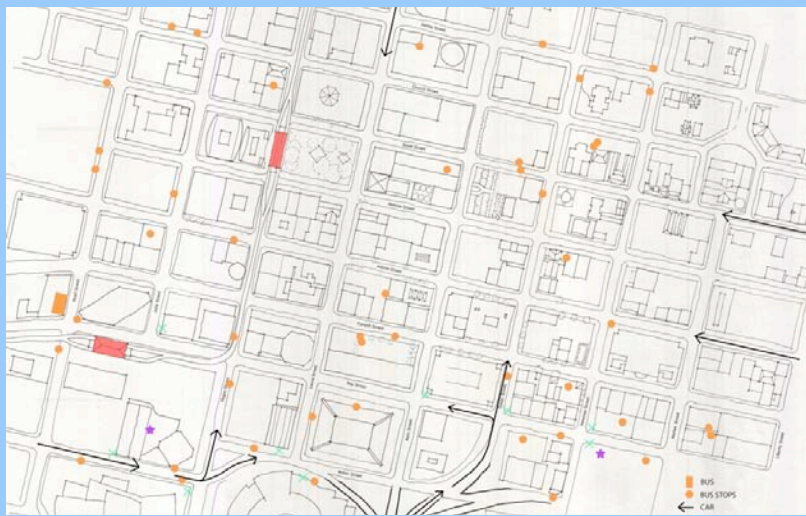
## Vacant, underutilized or for sale properties

As mentioned previously, the City of Jacksonville provided a list of 20 vacant buildings within this project's study area. In addition to the many storefronts, vacant lots and other vacant buildings to consider in this area, the team looked at privately owned vacant buildings and buildings that are stalled in the redevelopment process. Buildings of unique significance, either historically or architecturally, were given special notice. Working with the Jacksonville Planning and Development Department's Historic Preservation Section and the Jacksonville Economic Development Commission (JEDC) development manager, our team reviewed documents and walked properties to look at the quality of the physical space, the importance of the structure to Jacksonville historically and how the structure could suit artists' needs and current downtown revitalization efforts by the City and others. In addition, the Urban Focus team paid careful attention to the presence and location of vacant lots, surface parking and parking garages in order to understand how proximities of vacant buildings, undeveloped land and parking opportunities could create synergies in development and take advantage of unique conditions in the Northbank Core.



(The Haydon Burns Library offers a dramatic space in the heart of the Downtown. There are many buildings nearby that also offer historic character, solid structures and good locations -- making them possibilities for artist space projects. Image courtesy of Urban Focus team)

**Figure 8. Map of Gateways in the Northbank Core**



## Gateway areas

The team sought to identify buildings that are visible entry points to the city from the various gateways to the Northbank Core. The Main Street Bridge and the Acosta Bridge cross into the downtown area providing major gateways. In addition, there are major entrances to the city from Springfield and I-95. Bay Street is a major urban thoroughfare through the Core. We looked at these thoroughfares and bridges as gateways and considered buildings



along these routes as important in creating good first impressions for the Northbank Core.

Other types of gateways were also considered. People coming to Jacksonville by car see the city differently from those entering by the bus terminal or by walking from a downtown hotel. The multitude of parking lots and parking garages also serve as gateways to the downtown and create a first impression for visitors. The placement of parking facilities, design, and signage in and around parking all serve as gateway elements and can greatly affect first impressions. Additional comments about parking in the Northbank Core will be raised later in this report.

#### Activity areas well suited for artists



(MOCA offers a strong arts anchor at Hemming Plaza and the important north-south access corridor of Laura Street. Image courtesy of Urban Focus team)

During the initial evaluation of sites for consideration, the Urban Focus team considered the efforts of Downtown Vision, Inc. and the Cultural Council of Greater Jacksonville, including the Off The Grid program and the monthly Art Walk. Off The Grid is a program that provides temporary low cost space to artists in the downtown core. The artists are placed in vacant spaces through agreements with the property owners. These placements act as short-term solutions to high vacancies in the city. The artists must agree to vacate the premises within 30 days should the property owner locate a tenant who will pay market rate rent. This program has been a successful tool to bring artists downtown and can be credited with some of the enthusiasm shown in the responses to the arts survey taken as part of the Market Study – Task B – for living or working downtown. This program does not provide any stability to the artists and works only as a short term solution. Off The Grid is considered in this study in relation to other longer term approaches to encouraging the arts community downtown. Art Walk is a monthly event held in the Core that is well attended by artists and art lovers and is extremely successful in bringing Jacksonville citizens and visitors downtown and changing the perception of downtown, particularly in the evening.

In addition to these two efforts that are changing the public's and art community's perceptions of the Northbank Core, there are several significant venues downtown that contribute to activity and support arts and culture. The Florida Theatre is a well known and loved local venue for live performances located within the priority study area. The Museum of Contemporary Art (MOCA) has created a strong presence in the activity hub around Hemming Plaza and City Hall with its promotion of the arts through events such as the




recent exhibition *Imagination Squared* and gallery shows and talks. Public art and community space also contributes to the street scene around the museum.

Adjacent to MOCA is the new Jacksonville Public Library, which offers an entire lower level of community meeting space, an auditorium, and gallery space. The library is a main venue for events and meetings. And while currently vacant, the Snyder Memorial Church across the street also provides a temporary site for activities during Art Walk. In addition, the Times Union Performing Arts Center is a major venue located in the downtown along the St. John's River that offers events ranging from Broadway shows to Cirque du Soleil.



(The vacant Snyder Memorial Church is an iconic structure adjacent to Hemming Plaza and the main library and MOCA. It is currently used for temporary exhibitions and Art Walk events. Image courtesy of Urban Focus team)

**Figure 9: A list of Off The Grid Spaces in the downtown core as of April 1, 2010. Source: Downtown Guide & Map, Downtown Vision, Inc.**

Galleries and Studio Spaces	Galleries and Studio Spaces (Cont.)
<p>111 E. Bay St. 111 E. Bay St.   477-2176 Please call for appointment.</p> <p>The Adrian Pickett Gallery (G) 2 Independent Dr., Suite 112   962-2540 Tues. - Thur., 11:00 a.m. - 7:00 p.m. Fri. &amp; Sat., 12:30 - 8:30 p.m.</p> <p>The Art Center Cooperative (TAC) 31 W. Adams St.   355-1757 Tues. - Sat., 11:00 a.m. - 3:00 p.m.</p> <p>The Art Center Cooperative II (TAC II) 229 N. Hogan St.   355-1757 Please call for appointment.</p> <p>The Bee Gallery (G) 2 Independent Dr., Suite 154   304-1885 Mon. - Thur., 10:00 a.m. - 8:00 p.m. Fri. &amp; Sat., 10:00 a.m. - 8:00 p.m. Sun., 12:00 - 5:30 p.m.</p> <p>LE Smart Gallery (G) 2 Independent Dr., Suite 108   316-7726 Mon. - Thur., 10:00 a.m. - 8:00 p.m. Fri. &amp; Sat., 10:00 a.m. - 8:00 p.m. Sun., 12:00 - 5:30 p.m.</p> <p>The Letter Shop 228 E. Forsyth St.   677-2977 Mon. - Sat., 11:00 a.m. - 7:00 p.m.</p> <p>MOCA Jacksonville 333 N. Laura St.   366-6911 Tues. - Sat., 10:00 a.m. - 4:00 p.m. (Thurs. until 8:00 p.m.) Sun., 12:00 - 4:00 p.m.</p> <p>The Next Gallery 203 N. Laura St.   707-0030 Mon. - Fri., 10:00 a.m. - 2:00 p.m.</p>	<p>nullspace 108 E. Adams St.   716-4202 Please call for appointment.</p> <p>Southlight Gallery 100 N. Laura St.   358-1002 Tues. - Fri., 10:00 a.m. - 2:00 p.m.</p> <p>Suite 106 Gallery (G) 2 Independent Dr., Suite 106   366-451-4704 Mon. - Fri., 12:00 - 3:00 p.m.</p> <p>  Located at The Jacksonville Landing (Area code, except where noted, is 904.) For a full list of Downtown galleries, cultural and entertainment venues, visit <a href="http://downtownjacksonville.org">downtownjacksonville.org</a>. </p> <p> <i>Off the Grid</i> is a partnership between artists, Downtown property owners, Downtown Vision, Inc. and the Cultural Council of Greater Jacksonville. <i>Off the Grid</i> facilitates introductions between Jacksonville artists and Downtown property owners in an effort to activate vacant spaces in the urban core with artistic energy and provide artists with much needed work and exhibition space. </p> <p> <b>DOWNTOWN VISION</b>    </p> <p> Special thanks to: Jeff Harrington and Kelly Young.  Photo by Ingrid Damiani. </p>

**Figure 10: Map of Cultural Locations in the Northbank Core. Red denotes major cultural venues and orange shows Off The Grid sites.**



The Northbank Core benefits from these nodes of activity around Hemming Plaza and at the Florida Theatre but it also suffers from the existence of physical barriers to movement and sight. The Skyway is a 2.5 mile long overhead rail line that serves the Core but also creates visual barriers and edges that are difficult to challenge and its overhead presence is acknowledged and considered in this study.



(Empty retail on Duval Street. Image courtesy of Urban Focus team)



(Bridge entrance and exit ramps create barriers to pedestrian movement. Image courtesy of Urban Focus team)

**Figure 11: Map of Barriers to Movement Downtown.** Dead space along the sidewalk (vacant buildings, parking and vacant lots, blank building walls), and long distances from one destination to another work to create an uninteresting and sometimes frustrating visitor/pedestrian experience downtown.



The Acosta and Main Street bridges at West Jefferson and Main Street act as important vehicular gateways for the Core but the off-ramps also create visual barriers along the riverfront and along Bay and Water Street. These ramps feed speeding cars onto local roads and the consistent movement of vehicles creates another type of barrier that separates the waterfront from the rest of the Northbank Core and makes the pedestrian experience unpleasant.

In addition, the very geographic size of the Northbank of downtown creates a unique kind of psychological barrier. A quarter-mile walking radius (10 minute walk) is the reasonable distance one might expect to walk from one activity to another. In this way, the downtown is doubly handicapped. Venues that draw many people such as EverBank Field and the sports complex at the east end of downtown don't provide a captive audience for the Northbank

Core or for any of the Central Business District; EverBank Field is 1.5 miles from Hemming Plaza. The distances are too great to walk from the sports arenas to the Northbank Core. This point has informed our



suggestions about identifying a target area for efforts and development of artist live/work and work space; even the downtown of Jacksonville is large and for the greatest impact, efforts must be focused.

The selection of properties that are best suited for artist live/work and work space must consider the existing activity nodes and the barriers to movement in the Northbank Core. The Urban Focus team strongly believes that it is not enough that a building be vacant and offer development potential. The team's goal is to reinforce existing revitalization efforts and momentum by directing investment in these areas of significant energy and by focusing investment within a walkable, visible and manageable target area.

**Figure 12: Distances Downtown.** With investments spread throughout the expanse of the downtown, it has been difficult to create a density of uses and activities that supports retail and entertainment for the Northbank Core.



### 3.3 A More Comprehensive List of Criteria

From the list of potential properties we have honed the choices by applying a more specific set of criteria for redevelopment:

#### Centrally located and defined area for directing resources

- Is the property located in an area that has other potential properties or planned development?
- Is the property near existing activity nodes?
- Is the property in a visible and desirable part of the Northbank Core?
- Is the site free of significant barriers to pedestrian movement and connections?

#### Space appropriate for arts and culture uses

- Is the space appropriate for use by artists and/or arts and cultural organizations?
- Are neighboring and adjacent uses compatible with arts and cultural activity?
- Is the project scale appropriate?

#### Financing sources

- Are there funding sources that can be used at this site?

#### Collaboration opportunities

- Is there an identifiable development partner for the site?—is this dependent on the site?
- Does the site have an identifiable arts partner? (performing arts group, non-profit arts organization, etc.)?
- Is there an identifiable tenant with a need that matches the building space and location?

In this section of the report we will narrow the possible redevelopment properties list down based on space related questions and begin to discuss the partners and financing possibilities. The Task D report will begin to assess the development financing required, as related to each selected project.

#### Centrally Located - Criteria for Redevelopment

Before locational criteria can be applied to any building, a decision must be made regarding the definition of “centrally located.” The large expanse of the Northbank Core, scattered locations of destinations, and presence of physical and visual barriers to movement all dictate that this affordable artist live/work initiative should focus on existing areas of activity and City investment. The artists too, need a focus. As expressed by one artist participant at a November 2010 artist meeting for this project,



*“The arts/community district needs to be a confined space to create connections and community.”*



Based on these considerations, the Urban Focus team has defined an area that satisfies these criteria and reinforces the already burgeoning arts community in the Northbank Core. By looking at the map below showing the areas of arts activity as well as vacant and opportunity sites, it is clear that the study and priority areas can be further narrowed to focus investment to a **Target Area** that encompasses two anchor points of existing activity and interest and a connector pedestrian/retail/dining experience along Adams Street. Focusing to this Target Area for affordable artist space efforts will allow the City to direct resources and build off past successes.

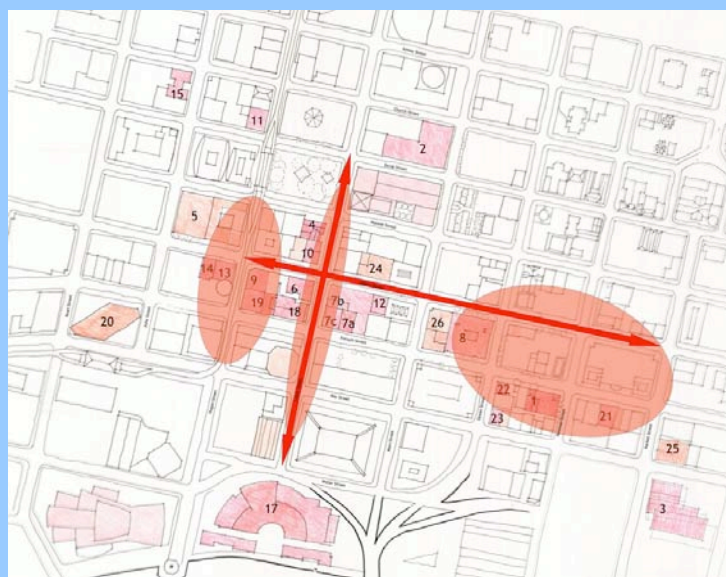
### The Target Area

On the north-south axis, the Laura Street corridor from the Jacksonville Landing to the area at Hemming Plaza including MOCA, the Public Library and City Hall serves as a strong arts/culture and visitor anchor and provides exciting possibilities for gateway building redevelopment for arts uses. At the western end of Adams Street, the variety of available buildings and the presence of the Southlight Gallery on Forsyth Street provide an opportunity for strengthening this node or anchor. This also allows focused development to span both sides of the Skyway to help overcome this visual barrier. At the eastern end of the Target Area, the new restaurants, Burro Bags and the Letter Press Building and the potential redevelopment of the Florida Theatre office space, the Haydon Burns Library and the Livery buildings provide existing and potential destinations for arts and cultural activities. These two anchors are connected by the Adams Street corridor from the western intersection at Hogan Street to Market Street at the east. Each end of Adams Street becomes a node of activity with Adams serving as the link and acting as a physical “art walk,” offering galleries, shops and restaurants on this stretch of the Core. From any point in this Target Area, most other destinations are within a comfortable quarter-mile, ten (10) minute, walking radius.

**Table 11. Target Area Properties List**

<i>map #</i>	<i>Buildings in the Target Area</i>	<i>Address</i>
1	The Florida Theater	128 E Forsyth Street
7b	Florida Life Building	117 N Laura Street
7a	Bisbee Building	47 W Forsyth Street
7c	Marble Bank Building	51 W Forsyth Street
12	Lerner Building	20 W. Adams Street
6	Barnett Bank Building	200 North Laura Street
9	Furchgotts Building	130 West Adams Street
13	Hogan Building - Rosenblum's	170 N. Hogan Street
4	Snyder Memorial	226 North Laura Street
18	Jacksonville Bank Bldg	100 N. Laura Street
8	The Haydon Burns Library	122 North Ocean Street
22	100 East Forsyth Street	100 E Forsyth Street
28	225 North Laura Street	225 North Laura Street

**Figure 13: Target Area of Northbank Core**



**Figure 14: Map of Quarter Mile Walking Distance of the Target Area**



This defined area leads to a more focused list of potential opportunity sites. The Target Area also gives a focus to existing initiatives such as the Off The Grid Program to direct artists to the spaces along Adams Street and Laura Street first in an effort to create a more dense zone of activity in the Northbank Core and make a visible impact on the activity levels and redevelopment of the Core. Targeting efforts to this zone will allow the City to leverage investments and initiatives while changing public perception of the Core as a vibrant destination for live, work, play, and education.

We looked at projects on the drawing board and the likelihood of these moving forward and also assessed

whether there are suitable development partners associated with certain properties. We assessed each building for its compatibility with artist live/work or work related space. To the right is a list of the spaces assessed by the Urban Focus team. These properties are within the Target Area and are included here as candidates for redevelopment and/or rehabilitation and not simply as options for leasable space.

### Space for Arts and Culture – Criteria for Redevelopment

Artists need inexpensive space; however, it is not by any means artists' only criteria. In fact, artists' criteria for work space often conflict with the very affordability that is so necessary. The arts survey administered in November 2010 as part of this feasibility study provided more detail about the size and space needs for artists in Jacksonville. Some basic criteria for artist space are natural light, high ceilings, and proximity to other artists, if possible. Other criteria that can challenge affordability goals include the need for building loading areas, elevators, reinforced floors for heavy equipment, and fire suppression systems and/or special chemical storage areas to minimize exposure to hazardous materials. In addition, artists are seeking live/work space of approximately 600-950 square feet and work space of approximately 550 – 1000 square feet.

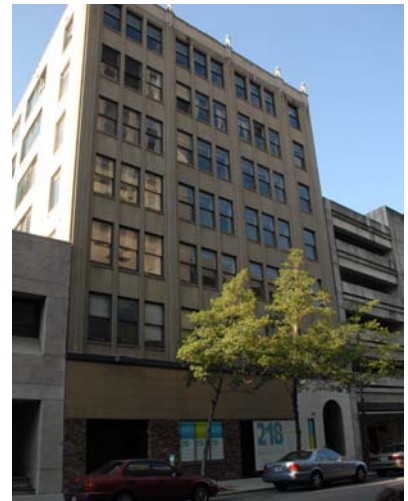
In considering the appropriateness of buildings as candidates for redevelopment into affordable artist live/work and work spaces, a complex range of criteria must be considered and has been applied to the opportunity sites in the Jacksonville Target Area. These criteria hold particular importance in the Northbank Core because this area of downtown lacks the typical building typologies favored by arts and cultural groups. The warehouses and industrial building types that are so suitable to artist use are largely absent in this area; instead, downtown offers these prevalent building types:

- office and commercial buildings
- housing and hotels
- churches, libraries, schools
- historic/iconic buildings

And just as every building type is different, so are artistic practices unique, requiring different spaces and accommodations. Arts organizations also have differing needs based on the arts served and the size of the organization. Based on the Urban Focus team's expertise in arts related development as well as the market study results, the following criteria have been applied to redevelopment opportunities in the Target Area but remain somewhat flexible to allow for different artists and groups to benefit from this study:

### **Is the space appropriate for use by artists and/or arts and cultural organizations?**

- Natural Light – artists need natural light for most types of work, but not all. Does the building provide enough sources of natural light through fenestration and skylights? If there are basement spaces or party walls, can these areas be used for auxiliary uses and other functions such as media rooms, photo labs, resource libraries, community space, and storage?
- High ceilings – not every building will have 15' ceilings as found in factories and warehouses. And not every artist needs these ceiling heights. As a general rule, higher ceilings give greater flexibility for serving a variety of artists...from painting to sculpture to textiles. Higher ceilings also make better gallery spaces and provide more flexibility in event and community rooms.
- An area for loading – a loading dock or separate service entrance to unload supplies and heavy equipment is a must in most artist buildings. A secure storage area in this part of the building should also be built in, if possible. Artists have expressed anxiety about unloading supplies, moving their cars or vans, and the ever-present worry about theft and vandalism. Art supplies are expensive and their created work even more so.
- Building structure/infrastructure that provides flexibility – an industrial type structure with pre-cast concrete framework or steel structure can be better suited to artists' needs than smaller, bearing wall construction that makes moving walls, combining and splitting spaces, and doing special installations expensive and cumbersome. An iconic single-purpose structure such as a church can offer limitations for artist studios because of its lack of flexibility (but this same iconic structure might offer unique and delightful opportunities for cultural events, performances and shows).
- Wide hallways and doorways – equipment and artwork can be large and cumbersome. A building that has existing wide doorways and loading areas and existing wide hallways or large lobbies/entrance areas is best.



(Buildings such as 218 Lofts are more typical of the Northbank Core than the industrial and warehouse buildings often favored by artists for their large flexible spaces, high ceilings and large windows. Image courtesy of Urban Focus team)



(These historic details in the Bisbee Bank Building add to the character and also allow for historic financing. Image courtesy of Urban Focus team)





(The regular concrete frame structure on the Lerner Building offers opportunities to remove the brick infill for more light and to maintain a flexible and open floor plan within the structure. Image courtesy of Urban Focus team)



(High ceilings, open plan and large windows of the Furchgotts building. Image courtesy of Urban Focus team)

- Inexpensive rehabilitation and maintenance – some artist space projects utilize historic buildings and benefit from historic tax credits. There are tradeoffs in occupying an historic space. Often these buildings will focus the rallying cry of citizens, concerned about pending demolition and can bring money to renovation coffers. At other times, the onerous regulations and historic requirements for replacing building elements (windows, doors, and roofing) and even simple things like painting and repairs can double the cost of the work and put a drag on the project or organization's balance sheet.
- Simple and regular/typical building components can be economical -- A building project that offers regularity and repetitiveness of building elements (all the windows and openings are similar in size and type, for example), and a simple palate of building materials creates a scale of endeavor that can be much more manageable than that offered by an iconic, historic structure with many outmoded or

obsolete building elements and different structural grids for additions or portions of the building. Buildings with simple materials, solid structures and stock building parts aren't always available but when they are, they can make redevelopment more feasible.

- Friendly and sympathetic neighbors - Artists make noise and dust and use odor-producing chemicals and materials, although increasing awareness of these concerns are causing artists to reassess certain processes they use. Creative people work at all hours of the day and night.
- Adjacent uses that support the arts – it helps to have a density of uses that support creative activities and creative people. Restaurants, cafes, bookstores, gathering places. It is imperative that



(The historic details, open space and minimal hallways in the Florida Life Building are conducive to artist space. Image courtesy of Urban Focus team)



(The large windows and high ceilings of the Bisbee Bank Building are excellent for arts related space. Image courtesy of Urban Focus team)



space, buildings, and zoning exist for these uses to eventually thrive. Adjacent vacant buildings, available parking and at least the beginnings of a social infrastructure are necessary for artist space to succeed.

- Inexpensive or free parking – when cost is of the foremost concern, parking can often tip the scales when artists decide where to locate. Resident free parking, loading dock access and temporary loading/unloading parking zones are good ideas for arts districts or areas designated for artists. In addition, artists need customers and these customers need easy and visible parking (although not necessarily free parking).

#### **Is the project scale appropriate?**

- Economies of Scale, unique financing tools, and the power of a critical mass of artists to achieve success are vital. Many artists crave a creative community and shared creative physical space. Is there more than one building or site available for artist space in the Target Area?
- The strategic placement of arts development projects throughout the Target Area at manageable scales (facilities for twenty or more artists can offer more flexibility and make financing more likely) based on the demand determined in the Market Study – Task B – will be important for directed impact.

These criteria listed above attempt to outline some basic considerations when evaluating opportunity sites while leaving room for flexibility and serendipity. When directly applied to the redevelopment opportunities in the Northbank Core Target Area, some clear choices for artist space emerge.

## Artist Space Suitability

**Table 11. Suitability of Buildings in Target Area for Artist Use**

Map #	Buildings in the Target Area	natural light?	high ceilings?	loading area?	regular structural grid?	open floor plan?	simple building elements/typical building components?	friendly neighbors?	Adjacent uses and services that can serve artists and provide gathering spaces?	Adjacent arts/cultural uses?	Nearby free or inexpensive parking?	Can accommodate 20 or more artist spaces?	Notes on Compatibility with Artist Space Needs
1	Florida Theatre Building	Y	Y				Y	Y	P	Y	P	Y	Because of its existing use as a theatre and its treasured place in Jacksonville's history, the Florida Theatre is a natural choice for redevelopment of the upper office floors for artist space or creative professional incubator space. The building has good natural light and wonderful views.
7b	Florida Life Building	Y	Y	P	Y		Y	Y	Y	Y	P	Y	The size of this building and the excellent natural light it enjoys make the structure compatible with artist space needs. The adjacent vacant lots allow flexibility in solving egress, loading area challenges and protecting natural light sources in the future.
7a	Bisbee Building	Y	Y	P	Y		Y	Y	Y	Y	P	Y	This building enjoys similar advantages to the Florida Life Building...size and natural light are quite compatible with artist needs. The adjacent vacant lots are an added bonus for solving egress, loading area challenges and protecting natural light sources in the future. The two buildings could share egress.
7c	Marble Bank Building		Y			Y		Y	Y	Y	P		This former bank building is a one-of-a-kind structure making it impractical for artist space conversion. Use of this structure for anything other than an iconic destination (event hall, restaurant, etc.) would be a missed opportunity to showcase one of the most beautiful buildings in the Core. The high ceilings and single open space aren't suitable for artist work space.
12	Lerner Building	P	Y	P	Y		Y	Y	P	Y	P	Y	The regularity of the concrete frame structural grid, decent height of the ceilings and location on Adams Street and adjacent to the Laura Trio make this building an ideal candidate for artist space. While there is limited natural light in the back of the building, the adjacent vacant lot and existing structural grid would make it relatively easy to remove the brick infill along the side wall of the building to provide additional windows. It would be important to consider this building and its relationship to the adjacent vacant lot when evaluating redevelopment potential for artist space.
6	Barnett Building		Y		Y		Y	Y	P	Y	P	Y	This building is one of the largest of the structures considered in the Target Area and its size may make it impractical for redevelopment for artists because of lack of near-term demand for that much artist space. Possible use as administrative space should university presence grow in the Core

Y – YES, P-POSSIBLE

Map #	Buildings in the Target Area	natural light?	high ceilings?	loading area?	regular structural grid?	open floor plan?	simple building elements/typical building components?	friendly neighbors?	Adjacent uses and services that can serve artists and provide gathering spaces?	Adjacent arts/cultural uses?	Nearby free or inexpensive parking?	Can accommodate 20 or more artist spaces?	Notes on Compatibility with Artist Space Needs
9	Furchgotts Building	Y	Y	Y	Y	Y	Y	Y	P	Y		Y	This former department store has some features that make it a good candidate for artist space, including floors designed to take heavy loads, high ceilings throughout the building, freight elevators, loading and excellent natural light.
13	Hogan Building - Rosenblum's	Y	Y		Y		Y	Y			P	P	The smaller size of this building and the layout of offices discourage thinking of this building as artist space. Windows are fairly small but could be modified to provide more natural light into the building. The set back of the window frames further inhibits natural light...the location is desirable to strengthen the western end of the Target Area.
4	Snyder Memorial		Y			Y		Y	Y	Y			The one-of-a-kind dramatic space provided by this former church makes the building impractical for artist live/work or work but encourages thinking about this building as performance art space, gallery and/or restaurant.
18	Jacksonville Bank Building				Y		Y	Y		Y	P		Office type setting is not particularly conducive to artists' needs.
8	The Haydon Library	Y	Y	Y	Y	Y	Y	Y	Y	Y	P	Y	High ceilings and large clear spaces work well for artist space; the large size of the floor plate may pose challenges regarding subdividing spaces for privacy and maintaining natural light as the building design assumes an open floor plan.
22	100 E Forsyth Street	Y	Y		Y	Y	Y	Y	Y	Y	Y		This site is on the list assuming demolition and redevelopment. It is a wonderful location near the Theatre. With a new structure, everything is possible but the small lot size will limit the number of artists served and could make the provision of a loading area difficult.
28	225 North Laura	P						Y	Y	Y	P		Small spaces in this building would not accommodate large-scale artist studio spaces but could operate as a residential single room occupancy due to the multiple baths. Opportunity for central ground floor retail.
21	The Livery	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y		Large ground floor currently used as a parking garage could work well for shared artist equipment and work rooms and loading; well lit, currently used as an architect's office; could function well for printmakers or others that require larger, heavier equipment.

## Financing Sources

No project can be successfully completed without funding; this initial analysis looks at potential sources for funding that are already attached to each property. Based on Urban Focus' limited research into funding sources already associated with specific sites it has been determined that there are Historic Trust Funds

**Figure 15: Map of Historic Landmarks in the Northbank Core.**  
*This map includes only those that are locally designated.*



attached to the project currently proposed at the Trio site (the Bisbee Bank Building, the Florida Life Building and the Marble Bank Building). This early assessment also included noting the potential Historic Tax Credits (and State Historic Grants) for the sites that are deemed historic. Other funding sources will of course be needed for any redevelopment project and these possibilities are being researched. It goes without saying, however, that properties that already have funding and developers associated with them are attractive candidates for selection for artist space redevelopment.

The entire Northbank Core is within both the Empowerment Zone and the Enterprise Zone, which makes redevelopment eligible for State and Federal tax credits and refunds if they are available.

## Collaboration Opportunities

Artist Space projects are unique developments in many ways. In addition to the unique space and affordability criteria of artists and arts organizations, these projects require creative and far-reaching collaborations and partnerships to succeed. One look at the typical funding sources for an affordable artist space project provides one reason that collaborations are important. It is not unusual for projects to get funding from five or more sources. Some projects can have up to ten or more financing and funding sources. Goals of funding partners and the regulatory requirements that come along with public money can create unusual partnerships. These challenges and opportunities will be explored further in the final report.

The Urban Focus team has and will continue to encourage a collaborative spirit around developing arts related projects in the Northbank Core. It is rare to find a developer who has an intrinsic knowledge of artists' needs and in fact, every arts group and artist project is different and presents unique program and building requirements. Likewise, artists are not developers and artist space development succeeds best when there is mutually respectful and beneficial artist/developer collaboration. Early involvement of artists in the development process ensures that projects meet the needs of artists and that the necessary programmatic building elements and spaces are figured in building plans and development costs. At the same time, early involvement from artists allows the creative community to coalesce around a development project and to work out issues of building governance, daily programming of events and spaces, and



management of artists needs. No project can succeed where decisions around building management and governance are made solely by the developer without artist input.

These and other factors make it imperative that early in the development process the developer, or City, or artist group take considerable time to answer the following questions about collaborative opportunities and potential partners:

- **Is there an identifiable development partner?** Developers attached to arts related projects must be prepared to work with subsidized funding sources and the associated rules on project management and delivery, developer fees and profits. The developer must be prepared to work with complex financing and layers of subsidy and regulations from the associated entities. The developer must work in a collaborative way with artists to determine needs and space requirements and be creative about financing and funding sources. Often these projects require long term investments and redevelopment partner selected must be compatible with the approach.
- **Is there an identifiable arts partner?** Who will the developer work with to determine artist needs and set a program for the building? Will the developer work with individual artists (and do they have a formal organization or are they a loosely formed group)? Perhaps a performing arts group, non-profit arts organization, educational institution, or other such group will be the arts partner. How this relationship is structured is important. It is a rare (and usually unsuccessful) project that moves forward with a developer making programming and design decisions without an arts cohort. Artists must be a part of the process in some way.
- **Is there an identifiable tenant with a need that matches the building space and location?** It is common for affordable artist space to provide market rate tenant space as well as affordable artist studios, live/work, performance, community and other spaces. In this case, the market study has shown a demonstrated demand for arts related development. A market rate partner could be sought for a particular project to subsidize the artist space. The vibrancy of the Target Area is dependent on street level retail and dining...perfect market rate tenants in affordable space projects.
- **Are there complementary uses and organizations/institutions that can support a vibrant Target Area and be partners in affordable artist space development?** It would be a mistake to seek out only traditional arts organizations and artist groups as tenants and development partners. In particular, the university student population can be an important component of the Target Area revitalization effort. Area colleges and universities have arts programs and related degree offerings in history, creative professions (graphic design, web design, etc.). Students are like artists in that they seek affordability and are urban pioneers. Students can be drivers of development and their need for housing, affordable work space and a destination for nightlife, shopping and culture can be an important factor in creating an environment conducive to artists and redevelopment.

**Table 12. Collaboration Opportunities by Target Area Building**

<b>Map #</b>	<b>Buildings in the Target Area</b>	<b>Identifiable development partner?</b>	<b>Identifiable arts partner(s)?</b>	<b>Tenant(s) to match building space/location?</b>	<b>Potential for complementary uses/tenants/organizations?</b>
1	Florida Theatre Building	City owned; Florida Theater Foundation managed	The Florida Theatre Foundation is the arts partner. It is the management of the facility and has a deep knowledge of the building and its operations/maintenance needs.	The spaces on the upper floors of the office block seem particularly suitable for creative professionals such as web designers, graphic designers, architects, landscape architects, etc. This space could also be opened up for more raw arts related uses.	The consideration of this building as a “creative incubator” hub in the Northbank Core would be complementary to the theatre use and entertainment theme and would also help build a density of uses and tenants that are complementary to arts and culture.
7b	Florida Life Building	JDI Trio LLC; existing developer possibly attached to project with market rate program	Could be a governing board in the building that oversees the artist space and programming and coordinates with the developer/owner. Alternative is to partner with an existing group of artists who need to relocate from current artist space or to partner with an artist or group that has developed and managed artist space before.	Artists who responded in the November 2010 survey by expressing a need for work space would make ideal tenants for this building.	Alternative, complementary uses to artist work space might be university programs involved in the creative professions and fine arts or creative industries such as photography, digital design, etc.
7a	Bisbee Building	JDI Trio LLC; existing developer possibly attached to project with market rate program	Could be a governing board in the building that oversees the artist space and programming and coordinates with the developer/owner. Alternative is to partner with an existing group of artists who need to relocate from current artist space or to partner with an artist or group that has developed and managed artist space before.	Artists who responded in the November 2010 survey by expressing a need for work space would make ideal tenants for this building.	Alternative, complementary uses to artist work space might be university programs involved in the creative professions and fine arts or creative industries such as photography, digital design, etc.
7c	Marble Bank Building	JDI Trio LLC; existing developer possibly attached to project with market rate program; considered prime for market rate development if detached from Bisbee and Florida Life	Perhaps a programming partner to plan and program art exhibitions and cultural events in this space on a revolving basis. Building would likely have a non-arts use such as restaurant or catering/special events space or other specialty space	Suitable for a unique use...high quality restaurant or catering/event space. Perhaps this is the market-generating use that subsidizes the affordable artist space (see AS220 case study as one of many examples where arts groups manage and rent space at market rates to subsidize art space).	While this building isn't suitable for artist work space, the size and configuration of the main space would allow artist exhibitions and special events to be easily accommodated here.
12	Lerner Building	Existing developer/owner Kimmick; believed to have financed with his own funds as market rate office (2 floors) and market rate condos (two floors) above ground floor retail; all life safety requirements (elevator core, exit stairs, sprinklers) have been installed; all framing is completed;	As with other buildings on this list, arts tenants should have an organization or management system that allows for clear guidelines for rental policies, tenant selections and curation of gallery space. A board made up of artist tenants may be the answer here if individual artists are the tenants. The governing board would also include the building owner, perhaps a City representative,	Artists who responded in the November 2010 survey by expressing a need for live/work or work space would make ideal tenants for this building.	Ground floor restaurant or market rate office could help to subsidize project

<b>Map #</b>	<b>Buildings in the Target Area</b>	<b>Identifiable development partner?</b>	<b>Identifiable arts partner(s)?</b>	<b>Tenant(s) to match building space/location?</b>	<b>Potential for complementary uses/tenants/organizations?</b>
6	<i>Barnett Bank Building</i>	Owned by JDI Adams Street, LLC existing developer possible attached to project with market rate program		There is not enough market at the present time to fill this large building with artist studio space and the floor plate is not appropriate for living space (floors too deep, not enough natural light at the core). If used for artist space it would be in combination with other professional offices, perhaps creative incubator space and traditional type offices...perhaps an awkward mix and unlikely in the current economic climate.	As part of larger campus project for a university tenant, could operate as excellent administrative building
9	<i>Furchgotts Building</i>	Owned by Thomas and Lyudmila Hudson; for sale	Consider university tenant to act as arts partner (similar to the UNF role in MOCA) to program the space and perhaps sub-lease to other organizations and related tenants if the space allows. If the building will serve a variety of users it may make sense to have an arts partner who oversees the management of it all or who sets up a separate entity to handle building programming and management. It is not presented as a case study but Open Book 2.0 in Minneapolis uses this model for its facility and organizations.	The structural design will allow for heavy floor loads which makes this building suitable for a variety of tenants. Institutional or educational tenants needing heavy equipment (film equipment, lifts, cranes, etc.) will find that this building is uniquely suited to their needs. The spaces could also be used by creative professionals (perhaps incubator space) or individual artists. A combination of the above might be possible if an arts partner can be found or created to manage the building.	Heavy load floors make this building suitable for any complementary use that requires heavy equipment...printing presses, film equipment, cranes, etc. Potential for film and production studio program for JU
13	<i>Hogan Building - Rosenblum's</i>	Owned by Roefsco Hogan LLC c/o Fialkow & Co Inc; for sale	Consider an arts partner to program public spaces for exhibits and gallery (lobbies, vacant ground floor space). Because it isn't the most suitable for artist space on upper floors, a partner would serve to assist owner or tenants and not necessarily manage building.	Creative economy space and tenants. Suited for design professionals, digital technology firms, etc.	Because of natural light limitations and the office space configuration inside the building, alternative, complementary uses to artist work space might be a good choice for tenants here. Creative industry incubator space (design professionals, photographers, etc.)
4	<i>Snyder Memorial</i>	city owned; estimated \$1.5 M in renovations needed	Consider a programming partner to plan and program art exhibitions and cultural events in this space on a revolving basis. Building would have a non-arts use such as restaurant or catering/special events space	Suitable for a unique use...high quality restaurant or catering/event space.	While this building isn't suitable for artist work space, the size and configuration of the main space would allow artist exhibitions and special events to be easily accommodated here.

<b>Map #</b>	<b>Buildings in the Target Area</b>	<b>Identifiable development partner?</b>	<b>Identifiable arts partner(s)?</b>	<b>Tenant(s) to match building space/location?</b>	<b>Potential for complementary uses/tenants/organizations?</b>
18	Jacksonville Bank Building		Programming of public space (lobby) and leasing of ground floor retail spaces could involve arts partners.	Not well suited to arts use...small spaces and large size of the building make use of building impractical and the market isn't strong enough to fill up space with artist studios. Adjacency with non-arts tenants might also cause problem.	
8	The Haydon Burns Library	Owned by: Main Branch LLC; developer Bill Cesary with three partners	Many different arts organizations might be involved in this project. Perhaps shared space for small arts non-profits, MOCA could be involved in curating and programming the public spaces and temporary exhibits, Art Walk events here as well. This building could be a hub for arts activities and a home for arts organizations too small to have their own space (who could benefit from shared administration resources).	This building is suitable for a variety of tenants...creative professionals and start-up firms in allied industries (graphics, web design, etc.) are a good match. Building seems less suited for individual artist space because of large floor plates and the impracticality of erecting partition walls and cutting off light and the open floor plans. Better suited to low partition walls needed for office space and shared space of any kind.	Creative economy professionals, high-tech startups, small arts non-profits that could benefit from shared space and resources.
22	100 E Forsyth St	Perhaps an artist entrepreneur teams with a developer to form a team with expertise in development and arts for this small site.	A redevelopment of this site (building demo and new construction) seems particularly suited to an individual artist entrepreneur who is currently leasing space elsewhere and/or perhaps coordinating sub-leases in that space for other artists.	Individual artist tenants or co-owners (building as co-op) seem best suited to this small site.	Ground floor space should be retail. Proximity to Florida Theatre and the eastern anchor of the Target Area makes this a good long-term bet for a strong ground floor use – café, coffee shop, perhaps restaurant. Not immediately likely due to glut of available retail and commercial space in the Core.
28	225 Laura St		Space not suited to artists' needs.		
21	The Livery	Current owner or tenants teamed with a small developer or contractor.	Particularly suited to an individual artist entrepreneur who is currently leasing space elsewhere and/or perhaps coordinating sub-leases in that space for other artists.	Small size of the site suits individual artists and creative professionals. Currently used as architect offices.	Creative economy tenants or small arts coop for artists sharing large equipment such as printmaking or large scale media artists.



## 3.4 What the demand tells us

In terms of long term planning, in addition to the market study implemented in November 2010, the Urban Focus team has begun the process of seeking development and operating partners and is using these conversations to help inform which of the remaining sites should be used for further study.

Based on the results of the Market Study in Task B, the Northbank Core could support the development of 65 new live/work units and 25 work spaces over the next three years. These units, as determined in the market study, should follow a configuration as shown below in the charts extracted from the market study.

**Table 9 from Market Study Task B. Recommended Unit Sizes and Rents for Artist Work Space**

<b>Unit Size (Square Feet)</b>	<b>Monthly Rent</b>	<b>Annual Per Square Foot Rent</b>	<b>Percent of Units</b>
350 to 500 square feet	\$300	\$7 to \$10	25% to 30%
550 to 750 square feet	\$400	\$6 to \$9	30% to 40%
800 to 1000 square feet	\$500	\$6 to \$7.50	30% to 40%

Based on this assessment, a demand is shown for 18,000 – 23,000 gross square feet of artist work space.

**Figure 16. Calculated gross square footage of Artist work space**

<b>Percent break down from Task B</b>	<b>Number of work units</b>	<b>Min sq ft per unit from Task B</b>	<b>Min net sq ft</b>	<b>Min gross sq ft (85% efficiency)</b>	<b>Max sq ft per unit from Task B</b>	<b>Max net sq ft</b>	<b>Max gross sq ft (85% efficiency)</b>
25%	6	350	2,100	2,471	500	3,000	3,529
35%	9	550	4,950	5,824	750	6,750	7,941
40%	10	800	8,000	9,412	1000	10,000	11,765
100%	25		<b>15,050</b>	<b>17,706</b>		<b>19,750</b>	<b>23,235</b>

**Table 10 from Market Study Task B. Recommended Unit Sizes and Rents for Artist Live/Work Space**

<b>Unit Size (Square Feet)</b>	<b>Unit Type</b>	<b>Monthly Rent</b>	<b>Percent of Unit</b>
600 to 750 square feet	1 Bedroom	\$500	35% to 40%
600 to 750 square feet	Loft	\$400	10%
800 to 950 square feet	2 Bedroom	\$750	25% to 30%
800 to 950 square feet	Loft	\$650	10%
1000 to 1250 square feet	2 Bedroom	\$950	10 to 15%

In addition, 52,000 – 63,000 gross square feet of new live/ work space could be built, either all in one building or several buildings.

**Figure 17. Calculated gross square footage of Artist live/work space**

<i>Percent break down from Task B</i>	<i>Number of work units</i>	<i>Min sq ft per unit from Task B</i>	<i>Min net sq ft</i>	<i>Min gross sq ft (85% efficiency)</i>	<i>Max sq ft per unit from Task B</i>	<i>Max net sq ft</i>	<i>Max gross sq ft (85% efficiency)</i>
40%	26	600	15,600	17,333	750	19,500	21,667
10%	7	600	3,900	4,333	750	4,875	5,417
30%	20	800	15,600	17,333	950	18,525	20,583
10%	7	800	5,200	5,778	950	6,175	6,861
10%	7	1000	6,500	7,222	1250	8,125	9,028
100%	65		<b>46,800</b>	<b>52,000</b>		<b>57,200</b>	<b>63,556</b>

Therefore, based on the demand 70,000 – 86,000 square feet of arts related development can be built. The selection of buildings will be determined based on the market demand for individual artists to live/work in the Northbank Core as well as the potential partners and their space and location needs as they fit with a building in the Northbank Core.

In addition, based on our research there are two possible larger-scale educational partners that could utilize significant square footage in the Target Area. These potential educational uses would be excellent complementary uses to the demand for artists demonstrated in the Market Study Task B.

### **Student populations in the Northbank Core**

Jacksonville is fortunate to have a number of educational institutions in the City, with several having a presence or an interest in the Northbank Core. The importance of these institutions and their potential impact on the Northbank Core has been emphasized in many of the focus group conversations and meetings with a wide variety of stakeholders as part of the team’s research. Bringing the lively impact of students, related housing, faculty involvement, classrooms, studios, and creative intellectual energy to the downtown would reinforce the efforts of the City to revitalize the Northbank Core and support arts and cultural uses in this area.

Educational uses in the arts and cultural district also create strong marketing potential for the Northbank Core. The Core continues to suffer from negative public perception regarding crime, safety and the existence of worthwhile destinations and activities. Very few uses downtown can have the immediate and positive impact of educational facilities. Culture and education go hand in hand and are a big draw for families with children and for senior citizens searching for continuing education opportunities and new experiences. The presence of university programs in the arts and cultural district will attract a diverse demographic – young people attracted to the presence of other young people, parents wishing to expose their children to unique educational and cultural experiences, and others assured by the credibility that comes with institutions of higher learning.

It should also be noted that a university presence in the arts and cultural district allows the Core to compete in an area where no suburban neighborhood, shopping complex or lifestyle center can win. No other area in

the city can offer a unique mix of higher education, historic buildings, density of uses, and public amenities and cultural institutions. And with the student population and corresponding faculty and visitors comes the need for services and entertainment. This increased demand for uses such as cafes, shops, copy centers and bookstores serves the entire population of the Core – businessperson, artist, student and visitor alike.

#### University of North Florida

- In initial communications with the President of the University of North Florida (UNF) John Delaney, there are several potential opportunities for expansion to the Northbank Core of Jacksonville. UNF is planning on creating two new graduate degrees in the arts: a Masters Degree in Fine Arts and a Masters Degree in Art History, in addition to expanding its business degree program, especially continuing education courses that could occur downtown. The team has now met with President Delaney, Dean of the School of Fine Arts Deborah Murphy and Tom Serwatka, Chief of Staff and Vice President - President's Office and Acting Director of MOCA. Interest in continuing the conversation has been expressed.

#### Jacksonville University

- In initial conversations with William Hill, Dean, College of Fine Arts and Richard Heller, Executive Director, Film & Television Program, it was learned that Jacksonville University is planning to build a film and television production studio with two sound stages for a total of 66,000 square feet. The Dean is interested in the idea of an urban campus. He is particularly impressed with the successful renovation of an historic former department store in downtown Los Angeles into a film production studio and acknowledged the potential of such a facility in the Northbank Core.

## 3.5 Narrowing the Sites based on the Criteria

In recommending the three sites to be evaluated, we suggest looking at three distinct components of the Target Area, and then working toward three redevelopment projects based on the demand and potential university interest as demonstrated above. The needs of these universities could inform the ultimate program for several sites and provide additional momentum for the Northbank Core. In order to continue conversations and build off of the initial interest expressed by the universities, the City will need to come forward with a proposal and recommendation for what a plan would look like for the universities to come downtown.

Based on the criteria established above and the demand established by the market study, we have narrowed the list to show only those properties within the Target Area that are appropriate for artist live/work space. Existing financing opportunities and partners are also noted and provide a framework for determining the locations for the Financial Feasibility component of the Study.

**Table 13. Building Characteristics for Target Area Buildings Appropriate for Artist Space**

Map #	Buildings in the Target Area	New or rehab?	Space Considerations	Total Square Footage (Based on tax records*)	Financial Partner associated	In the Target Area?	Space Arts Appropriate?	Financing Sources Attached?*	Collaborative Opportunities?
1	Florida Theatre Building	historic rehab	first floor operational 2000 seat theater with lobby and fly loft; 4-7th floors are vacant office space	29,230 sf (gross) available; 3,634 sf floor plate 4-6 flr; 18,328 sf 7 flr; TOTAL:79,955 (gross); 73,780 (heated)	City owned; Florida Theater Foundation managed	Y	Y	Y	Y
7b	Florida Life Building	historic rehab with lot for expansion	16' flr to flr on 2nd floor; 11' ceilings above approx.; excellent light; small floor plates; windows all sides	22,606 sf; 2400 sf floor plate; 12 stories + has lot adjacent at Laura and Adams intersection	JDI Trio LLC; existing developer possible attached to project with market rate program	Y	Y	Y	Y
7a	Bisbee Building	historic rehab with lot for expansion	20' first floor; 14' approx above; excellent light on sides	44,407 sf; 10 stories, 4400sf floor plate; has lot adjacent at Forsyth Street	JDI Trio LLC; existing developer possible attached to project with market rate program	Y	Y	Y	Y
7c	Marble Bank Building	historic rehab	40' – 50' high ceilings with mezzanine; excellent light and details; opportunity for a show space; not appropriate for live/work or work space specifically due to opportunity for more public use	0.74 acres; 15,398 sf (gross); 6,020 sf (heated)	JDI Trio LLC; existing developer possibly attached to project with market rate program	Y	P	Y	Y
12	Lerner Building	rehab	10' clear above first flr; dark in rear corner; adjacent to lot for Bisbee Bank building; potential to open up for light	36,976 (gross); 37,800 (heated); 5246 sf 1st flr; 6346 upper flr plates; 6 stories;	existing developer/ owner Kimmick; financed with his own funds (?) as market rate office (2 floors) and market rate condos (two floors); all life safety reqmts (elevator core, exit stairs, sprinklers) have been installed; most framing is completed; developer is running out of funds	Y	Y	Y	Y
9	Furchgotts Building	rehab	floors designed for heavy loads; flr hts vary 11'-14'; large windows; freight elevator; great deco details	60,000 sf; 10,920 sf plate (11,000+ basement); 5 stories plus basement;	ownership: Thomas and Lyudmila Hudson; for sale	Y	Y	Y	
8	The Haydon Burns Library	historic rehab	approx 40' main flr with mezzanine; excellent light and clear space	114,658 (gross); 105,424 (heated); 31,860 floor plate; 2 stories with full basement	ownership: Main Branch LLC; developer Bill Cesary with three partners;	Y	Y	Y	Y
28	225 North Laura Street	rehab	small building in core; low quality retail ground floor; upper floors are residential; suitable for SRO or small apts;	6552 (gross); 6492 (net); 2124 floor print; 3 story	ownership: Papa Nicanor E Jr et Al; for sale	Y	Y		P
21	The Livery	rehab	ground floor used as parking; good space for large arts equipment; good upstairs; small scale	18,534 (gross); 12,785 (heated); 7875 footprint; 2	ownership: Morgan Bernice Trust; Old horse stable rehabbed into an office building that is for	Y	Y	Y	P
21	The Livery	rehab	ground floor used as parking; good space for large arts equipment; good upstairs; small scale development	18,534 (gross); 12,785 (heated); 7875 footprint; 2 story	ownership: Morgan Bernice Trust; Old horse stable rehabbed into an office building that is for sale	Y	Y	Y	P





(The Lerner Building has a developer on board and life safety improvements in place. Image courtesy of Urban Focus team)

## Arts Live/ Work Project Development Sites Proposed

The sites listed here meet the criteria for artists live/work space, are in the Target Area and could contribute to a successful and focused Northbank Core. As we move to Task D in this study, the Financial Feasibility Study, three sites must be selected for further review. Below are our recommendations for the City of Jacksonville.

### Site One Recommendation: The Lerner Building

The current developer of the Lerner Building appears to have funded the project without subsidy other than a \$400,000 Historic Trust fund grant if he completes the window installation<sup>15</sup>. It appears that he has not had success obtaining bank financing for the redevelopment of the project. The life safety aspects of the project are completed and installed including the elevator core, the exit stairs and the sprinkler system. The building is also plumbed for a commercial kitchen on the ground floor and has been framed for offices on the second and third floor and apartments on the fourth and fifth floor. The sixth floor, as part of a second phase, is proposed to be luxury apartments. The developer estimates that he needs an additional \$2.5 million to complete the project. By assisting the developer with changing his program for the building and refining his financing, this project could be adapted to an artist live/work development project. It is in a central location in the Target Area and adjacent to the site for the Trio project. These locational

**Figure 18: Lerner Building preliminary program analysis**

efficiency					
retail			90%		
live/work			85%		
Lerner Building	gross sf	net sf			
Ground floor retail	5,246	4,721			
second floor	6,346	5,394			
third floor	6,346	5,394			
fourth floor	6,346	5,394			
fifth floor	6,346	5,394			
sixth floor	6,346	5,394			
	36,976	31,692			
unit mix	square footage	%age each	net sf	max units	min units
one br/ loft	600-750 sf	50%	13,223	22	18
two br/loft	800-950 sf	40%	10,578	13	11
two br/loft	1000-1250 sf	10%	2,645	3	2
TOTAL				38	31

<sup>15</sup> Prior to completion of this report, JEDC retracted the \$400,000 grant based on non-completion of the project.

advantages provide for a future opportunity to combine the Lerner Building with the Trio buildings and lots to create a larger scale arts or arts/education campus.

A preliminary program would include ground floor retail that could attract a restaurant as it is already plumbed for that building use and the upper floors could accommodate 31-38 live/work units of artist housing. Initially the ground floor retail may require subsidies but attracting a desirable ground floor partner could ultimately help sustain affordable rents for the artists above. Also by preserving an easement along the adjacent lot, the sidewall of the Lerner building could be opened up to allow more natural light into the building.

### Site Two Recommendation: The Florida Life Building

The Florida Life Building is well located to contribute to the Target Area and preliminary estimates show it can provide either 25-30 live/work units or only work space for artists and others. If work space is chosen as the program, this property could offer work space providing 29-39 work units for both artists (at subsidized prices) and creative professionals (at market rates<sup>16</sup>). The building is too large to accommodate only arts related work spaces. The ground floor would initially be gallery space as a “place holder” but ultimately would likely be market rate retail to help with the economics. Space could be retained within the retail and ground floor spaces (perhaps the workspace lobby?) to exhibit artwork of the tenants.



(The Florida Life Building. Image courtesy of Urban Focus team)

**Figure 19: Florida Life Building preliminary program analyses**

Live/work Scenario					
efficiency					
retail 90%					
live/work* 80%					
Florida Life	gross sf	net sf			
Ground floor retail	2,400	2,160			
2nd - 12th floor	26,400	21,120			
23,280					
unit mix	square footage	%age each	net sf	max units	min units
one br/ loft	600-750 sf	50%	10,560	18	14
two br/loft	800-950 sf	40%	8,448	11	9
two br/loft	1000-1250 sf	10%	2,112	2	2
TOTAL				30	25

\* smaller floor plate is less efficient

Work Scenario					
efficiency					
retail 90%					
work* 80%					
Florida Life	gross sf	net sf			
Ground floor retail	2,400	2,160			
2nd - 12th floor	26,400	21,120			
23,280					
unit mix	square footage	%age each	net sf	max units	min units
Small unit	350-500 sf	25%	5,280	15	11
Medium unit	550-750 sf	35%	7,392	13	10
Large Unit	800-1000 sf	40%	8,448	11	8
TOTAL				39	29

\* smaller floor plate is less efficient

<sup>16</sup> Market rate rents in the Northbank Core vary only slightly from the rents determined in the Market Study – Task B.

## Alternative Site Two Recommendation: The Florida Life and Bisbee Bank Buildings

The Bisbee and Florida Life Buildings could be combined. The alternative site recommended is the Bisbee Bank Building, which is also on the Trio site. By itself the Bisbee Bank Building could house 37-45 live/work spaces or 43—59 artist work spaces for artists (subsidized) and creative professionals (market rate).

The Florida Life and Bisbee Bank buildings could be developed together or individually. Together they would exceed the demand for artist housing determined in the market study but this would allow for some market rate space<sup>17</sup> to be made available that could assist in supporting the financing in the long term.

In addition, maintaining the coupling with the Marble Bank Building could allow the Marble Bank Building to subsidize the arts related uses in the Bisbee and the Florida Life Buildings with a market rate restaurant or venue.



(The Bisbee Bank Building. Image courtesy of Urban Focus team)

**Figure 20: Bisbee Bank Building preliminary program analyses**

Live/work Scenario					
efficiency					
retail		90%			
live/work*		80%			
Bisbee	gross sf	net sf			
Ground floor retail	4,400	3960			
2nd - 10th floor	39,600	31680			
35640					
unit mix	square footage	%age each	net sf	min units	max units
one br/ loft	600-750 sf	50%	15840	26	21
two br/loft	800-950 sf	40%	12672	16	13
two br/loft	1000-1250 sf	10%	3168	3	3
TOTAL				45	37

Work Scenario					
efficiency					
retail 90%					
work* 80%					
Bisbee	gross sf	net sf			
Ground floor retail	4,400	3960			
2nd - 10th floor	39,600	31680			
35640					
unit mix	square footage	%age each	net sf	min units	max units
Small unit	350-500 sf	25%	7920	23	16
Medium unit	550-750 sf	35%	11088	20	15
Large unit	800-1000 sf	40%	12672	16	13
TOTAL				59	43

<sup>17</sup> Market rate rents in the Northbank Core vary only slightly from the rents determined in the Market Study – Task B.

### Site Three Recommendation: Campus plan for the University of North Florida at Laura and Adams

The plans for the University of North Florida (UNF) to create two new Masters Degree Programs in Fine Arts and Art History and expansion of their Masters in Business Program offer several opportunities for downtown Jacksonville. The recommendation is to look at the center of the Target Area for this purpose. The Laura-Adams Street intersection in the center of the Target Area and the proposed arts and cultural district offers many potential sites for consideration, as noted in the table below.

**Table 14. Building Characteristics for Buildings Near Laura-Adams Street Intersection**

Map #	Buildings in the Target Area	New or rehab?	Space Considerations	Total Square Footage (Based on tax records*)	Financial Partner associated	In the Target Area?	Space Arts Appropriate?	Financing Sources Attached?*	Collaborative Opportunities?
1	Florida Theatre Building	historic rehab	first floor operational 2000 seat theater with lobby and fly loft; 4-7th floors are vacant office space	29,230 sf (gross) available; 3,634 sf floor plate 4-6 flr; 18,328 sf 7 flr; TOTAL:79,955 (gross); 73,780 (heated)	city owned; Florida Theater Foundation managed	Y	Y	Y	Y
7b	Florida Life Building	historic rehab with lot for expansion	16' flr to flr on 2nd floor; 11' ceilings above approx.; excellent light; small floor plates; windows all sides	22,606 sf; 2400 sf floor plate; 12 stories + has lot adjacent at Laura and Adams intersection	JDI Trio LLC; existing developer possible attached to project with market rate program	Y	Y	Y	Y
7a	Bisbee Building	historic rehab with lot for expansion	20' first floor; 14' approx above; excellent light on sides	44,407 sf; 10 stories, 4400sf floor plate; has lot adjacent at Forsyth Street	JDI Trio LLC; existing developer possible attached to project with market rate program	Y	Y	Y	Y
12	Lerner Building	rehab	10' clear above first flr; dark in rear corner; adjacent to lot for Bisbee Bank building; potential to open up for light	36,976 (gross); 37,800 (heated); 5246 sf 1st flr; 6346 upper flr plates; 6 stories;	existing developer/ owner Kimmick; financed with his own funds (?) as market rate office (2 floors) and market rate condos (two floors); most life safety reqmts (elevator core, exit stairs, sprinklers) have been installed; all framing is completed; developer is running out of funds	Y	Y	Y	Y
6	Barnett Bank	historic rehab	11' clear above first floor;	171,401 (gross); 1574 (heated); 18 stories	ownership: JDI Adams Street, LLC	Y		Y	Y

Y – YES, P-POSSIBLE

\* Square footage should be confirmed as these are based on real estate records ONLY.



In addition, expansion of UNF's business program in this location would be beneficial to the artists and other creative professionals who could benefit from the technical and business expertise of students and faculty involved. The Urban Focus team identified the office space in the Florida Theatre Building as an ideal site for a "creative industries incubator" that could offer office space for emerging businesses and business training in partnership with UNF's Small Business Development Center.

Map #	Buildings in the Target Area	New or rehab?	Space Considerations	Total Square Footage (Based on tax records*)	Financial Partner associated	In the Target Area?	Space Arts Appropriate?	Financing Sources Attached?*	Collaborative Opportunities?
1	Florida Theatre Building	historic rehab	first floor operational 2000 seat theater with lobby and fly loft; 4-7th floors are vacant office space	29,230 sf (gross) available; 3,634 sf floor plate 4-6 flr; 18,328 sf 7 flr; TOTAL:79,955 (gross); 73,780 (heated)	city owned; Florida Theater Foundation managed	Y	Y	Y	Y
6	Barnett Bank Building	historic rehab	11' clear above first floor;	171,401 (gross); 157,054 (heated); 18 stories	ownership: JDI Adams Street, LLC	Y		Y	Y

Y – YES, P-POSSIBLE

\* Square footage should be confirmed as these are based on real estate records ONLY.

The third proposed site for analysis is to create a preliminary campus plan for the Trio site and the Lerner building. This would be used to demonstrate to the University of North Florida how the two new Master of Fine Art programs could be housed in the Northbank Core. This proposed plan would include the lots adjacent to the Florida Life Building, the Bisbee Bank Building and the Lerner Building and would allow for expansion and for the preservation of natural light into all three historic



(The location of vacant buildings and lots here at this important Laura Street intersection provides the opportunity to possibly create a "campus" type development for arts and education. Image courtesy of Urban Focus team)



(Proposed site for campus to include the Bisbee, the Florida Life and adjacent lots, the Lerner Building and possible expansion to the Barnett Building. Image courtesy of Urban Focus team)



(The Bisbee Bank Building. Image courtesy of Urban Focus team)

structures. The development of this analysis would require the participation of University of North Florida to determine a preliminary program.

### Alternative Site Three Recommendation: Jacksonville University

Preliminary conversations with the Dean of the College of Fine Arts reveal that Jacksonville University (JU) is considering a site adjacent to their campus; however the Dean is interested in a more urban opportunity in the Northbank Core if it would make sense. The opportunity to bring Jacksonville University to the Northbank Core to establish a new film and television program and build a film and television production studio also poses a tremendous opportunity for the City of Jacksonville. This requires presenting options and working with the Dean of the College of Fine Arts and the Executive Director of the Film and Television Production program about potential sites and developing a proposal to JU. Given its preliminary assessment of space needs of 66,000 square feet and high ceilings, two key buildings in the Target Area are possible. The first possibility is the Furchgotts Building. It is equivalent in size to the University's initial square footage demands and has large open floor plates, a freight elevator and high ceilings.

**Table 15. Building Characteristics for Alternative Site Three Recommendations**

Map #	Buildings in the Target Area	New or rehab?	Space Considerations	Total Square Footage	Financial Partner associated	In the Target Area?	Space Arts Appropriate?	Financing Sources Attached? *	Collaborative Opportunities?
9	Furchgotts Building	rehab	floors designed for heavy loads; flr hts vary 11'-14'; large windows; freight elevator; great deco details	60,000 sf; 10,920 sf plate (11,000+ basement); 5 stories plus basement;	ownership: Hudson, Thomas and Lyudmila; for sale	Y	Y	Y	
8	The Haydon Burns Library	historic rehab	approx 40' main flr with mezzanine; excellent light and clear space	114,658 (gross); 105,424 (heated); 31,860 floor plate; 2 stories with full basement	ownership: Main Branch LLC; developer Bill Cesary with three partners;	Y	Y	Y	Y

Y – YES, P-POSSIBLE

The alternative site would be the Haydon Burns Library, which also has large open spaces and very high ceilings but is larger in square footage and would require a second tenant if the program for Jacksonville University remains at this scale. Typically, film and television production space requires staging areas and other facilities, which could make this building a good fit.

Our alternate preliminary recommendation for the third site is to prepare a preliminary study of the potential build-out for the Jacksonville University Film and Production studio. Based on an example of similar scale, a program for a film and production studio is attached as Appendix G. The Furchgotts Building or the Haydon Burns Library are likely candidates and could be the basis for a proposal to attract the



(The Furchgotts Building – a former department store. Image courtesy of Urban Focus team)

Jacksonville University program to the Northbank Core. The development of this analysis would require the participation of Jacksonville University to determine a preliminary program.



(The Haydon Burns Library Building. Image courtesy of Jacksonville Planning and Development Department archives)

## 3.6 Additional recommendations for the Interim

### Scales of Redevelopment in the Northbank Core

As mentioned previously, the scope of this Feasibility Study includes the financial analysis of the three sites in downtown Jacksonville for affordable live/work or work related arts space. The Urban Focus team, however, is concerned with more than simply financial feasibility. As our work reflects, these redevelopment sites will not sit in a vacuum, nor can they be successful as such. How artist space projects interact with adjacent uses and activities, where these sites are positioned with regard to current and proposed activity nodes, and how management, marketing and jurisdictional frameworks are structured for the Target Area and the Northbank Core beyond will be critical to the success of these efforts.

To ensure these artist space projects fit in context of existing initiatives and activities and to ensure that these projects can be successfully leveraged to an overall revitalization of the Northbank Core and a change in public perception of the area, the Urban Focus team has determined that there are some short term and intermediate term strategies that can be implemented by the City of Jacksonville and appropriate partners that will benefit the downtown area and strengthen the energy and enthusiasm in bringing artists to the downtown to live and work. These recommended strategies, toward the promotion of arts and cultural uses downtown are presented below in three categories: comprehensive redevelopment, short-term strategies and intermediate strategies. Each of the strategies can move forward by the action of one or more parties and/or partners. To emphasize the need for a collaborative approach to affordable artist space development in the Target Area, the likely partners for each strategy are identified according to the icons in the sidebar:

# Comprehensive Redevelopment Approach

## Northbank Core is Jacksonville’s Downtown

The downtown stands as the image of the health and vitality of the city. Every city has a downtown and cities need their downtowns to be strong. The Downtown is the heart and soul of the city and needs to be thought of as “everyone’s downtown.” Other destinations adjacent to the downtown can benefit from a strong downtown and positive area image. The Northbank Core needs to be thought of and treated as such.

### Jurisdiction of the Northbank Core



The downtown core is under the purview of the Jacksonville Economic Development Corporation (JEDC) in terms of economic development and planning while the rest of Jacksonville is under the jurisdiction of the Jacksonville Planning and Development Department. This jurisdictional structure fundamentally puts the Northbank Core at a disadvantage compared to other areas of the city when downtown initiatives are seeking resources. The Northbank Core does not have the same representation as other neighborhoods and zones of the city and is considered a “special project” rather than the City Center, which enables residents to associate with their individual neighborhoods without taking “ownership” of the downtown as “everyone’s downtown.” All cities need their downtowns to be strong. The downtown stands as the image of the health and vitality of the city. Other destinations and independent catalytic projects adjacent to the downtown can benefit from a strong downtown and positive area image. The recommendation is that this organizational structure should be adjusted to better serve the Northbank Core.

### Northbank Core Task Force



As a precursor to the ultimate redevelopment projects recommended as part of this study, one immediate action is to build collaborative relationships with stakeholders around the various projects and programming activities in the Target Area. These relationships and collaborations should include artists and arts related entities, municipal partners at the state and city levels, as well as private investors and developers and non-profit community development corporations as listed in the Task A Report. As demonstrated in Task A, these projects require the support and focus of many individuals and typically require a champion, either an agency or an individual, to help bring them to fruition. A task force or official Target Area partnership that requires ongoing meetings with partners to maintain interest and assist in overcoming hurdles and barriers to progress should be considered.

A number of excellent models exist for this type of downtown task force. As outlined in the case studies highlighted in Task A, both the Lowertown Redevelopment project in St. Paul, Minnesota

## Players

- City of Jacksonville\***
- Cultural Council of Greater Jacksonville**
- Downtown Vision, Inc.**
- Property Owners in the Northbank Core**
- Arts Community**
- Development Community**

*\* note: we have included a number of City agencies under the City of Jacksonville because this requires the cooperation of multiple departments and roles for each department must be determined. These departments include: the Mayor’s Office, The Planning and Development Department, Jacksonville Economic Development Commission, The Housing and Neighborhoods Department, the Public Works Department and others*



and the Worcester, Massachusetts example of arts and/or redevelopment districts offer some kind of task force or advisory committee to provide guidance and build partnerships for revitalization efforts. In Lowertown, early support from the Mayor brought about the funding (from a private foundation) to form a quasi-public agency to direct investment dollars and champion the district. In Worcester, a group of partners created the Arts District Task Force and became champions of the arts district. Far from limiting members with the “cultural” moniker, the city and cultural leaders embraced a broad definition of culture and included the major universities in Worcester and other groups such as the historical society. The Lowertown example illustrates a small but extremely effective redevelopment corporation and Worcester created a cultural development officer within the City’s Office of Economic Development, working in close partnership with the Worcester Cultural Coalition. Both of these efforts offers some valuable insight into what would constitute a successful effort in bringing together an early partnership or task force to keep momentum going and take advantage of synergies and common goals/needs of various organizations and agencies:

#### **Form the partnership/task force early in the process**

- If the task force is viewed as an informal advisory group, it can be started immediately and take on a simple role of advocate and champion for the arts and culture community in the Northbank Core. The early workings and dynamics of this task force will also provide valuable insight into who should be involved and what roles must be filled.

#### **Include a wide variety of partners at the table**

- One look at the potential collaborators listed in this report gives a good indication of who should be members of a task force for the Northbank Core:
  - Mayor’s representative – without a visible and vocal champion in a government leadership position, it would be hard for this initiative to move forward. The mayor has to be on board and he/she has to be vocal and excited about it. This role is particularly important given the new leadership elected in Jacksonville.
  - City officials - The Jacksonville Planning and Development Department, the Jacksonville Economic Development Commission, Housing and Neighborhood Department, Public Works and other agencies controlling planning initiatives and funding sources should be included.
  - Downtown Vision, Inc.
  - Civic leaders – heads of major foundations, a representative of the Jacksonville Civic Council, and others should be represented here.
  - Arts and Cultural institutions and entrepreneurs – executive directors of major arts and culture institutions, the Cultural Council of Greater Jacksonville, as well as some gallery owners and individuals who are entrepreneurs in the creative community must be included.
  - Citizen’s representative - if Northbank Core is “everyone’s downtown” then this must be reflected in the Task Force composition. A citizen-at-large should represent the residents of Jacksonville in the group.
  - University and educational partners.

#### **Set clear and tangible initial goals**

- Without a defined funding stream, the first goals of the task force should be centered around creating a culture of collaboration and innovative thinking. Three clear and simple goals for the group should be:
  - Create visibility for affordable artist space efforts and the potential transformation of the Target Area into an arts and cultural district.

- Build confidence and widespread public belief that success can be achieved. Keep momentum and the buzz alive.
- Create a culture of open and ongoing communication between all members of the task force so that various initiatives and efforts can be coordinated, synergies identified, and pending/possible public and private investments leveraged for greater benefit.

### Identify a charismatic and confident leader and visible symbol for the arts and culture efforts in the Target Area

- While last on this list of first actions, identifying a leader and visible champion for the arts and culture efforts in the Target Area is a key ingredient for the success of the project. There is no better example than the success of the Lowertown Redevelopment Corporation's Wei Ming Lu. As director of the LRC, Lu gained an early reputation for being a staunch advocate for the district and an astute visionary. Trained as an architect, planner and artist, he was skilled at bringing together diverse interests and points of view, being a patient listener and a quiet but skilled leader. The integrity he brought to the effort created an overall aura of good will and collaboration that is hard to measure but as important as the investment funds that the LRC brought to the table as the quasi-public redevelopment agency for Lowertown. Efforts in Jacksonville need a similar leader; someone who is an advocate for arts and culture, understands city politics, speaks the language of developers and is an astute champion. A tall order to fill but the ability to wear multiple hats and wear them well is critically important for the leader of this effort.

## Short Term Strategies

### Use the Target Area as a guide



The Target Area presented on page 109 provides a guideline for directing resources in the downtown core. The Urban Focus team believes it is critical to be disciplined and focused about directing development activity toward this area and using the arts and culture concept as a recruiting tool for economic development and retail uses here. The downtown area is very large and past development initiatives and infrastructure improvements have been scattered. In the current economic climate, the challenges of filling empty retail space, kick-starting development projects and supporting a positive image in the area can seem daunting. Using the Target Area to determine next steps will provide guidance for a variety of planning and development related actions by the City, the Cultural Council, Downtown Vision Inc, non-profits, and for-profit developers. To illustrate how the Target Area can serve to inform decision-making, we have listed here some guidelines for actions and funding initiatives. This is not a comprehensive list but serves to highlight considerations of the highest importance:

### Players

- ✱ **City of Jacksonville\***
- ✱ **Cultural Council of Greater Jacksonville**
- ✱ **Downtown Vision, Inc.**
- ✱ **Property Owners in the Northbank Core**
- ✱ **Arts Community**
- ✱ **Development Community**

*\* note: we have included a number of City agencies under the City of Jacksonville because this requires the cooperation of multiple departments and roles for each department must be determined. These departments include: the Mayor's Office, The Planning and Development Department, Jacksonville Economic Development Commission, The Housing and Neighborhoods Department, the Public Works Department and others*

## Complete and maintain a ground floor space data plan



To reinforce the intent of working within the Target Area, Urban Focus conducted a survey of all buildings and sites in the Adams Street and Laura Street corridors, providing updated information on ground floor vacancies, spaces that are retail appropriate or exist for other uses, footprint sizes of buildings, presence of full glass at the sidewalk façade, and other related information.

The City in collaboration with Downtown Vision Inc should confirm and maintain ground floor data for various strategic planning purposes. With the current real estate and economic market environments, it will be a challenge to fill this vacant retail space, much less look beyond to the area of the entire Northbank Core. Focusing retail recruitment and artist space development in this area provides opportunities to create a theme and marketing strategy for businesses and complementary uses and to create a density of vitality that will have a greater impact in this compact area.

In the interest of focusing on the Target Area, Downtown Vision Inc, in collaboration with the Jacksonville Planning and Development Department and the Jacksonville Economic Development Commission should work together to create a system that tracks and maintains vacant and occupied ground floor retail space and maintains data such as total building space, nearby parking, needs and demands of property owners and tenants, tenancy, rents, tenant improvement costs, and the quality of space. With this data, brokers can more readily promote the downtown Target Area to prospective market rate retail tenants and can use an overall concept of arts and culture to make the pitch. Currently no one within the downtown jurisdiction maintains ground floor data for the Northbank Core. Nor is there a complete database on buildings, available square footage and related information. The Target Area Building

## Players

- ✱ City of Jacksonville\*
- ✦ Cultural Council of Greater Jacksonville
- ✦ Downtown Vision, Inc.
- ✦ Property Owners in the Northbank Core
- ✦ Arts Community
- ✦ Development Community

*\* note: we have included a number of City agencies under the City of Jacksonville because this requires the cooperation of multiple departments and roles for each department must be determined. These departments include: the Mayor's Office, The Planning and Development Department, Jacksonville Economic Development Commission, The Housing and Neighborhoods Department, the Public Works Department and others*

**Figure 21: Map of Vacant Retail Spaces and Vacant Lots/Surface Parking in the Target Area.** The purple indicates vacant ground floor space with retail/dining potential and the pale purple indicates vacant lots and surface parking. While this level of dead space can be seen as a daunting challenge (and it is) it also creates many opportunities to shape the character of the Target Area and recruit arts, cultural and creative industries.

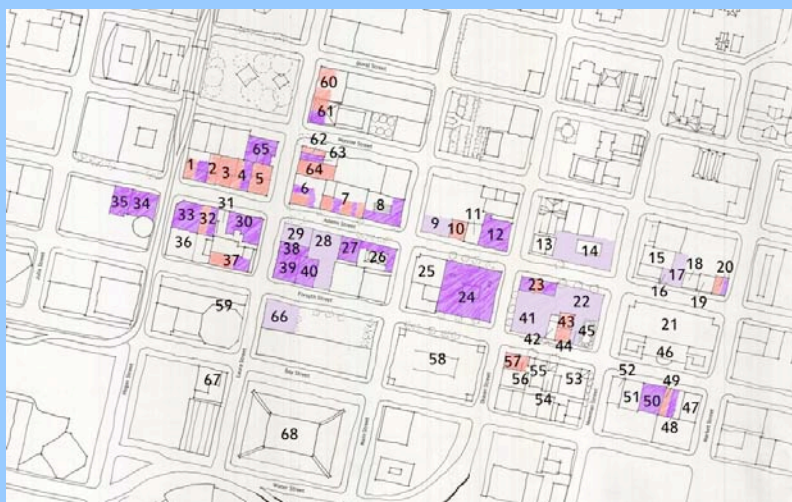


Spreadsheet provided in Appendix F is a first step in addressing the gaps and attracting tenants to the Target Area.

The Urban Focus team has completed a windshield survey of the Target Area and identified a significant number of retail locations. As can be seen from this Map of Vacant Retail Spaces and the supporting property spreadsheet found in Appendix F (created by Urban Focus), there is approximately 437,000 square feet of ground floor space in the Target Area along Adams Street, Forsyth Street and Laura Street. Of this existing space, 223,000 square feet is appropriate for retail, or 51% of ground floor building space in the Target Area. Of these retail appropriate spaces, 127,000 square feet is vacant as of December 2010, a 57% vacancy rate. In addition, the Target Area has 105,000 square feet of vacant lots and surface parking.

This windshield survey offers a snapshot of the overall ground floor vacancy rate and the potential for retail. Taken with the known area of surface parking and vacant lots, the survey numbers illustrate the challenge presented by an area of Downtown that offers current visitors, residents and business people a lack of streetscape interest. The distance between occupied storefronts and the amount of “dead” ground floor space contribute to negative perceptions. In this Target Area, one convenience store is located and very few restaurants. There are clearly many opportunities here for new businesses and services to serve the arts and culture communities if affordable artist space is developed.

**Figure 22: Map showing all ground floor uses within the Target Area.** The numbers relate to a table in Appendix F. The pink denotes occupied retail, the purple denotes vacant retail and the pale purple denotes vacant lots. Properties without shading have no retail use.





## Develop Off The Grid program to support development of the Northbank Core



The Off The Grid program has been successful in bringing artists downtown and has been a useful stop-gap measure to bring life to vacant buildings and provide affordable space for artists. This program has been a viable solution to the challenges of giving life to dead spaces and to drawing artists downtown, but it is a temporary solution and provides the creative community with no stability. Three short-term strategies for developing the Off The Grid program in support of the project goals are listed below.

### Establish Off The Grid master leasing



As part of the Off The Grid program, artists who enjoy free or extremely affordable space must agree to vacate the premises within thirty days in the event that the property owner identifies a market rate tenant for the space. Off The Grid will ultimately be in conflict with an arts development solution; if artists are able to rent for very little through Off The Grid, they will be less inclined to commit to more expensive (albeit still affordable) rental situations. Downtown Vision, Inc. (DVI) and the Cultural Council of Greater Jacksonville should begin to set up a longer term solution for the artists that will not be in conflict with a live/work arts redevelopment plan for the Target Area. This can be done with the assistance of the City, which can act as an intermediary for the artist. The City and DVI could negotiate leases over a longer term with participating property owners and in turn provide a more stable environment for the artists at affordable rates. The City's role would include holding these leases, supporting any discrepancy between the property owner's rent requirements and what the artists can pay and DVI would manage the tenants and handle the leasing negotiations with the artists.

In the long-term, as live/work development projects in the core begin to come to fruition, the Off The Grid program will need to adjust so it does not directly compete with the projects. A strategy to consider will be to phase a new development program in while shifting the Off The Grid focus to areas that are less central over time. Ideally though, with the success of the redevelopment of the Target Area, affordable space for artists to live and work will be created in the Target Area and artists will find it desirable to pay affordable rents to live and work in the Northbank Core.

## Players

- ❄️ **City of Jacksonville\***
- ✦ **Cultural Council of Greater Jacksonville**
- ▲ **Downtown Vision, Inc.**
- ★ **Property Owners in the Northbank Core**
- ✦ **Arts Community**
- ✧ **Development Community**

*\* note: we have included a number of City agencies under the City of Jacksonville because this requires the cooperation of multiple departments and roles for each department must be determined. These departments include: the Mayor's Office, The Planning and Development Department, Jacksonville Economic Development Commission, The Housing and Neighborhoods Department, the Public Works Department and others*

### Direct Off The Grid placements in vacant ground floor retail spaces along Adams and Laura Streets



The program can be used effectively to fill space in the Target Area in general and specifically along Adams and Laura Streets. While helpful to landlords, Off The Grid space isolated in corporate buildings and in commercial spaces above the ground floor doesn't support the image of the Northbank Core nor does it create a visibility and community of artists that support their needs. In the short term this program should utilize spaces within the Target Area in order to concentrate uses and reinforce the activity that already exists downtown.



(This Off The Grid gallery in the Jacksonville Landing is removed from the activity near other arts and cultural venues downtown and doesn't contribute to a density of uses in a targeted area in the Northbank Core. Future Off The Grid leasing should build off of the development in the Target Area. Image courtesy of Urban Focus team)

Off The Grid may interfere with demand for artist space in future artist developments because of its low cost and free space offerings. One recommendation suggested here is that the Off The Grid space remains very temporary or is priced on a sliding rent scale related to the length of the lease.

### Create a second tier of the Off The Grid program



Where it is not possible to place artists in ground floor retail, vacant spaces and windows can be used to exhibit artist works and provide contact information for artists. Programs such as Art Windows in Downtown Crossing in Boston and many other cities around the country offer opportunities for emerging and young artists to display their works and get public recognition while providing visual interest in vacant storefronts.

## Players

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- ✧ **Downtown Vision, Inc.**
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- ✧ **Arts Community**
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### Protect the lot at Adams and Laura for future development



Currently the intersection of Adams and Laura Streets has a vacant lot on the Southeast corner. This lot is adjacent to the Trio site and a key site in the center of the Target Area. According to JEDC, this lot is designated for future parking for the Barnett Building under the assumption that the Barnett Building will be residential. The topic of parking solutions is addressed in more detail below but this lot is central to the Target Area and to future development opportunities and should be used to reinforce an important intersection. Using this lot for parking would be detrimental to the downtown core and adds another dead corner to the already well parked downtown.

Alternative parking solutions, such as shared parking, parking shuttles, improved downtown transit services, flex car operations, better parking signage and other incentives can reduce the parking demand for residential as well as other uses. A look at the parking maps and statistics below belie the claim that there is a parking shortage downtown. What may be more true is that people have to walk more than a block to their destination and that block is uninteresting...making the distance seem much longer. Constructing another parking garage downtown will add to this problem, not alleviate it.

### Creative and proven solutions for parking concerns



One consistent comment heard in all of the team's survey and interview work was that there is a lack of parking in the downtown core. This complaint



(This vacant lot at the corner of Adams and Laura Streets is too important to turn over to parking. Another parking garage would be a non-contributing building here. This site is central to the Target Area and potential redevelopment. Image courtesy of Urban Focus team)

**Figure 23: Map of Parking Lots and Garages showing parking garages in grey and surface lots in blue. The number of parking options and the amount of streetscape taken by parking is surprisingly high in the Northbank Core.**





initiated the Downtown Vision Inc. Parking Study of 2010. We asked the Jacksonville Planning and Development Department for a complete list of the publicly available parking spaces in the Northbank Core of Jacksonville (within our study area) and it was determined that there are over 15,000 parking spaces, not including the on-street spaces. This same area has a workforce of 18,000 people. According to the Downtown Vision, Inc. Parking Study, Downtown Jacksonville Parking Overview (DRAFT) of June 2010, the spaces in the central core have an occupancy rate of 80% during the work day while the occupancy of the peripheral spaces is only 30-40% during the work day. After hours, the downtown parking occupancy drops to 20% in the core. This indicates that the issue is not a lack of parking but a lack of free parking or a lack of convenient parking. There are solutions to these challenges that do not include the construction of another parking deck to consume valuable financial resources and remove one more street edge and building site from active use and development potential. These solutions can be incorporated into a downtown development overlay and will address the challenges of parking convenience and cost without adding additional parking dead space to an already “over-parked” Northbank Core. Some recommendations are listed below:

### Managing the cost of parking

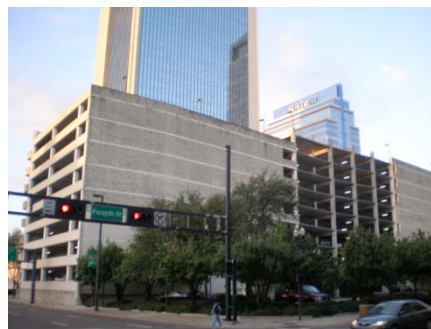


The cost of parking may be as much of a deterrent to coming to the Core as any other factor for a population that is accustomed to free parking in suburban shopping centers and neighborhood retail areas. Adjusting parking fees when the occupancy rates in garages are less than 80% should be considered. The City can work with private garages to help them understand that as part of an overall initiative; managed parking fees throughout the downtown core will bring more people downtown and will actually increase parking generated revenue over time.

### Shared parking



As indicated in the DVI study, the occupancy rates in downtown garages drop dramatically in the evening hours. These are the hours when downtown residents are returning home from their jobs and are seeking to park. The evening hours (and weekends) are also the target times for new activities in the district. It is not an uncommon practice for downtowns to facilitate shared parking arrangements between compatible uses. For instance, a parking garage for an office building could become available to Florida Theatre patrons and area residents after 6pm and all day during the weekends. It is a viable and tested option to allow shared parking in the event that demand can be shown to have a limited overlap.



(Too much parking is the problem. Parking lots and garages contribute to the already overwhelming amount of dead space in the downtown core and block any future opportunities to provide exciting destinations and much-needed services and amenities. Images courtesy of Urban Focus team)





### Commuter parking with 10 minute shuttle service



As indicated by the DVI study, the parking at the periphery of the core has an occupancy rate much less than that in the core. These figures indicate that there is a measure of inconvenience associated with some of the currently available parking. In order to promote convenience, a shuttle service is a viable solution but it must run reliably and often. Once workers and residents know that this is a reliable solution (and good promotion does help) they will begin to see it as a realistic option.

### Parking passes for students, Off The Grid artists and residents



On street parking passes for residents, artists and students can bring the types of individuals that Jacksonville wants to draw to the Core. In the event of a partnership with a university on an arts and educational redevelopment project, this provision of free student/artist on-street parking would be a likely requirement. On-street parking passes for residents is another way to change the perception of the lack of parking downtown and to provide convenient (although not guaranteed) spaces near artist live/work space.

### Convert coin-operated meters in key areas to carded meters for ease of use



More modern parking meters that accept credit/debit cards and parking cards purchased at key points in the Core make it easier for people to pay for parking without worrying about loose change. This helps to eliminate the perception of inconvenience in parking downtown.

### Improved advertising and promotion



In an effort to remove the perception of the lack of available parking in the downtown core, increased signage at convenient locations in relation to top destination spots will greatly improve people's understanding of the parking available. In addition, preparing user-friendly maps indicating locations of parking garages and available parking and highlighting the information on the trolley system, the Skyway and all

## Players



**City of Jacksonville\***



**Cultural Council of Greater Jacksonville**



**Downtown Vision, Inc.**



**Property Owners in the Northbank Core**



**Arts Community**



**Development Community**

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(Image courtesy of JTA website, which shows the downtown area covered and not viewable)

available public transportation options in one location will make mass transit a more viable option. Currently the JTA website does not show the downtown bus routes and shows the trolley routes separately from the rest of the bus system. The Laura Street redevelopment project was underway as this study was being completed. This process includes signage and parking meters.

### Make the walk from parking space to destination interesting and fun



Human nature is such that we all want to park next to our destination. The next best thing is to have a delightful walk from our parking space to our destination. The distance seems shorter and there seems to be a bonus experience along the way. Examples of streetscape elements and uses that enliven the street and make the pedestrian experience better include public art, murals, occupied ground floor retail, interpretive signage, and other people. Over time, with the successful implementation of many strategies outlined in this report, the parking problem could indeed take care of itself because proximity will be less of an issue for visitors—where they park will be as interesting as where they wish to ultimately go.

### Dedicated parking spaces for food trucks and services for downtown



As part of a vibrant downtown core, creative individuals and entrepreneurs should be encouraged and supported rather than discouraged. By providing parking and setting up locations for temporary food trucks and other mobile promotions downtown, Jacksonville can be supporting the arts, even through its parking policies.



(Food truck from the December 2010 Art Walk. Image courtesy of Urban Focus team)

### A true lack of parking means everybody is coming downtown

The current availability of parking during the evening and on weekends can support a much more dense, vibrant, exciting downtown. Because the downtown lots are just 20% occupied in off hours, existing public parking facilities can provide 80% of those 15,000 spaces on nights and weekends.

## Players

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recruited The Revolving Museum from its home in Boston by offering cheaper and better space. St. Augustine artists attending the November Artist Meeting in Jacksonville expressed dissatisfaction with what is perceived as unfriendly zoning regulations in their city that prohibit street artists from performing and that are seen as detrimental to artists in that city. The artists attending the Jacksonville meeting are looking for alternative locations for work space and Jacksonville is beginning to be intriguing to them. The Cultural Council is a regional organization with networks and connections that go beyond the city limits. Using this network to recruit artists from the region and beyond is a natural step for the Council and these efforts can be coordinated with City and DVI efforts around downtown core advertising. Of course there would need to be available space developed or in development for recruitment to work. Thus this effort needs to be coordinated with future arts space development plans.

### Expand coordinated marketing and advertising for exhibitions and sales



As a first step toward an arts programming solution such as the designation of an arts and cultural district as proposed below, there can be an increased role played by the Cultural Council and perhaps DVI in the programming and marketing of arts related events and sales. DVI has developed marketing materials and signage for its downtown area and these materials could offer a second level of marketing for arts and cultural uses and activities in the downtown core. In addition, the area can be referred to as the “arts district” even before it is officially designated as such in order to call attention to the Target Area within the downtown jurisdiction of DVI.

### Create programming for temporary spaces



In an effort to promote the downtown to those in the outskirts of Jacksonville, additional programming should be done that is similar in scope and goals to the Imagination Squared project. This programming can include environmental installations and temporary public art that can be used to change public perception in very direct ways. One suggestion, in order to highlight how much parking is available in the downtown core, is a possible installation project for downtown called “Lots of Art.” Artists, school children and others could create installations in parking lots and parking garages throughout the core to demonstrate the enormous number of public parking spaces available downtown. This not only promotes the parking availability but brings the artists into the conversation, exposes families to a child-friendly downtown, and helps everyone become a part of positive change in the Target Area.

## Players

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## Intermediate Term Solutions

### Expansion of redevelopment powers in the Northbank Core



Currently there are a variety of municipal entities involved in the development of the downtown core. The Jacksonville Planning and Development Department manages the State Historic Grant Applications for all properties. Jacksonville Economic Development Commission handles the design review and the zoning process as well as the Jacksonville Historic Trust Fund and Workforce Housing Tax Abatement. Downtown Vision Inc. handles the business improvement district and works with the Cultural Council of Greater Jacksonville on the Off The Grid, Art Walk and other promotions. The Housing and Neighborhoods Department manages the review of applications for CDBG funds and HOME funds and the Jacksonville Housing Finance Authority handles the multifamily mortgage revenue bonds. The State Housing Finance Corporation awards Low Income Housing Tax Credits and predevelopment funding. Currently, in order to seek funding, a developer must go through the Downtown Development Review Board (DDRB) process to achieve zoning, design review, and permitting approval and reach out to each financing agency individually to seek financing. The agencies communicate to some extent but each funding source requires a separate application process. All of these roles are very important to the process and need to be carefully coordinated. In some cases, the application process for one agency requires that the application process at another agency to be complete before that agency's application process is allowed to start.

In order to better facilitate redevelopment of the Northbank Core, there are tools that can be used to make the process more palatable and attractive to developers. These tools would allow the City to cohesively prepare properties for private development and undertake or direct riskier high impact projects itself. Ultimately, the focus should be on the Target Area and Northbank Core and would direct funding to completing projects in this area. Below are some of the responsibilities that would extend the capabilities of the City of Jacksonville and promote the development in the Northbank Core:

- Manage the process for seeking all funding sources and provide up front sources of funding
- Acquire and get sites developer ready by cleaning up environmental issues, selective demolition, clearing title and simplifying zoning requirements
- Work with Downtown Development Review Board (DDRB) one stop shop for permitting
- Emphasize focused area of implementation
- Interface with JPDD, JEDC, Public Works, HAND, the HUD field office and Jacksonville Housing Finance Authority as well as the Florida Housing Finance Corporation
- Establish master leasing to help developers acquire bank financing (50% tenancy required for New Markets Tax Credits)
- Clarify parking opportunities in conjunction with selected development sites to alleviate concerns about parking and promote creative parking solutions
- Build relationships with community development corporations, developers and community-based organizations to attract capacity
- Provide technical assistance and coordination services to artists and developers interested in creating artist space in conjunction with CCGJ and DVI
- Offer workshops to the development, financial, and artist communities outlining key sites and potential funding opportunities for local, state, federal, and private sources of funds

## Small arts related project development

There are several smaller development projects that Urban Focus has identified that could be undertaken by a small collaborative team. These are not considered good fits for opportunity sites for live/work related development but could support arts related uses at a small scale.

### 225 Laura Street

A smaller development opportunity is 225 Laura Street. This is a small three-story building directly across the street from Snyder Memorial Church. The building has an absentee landlord and is underutilized. This project is well located in the center of the Target Area and could serve six to eight artists as live/work space with a gallery on the ground floor.

This project would require several components to become viable as an arts live/work space:

- Acquisition funding or seed money to fund and negotiate the project
- Environmental cleanup programs to remove possible lead paint and property debris
- Coalition of arts partners willing to manage the bare bones work project

Useful models for the redevelopment of this building are AS220 in Providence, RI and 910 Arts in Denver, CO. Both projects in which artists provided volunteer labor and used recycled materials to enable the project to be completed on minimal budgets.

### The Livery Building

A second alternative site would be the Livery building. While small, it is well located and well suited to artists. It is on the eastern end of the Target Area and could house a small group of printmakers or large media artists in the ground floor area.



(Image of 225 Laura Street, a building that is underutilized, on Hemming Plaza and for sale, courtesy of Urban Focus team)



(Image of the Livery Building, which has excellent potential for a small arts development project courtesy of the Urban Focus team)

### Arts and cultural district



It is imperative that the Target Area for arts related redevelopment and the creation of affordable artist live/work space be branded so that it has a physical image, can be marketed effectively, and can serve as the focus for programming and investment efforts. The most obvious way to do this is to designate an area of the Northbank Core as an arts and cultural district. As described in the Task A report, arts districts can serve as very effective vehicles for the revitalization of downtown areas and there are a multitude of examples of how districts can be designed, structured and implemented. Below we provide a more detailed overview of arts districts and offer some suggestions here based on our site analysis and understanding of the political and social environment of the city.

### Players

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### Overview of arts and cultural districts

#### What is a cultural district? What is an arts district?

The phrases “arts district” and “cultural district” are often used interchangeably. A cultural or arts district is a defined area that typically is characterized as having institutions, venues, related retail activity, and creative individuals that work in or support arts and cultural endeavors. Districts typically contain a variety of uses that integrate commercial, civic, retail, residential and cultural activities. Often arts districts have special zoning, design guidelines or considerations, event coordination and programming, and market branding to encourage people to visit, live and work in the area. The geographic area of the district should not be so large that the impact of cultural life is diluted and not so small that a variety of activities cannot be supported. Arts districts work best when people can walk easily from one end to the other in ten or fifteen minutes, and these areas ideally should be accessible by different modes of transportation.

In some circumstances, arts districts have been expanded to become “creative economy districts,” a draw for businesses and entrepreneurs working in high tech industries and other more entrepreneurial or emerging business enterprises.

#### What happens in an arts district?

An arts district can encompass a variety of activities. Depending on the arts organizations, cultural organizations and other resources in the district, some of the arts activities will be ongoing and others will be periodic. Art galleries and museums, restaurants, cafes, venues for art and music, and other such resources will be a source of regularly scheduled activities and events. Other episodic events can be organized in the district, such as art fairs, festivals, public markets, open studios, gallery nights, civic celebrations, and special events. As an incentive for people to both live and work downtown, a successful

arts district will expand the residential base of the downtown and create more of a 24-hour life for the downtown, offering an incentive for increased retail and business activity and increasing public safety.

#### **What does an arts district NOT do?**

Designation of an arts district does NOT mean that art activity is confined to the boundaries of the district. Rather, such a district reinforces other arts and cultural activity in the surrounding vicinity and serves as a central convening point for activity, energy, people, and creative juices to flow. An arts or cultural district does not dictate where artists must live or where cultural events must happen. Activities and people not engaged in creative endeavors are not prohibited from working in an arts district. In fact, a variety of uses is encouraged. Finally, an arts district does not promise instant success but will enable incremental change over time.

#### **How is an arts district managed?**

Arts and cultural districts can be managed by a variety of mechanisms. In some communities, they grow out of a downtown association such as the local Main Streets Program, a business improvement district, the downtown business association, local arts organizations, or more typically a combination of public/private partnerships. Often the City is the impetus for creation of the district, and in several areas the state or state arts agency provides incentives for creation of cultural districts. Other productive partners can include artists, art galleries or museums, theaters, colleges and universities, libraries, social service agencies such as the YMCA, downtown businesses, community development corporations, community foundations, or other civic entities located in or near the district.

Typically it is more efficient if the management of the district can be affiliated with an existing non-profit organization or the City, with the other partners and stakeholders contributing time, expertise, and resources. Occasionally a separate non-profit organization is created to run the district, but not always. Funds will be needed for staff, marketing, special events, overhead, insurance, rental of equipment, and special projects or ongoing activities. Jacksonville may not choose to create a new entity if an existing organization/agency, or a partnership among organizations committed to a successful creation of the arts district, can be established. The important factor is one individual who serves as an effective champion and point person for the success of the endeavor, working in collaboration and partnership with many others.

#### **What is needed to make an arts district work?**

In order to be successful, an arts and cultural district must be supported by a variety of partners and by the commitment and leadership of the public and private sectors. A person who is entrepreneurial and creative in spirit who is good at collaboration and making things happen should be the coordinator. Regularly scheduled arts programming, a sound plan identifying cultural and related business opportunities for the district, and the support of the local government are essential. Implementation of the specific projects identified in this report will lead to a strong base for an arts district in downtown Jacksonville.

Often special zoning changes or a formal district designation is needed to help the district work more effectively and to encourage the type of mixed-use development that is desired. Some districts encourage deed restrictions for artist space. Later stage development may warrant more detailed market analyses, historic property surveys, and exploration of available financial tools and sources of funding for specific development projects or ongoing operations of the cultural district.



Arts and cultural districts should have a visual identity, a clear way-finding and signage system, a mix of uses, ideally public art and public landscaping, and space for activity to occur on the street, in front of buildings, and inside buildings with a variety of venues.



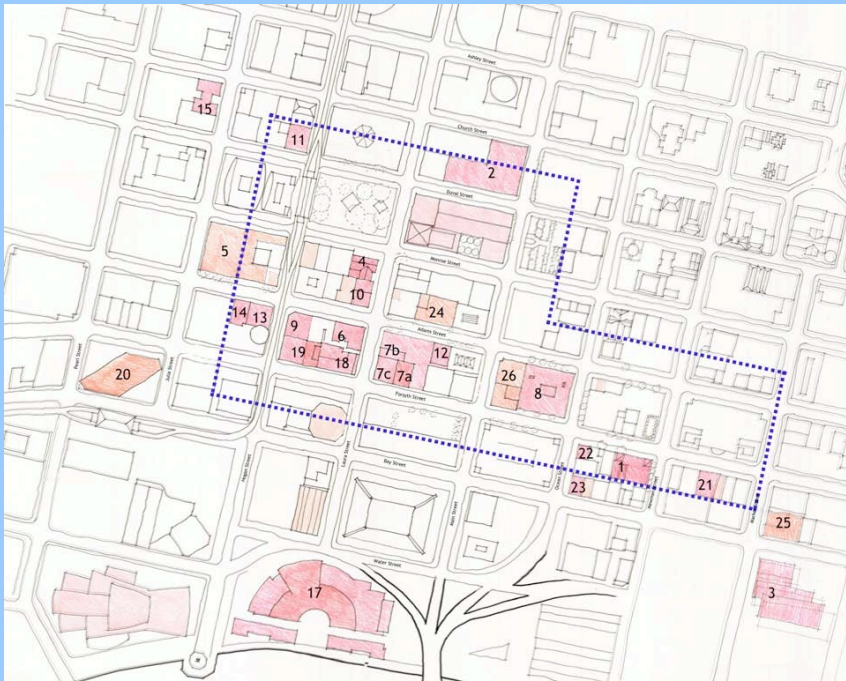
(Image of Larimer Square Arts District in Denver courtesy of Jeffrey Beal at Flickr.com)

## *Suggestions for Developing an Arts and Cultural District in Jacksonville*

### **Concentrating Momentum and the Public's Imagination**

In addition to the branding and marketing opportunities presented by a designated arts and cultural district, the identification of a confined area for the focus of creative activity, property development and cultural amenities is particularly important for a city like Jacksonville. A consistent theme heard by the Urban Focus

**Figure 25: Map showing proposed arts district boundaries**



**Figure 26: The arts district boundary overlaid with the Target Area Map**



team regards the challenges created by disconnectedness and distance between projects, attractions, public amenities and places of employment in the city, particularly the Core. Instead of reinforcing and building off of each project, each project in Jacksonville appears to act as a “stand alone” – not through lack of awareness or efforts but by the sheer size of the City and the presence of the St. John’s River, the Skyway, the vast amounts of available land and a broad geographic political jurisdiction. As shown in the earlier Walking Distance Map, it would be unreasonable to expect visitors to the sports area east of the Target Area to walk to the core for eating or shopping before or after an event. And once people are back in their vehicles, they are no longer a captive market—they can just as easily drive back to the suburbs and regional shopping areas to eat.

### **A Walkable Destination with Room to Grow**

The Urban Focus team recommends that the City consider creating the arts and cultural district in the area bordered by Duval, Ocean and Newman Streets, south of Forsyth, and west of Hogan Streets, as illustrated in Figure

25. The district boundaries include buildings on either side of the streets listed in order to encourage pedestrian, retail and cultural uses on both sides of the street. These recommended district boundaries are large enough to encompass a variety of building types as well as existing destinations and important places in the city such as Hemming Plaza, MOCA, and the Jacksonville Public Library. The boundaries also include smaller initiatives such as Burro Bags, the Burrito Gallery and some existing Off The Grid Spaces. The bottom line is that a successful arts and cultural district should provide room for expansion of a core of artist spaces and activities but still be walkable and easily identifiable.

It is important to note that the Target Area, shown in Figure 26, would be the first priority for all development, programming, and physical improvements in the Northbank Core and would be fully a part of the recommended arts and cultural district. The arts district boundary encompasses a broader cultural core for the downtown. Without a clear focus of activity provided by the Target Area, the entire arts and cultural district is too large at the current time to have the desired impact on public perception, activity level and “buzz” created by new development and initiatives. A designated arts district that is kept small and focused can help create a magnet for interest and build the critical mass of activity needed to create a “there” in the Northbank Core. It will only be through a disciplined effort to contain and focus initial development efforts (including the location of Off The Grid galleries) that a critical mass will be achieved and excitement built over very visible and evident progress toward making the Northbank Core a center for arts and culture.

#### **Branding a Possible Jacksonville Arts and Cultural District**

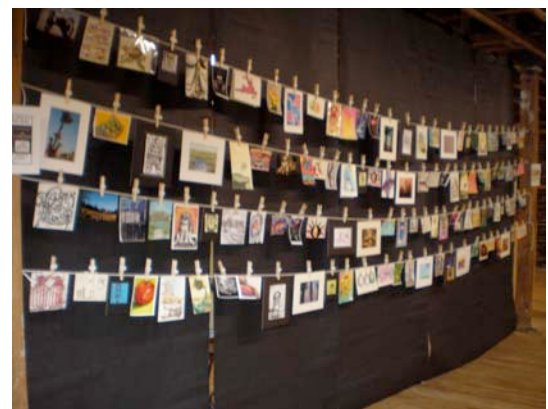
It will be important to create an effective and exciting name and branding strategy if the City chooses to designate an arts and cultural district. We recommend that branding the district be part of larger discussions and perhaps even a competition within the community that includes words and images.

**Figure 27: DUMBO is the branded name for the Improvement District in Brooklyn, NY. It stands for Down Under the Manhattan Bridge Overpass**



#### **What could an arts district accomplish in downtown Jacksonville?**

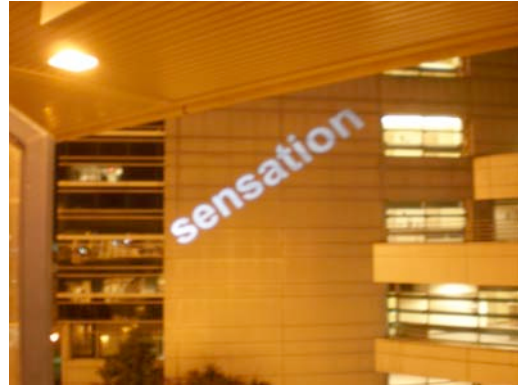
Given what is known about the benefits of arts and cultural districts across the country, an arts district could give Northbank Core of Jacksonville a stronger cultural identity and reinforce the variety and richness of the creative life of the city. The district could act as a regional and local magnet for creative energy and could reinforce the pride and confidence of the artistic and creative community in the city as well as the civic support needed for it to flourish. An arts and cultural district could strengthen a sense of place in downtown Jacksonville and be an incentive for people to live, visit, and work in the city. Arts and culture are a proven draw and work well to provide a sense of safety, offer educational and cultural opportunities for a wide variety of people including families with young children, empty nesters, and other artists and creative professionals. A district in Jacksonville could build upon the momentum of such successes as MOCA, the one thousand artists involved in the Imagination Squared project, Art Walk, and the Off The Grid partnerships brokered between DVI and downtown core landlords. An arts district could help rehabilitate



(December 2010 Art Walk. Image courtesy of Urban Focus team)



empty buildings downtown and put vacant properties back on the tax roll. These properties would be redeveloped over time; the first of these would be designated for affordable artists space and then other projects may eventually follow that would offer the services and goods needed by the creative community, downtown residents and visitors. Support functions such as printing shops, design firms, restaurants and grocery stores can only be provided in a city if there is demand. A “pioneer” community of artists begins building this demand and as others follow the demand becomes sufficient to support the goods and services needed to make a thriving neighborhood. An arts district could serve as a destination point for citizens and tourists as well as provide a focus for further cultural and economic development for the city.



(Installation at the Skyway during the December 2010 Art Walk. Image courtesy of Urban Focus team)

Importantly, an arts district could also change the perception of the Northbank Core. Arts and culture transcend typical demographic barriers. Customers with disposable income, families wishing to expose their children to cultural and literary events and educational opportunities, students needing a “salon” type atmosphere to nurture creativity and young lives – these are all typical “beneficiaries” of an arts district. The various levels of appeal of a district bring people together from across geographic, economic and racial boundaries. Tourists wish to see local art and creative endeavors and are always seeking unique qualities about a place. Residents are attracted by education and cultural opportunities (gallery talks, workshops, kids programming). Events such as gallery nights, Art Walk and other activities provide a unique experience for people, something that cannot be duplicated in the suburban areas of the city and in the lifestyle centers located beyond downtown. **Nothing works as well to change public perception of a place as to bring people for activities, events and education.** Bringing new people and activity downtown will increase a sense of security, enjoyment, and economic strength for Jacksonville and the creation and successful implementation of an arts and cultural district is one proven tool used to accomplish this.

#### **Likely partnerships**

Jacksonville has had significant success with the ongoing partnership between the Cultural Council of Greater Jacksonville and Downtown Vision, Inc. in the Off The Grid program for creating temporary space downtown as well as in the implementation and marketing for Art Walk. Consider strengthening this partnership for management and coordination of the arts district. Other communities have had success identifying a person responsible for arts and community development within the structure of City Hall. As the new mayor comes in July of 2011, it will be important to work in partnership with the key organizations and entities in town.

#### **Thoughts on the implementation of an arts and cultural district in the Northbank Core**

While the full details of implementation and legislation of an arts district in Jacksonville is outside the purview of this study, the Urban Focus team has provided a basic “checklist” here as an overview to some of the specific considerations that would go into designating an area of the Northbank Core for arts and cultural activities and development if the City chooses to move forward in this direction. This list is informed by the interviews, meetings, and discussions that have occurred in the Fall of 2010 as well as by a review of physical conditions, maps, and studies reflecting current conditions and recent planning efforts.



## Arts District Checklist - Zoning

**The district would be formally designated and boundary lines drawn on a map of the Northbank Core.**

The boundaries of an arts and cultural district should be drawn in an effort to:

- Avoid designating an area so large as to make it impossible to create a critical mass of development, activity and people.
- Create a district that is walkable from one end to the other in 10 to 15 minutes, at most.
- Capture a good portion of vacant and developable property within the Northbank Core that has particular appeal for artist and educational space.
- Provide room for a target zone and pedestrian corridors within the district to further focus development and retail recruiting efforts.

**Zoning would be reviewed and changed as necessary within these boundaries.**

Zoning changes will be made to ensure that:

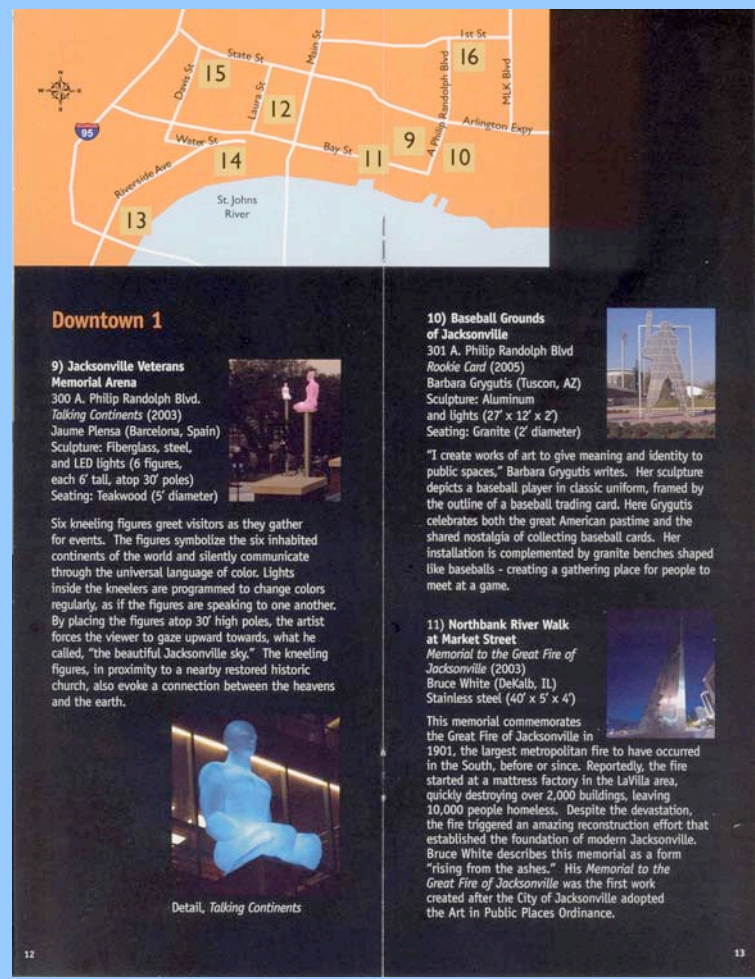
- Artists can live and work in the same space (which may be allowed under current zoning laws).
- Industrial-type uses (welding, large scale metal fabrication, etc.) are allowed.
- Street activity and commerce is not only allowed but encouraged:
  - Push carts, street vendors, street markets, etc.
  - Outdoor seating and café tables are allowed on sidewalks, empty lots, unused parking lots, etc.
  - Vacant land can be repurposed on a temporary basis for gatherings, markets, public assembly, and festivals.

## Signage guidelines would be created

Guidelines could perform the following functions:

- Create and support a certain brand or “look” for the district.
- Create requirements or guidelines for the use of artists in designing and creating signage.
- Create a wayfinding or branding strategy for the district and

**Figure 28: A Guide to Jacksonville's Art in Public Places Collection.** The current brochure with public art locations is a first step toward creating a public art master plan and identifying areas for additional attention in the Target Area. Source: Cultural Council of Greater Jacksonville.



coordinate with the work already being done by the City and Downtown Vision, Inc.

- Designate a review body for signage design approval and ensure artists have voice on this body.

#### **Architectural and Urban Design Guidelines would be created**

Design guidelines could include:

- Architectural guidelines for renovations, new construction, historic rehabilitation.
- Guidance on use of public space such as creation of public café seating areas, designating areas for public art, etc.
- Designate a review body for design approval that ensures artists have a voice in the design review process.

#### *Arts District Checklist - Programming and Space Plan for the District*

A plan for art, activities and programming could be created. The purpose of this plan would be to act as a “roadmap” or campus-type plan for the arts district to guide creative efforts, create synergies between programs, spaces and organizations and to assist leaders in understanding the needs of the district. This plan would include:

- A marketing and recruiting plan for regional artists and arts organizations.
- A public art opportunities map showing recommended places for public art.
- A map showing recommended spots for street vendors and sidewalk café tables.
- An historic map showing spaces, buildings and stories that exist in the district. This would be a map of historic opportunities map that could contribute to eventual creation of a history tour or public walk downtown that attempts to layer present with past and contributes to the educational nature of the district.

#### *Arts District Checklist - Legislative/Tax Recommendations*

- Create a mechanism by which the sustained affordability for artists is a requirement of redevelopment plans on designated sites in the Arts District or in the Target Area.
- Require deed restrictions in designated areas to ensure continued affordability for artists in city-owned property that is redeveloped.

## 3.7 Summary of Strategies and Thoughts about Moving Forward

It appears that a number of opportunities are coalescing to support a vibrant arts and cultural district in the Northbank Core that can be the anchor for revitalized downtown Jacksonville. Urban Focus assessment of opportunities and necessary actions to achieve success is multi-faceted and goes beyond the provision of affordable artist live/work and work space in the Northbank Core. Through the Task A, Task B and Task C reports we have outlined preliminary recommendations for creating successful live/work arts developments in the Northbank Core but it is worth reviewing the key elements of a recommended redevelopment strategy here to understand how the various components work together and how a champion is necessary to move forward toward implementation:

- Affordable artist live/work and work space has great potential as the central focus of a Northbank Core redevelopment strategy based on the Market Study – Task B.
- The November 2010 artist survey shows a healthy demand for artist live/work and work space but this is just one component of the possible demand in a new arts and cultural district.
- Many partners will be needed for artist space efforts to succeed. A Northbank Core Task Force should be created to bring arts to the Northbank Core.
- Other initiatives are required in the short and intermediate term to streamline the redevelopment process and capture the enormous potential artists have to connect with and make communities, to transform public perception from negative to positive, to draw other uses and activities and to create successful live/work environments.
- The vast geographic size of the city and of the downtown make it imperative that the City focus its efforts regarding artist space in a tight area that has the potential for high impact and visibility.
- Two levels of geographic focus should be created: an arts and cultural district and a Target Area within this new district.
- The City should be disciplined about focusing on the Target Area to create immediate buzz and long-last impact that can be easily seen and experienced.
- Creating an arts district allows the City and others to market effectively and creates a positive image to draw development and new uses.
- The city should be bold about offering tax breaks and other incentives to draw the desired arts and cultural uses, understanding that these uses will be magnets for tax-paying businesses, retail, and visitors with disposable income.
- A deep knowledge of the spaces available, needs of possible developers and tenants, building owners, and the arts and culture communities is necessary to implement a multi-faceted strategy to revitalize this portion of the Northbank Core.

- The City should be resourceful and tenacious about recruiting artists and arts organizations from other Florida cities and from points beyond.

In addition, below are several ideas about how the City could move forward with planning for affordable artist space development in the Target Area and encouraging revitalization in the Northbank Core:

### Develop a Program Plan for the Target Area



Urban Focus completed a survey of the ground floor uses within the Target Area. An ongoing effort is recommended that entails creating and maintaining a database of all buildings and tenants/owners in the Target Area and the Northbank Core. This information could be used to create a type of “campus plan” for the Target Area and perhaps the surrounding blocks. Just as this study is identifying appropriate redevelopment sites, possible partners and uses that support arts and culture and the revitalization of the Northbank Core, a “campus plan” or Target Area programming and space plan would identify opportunities and possible uses for vacant space and sites and would greatly assist efforts to recruit tenants and businesses to the Target Area. This plan would show what portions of the Target Area serves arts and culture, give statistics on visitors and business traffic and would offer marketing support to newly relocated businesses. Not limited to just ground floor retail, the plan would approach the Target Area holistically and assess space opportunities, programming of public space, possible partners and recruitment of tenants to make the most of synergies in the city.

### Consider the Creative Economy



It is important to recognize a broad definition of arts and culture in Jacksonville. The artist survey of November 2010 solicited feedback from artists but did not reach out to other creative practitioners and professionals. This is an area for the City and Downtown Vision, Inc. to look into further, as the arts live/work study included very limited analysis about the market demand, location requirements and competition from surrounding communities. This analysis should include assessing the value of a recruitment approach versus efforts to build on the existing creative economy. A broad inclusion of creative practitioners in the plan to create affordable artists space in the Northbank Core should also consider design professions such as architecture, landscape architecture, web design, graphic design, photography, advertising, and other creative professions. Many of these professions are ideal candidates for incubator type spaces and shared facilities such as those outlined in the 3rd Ward case study described in Chapter One – Task A – of this report. In fact, many vacant buildings that may not provide ideal space for traditional artist studios are excellent candidates for incubator space for creative professionals. These two markets--artists and creative professionals--have many of the same needs for services and resources and these two groups

## Players

- ✱ City of Jacksonville\*
- ✧ Cultural Council of Greater Jacksonville
- ▲ Downtown Vision, Inc.
- ★ Property Owners in the Northbank Core
- ✦ Arts Community
- ✧ Development Community

*\* note: we have included a number of City agencies under the City of Jacksonville because this requires the cooperation of multiple departments and roles for each department must be determined. These departments include: the Mayor's Office, The Planning and Development Department, Jacksonville Economic Development Commission, The Housing and Neighborhoods Department, the Public Works Department and others*



also have strong needs for community and shared spaces. The City of Jacksonville should strongly consider a marketing campaign for economic development recruitment of these creative economy businesses and individuals.

## 3.8 Conclusion

As we continue moving through the remaining components of the Live/Work Arts Feasibility Study we look forward to continuing the momentum begun with the Off The Grid and Art Walk initiatives, the Live/Work arts focus groups, the arts survey and the initial meetings with officials, stakeholders and potential partners in Jacksonville by including their participation as recommended throughout Task A, B and C of this report. Collaboration and momentum will be key to moving forward with a successful live/work development in the Northbank Core of Jacksonville. The following summarizes the recommendations.

### *Site One: The Lerner Building*

The Lerner building should be evaluated for live/work space. The existing development is partially complete, which makes it a good candidate for a more immediate development project.

### *Site Two: The Florida Life Building*

The Florida Life Building should be evaluated for live/work or work space with possible expansion into the Bisbee Bank Building for the remaining market demand.

### *Site Three: University of North Florida and Jacksonville University*

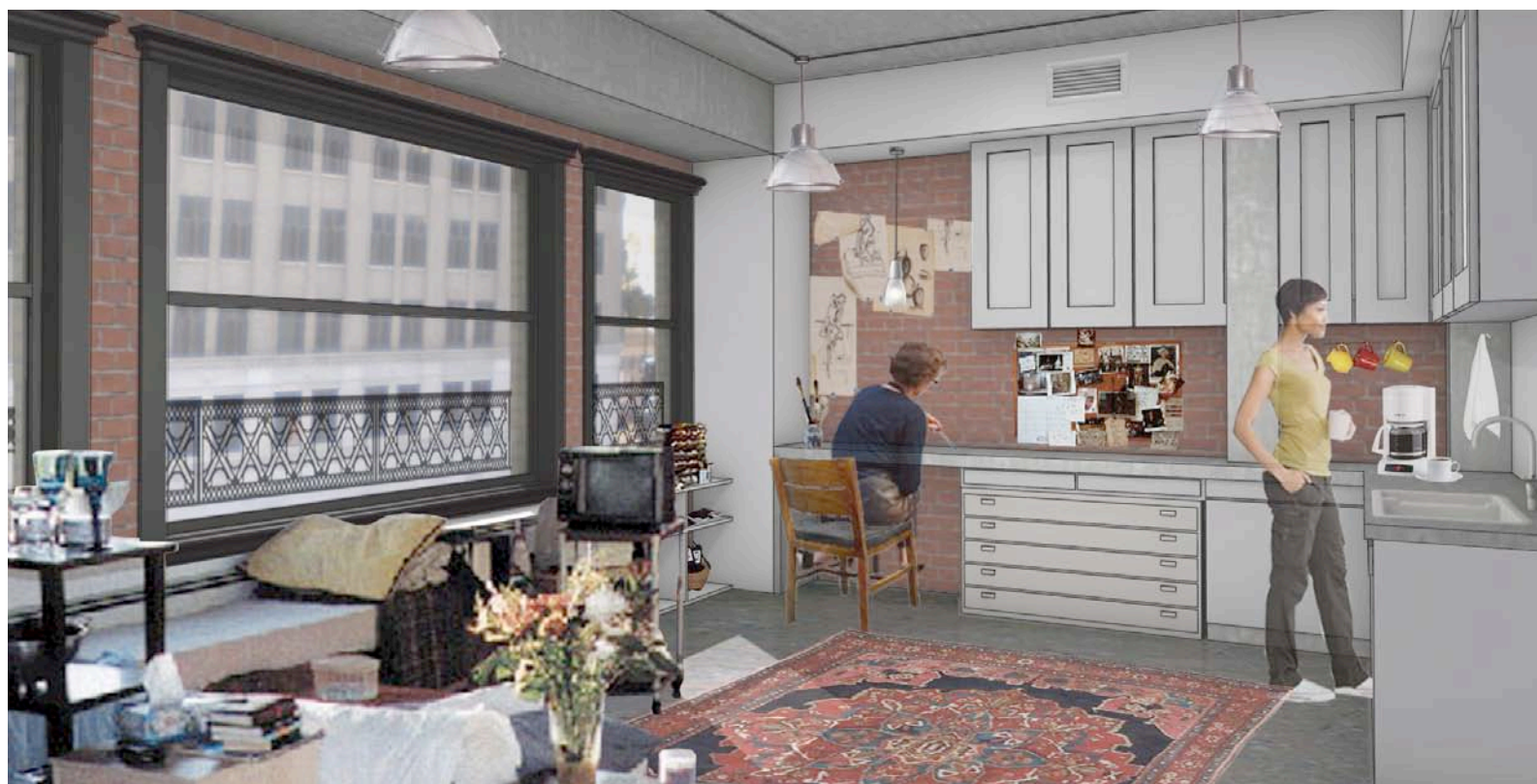
The University of North Florida and Jacksonville University should be approached and a proposal prepared to bring a student population to the Northbank Core.





## CHAPTER FOUR: TASK D REPORT

### FINANCIAL FEASIBILITY STUDY

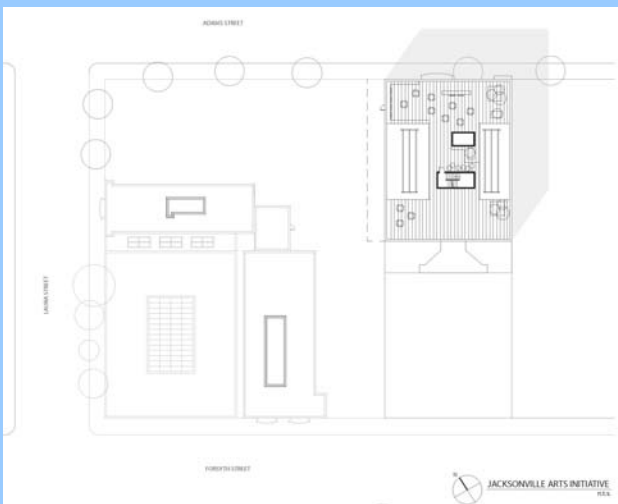


(Lerner Building work space interior (top of previous page). Image courtesy of Urban Focus team)  
(Florida Life live/work space interior (bottom of previous page). Image courtesy of Urban Focus team)

## 4.1 Overview of Task D

Task D, Financial Feasibility is the final analysis of the Arts Live/Work Feasibility Study. Based on the recommendations made in the Site Feasibility (Task C) portion of the analysis, the City and its partners have elected to have Urban Focus evaluate the Lerner Building and the Florida Life building as proposed for Sites One and Two and to propose a development opportunity to Jacksonville University as Site Three.

**Figure 29: The Lerner Building site plan**



### Site One : The Lerner Building

The first site that was selected for analysis is the Lerner Building at 20 West Adams Street. This property is currently owned by the Kimmick Corporation and is partially redeveloped. The current development is stalled. Based on the analysis of Task C, this building was chosen because it is partially completed and is suitable for artist housing and artist work space and is centrally located.

### Site Two: The Florida Life Building

The second site that was selected for analysis is the Florida Life Building at 117 North Laura Street. This property is currently owned by JDI Trio LLC out of the Chicago area and is part of a larger site known as the Trio site, which includes the Bisbee Bank Building, the Marble Bank Building and the surrounding vacant lots. This site was chosen for its central location, availability and its scale and orientation. This property is of a scale and organization to support more of the remaining demand demonstrated in the Market Feasibility, Task B.

**Figure 30: The Florida Life Building site plan**



### Site Three: Proposal to Jacksonville University

Site Three, working in coordination with Jacksonville University, is a proposal to build a film and television production studio for the Jacksonville University College of Fine Arts in the Northbank Core. This proposal is Appendix J.



## 4.2 The Lerner Building – Site One

**Figure 31: The Lerner Building**



The Lerner Building represents an opportunity to bring the Arts Initiative to the heart of the Target Area as proposed in the Site Feasibility Study, Task C. The following charts summarize the assumptions and the program determined for the Lerner Building to be redeveloped into an artist live/work and work space development based on the demand determined in the market study. Construction is partially completed including life safety and code related improvements such as exit stairs, the elevator core, sprinkler systems and some plumbing installation. While it is difficult at this stage to determine the level of completion we have made some assumptions and included contingencies for reconfiguring the space.



(Interior view of the Art Studio space in the Lerner Building. Image courtesy of Urban Focus team)

## The Program

The program for the Arts Initiative at the Lerner is provided below. This building is designed to attract a community of artists and to reinforce a creative environment. This program is designed to foster an artistic and collaborative community by combining live/work and work related art spaces. The artists can choose to work in their units or live separately and work in the studios on the second and third floors. The ground floor includes an elevator lobby to the upper floors and a retail space designed to attract a market rate restaurant to this location. The second and third floors are designed as flexible studio space with plumbed walls for work sinks and movable partitions throughout. These spaces could be opened for classes and group projects or partitioned off for longer-term studio rentals for artists. The fourth, fifth and sixth floors are designed as studio and one-bedroom apartments and provide flexible spaces for artists to configure as they wish. Finally there is a roof deck to again promote a communal environment and allow the artists to interact.

**Figure 32: The Lerner Building – the uses, efficiencies and the construction schedule**

### SITE 1 - Lerner Building

Project Address: 20 W Adams St

Project Description: Ground floor Retail with Artist Live/Work and Work space above

#### Assumptions:

Resulting FAR

#### Building Uses:

Retail square footage:

Arts Live/Work Space

Arts Work Space

Gross Square Footage

#### Development Schedule:

Predevelopment

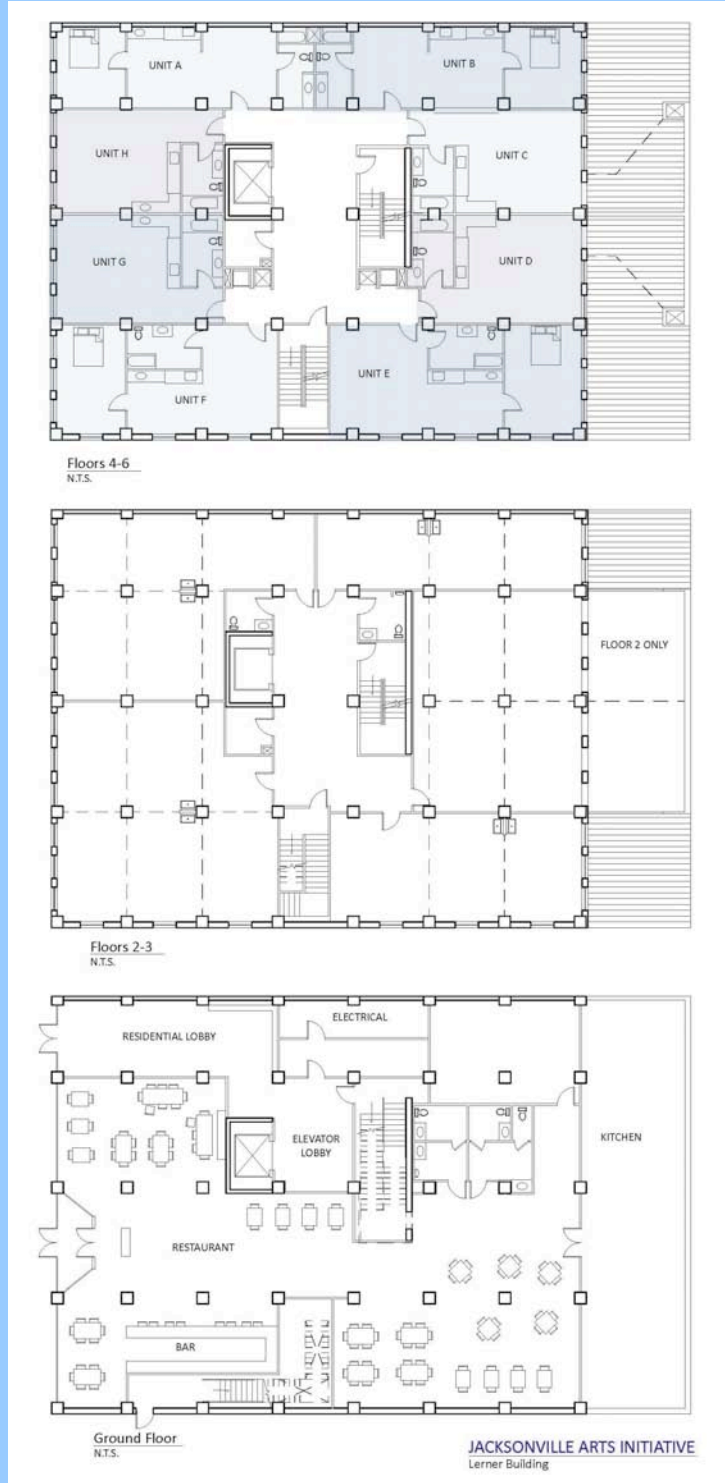
Construction

Lease Up and Stabilization

**Total Development Period**

	site footprint	bldg footprint	lot coverage
	7,870	7,870	100%
	5		
efficiency	gross	net	
97%	5,821	5,644	
72%	21,966	15,711	
90%	13,974	12,556	
	41,761	33,911	
6	months		
12	months		
6	months		
<b>2</b>	<b>Years</b>		

**Figure 33. Lerner Building Floor Plans**



## The Plans

The configuration of the Lerner Building works well as a combination of artist studio space on the second and third floors and live/work space on the fourth through sixth floors.

The layout of the building is designed to take advantage of the renovations already in place including the exit stairs, elevator core, plumbing and chase configurations as much as possible. There will be some modifications required in order to accommodate the new program but the intent was to minimize the changes needed. One significant change in the building is a recommendation to preserve approximately 10 feet to the west of the property so that windows can be added on the side of the building, providing natural light to the artists work and live/work spaces.

The live/work units are designed to provide a functioning kitchen and bathroom and a work sink area with concrete counters for artists' supplies and clean up. The overall finish of the space will be clean with concrete floors and simple fixtures that are functional. These spaces are similar to the rendering shown of the Florida Life live/work unit.

The work space on the second and third floor provides flexibility for arts groups and individual studios with work sinks throughout. The third floor is slightly smaller (it does not include the balcony on the rear of the building).

The ground floor restaurant is designed to fill the majority of the storefront space with a residential lobby on the east end of

the building to provide access to the upper floors of artist studio and artist live/work space. The restaurant also serves as market rate support to the arts functions above and helps the pro forma substantially.

## Assumptions

The assumptions used are listed here. The construction term was set at twelve months after a sixth month predevelopment period which includes preparing construction documents and submitting for permits. This is based on much of the work already being completed. The construction loan is interest only and the

permanent loan is assumed at a debt service coverage ratio of 2 for a 30 year fixed rate mortgage at 6.5%. This coverage ratio allows for a loan amount of \$1.132m, which may be challenging to acquire as mentioned later in this report. Other sources of funding and lower interest bonds will be needed as evidenced by the sources and uses analysis that follows.

A blended construction cost of \$51 per square foot is based on the assumption that major life safety work has been completed. In addition to this, a tenant improvement allowance of \$100 per square foot is assumed in order to attract a quality restaurant tenant. More complete construction cost estimating will need to be done once construction documents and take offs are completed.

The overriding capitalization rate used is 10% based on the surrounding market but in this case, the permanent loan for the project is determined by using the debt service coverage ratio. Operating costs of approximately \$6000 per unit including real estate taxes is used. The retail space is assumed to be triple net therefore no operating costs flow through. It will be important to manage the utility and other costs in the building to keep the operating costs low.

**Table 16. Working Assumptions for Financial Feasibility of Site One (Lerner Building)**

<b>Assumed Land Value:</b>	<b>\$38 p FAR sf</b>	<b>by-right FAR</b>
<b>Construction Costs (psf)</b>	\$51	psf
<b>Residential assumptions</b>		
Vacancy:	5%	
Operation Escalation Factor	3%	
Rental increase	2.5%	
Oper. Costs (incl RE taxes 18.33%)	\$6,000	per unit
<b>Retail assumptions:</b>		
Annual Rent Escal.	3%	
Ann. Oper. Exp. Escal.	2.5%	
Leasing Fees	3.5%	
Management Fees	4%	
Tenant Improvements		
restaurant	\$100	psf
<b>Financing assumptions:</b>	<b>Constr</b>	<b>Perm</b>
Financing Costs	1%	1%
Interest rate	6.5%	6.5%
Term	I/O	30 yr amort
Cap Rate	10%	10%
Sales Costs	6.8%	6.8%
DSCR		2

**Table 17. Outstanding Costs to Existing Owner for Site One (Lerner Building)**

Small and Emerging business expenses paid out	\$795,230
Heritage Bank mortgage	\$549,230
R D Masonry mortgage	\$113,500
Summit Electric Contractors lien	\$101,000
Addison Commercial Properties lien	\$16,000
City of Jacksonville Unpaid taxes	\$91,732
	\$1,666,691
<b>TOTAL OWED</b>	<b>\$870,729.58</b>

\*Per JEDC records



## Acquisition Cost

The current owner of the Lerner Building is Kimmick Corporation, which has owned the property since 1998 and has been slowly rehabilitating the property over time. It appears from documents provided by Jacksonville Economic Development Commission that there are some outstanding liens on the property as well as at least one mortgage. The owner also currently owes real estate taxes in the amount of \$91,731.89 for years 2008, 2009 and 2010. The total outstanding amount that is owed appears to be about \$870,000.

In speaking with local brokers, the market value of the partially improved property is around \$1 million. In the event that another developer was interested in redeveloping the property, this is the likely value.

As the Jacksonville team elects to proceed with this project, if the current owner is uninterested in participating, an alternative developer could be sought. Therefore, we have assumed an acquisition price of \$1 million. In reality, the City of Jacksonville may elect to take the property or allow it to enter foreclosure where the purchase price would equate to the value of the mortgage and outstanding liens. In the event the current owner could be persuaded to work with the City of Jacksonville on this project, the transaction costs would be saved.

The acquisition of the Lerner Building must also include the preservation of the first ten feet adjacent to the building in order to allow the addition of windows on the west side of the building and to provide egress from the secondary exit stair. This addition of windows allows the full use of the upper floors for residential and provides natural light to the art studio spaces on the 2<sup>nd</sup> and 3<sup>rd</sup> floors. An additional \$150,000 has been included in consideration of this land transfer.

## Revenue

### Live/Work units

Rental income is based on the Market Feasibility Study, Task B. Based on the ranges proposed, we have selected an average rent per square foot for the residential units within the Lerner Building. For the live/work units the rent calculates at between \$.75 per square foot and \$.83 per square foot per month.

This results in the following rental breakdown for the live/work units. Smaller units have a slightly higher per square foot rent.

**Table 18. Square Footage and Rent Estimates for Site One (Lerner Building) Residential Units**

<b>Rent proposed</b>	<b>Unit size</b>	<b>max rent psf</b>	<b>min rent psf</b>	<b>avg rent psf</b>	<b>Square Foot range</b>
\$500	1 BR	\$0.83	\$0.67	<b>\$0.75</b>	600-750

**Table 19. Square Footage and Rent Estimates for Site One (Lerner Building) Live/Work Units**

	<b>Live/Work Unit Type</b>	<b>NET SF</b>	<b>rent psf</b>	<b>rent per unit</b>	<b>total units</b>	<b>total rent per unit type</b>
Unit A	One BR	681	\$0.75	\$510.75	3	\$1,532
Unit B	One BR	688	\$0.75	\$516.00	3	\$1,548
Unit C	Studio	530	\$0.83	\$439.90	3	\$1,320
Unit D	Studio	562	\$0.83	\$466.46	3	\$1,399
Unit E	One BR	897	\$0.75	\$672.75	3	\$2,018
Unit F	One BR	793	\$0.75	\$594.75	3	\$1,784
Unit G	Studio	574	\$0.83	\$476.42	3	\$1,429
Unit H	Studio	512	\$0.83	\$424.96	3	\$1,275
		<b>5237</b>	<b>\$0.78</b>	<b>\$4,101.99</b>	<b>24</b>	<b>\$12,306</b>

## Artists Work units

For the artists work units the rent calculates at between \$7-10 per square foot annually based on the square footage. The program as designed allows for flexibility in the size of studio spaces and so we have taken an average of \$8 per square foot annually as our assumption.

**Table 20. Square Footage and Rent Estimates for Site One (Lerner Building) Artist Work Units**

<b>Work Space Rental Type</b>	<b>TOTAL RENTABLE SF</b>	<b>monthly rent at \$8 psf annually</b>	<b>Stabilized Annual Rent</b>
Size varies	13,974	\$9,316	\$111,792

## Retail Revenue

For the restaurant space, the assumption, based on the market in downtown Jacksonville is \$18 per square foot with \$125 per square foot in tenant improvements and a 97% efficiency factor.

## Overall Revenue

**Table 21. Revenue Schedule for Site One (Lerner Building) Rental Income**

<b>Income and Unit Mix</b>									
<b>24</b>	Total # of Live/ Work Units								
<b>5,644</b>	Total Retail Square Footage (net)								
<b>13,974</b>	Total Artist Work Square Footage (net)								
<b>15,711</b>	Total Residential Square Footage (net)								
	Type	GSF/ UNIT	# of units	TOTAL NET SF	NSF/ UNIT	monthly rent	Stabilized Annual Rent	Total Monthly Rent	Stabilized NOI Capitalized (10%)
Unit A	One Bedroom	952	3	2,043	681	\$510.75	\$18,387	\$1,532	
Unit B	One Bedroom	962	3	2,064	688	\$516.00	\$18,576	\$1,548	
Unit C	Studio	741	3	1,590	530	\$439.90	\$15,836	\$1,320	
Unit D	Studio	786	3	1,686	562	\$466.46	\$16,793	\$1,399	
Unit E	One Bedroom	1,254	3	2,691	897	\$672.75	\$24,219	\$2,018	
Unit F	One Bedroom	1,109	3	2,379	793	\$594.75	\$21,411	\$1,784	
Unit G	Studio	803	3	1,722	574	\$476.42	\$17,151	\$1,429	
Unit H	Studio	716	3	1,536	512	\$424.96	\$15,299	\$1,275	
<b>Total Residential</b>			24	15,711					
Work Space rental	size varies			13,974	13,974	\$9,316	\$111,792	\$9,316	
							\$259,464	\$21,622	
	<b>Annual Live/Work and Work Operating Expenses (includes rent concessions and reserves and \$2.15 per gross square foot for the second and third floor work space) (\$6000 per unit + (5 work units value) = \$30000 for work studios total)</b>						<b>(\$187,207)</b>		
	<b>Residential NOI</b>						\$72,256		\$722,563
						average monthly rent			
<b>Total Retail (less 5% vacancy rate)</b>		5,821		5,644		\$18.00	\$96,512		\$986,616
<b>Total Project Revenue</b>							<b>\$168,769</b>		<b>\$1,709,179</b>

The overall revenue in relation to operating costs shows that the building is receiving approximately half of its revenue from the rental income from the restaurant.

### Absorption Period

It has been assumed that the lease up period for the live/work units and the work units will take about six months. The first stabilized year is not until the second full year of operation. In the first year it is assumed that there will be some free rent offered as a concession and each year after that there is an assumption that up to one-third of the units may offer a free month's rent.

### Equity Investment

It has been assumed that in order to attract an investor to the project, a minimum of a 15% return on equity will be required during the construction period and a 12% return will be required during the stabilization period. In this case, based on the current conventional financing, there is no revenue available to provide the return therefore equity investment will not be interested without substantial subsidy for the project.

### Sources and Uses

Table 22. Sources and Uses Schedule for Site One (Lerner Building) Rental Income				
Sources and Uses - CONSTRUCTION LOAN				
Sources			Sources	Per Unit
Construction Loan		80%	\$3,976,777	\$142,028
Equity (or land value)		20%	\$994,194	\$35,507
Total Sources			\$4,970,971	
Uses			Uses	Per Unit
Acquisition		23%	\$1,150,000	\$41,071
Hard Costs - Construction		43%	\$2,118,308	\$75,654
Soft Costs		34%	\$1,702,664	\$60,809
Total Uses			\$4,970,971	\$207,124
Total Project Value (capitalized at 10%)			\$1,709,179	
Total Development Costs			\$4,970,971	
Sources and Uses - PERMANENT LOAN				
Sources				
Permanent Loan	Based on 2.0 DSCR	22%	\$1,125,122	
Equity	based on 12% annual return	14%	\$708,521	
GAP		64%	\$3,286,457	
Total			\$5,120,100	
Uses				
Construction Loan Take Out			\$3,976,777	
Construction Equity Take Out			\$994,194	
Minimum Equity Return (to init. Investor)	15%		\$149,129	
Total			\$5,120,100	

Shown above is a sources and uses calculation for both the construction term and the permanent financing term. The preliminary total development budget showing the breakdown of costs can be found in Appendix H. Upon completion of the project and conversion to a permanent loan, there is a gap for \$3.28 million

based on traditional financing requirements and a debt service coverage ratio of 2. It should be noted that the majority of the net revenue income is coming from the restaurant. This may make conventional financing more difficult because the lender will be relying on the success of a third party retail tenant.

Potential Funding Sources

At this stage, the financing assumed is traditional funding at market terms. Based on this analysis, this project will require subsidies and low interest funding sources to be achievable. There are several funding sources available within Jacksonville. The availability of Historic Tax Credits, state or federal, is questionable for this project since it is partially completed and was stripped of any internal historic features during its most recent renovation.

Florida Housing Finance Corporation

The state housing finance agency offers up to \$750,000 in predevelopment funding.

State Low Income Housing Tax Credits

The State of Florida has put a moratorium on the City of Jacksonville as it relates to Low Income Housing Tax Credits however it is possible to make a case that artists are a specialized market that requires a specific type of housing that is currently unavailable in the Northbank Core. With the creation of an arts district or similar designation, there should be opportunities for economic development as well to attract funding sources that would not otherwise be available.

Jacksonville Downtown Historic Preservation and Revitalization Trust Fund

Maximum public investment eligibility – This funding source provides the lesser of \$1M or 20% of proposed private capital. Because there will be a minimum investment of capital based on the available return, this source could provide a minimum of funding.

Table 23. Eligible Costs for the Public Investment Funding Sources	
Lerner Building	Eligible Costs
Proposed Equity investment	\$994,194
20% eligible	\$198,838

Grant Eligibility – This funding source may be used only for exterior rehabilitation and the Lerner Building is close to complete on the exterior – there are a few qualifying windows to install and a first floor façade and signage. This grant could help with the retail improvements at the ground floor facade.

Loan Eligibility – This funding source will provide assistance for completing fire code improvements or interior renovation. The funding cannot exceed 50% of the eligible costs and must meet the US Secretary of the Interior Standards. Because the exterior of the Lerner Building is predominately complete, there are limited uses for these funds. Eligible costs based on this preliminary budget include the fire code revisions and interior renovations based on the new program.

Multifamily Mortgage Revenue Bonds - Jacksonville Housing Finance Authority

Applicant organizations must be either a (1) public agency or (2) private, non-profit entity with current 501 (c)(3) status. This project should be eligible for this source of funding for the residential portion of the project (floors 4-6).



### New Markets Tax Credits

It is also possible that subsidies focused on commercial development could be acquired to support the retail and work related portion of the project. The following table demonstrates the overall direct costs associated with the retail portion of the building which could be subsidized in whole or in part through New Markets Tax Credits. Other indirect costs could also be included in a more detailed financial proposal for the application.

**Table 24. Preliminary Assessment of Direct Retail Costs for Site One (Lerner Building)**

<b>Direct Retail Cost Category</b>	<b>Cost Amount</b>
Hard Costs related to retail	\$291,050
Hard Costs related to work space	\$489,090
Restaurant Tenant Improvements	\$705,500
<b>Total</b>	<b>\$1,485,640</b>

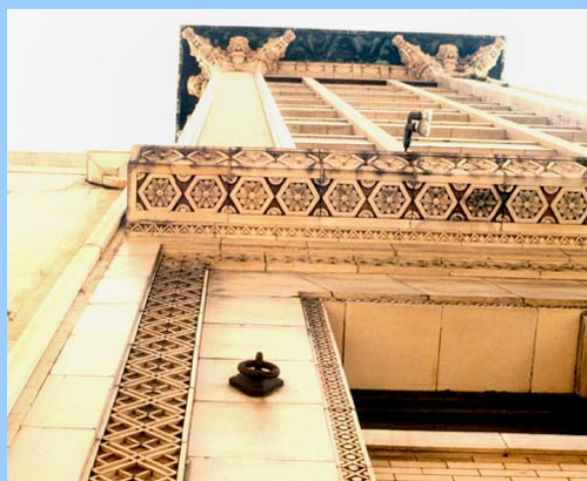
## 4.3 The Florida Life Building – Site Two

The Florida Life Building is in the heart of the Target Area as proposed in the Task C Site Feasibility Study. This building is only approximately 29,285 square feet overall (including the basement) with a footprint of 2,380 square feet per floor (above ground). Because of the small footprint, an issue for this building is fire exit capability. The existing stairs do not qualify by code, nor are they structurally sound. In addition, there is an elevator core in the center of the building but no elevator.

### The Program

This building requires substantial rehabilitation. The Florida Life Building, because of its natural light and smaller floor plate, works well for two bedroom live/work units. Based on the need for a second means of egress from the upper floors, the units are oriented toward the south and west sides of the building, providing small bedrooms and larger live/work areas with good natural light.

**Figure 34: The Florida Life Building**



**Figure 35: The Florida Life Building – the uses**

**SITE 2 - Florida Life Building**

Project Address: 117 N Laura St

Project Description: Ground floor Retail with Artist Live/Work space above

**Assumptions:**

Resulting FAR

**Building Uses:**

Retail square footage:

Arts Live/Work Space

New Stair Core

Storage rental (basement)

Gross Square Footage

**Development Schedule:**

Predevelopment

Construction

Lease Up and Stabilization

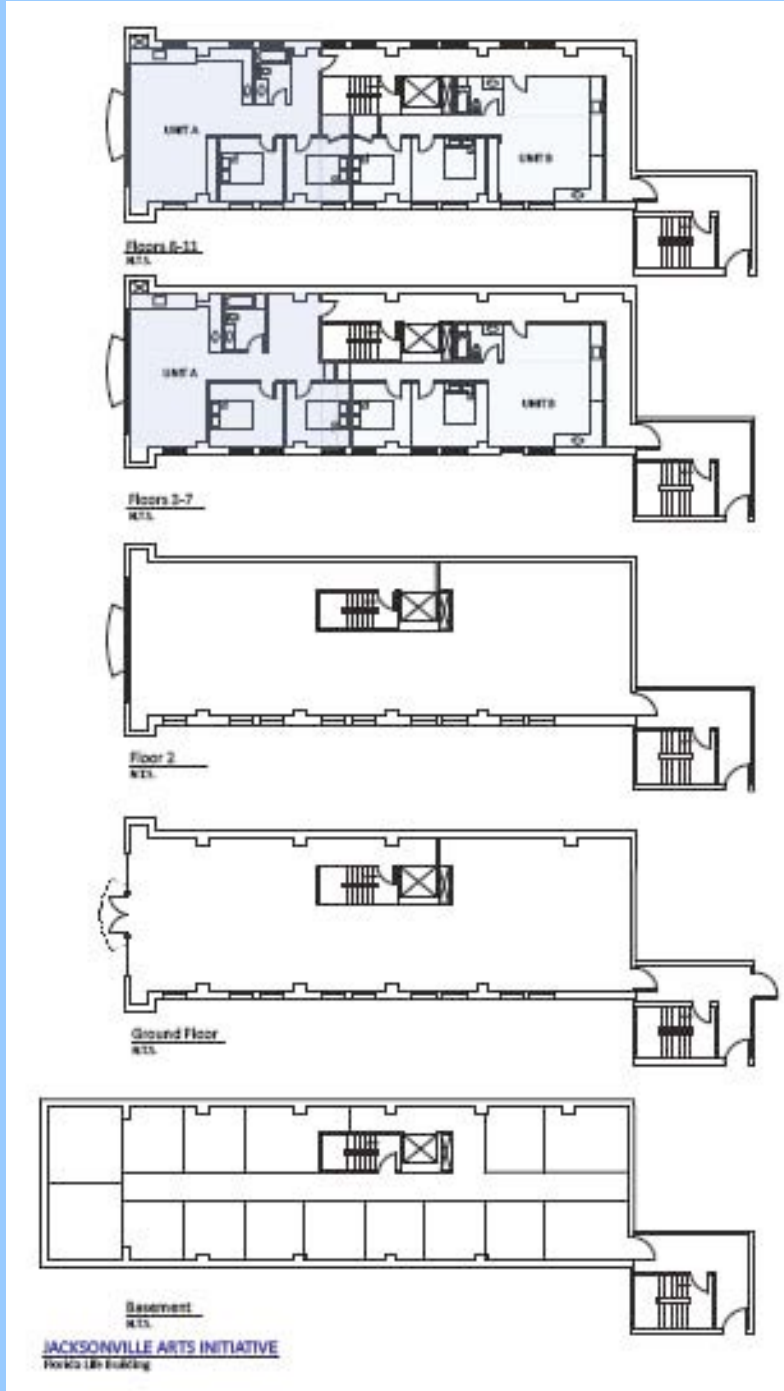
**Total Development Period**

	site footprint	bldg footprint	lot coverage
	2,897	2,897	100%
	10		
efficiency	gross	net	
97%	4,760	4,617	
72%	21,420	15,318	
100%	340	340	
90%	3284	2488.5	
78%	29,285	22,764	
12	months		
18	months		
12	months		
3.5	Years		



(Rendering of live/work unit in Florida Life Building. Image courtesy of Urban Focus team)

**Figure 36: Floor Plans of Florida Life Building**



## The Plans

The configuration of the Florida Life Building works well for two-bedroom artist live/work spaces above the second floor. These units are designed to maximize the natural light available within the building. An external secondary stair will be required for egress and would ultimately be shared with the Bisbee Building next door.

The residential units, similar to the Lerner will include basic kitchens and adjacent work spaces with work sinks and concrete counters and areas to store artists' supplies.

The first and second floors are to be used as a gallery space or other arts related retail. The second floor overlooks the mezzanine of the Marble Bank Building and could provide offices for the retail below or support the use in the Marble Bank Building, should it be related. The basement would be laid out for storage units for the artists in residence.

## Assumptions

The assumptions used are listed below. The construction loan is interest only and the permanent loan is evaluated based on a debt service coverage ratio of 2 for a 30 year fixed rate mortgage at 6.5%. This coverage ratio only allows for a loan amount of \$798,285, which is partially dependent on the retail revenue. Conventional financing will be a challenge. Other sources of funding, as well as operating subsidies and lower interest bonds will be needed to make this project pencil out.

A blended construction cost of \$178 per square foot is assumed based on the substantial rehabilitation required as well as the exit stairs and elevator requirements.

**Table 25. Working Assumptions for Financial Feasibility of Site Two (Florida Life Building)**

Assumed Land Value:	\$38 p FAR sf	by-right FAR
Construction Costs (psf)	\$178	psf
Residential assumptions		
Vacancy:	5%	
Operation Escalation Factor	3%	
Rental increase	2.5%	
Oper. Costs (incl RE taxes 18.33%)	\$6,000	per unit
Retail assumptions:		
Annual Rent Escal.	3%	
Ann. Oper. Exp. Escal.	2.5%	
Leasing Fees	3.5%	
Management Fees	4%	
Tenant Improvements		
Retail TI	\$25	psf
Financing assumptions:	Constr	Perm
Financing Costs	1%	1%
Interest rate	6.5%	6.5%
Term	I/O	30 yr amort
Cap Rate	10%	10%
Sales Costs	6.8%	6.8%
DSCR		2

The overriding capitalization rate used is 10% based on the surrounding market but in this case the permanent loan for the project is determined by using the debt service coverage ratio of 2. Operating costs of approximately \$6000 per unit including real estate taxes is used. The retail space is assumed to be triple net therefore no operating costs for this space are assumed. It will be important to manage the utility and other costs in the building to keep the costs low. The retail rent is a blended rate of \$15 per square foot on the ground floor and \$12 per square foot on the second floor.

### Acquisition Cost

This building is part of a larger parcel including the adjacent historic structures and several vacant lots that are currently for sale for \$1.75 million. The value of this property was assumed at \$375,000 based on preliminary conversations with the broker.



## Revenue

### Live/Work units

Rental income is based on the Market Feasibility Study, Task B. Based on the ranges proposed, we have selected an average rent per square foot for the residential units within the Florida Life Building. For the live/work units the rent calculates at \$.86 per square foot per month.

This results in the following rental breakdown for 18 two bedroom live/work units at approximately 850 square feet each to rent at \$.86 per square foot. In addition, we have provided 16 storage units for the residents at \$100 per month for a 150 square foot space.

**Table 26. Square Footage and Rent Estimates for Site Two (Florida Life Building) Live/Work Units**

<i>Rent proposed</i>	<i>Unit size</i>	<i>max rent psf</i>	<i>min rent psf</i>	<i>avg rent psf</i>	<i>Square Foot range</i>
<b>\$750</b>	<b>2 BR</b>	\$0.94	\$0.79	<b>\$0.86</b>	800-950
<b>\$950</b>	<b>2 BR</b>	\$0.95	\$0.76	<b>\$0.86</b>	1000-1250

### Overall Revenue

The overall revenue shows that the building is receiving half of its revenue from the retail.

**Table 27. Revenue Schedule for Site Two (Florida Life Building) Live/Work Arts and Retail Rental Income**

<b>Income and Unit Mix</b>									<b>Stabilized NOI Capitalized (10%)</b>
<b>18</b>	Total # of Live/ Work Units								
<b>4,617</b>	Total Retail Square Footage (net)								
<b>2,489</b>	Total Artist Storage Space (net)								
<b>15,318</b>	Total Residential Square Footage (net)								
	Type	GSF/ UNIT	# of units	TOTAL NET SF	NSF/ UNIT	monthly rent	Stabilized Annual Rent	Total Monthly Rent	
Unit A	Two Bedroom	1,224	9	7,875	875	\$753	\$81,270	\$6,773	
Unit B	Two Bedroom	1,156	9	7,443	827	\$711	\$76,812	\$6,401	
<b>Total Residential</b>			18	15,318					
Storage units		173	16	2,489	156	\$100	\$19,200	\$1,600	
						\$732	\$177,282	\$14,773	
	<b>Annual Residential Operating Expenses (includes rent concessions and reserves)</b>						<b>(\$117,424 )</b>		
	<b>Residential NOI</b>						\$59,857		\$598,573
						average monthly rent			
<b>Total Retail (less 5% vacancy rate)</b>		4,760		4,617		\$13.50	\$59,216		\$605,343
<b>Total Project Revenue</b>							<b>\$119,073</b>		<b>\$1,203,915</b>

## Absorption Period

It has been assumed that the lease up period for the live/work units will take about one year. The first stabilized year is not until the second full year of operation. In the first year it is assumed that there will be free rent offered as a concession and each year after that there is an assumption that up to one-third of the units may offer a free month's rent.

## Equity Investment

It has been assumed that in order to attract an investor to the project, a minimum of a 15% return on equity will be required during the construction period and a 12% return will be required during the stabilization period. In this case, based on the current conventional financing, there is no revenue available to provide the return therefore equity investment will not be interested without substantial subsidy for the project.

## Sources and Uses

Shown below is a sources and uses calculation for both the construction term and the permanent financing term. The preliminary total development budget showing the breakdown of costs can be found in Appendix I. There is a gap of \$6 million dollars based on traditional financing requirements and a debt service coverage ratio of 2. The permanent loan based on the debt service coverage ratio is only \$798,285. It should be noted that approximately half of the net revenue is coming from the retail space. This may make conventional financing more difficult because the lender will be relying on the success of a third party retail tenant.

Table 28. Sources and Uses Schedule for Site Two (Florida Life Building) Rental Income				
Sources and Uses - CONSTRUCTION LOAN				
Sources			Sources	Per Unit
Construction Loan		80%	\$5,735,817	\$260,719
Equity (or land value)		20%	\$1,433,954	\$65,180
Total Sources			\$7,169,771	
Uses			Uses	Per Unit
Acquisition		5%	\$375,000	\$17,045
Hard Costs - Construction		73%	\$5,214,077	\$237,003
Soft Costs		22%	\$1,580,694	\$71,850
Total Uses			\$7,169,771	\$398,321
Total Project Value (capitalized at 10%)			\$1,203,915	
Total Development Costs			\$7,169,771	
Sources and Uses - PERMANENT LOAN				
Sources				
Permanent Loan	Based on 2.0 DSCR	11%	\$798,285	
Equity	based on 12% annual return	7%	\$495,188	
GAP		82%	\$6,091,391	
Total			\$7,384,864	
Uses				
Construction Loan Take Out			\$5,735,817	
Construction Equity Take Out			\$1,433,954	
Minimum Equity Return (to init. Investor)	15%		\$215,093	
Total			\$7,384,864	

## Potential Funding Sources

### *Florida Housing Finance Corporation*

The state housing finance agency offers up to \$750,000 in predevelopment funding.

### *State Low Income Housing Tax Credits*

The State of Florida has put a moratorium on the City of Jacksonville as it relates to Low Income Housing Tax Credits however it is possible to make a case that artists are a specialized market that requires a specific type of housing that is currently unavailable in the Northbank Core. With the creation of an arts district or similar designation, there should be opportunities for economic development as well to attract funding sources that would not otherwise be available.

### *Federal Historic Tax Credits, State Grants and City Tax Exemptions*

The Florida Life Building would be eligible for a 20% tax credit on eligible expenses on the property from the Federal Historic Tax Credit program. In addition, there are State of Florida Historic Preservation Grants in amounts from \$50,000 to \$350,000 available for historic properties that comply. Finally Jacksonville offers an ad valorem tax exemption on qualifying properties. These funding sources could be more accurately determined with a comprehensive cost estimate but it is estimated that up to 90% of the construction cost in the building would be eligible or approximately \$4.6 million of the cost to construct.

### *Jacksonville Downtown Historic Preservation and Revitalization Trust Fund*

Maximum public investment eligibility – This funding source provides the lesser of \$1M or 20% of proposed private capital. Because there will be limited investment of capital based on the available return, this source could provide a minimum of funding.

**Table 29. Eligible Costs for the Public Investment Funding Sources**

<i>Florida Life Building</i>	<i>Eligible Costs</i>
Proposed Equity investment	\$1,433,954
20% eligible	\$286,790

Grant Eligibility – This funding source may be used only for exterior rehabilitation. This is an excellent source of funding because the building requires substantial rehabilitation.

Loan Eligibility – This funding source will provide assistance for completing fire code improvements or interior renovation. The funding cannot exceed 50% of the eligible costs and must meet the US Secretary of the Interior Standards. This is a viable option for the Florida Life Building.

### *Multifamily Mortgage Revenue Bonds - Jacksonville Housing Finance Authority*

Applicant organizations must be either a (1) public agency or (2) private, non-profit entity with current 501 (c)(3) status. This project should be eligible for this source of funding for the residential portion of the project (floors 3-11).

*New Markets Tax Credits*

It is also possible that subsidies focused on retail development could be acquired to support the retail and work related portion of the project and thereby the overall bottom line. The following table demonstrates the overall direct costs associated with the retail portion of the building which could be subsidized in whole or in part through New Markets Tax Credits. Other indirect costs could also be included in a more detailed financial proposal for the application.

<b>Table 30. Preliminary Assessment of Direct Retail Costs for Site Two (Florida Life Building)</b>	
<b>Direct Retail Cost Category</b>	<b>Cost Amount</b>
Hard Costs related to retail	\$476,000
Retail Tenant Improvements	\$115,430
Total	\$591,430

**4.4 The Jacksonville University Proposal**

Jacksonville University College of Fine Arts, working with the City and Urban Focus, prepared a proposal to bring their film and television production studio space that is to be part of their Film and Television production program to the Northbank Core. Jacksonville University’s initial plan has been to build on a site adjacent to their campus, outside of downtown Jacksonville. The Dean of the College of Fine Arts at Jacksonville University and the Executive Director of the Film and Television Program provided their program for the space. Urban Focus reviewed the program and determined that neither of the originally proposed buildings, the Furchgotts Building or the Haydon Burns Library are suitable. The Furchgotts building will not allow for the floor to floor heights required in many of the spaces and the Haydon Burns Library has a structural grid throughout the building that will not allow for the clear open plan needed for the production studio spaces.

After much discussion, the Trio site at Laura and Adams was proposed as an option that allows both new construction for the highly technical spaces and historic buildings for the character and integration with the downtown fabric and the opportunity for additional funding sources through historic and economic development resources. The College of Fine Arts Dean agreed to work with JPDD and Urban Focus on a proposal to their board that will outline the overall costs, program and the benefits of bringing the Jacksonville University film and television production studio to downtown Jacksonville. The proposal to Jacksonville University can be found in Appendix J of this report.



## 4.5 Conclusion

Both the Lerner Building and Florida Life Buildings offer viable arts related development opportunities with the assistance of subsidies. The Lerner Building is a more immediate opportunity and requires fewer subsidies to make it happen. It may be possible, with the support of the city to find a developer to take this project on in the immediate future. Partners should also be approached to assist in fine tuning a program that is suitable and supported by the arts community.

**Table 31. Development Summary for Sites One and Two**

	<i>The Lerner Building</i>	<i>The Florida Life Building</i>
<b>Total Development Cost</b>	<b>\$5,120,100</b>	<b>\$7,384,864</b>
<b>Projected funding Gap</b>	<b>\$3,286,457</b>	<b>\$6,091,391</b>
<b>Program</b>	<i>The Lerner Building</i>	<i>The Florida Life Building</i>
<b>Total Square Footage</b>	<b>41,761 sf</b>	<b>29,285 sf</b>
<b>Unit mix</b>	<b>24 live/work units at 15,711 net sf 12,556 net sf of artist work space 5,644 net sf of retail</b>	<b>18 live/work units at 15,318 net sf 4,617 net sf of retail 2,489 net sf of storage space</b>

The Florida Life, as a standalone project, requires more subsidies and needs the reinforcement of a market rate tenant or the economies of scale that would happen with being linked to the Bisbee or other buildings in the surrounding area.

**Table 32. Funding Source Eligibility for Sites One and Two**

	<i>Federal Historic Tax Credits</i>	<i>State Historic Grant Funding</i>	<i>Historic Trust Funds</i>	<i>NMTC</i>	<i>Empower- ment zone</i>	<i>Enterprise Zone</i>	<i>Housing Related Funds (for residential component)</i>	<i>Energy Credits and Grants</i>
<b>Lerner Building</b>	✓	✓	✓	✓	✓	✓	✓	✓
<b>Florida Life Site</b>	✓	✓	✓	✓	✓	✓	✓	✓

**Table 33. Total Live/Work Demand Remaining for Sites One and Two**

<i>Style</i>	<i>Live/Work Unit Type</i>	<i>Apt size</i>	<i>SF range (min)</i>	<i>SF range (max)</i>	<i>Lerner</i>	<i>Florida Life</i>	<i>Live/Work space (SF) remaining from market study</i>	<i>Approx. total Live/Work units remaining based on market demand</i>
	One BR	600-750	17,333	21,667	15,711		5,956	9
loft	One BR	600-750	4,333	5,417			5,417	8
	Two BR	800-950	17,333	20,583		15,318	5,265	6
loft	Two BR	800-950	6,175	6,861			6,861	8
	Two BR	1000-1250	8,125	9,028			9,028	8
<b>Total space remaining from market study</b>							32,527	39

The remaining market demand determined through the Market Feasibility Study, Task B is demonstrated in the above tables. This analysis will assist Urban Focus and the Jacksonville Planning and Development Department in determining the best development partners, financing opportunities and will help prioritize efforts going forward.

**Table 34. Total Work Space Demand Remaining**

	<i>Net sf</i>	<i>Gross sf</i>	
Total work space demand from the market study	20,700	23,000	90%
Work space at Site One (Lerner Building)	12,556	13,974	90%
Work space remaining from market study without Site One (Lerner Building) space	8,144	9,026	

The redevelopment of these proposed projects should continue to be pursued with possible development and arts partners that can help push them towards fruition.



(Florida Life Building (left). Image courtesy of Jacksonville Planning and Development Department. Lerner Building (center). Image courtesy of Urban Focus team. Laura and Adams Street trio of buildings (right). Image courtesy of Addison Commercial Real Estate Brokers)

## CHAPTER FIVE: CONCLUSIONS AND RECOMMENDATIONS

The Urban Focus team recommendations are based on numerous interviews, research, extensive analysis of reports and data from relevant city documents, maps, and other resources in order to become familiar with the community's vision for downtown and to engage a wide variety of stakeholders. The team performed outreach to the arts, business and the non-profit/institutional community of the city through individual personal and telephone interviews, smaller focus group meetings, a large meeting with the arts community and other activities. Potential stakeholder and partner groups will be critical to the success of any arts/cultural project. Potential partners and their roles are highlighted in our report and could include city agencies, developers, artists, business owners, educational institutions, cultural organizations, civic institutions, and downtown residents. Stakeholders should be from downtown and the surrounding region. Successful artists' space projects from around the country are presented in the report to serve as learning opportunities and serve as models to adapt for the unique requirements of the Jacksonville. While each city or town is unique, common themes can be found in studying national examples of successful developers, non-profit arts organizations and affordable artist space projects.

### What the Demand Tells Us

The Market Study results tell us that 52,000 to 63,000 gross square feet of new live/ work space and 18,000 to 23,000 gross square feet of new artist work space could be built, either all in one building or several buildings. Therefore, based on the demand analysis, 70,000 to 86,000 square feet of arts-related development can be built. In addition, based on our research there are two possible larger-scale educational partners that could utilize significant square footage in the Target Area. These potential educational partners would be excellent complementary uses to the demand for artists demonstrated in the Market Study Task B and include the existing and potential student populations in the Northbank Core, possible University of North Florida expansion for two new graduate degrees (Masters Degree in Fine Arts and a Masters Degree in Art History) and Jacksonville University's plan to build a film and television production studio as part of their Film and Television Production program.

In recommending the three sites to be evaluated, we used the criteria outlined in the report as well as the demand established by the market study to narrow the list of eligible buildings/sites to show only those properties within the Target Area that are appropriate for artist live/work space. As part of this study, we also approached Jacksonville University and worked collaboratively to prepare a proposal for their new film and television production studio.

Another source of demand not pursued within this report but also important to the revitalization of the Northbank Core is non-artist creative businesses. This sector includes artisans and craft businesses, design related professionals, such as architects, landscape architects and graphic designers, film and media production, publishing and advertising firms. Design, media and craft businesses accounted for almost half of the 1,464 arts-related firms identified in the American for Arts/Cultural Council of Jacksonville study. Similarly, US Census non-employer statistics counted 815 self-employed people in these industries during 2008. These creative activities represent a sizeable market and are worth targeting to attract to downtown and part of the tenant mix in any future artist space projects.

The Site Feasibility Study, Task C, summarizes the team's analysis of the existing sites available for redevelopment in the downtown core, the criteria for reviewing these sites and a framework for narrowing the sites to the three selected properties for further analysis in Task D. This task also includes recommendations on how to maximize the positive impacts of artist space development and suggests ways to leverage development to achieve the ultimate goal of revitalizing the Northbank Core and attract the services and amenities needed for a vibrant downtown.

**Figure 6 in Chapter Three: Task C, Site Feasibility Study: The Study Area is outlined in blue. The Priority Area within this is outlined in green. Source: Jacksonville Planning and Development Department.**



The geographic size of the Northbank of downtown creates a unique kind of psychological barrier. A quarter-mile walking radius (10 minute walk) is the reasonable distance one might expect to walk from one activity to another. Venues that draw many people such as EverBank Field and the sports complex at the east end of downtown don't provide a captive audience for the Northbank Core. Focusing arts-related development in the target area defined below will increase the impact and identity of the proposed cultural district while providing a draw for increased visitation and investment in the downtown.



## The Target Area

Based on these considerations, the Urban Focus team has defined a focused area for investment. This **Target Area**

encompasses two anchor points of existing activity and interest and a connector pedestrian/retail/dining experience along Adams Street. On the north-south axis, the Laura Street corridor from the Jacksonville Landing to the area at Hemming Plaza including MOCA, the Public Library and City Hall serves as a strong arts/culture and visitor anchor and provides exciting possibilities for gateway building redevelopment for arts uses. At the western end of Adams Street, the variety of available buildings and the presence of the Southlight Gallery on Forsyth Street provide an opportunity for strengthening this node or anchor. At the eastern end of the Target Area, new

restaurants, the Haydon Burns Library and the Florida Theatre present existing and potential destinations for arts and cultural activities. Each end of Adams Street becomes a node of activity with Adams serving as the link and acting as a physical “art walk,” offering galleries, shops and restaurants on this stretch of the Core. From any point in this Target Area, most other destinations are within a comfortable quarter-mile or ten-minute walking radius.

In addition to the redevelopment projects recommended, the Urban Focus team has provided some recommendations to help promote redevelopment of the Northbank Core. These recommendations are broken into comprehensive, short term, and intermediate term strategies. These recommendations are described in more detail in Chapter 3 – Task C – Site Feasibility Study.

## Comprehensive Redevelopment Approach Recommendations

- **Treat the Northbank Core as Jacksonville’s Downtown**

Typically the downtown stands as the image of the health and vitality of a city. Every city has a downtown, and cities need their downtowns to be strong. The Downtown is the heart and soul of the city and needs to be thought of as “everyone’s downtown.” Other destinations adjacent to the downtown can benefit from a strong downtown and positive area image. The Northbank Core needs to be considered and treated as such.

- **Jurisdiction of the Northbank Core**

The downtown core is under the purview of the Jacksonville Economic Development Corporation (JEDC) while the rest of Jacksonville is under the jurisdiction of the Jacksonville Planning and Development Department. This jurisdictional structure fundamentally puts the Northbank Core at a disadvantage compared to other areas of the city when downtown initiatives are seeking resources.

**Figure 13 in Chapter Three: Task C, Site Feasibility Study: Target Area of Northbank Core**



- **Create a Northbank Core Task Force early in the process and include a wide variety of partners**  
One immediate action is to build collaborative relationships with stakeholders around the various projects and programming activities in the Target Area. These relationships and collaborations should include artists and arts related entities, municipal partners at the State and City levels, as well as private investors and developers and non-profit community development corporations.

### Short term strategies

- **Use the Target Area as a guide**

It is critical to be disciplined and focused about directing development activity toward this area and using the arts and culture concept as a recruiting tool for economic development and retail uses. The downtown area is very large, and past development initiatives and infrastructure improvements have been scattered. In the current economic climate, the challenges of filling empty retail space, kick-starting development projects and supporting a positive image in the area can seem daunting. Using the Target

Area to determine next steps will provide guidance for a variety of planning and development related actions by the City, the Cultural Council, Downtown Vision Inc, non-profits, and for-profit developers.

**Figure 22 in Chapter Three: Task C, Site Feasibility Study: Map showing all ground floor uses within the Target Area. The numbers relate to a table in Appendix F. The pink denotes occupied retail, the purple denotes vacant retail and the pale purple denotes vacant lots. Properties without shading have no retail use.**



- **Complete and maintain a ground floor space data plan**

To reinforce the intent of working within the Target Area, Urban Focus conducted a detailed survey of all buildings and sites in the Adams Street and Laura Street corridors, providing updated information on ground floor vacancies, spaces that are retail appropriate or exist for other uses, footprint sizes of buildings, presence of full glass at the sidewalk façade, and other related information.

- **Develop Off The Grid program to support development of the Northbank Core**

The Off The Grid program has been extremely successful in bringing artists downtown and has served as a useful stop-gap measure to bring life to vacant buildings while providing affordable space for artists.

- Through a master leasing system, the City and DVI could negotiate leases over a longer term with participating property owners and in turn provide a more stable environment for the artists at affordable rates.
  - By directing Off The Grid placements to the Target Area, the program can be used effectively to fill space in the Target Area in general and more specifically along Adams and Laura Streets.
  - Where it is not possible to place artists in ground floor retail, these spaces and windows can be used to exhibit artist works and provide contact information for artists through a second tier of the program. This program will make the downtown more vibrant and demonstrate the rich variety of talent and cultural richness of local artists.
- **Protect the lot at Adams and Laura for future development**  
Currently the intersection of Adams and Laura Streets has a vacant lot on the southeast corner. This lot is adjacent to the Trio site and a key site in the western anchor of the Target Area. This lot is central and important to creating an active street life in the Northbank Core of Jacksonville.
  - **Develop creative and proven solutions for parking concerns**  
There are recommended solutions outlined here to address parking concerns that can be incorporated into the downtown development overlay and will address the challenges of parking convenience and cost without adding additional parking (non active/dead) space to an already “over-parked” Northbank Core. **A true lack of parking means everybody is coming downtown.**
  - **Develop and support day programs for the homeless**  
By providing locations for meals and sleeping, and programming to help find housing for the homeless, beat cops or patrols can offer more options to those individuals on times when they can occupy park spaces while presenting better opportunities for their own health and welfare
  - **Regionally recruit for artists, creative industries and other businesses that are complementary to arts and culture**  
The Cultural Council is a regional organization with networks and connections that go beyond the city limits. In coordination with the redevelopment of the Northbank Core, using this network to recruit artists from the region and beyond is a natural step for the Council, These efforts can be coordinated with City and DVI efforts related to downtown core advertising.
  - **Expand coordinated marketing and advertising for exhibitions and sales**  
The Cultural Council and perhaps DVI can play an increased role in the programming and marketing of arts related events and sales. In addition, the area can be referred to as the “arts district” even before it is officially designated in order to call attention to the Target Area within the downtown jurisdiction of DVI.
  - **Provide programming for temporary spaces**  
In an effort to promote the downtown to those in the outskirts of Jacksonville, additional programming should be done that is similar in scope and goals to the Imagination Squared project. One suggestion, in order to highlight how much parking IS available in the downtown core, is a possible installation project for downtown called “Lots of Art.” Artists, school children and others could create installations in parking lots and parking garages throughout the core to demonstrate the enormous number of public parking spaces available downtown.

## Intermediate term solutions

### ■ Create an expansion of redevelopment powers in the Northbank Core

In order to better facilitate redevelopment of the Northbank Core, there are tools that can be used to make the process more palatable and attractive to developers. These tools would allow the City to cohesively prepare properties for private development and undertake riskier high impact projects itself.

- Manage the process for seeking all funding sources and provide up front sources of funding
- Acquire and get sites developer ready by eliminating environmental issues, selective demolition, clearing title.
- Work with Downtown Development Review Board one stop shop for permitting
- Emphasize focused area of implementation
- Interface with JPDD, JEDC, Public Works, HAND, the HUD field office and Jacksonville Housing Finance Authority as well as the Florida Housing Finance Corporation
- Establish master leasing to help developers acquire bank financing (50% tenancy is required for New Markets Tax Credits)
- Clarify parking opportunities in conjunction with selected development sites to alleviate concerns about parking and promote creative parking solutions
- Build relationships with CDC's, developers and community-based organizations to attract capacity

### ■ Encourage arts-related redevelopment at smaller sites and buildings in the Target Area

There are several smaller development projects that Urban Focus has identified that could be undertaken by a small collaborative team. The Livery and 225 Laura Street represent excellent smaller scale development opportunities in the Target Area.

### ■ Create an arts and cultural district in the Northbank Core

The Urban Focus team recommends that the City consider creating the arts and cultural district in the area bordered by Duval, Ocean and Newman Streets, south of Forsyth, and west of Hogan Streets, as illustrated on the map.

**Figure 26 from Chapter Three: Task C, Site Feasibility Study: The Arts District Boundary overlaid with the Target Area Map**





- **Concentrate momentum and the public’s imagination in the Target Area**

In addition to the branding and marketing opportunities presented by a designated arts and cultural district, the identification of a confined area for the focus of creative activity, property development and cultural amenities is particularly important for a city like Jacksonville.

- **Focus on branding a possible Jacksonville arts and cultural district**

It is imperative that the Target Area for arts related redevelopment and the creation of affordable artist live/work space be branded so that it has a physical image, can be marketed effectively, and can serve as the focus for programming and investment efforts. Prior to creation of an arts district legally, the district can be referred to and used to identify the area and promote the arts initiative.

## **Benefits of Arts Districts to Both Artists and Cities**

The benefits of arts districts for the arts and cultural community are well known but it is useful to highlight some of the key advantages to having an arts district here. Equally important to highlight are the economic, physical and social benefits that are experienced by the entire city, residents and visitors. As demonstrated in the Lowertown and Worcester cases in this report, everyone reaps the rewards of successful arts districts.

### **Benefits to Artists**

- Affordability of space
- Venues for creative endeavors:
  - Festivals, art walks
  - Public art and gallery events
- Critical mass of artists:
  - Networking & collaborations
  - Shared resources
  - Identifiable “market” for art buyers
- Stability (affordability protections, bldg maintenance, marketing assistance)
- Visibility and voice

### **Benefits to Cities**

#### *Economic benefits*

- Increase surrounding property values and return properties to the tax rolls
- Area businesses experience increased demand for services
- New visitors to the area engage in ancillary spending

#### *Physical Benefits*

- Arts spaces can be good fit for the adaptive reuse of older buildings
- Enhanced public safety (real and perceived)
- Creation of new spaces open to the public
- Community “ownership” and stewardship of space

#### *Social Benefits*

- Educational programming and opportunities
- Enhanced cultural awareness and pride

- Cohesiveness of physical fabric and positive attitude by residents and visitors
- Create a unique place that has no competitive equal (can't be replicated in the suburbs, in "Lifestyle" centers, or other developments)

## Redevelopment Opportunities

As part of this Study, the Urban Focus team, in collaboration with the City and its partners, selected three sites to study in more detail and provide preliminary financial and programming analysis for arts related development. Two sites were selected to serve the market demand demonstrated in the market study: the Lerner and the Florida Life buildings. Both the Lerner Building and Florida Life Buildings offer viable arts related

development opportunities with the assistance of subsidies. The Lerner Building is a more immediate opportunity and requires fewer subsidies to make it happen. With the support of the City, it may be possible to find a developer to take this project on in the immediate future.

The Florida Life building, as a standalone project, requires more subsidies and needs the reinforcement of a market rate tenant or the economies of scale that would happen with being linked to the Bisbee or other buildings in the surrounding area.

**Table 33 from Chapter 4: Task D, Financial Feasibility Study. Total Live/Work Demand Remaining for Sites One and Two**

Style	Live/Work Unit Type	Apt size	SF range (min)	SF range (max)	Lerner	Florida Life	Live/Work space (SF) remaining from market study	Approx. total Live/Work units remaining based on market demand
	One BR	600-750	17,333	21,667	15,711		5,956	9
loft	One BR	600-750	4,333	5,417			5,417	8
	Two BR	800-950	17,333	20,583		15,318	5,265	6
loft	Two BR	800-950	6,175	6,861			6,861	8
	Two BR	1000-1250	8,125	9,028			9,028	8
							32,527	39

**Table 34 from Chapter 4: Task D, Financial Feasibility Study. Total Work Space Demand Remaining**

	Net sf	Gross sf	
Total work space demand from the market study	20,700	23,000	90%
Work space at Site One (Lerner Building)	12,556	13,974	90%
Work space remaining from market study without Site One (Lerner Building) space	8,144	9,026	

For the third recommended site as part of this study, Jacksonville University's College of Fine Arts is working with the Jacksonville Planning and Development Department and Urban Focus on a proposal to build their

film and television production studio space as part of their Film and Television production program. The opportunity to bring Jacksonville University to the Northbank Core to establish their film and TV program and build a film and television production studio also poses a tremendous opportunity for the City of Jacksonville. After much discussion and analysis, the Trio site at Laura and Adams was proposed as an option that allows both new construction for the highly technical spaces and historic buildings for the character and integration with the downtown fabric and the opportunity to get additional funding sources through Historic Tax Credits and other funding sources available downtown. The proposal to Jacksonville University can be found in Appendix J of this report.

Finally, this Feasibility Study provides practical guidelines for moving forward in the Northbank Core. The final three sites selected were chosen based on their viability and location but many opportunities for arts development exist in the Core including expanding upon the success of the Off The Grid program and the Art Walk to provide creative outlets and opportunities for artists in the Northbank Core of Jacksonville. The City has taken the first step with this study. Now there is evidence of demand and enthusiasm for bringing artists to the center of Jacksonville.

Ultimately, the success of the Arts Initiative in downtown Jacksonville is dependent on the creativity, momentum and collaborative efforts of the many participants described throughout this report. The Urban Focus team has seen the enthusiasm and willing participation of the various stakeholders.

Based on our analysis, the demand established through the market study has not been exhausted. On the contrary, we believe that these initiatives, if carried forward, will catalyze the Northbank Core and add to the demand for artist space downtown.

***The Urban Focus team wants to emphasize that the process for creating this live/work feasibility study represents the collaborative spirit, increasing strength of arts and culture in the city, and diverse opportunities for economic development in downtown Jacksonville. Our report highlights successful examples of artist space development, identifies specific strategies for Jacksonville, market and feasibility analyses of artist space overall and with specific projects identified, and recommendations for implementation. With new civic leadership in the City's future, we hope that our report serves as a catalyst for action and strength for the City of Jacksonville and based on the outcomes below we see evidence that it already is.***

## Outcomes

Even as this report was in process, the City of Jacksonville and its partners on this Urban Arts Initiative began to make progress. A considerable energy and “buzz” is emerging around proposed initiatives, and individuals and groups are moving forward to effect positive changes in the Northbank Core. The following list identifies outcomes that have already taken place or are underway as of the completion of this report. We applaud Jacksonville on its initiative and clear sense of purpose in moving forward with the Urban Arts Initiative.

- The City of Jacksonville, Cultural Council of Greater Jacksonville, and Downtown Vision, Inc. are continuing to collaborate and move ahead on implementing recommendations from our report and their ongoing initiatives.
- Communication has been initiated with the Florida Housing Finance Corporation to consider artists as a special population, as the City of Jacksonville has been redlined in the use of 9% Low Income Housing Tax Credits. City officials hope to make the case that artists want to build downtown and require unique living and working arrangements.

- Jacksonville University has approved a capital campaign to bring their new film and television production studio to the Northbank Core, launching the first major downtown investment by this university and creating a centerpiece for the proposed arts and cultural district downtown.
- HUD is reviewing and possibly re-considering the Sustainable Communities Grant that was submitted in 2010 for the downtown core to support the continued efforts to revitalize the Northbank Core.
- The Urban Arts Initiative Workgroup has been created and multiple partners have been invited to join.
  - SPARK has been written and is working its way through city committees, designating boundaries for the initial Target Area for the Urban Arts Initiative.
  - Proposed arts and cultural programming is being developed through an Activation Guidebook for the Northbank Core.
  - Recommendations are being prepared to the new mayoral administration for low-cost or no cost intermediate actions that the City can support to help promote the Urban Arts Initiative.
- A co-working group is leasing 6,000 square feet of space at the corner of Forsyth and Main Streets to serve as a home to emerging entrepreneurs and the creative industry.
- A large national commercial film studio has also expressed interest in coming to downtown Jacksonville.
- Jacksonville University now has two other programs interested in coming downtown – a Sustainability Program and a portion of their MBA program.
- Momentum continues to build as partnerships are strengthened, energy is present, and tangible projects are being explored and developed to revitalize downtown Jacksonville as a center of arts, culture, and economic activity.



## APPENDICES

- A. A list of useful information and resources for artist space development
- B. Key points from all focus and break out group conversations
- C. List of participants and people interviewed
- D. List of reports and articles reviewed
- E. Full property list
- F. Retail windshield survey
- G. Film and Production Studio preliminary program
- H. Detailed Development Costs – Site One – The Lerner Building
- I. Detailed Development Costs – Site Two – The Florida Life Building
- J. Jacksonville University Proposal for the Trio Site



## Appendix A. List of useful information and resources for artist space development

### JACKSONVILLE ARTIST LIVE/WORK SPACE FEASIBILITY STUDY

#### *Arts and Cultural Districts*

Community Partners Consultants, Inc., Arts District Master Plan, Worcester, MA: Arts District Task Force, 2002.

Frost-Kumpf, Hilary Anne, Cultural Districts: The Arts as a Strategy for Revitalizing Our Cities, Washington, DC.: Americans for the Arts, 1998.

Markusen, Ann and Amanda Johnson, Artists' Centers: Evolution and Impact on Careers, Neighborhoods and Economies, Humphrey Institute of Public Affairs, University of Minnesota, 2006.

Rye, Jesse, State Cultural Districts in State Policy Briefs – Tools for Arts Decision Making, Volume 3, Issue No. 1, Washington, DC: National Assembly of State Arts Agencies, 2008. Download at: [http://www.nasaa-arts.org/Research/Key-Topics/Creative-Economic-Development/cultural\\_policy\\_brief.pdf](http://www.nasaa-arts.org/Research/Key-Topics/Creative-Economic-Development/cultural_policy_brief.pdf)

#### Cultural Planning

2010 Legacies Now and Creative City Network of Canada, Cultural Planning Toolkit, (no date), [www.creativecity.ca](http://www.creativecity.ca)

Borrupt, Tom, The Creative Community Builders Handbook: How to Transform Local Communities Using Local Assets, Arts, and Culture, in conjunction with Partners for Livable Places, St. Paul, MN: Fieldstone Alliance, 2006.

Dreeszen, Craig, Community Cultural Planning Handbook: A Guide for Community Leaders. Washington, DC: Americans for the Arts and the Arts Extension Service, University of Massachusetts, 1997.

#### *Development of Artist Space*

ArtistLink, an extensive web-based resource created to help artists, developers, and municipalities create space for artists to live and work. Their website offers extensive technical information on development of artist space and offers models of artist space projects, city initiatives, and other resources. <http://www.artistlink.org/?q=spacetoolbox>

The MetLife Innovative Space Awards is a national awards program, created and administered jointly by Leveraging Investments in Creativity and the Massachusetts Institute of Technology Department of Urban Studies and Planning. The national artist space database for these awards highlights details of over 150 affordable artist space projects across the United States. [www.lincnet.net](http://www.lincnet.net)

Brown, Catherine, William Fleissig and William Morrish, Building for the Arts: A Guidebook for the Planning and Design of Cultural Facilities, Santa Fe, NM: Western States Arts Federation, 1989.

Community Partners Consultants, Inc., *Creating Artist Space: Resources for Artists, City Officials, and Developers*, Boston: The Boston LINC Working Group, 2004.

Download at: <http://www.lincnet.net/sites/all/files/Boston%20Report.pdf>

Community Partners Consultants, Inc., *Developing Artist Space for Artists: A Summary of Development Projects Funded by the Local Initiatives Support Corporation*, New York: Leveraging Investments in Creativity, 2004. Download at:

[http://www.nasaa-arts.org/Research/Key-Topics/Creative-Economic-Development/cultural\\_policy\\_brief.pdf](http://www.nasaa-arts.org/Research/Key-Topics/Creative-Economic-Development/cultural_policy_brief.pdf)

*Creating Artists Space*, 11 minute video targeting banks and financial institutions to understand the importance of funding artist space projects, Boston, MA: Massachusetts Council on the Arts and Humanities, 1990.

Download at: <http://video.google.com/videoplay?docid=6901688353141847870&hl=en#>

(Video will take a few moments to download.)

Ginder, Jennifer with Carol-Ann Rayan, *Square Feet – The Artist’s Guide to Renting and Buying Work Space*, Toronto, Ontario: Toronto Artscape, Inc., 2001

Download at: <http://www.torontoartscape.on.ca/community/space-related-resources/square-feet>

For an update of Toronto’s Square Feet guide by Chicago Artists Resource, see the web-based Square Feet Chicago that adapted, expanded, updated, revised and rewrote the Toronto resource to reflect the needs and concerns of the Chicago-area arts community. Download the Chicago example at:

<http://www.chicagoartistsresource.org/node/8689>

Jackson, Maria Rosario and Florence Kabwasa-Green, *Artist Space Development: Making the Case*, Washington, DC: Urban Institute, 2007.

Download at: [http://www.urban.org/UploadedPDF/1001176\\_asd\\_case.pdf](http://www.urban.org/UploadedPDF/1001176_asd_case.pdf)

Kartes, Cheryl, *Creating Space: A Guide to Real Estate Development for Artists*, New York: American Council for the Arts, 1993.

Walker, Christopher, *Artist Space Development: Financing*, Washington, DC: Urban Institute, 2007.

Download at: [http://www.urban.org/UploadedPDF/1001175\\_asd\\_financing.pdf](http://www.urban.org/UploadedPDF/1001175_asd_financing.pdf)



## Appendix B. Key points from all focus and break out group conversations

### JACKSONVILLE ARTIST LIVE/WORK SPACE FEASIBILITY STUDY

#### *Selected Highlights*

##### **Artists' Interest in Working and Living Downtown**

- Artists want flexible spaces; they look for people and activity.
- They are more likely to live downtown if they do not have school-aged children.
- They want retail support such as grocery and convenience stores, pharmacies, coffee shops and restaurants.
- Designating the downtown as an Arts or Cultural District would help bring identity.
- Bring college students downtown to help create a critical mass of people.

##### **Cost Considerations**

- Affordability is key.
- Artist could afford to pay \$500-\$750/month for live/work space (This range does not include survey findings).
- Their art does not support their living expenses. Most artists have other jobs to supplement their income.
- None of the business models work unless you can sell your art.

##### **Space and Studio Requirements**

- Flexible space to meet with artists, plan, and hold exhibitions.
- Access to outside space and good ventilation.
- Air-conditioning.
- Secure space that can be locked.
- Some artists need large elevators, tall ceilings, and large doorways.
- Many artists prefer shared space to help with costs and sales.

##### **Parking and Access**

- Would like free nearby parking.
- Concern that customers don't come downtown due to cost of parking, distance from gallery and difficulty of one-hour meters.
- Desire good map system and signage to show people what is nearby.

##### **Other Key Points**

- Essential to have the political will and support to grow the arts downtown.
- Downtown needs more of an identity, architectural and historical image. Create a branding for the downtown.
- Limit regulatory hurdles around codes and use of spaces.
- Concern about reluctance of banks lending to artists and overvalued properties.
- Collaboration and a community of artists are essential to keeping artists sane.

## JACKSONVILLE ARTIST LIVE/WORK SPACE FEASIBILITY STUDY

### *Summary of All Key Points*

#### **Impact of Artists**

- The downtown needs a heart and a soul and life that the arts scene would draw.
- Creativity breeds creativity. Everyone looks for the creative place as a destination.
- A centralized focus serves as a draw for artists and has tremendous financial possibilities.
- Monthly Art Walk is a great amenity for showcasing arts and the downtown.
- Recent “Imagination Squared” exhibition at MOCA is great example of the pent-up demand for arts opportunities downtown. The collaboration of artists helps get the work done.
- It makes sense to bring college art students downtown to live and work, and it would enrich their education, especially in context of possible expansion of graduate programs in the arts. It would work better if there were more going on downtown. You need a critical mass.
- Don’t lose sight of the fact that this project can help build a love for art.

#### **Artists Interest in Working and Living Downtown**

- Artists want to see the results. When space is available for rent, we will be overrun with artists.
- Artists like to live in close proximity to one another. They do their best work with other people.
- More galleries are needed downtown.
- Younger artists are more likely to want to live and work downtown.
- If artists do not need to consider schools for their children, they are more likely to live and work downtown.
- Artists want great projects and great spaces; they look for people and activity.
- Artists want a buzz and to be near other artists.
- Some artists prefer their own space but would like joint commerce.
- Artists must curate and manage their own spaces.
- Currently most artists would rather live and work in Riverside than downtown.
- Daytime amenities are available downtown but the nighttime atmosphere is not at this point.
- Artists need to have pharmacies and convenience stores nearby. Also coffee shops, restaurants.
- Crime is a deterrent to working and especially living downtown, particularly for females.
- The idea of connecting to downtown is new for some arts institutions and the possibilities are under-leveraged.

## JACKSONVILLE ARTIST LIVE/WORK SPACE FEASIBILITY STUDY

### *Summary of All Key Points, cont.*

#### **Creating an Arts District**

- The arts/community district needs to be a confined space to create connections and community.
- Designating the downtown as an Arts District would help.
- Fantasy: an agency to help non-profits for arts management...assisting, teaching, business things, organize health care issues, social services, etc.
- It needs an emphasis on programming and public relations.
- It is live/work even if you live down the street from where you work.
- Expand the vision from “artist” to “creative community.”
- The “creative class can” lead the new downtown into the next few decades.
- Bring life and soul into the city! Get an art scene happening!
- The downtown is corporate and bland. It needs personality and an identity.
- Make it fun for people to come downtown. Restaurants/bars –make a buzz.
- Want parks or parking garage rooftops. Art events could be held there.
- The artistic destination should be like Savannah. A friendly, safe downtown that is a lot more than just art.
- Graphic designers/architects/artistic creative types.
- Performing artists can bring people to the space.
- The “scene” is not going to go anywhere without a bar. Night life. We need gathering spots. Artists need late night places to gather.
- The district should be a confined space, like Duval, Market, Bay and Hogan.
- We need a coffee shop, complimentary services, where to hang out and target our marketing. Place to linger after an arts event.
- Potential tax free zone.

#### **Development Possibilities**

- A synergy can be created in an incubator space.
- An incubator center would be good for business and a good draw for people.
- Arts store downtown (better than Redi Arts). Something to supply the artist.
- What if we had a school and housing for artists?
- Need to have art students around (shared, affordable homes).
- Fantasy: Trio and Laura Street. Barnett Building for artist lofts and low-income gallery. Bisbee (rentable dance space is an issue); Marble Bank (rented multi-flex space), Florida Life (studios and classroom space)
- The Bostwick building is too expensive to buy.
- The Trio buildings could be an efficient use of space. Location is great. Marble Bank.
- Have a centralized place to find/have different kinds of “creatives”. Different disciplines. Landscape design, urban architecture, culinary.
- We could create amazing art/photography to show off in the 40 vacant storefronts downtown.
- Target a lot of students (need lively entertainment). What would incentivize (housing cost). No student options now downtown.
- Want eye-catching buildings. Historic versus new. Want murals.

## JACKSONVILLE ARTIST LIVE/WORK SPACE FEASIBILITY STUDY

### *Summary of All Key Points, cont.*

#### **Cost Considerations**

- Affordability is key.
- Mixed-income buildings would help subsidize the lower cost of space for artists, balanced with other market-rate units.
- Artist could afford to pay \$400 to \$500/month for live/work space (not based on the survey results).
- Their art does not support their living expenses. Most artists have other jobs to support their income.
- Prices for rental space should be on a sliding scale based on artists' sales.
- Stability of rental space is a factor.
- None of the business models work unless you can sell your art.
- Give artists cheap work space in exchange for community service ("giving back" to promote the arts), children's art programs, teaching, building maintenance, promotion, finance, etc.
- Use television stations for promotion/exposure. Feature similar to City Council meetings.
- Clearing house for funding/philanthropy.
- Seed grants are great.

#### **Space and Studio Requirements**

- Flexible space.
- Space to put on individual and/or group art shows (2,000 sq. ft. gallery space was one suggestion).
- Conference space to meet with artists, plan exhibitions, and hold events.
- Networking and social space.
- Ground floor space for larger sculptures.
- Open space and basic plumbing.
- Roll-up door for larger pieces.
- Tall ceilings, up to 20 feet for some artists.
- Some artists need a large elevator.
- Place to cut wood, do construction on frames, and stretch canvas.
- Access to outside space and good ventilation for using sprays that have a bad odor.
- Air-conditioning.
- Space with stable walls and enough space to see the work at a distance.
- Secure space that can be locked.
- Most artists have another artist in their studio to share space and help with the sale of their artwork.
- Livable space. Big enough to live and create either as an individual or possibly a family.
- A multi-purpose building for revitalizing an area that would include living space, work space, the arts for children and adults, i.e. art, music, etc. in one place.
- Space doesn't have to be fancy. Just bare bones.
- Keep ownership with the artist!
- Space with an open floor plan. Let people see artists making their work. Make it like you are at a zoo.
- Art Walk artists need storage space downtown so they don't have to haul it in every month.



## JACKSONVILLE ARTIST LIVE/WORK SPACE FEASIBILITY STUDY

### *Summary of All Key Points, cont.*

#### **Parking and Access**

- Artists need free nearby parking.
- Artist residence parking stickers so they don't get ticketed at the loading dock or unloading cars in street spaces.
- Easy access to clients downtown.
- Concern that customers don't come downtown due to cost of parking and tickets.
- One-hour meters are a problem and inconvenient in not having correct change.
- Free parking during Art Walk is a big help.
- Free or discount parking is a must.
- Meters are a problem. Need cheap long-term parking.
- Good map system and signage to show people what is nearby.
- Extend the trolley/tram system.
- Incentive program to reward art buyers, i.e. free parking. Example: spend \$1,000 = one month parking.

#### **City Involvement**

- Essential to have the political will and support to grow the arts downtown.
- The City needs to create an environment that is interesting to all of us.
- Listen to the artists and get the local politicians to hear us and help us get our goals done.
- Need fundraising and help to address the homeless, unemployed, and high risk youth.
- Limit regulatory hurdles around codes and uses of spaces.
- Present to the Chamber of Commerce and JEDC to increase their passion.
- Have a sign ordinance – banners with promotions.
- A bureaucrat can't make an area cool. It's got to happen.
- Lifting arbitrary roadblocks. Political will needs to be there.
- Artist-friendly loading zone. Friendly attitude needed.
- You can't legislate "cool".
- It takes teamwork for the city to work together with artists and the politics of Jax.

#### **Concerns**

- Safety – homeless street people convey the wrong image.
- Financial assistance. Affordability is really important. Affordable space cannot be cost prohibitive.
- Banks won't lend to artists, and there are overinflated values or asking prices for properties that otherwise could be used for artist spaces.
- Jacksonville builds great arts, but funding/donating is a key challenge.
- Lack of concentrated population; sprawl as an issue.
- Need quality talent. Need access (issue of large land mass).
- Stigma of what arts has been in Jax to what it can be.
- People know about the museums but they don't know about exhibits and events.
- Calendars of events should be synchronized...hate choosing between events.
- Parking? How to tell the public it is there? We have plenty but people don't know it.
- How do we do what has not been done before – bring people downtown?
- How do you get visitors back downtown?

- Once this comes to fruition! After it gentrifies, will artists be forced out? Will they have a place to live after rich people want to move in?
- If this project works, will developers take over? There would be no space for artists. If developers want the space, they will get it.
- Downtown buildings are expensive.
- Want stabilized contracts for artists in available vacant space.
- Don't make placing properties back on the tax roll the priority. Consider tax free/tax reduced zones.
- Concerns are safety, funding, process, and parking.
- Need to change the perception of the downtown core.
- Concerns about keeping the artists involved. Communication is essential.

### Other Key Points

- Collaboration and a community of artists are essential to keeping artists sane.
- Tell everyone what is going on. Think of ways to generate conversation.
- How to bring architects, interior design centers downtown?
- Forge stronger connections with the performing arts magnet schools and support these artists after they graduate to keep them in Jacksonville.
- Suggestion of artist in residence program in association with a museum. The likely place for such residencies is downtown where they can take advantage of the densities and focus on the artistic core and the institutions.
- Downtown needs more of an identity, architectural and historical image. More of a branding for the downtown.
- Jacksonville needs to create the downtown as a further draw to visitors other than advising people to go to St. Augustine or Amelia Island.
- As this plan comes to fruition, involve the artists. Keep us in the loop. Communicate with us. Not only will it help keep the artists interested but it will add to the energy and bring creativity to the project. It must be a joint project, not a solely corporate drive.
- Appreciate that CCGJ is being so active; they are the glue.
- Examine the past three to five years' effort in Springfield off Main Street. An attempt at shops, galleries, artist living/working space.
- Incorporate art into the Riverwalk, providing an artistic path connecting the successful Riverside Arts Market with the downtown Art Core Initiative target area.
- Long term goal could be a sculptural garden.
- Proper placement and public art. (e.g. no place to park and admire the view of airport sculptures)
- More opportunity for youth involvement would bring more adults downtown.

## Appendix C. List of participants and people interviewed

### JACKSONVILLE ARTIST LIVE/WORK SPACE FEASIBILITY STUDY

#### *City of Jacksonville:*

The Honorable John Peyton, Mayor

Jack Webb, City Council President

Lisa Rinaman, Policy Director, Office of the Mayor

Kerri Stewart, Chief Administrative Officer

Derek Igou, Deputy Chief Administrative Officer, Office of the Mayor

William Killingsworth, Director of Planning and Development

Susan Cohn, City Planner and Project Manager

Samantha Paull, City Planner, Historic Preservation

Cory Sawyer, Planning and Development Department

Amy Holliman, Planning and Development Department

Wendy Khan, Planning and Development Department

Jody McDaniel, Planning and Development Department

Shakeeb Shariff, Planning and Development Department

Lisa Sheppard, Planning and Development Department

Brian Small, Planning and Development Department

Wight Greger, Director, Housing and Neighborhoods Department

Ron Barton, Executive Director, Jacksonville Economic Development Commission

Karen Nasrallah, Redevelopment Manager, Jacksonville Economic Development Commission

#### *City Partners:*

Terry Lorince, Director, Downtown Vision, Inc.

Amy Harrell, Downtown Vision, Inc.

Amy Crane, Deputy Director, Cultural Council of Greater Jacksonville

Susan Demato, Community Outreach Manager, Cultural Council of Greater Jacksonville

Gabija Mclauchen, Volunteer, Downtown Vision, Inc. and Cultural Council of Greater Jacksonville

### *Other Stakeholders:*

Tony Allegretti, Wingard Creative and Riverside Arts Market

Stephen Atkins, Principal, Linea, LLC

Oliver Baraket, Leasing agent

Mathew Bond, Graphic and web designer

Douglas Brown, Board Treasurer, Cultural Council of Greater Jacksonville

William Cesery, Jr., President, Cesery Companies

Tim Cheney, Assistant Director, NE Florida Center for Community Initiatives, University of North Florida

Helen Cowart, Elemental Gallery and Studio

Gloria Danvers, Jeweler and sculptor

Stephen Dare, Publisher, [www.MetroJacksonville.com](http://www.MetroJacksonville.com)

Cookie Davis, Sculptor

Elonya Davis, Adrian Pickett Gallery

John A. Delaney, President, University of North Florida

Mary Dopper, Artist

Jim Draper, Artist

Michael Dunlap, Architect and Southlight Gallery

Douglas J. Eng, Photographer

Marsha Faulkner, Interior designer and painter

Jim Gilmore, Gilmore Catlett

Henry Gonzales, pencil and oil artist

Marion Graham, developer/ owner of the Lerner Building, Kimmick Corporation

Erik Hart, Florida Theatre

Preston Haskell, The Haskell Company

Marsha Hatcher, The Art Center Cooperative

Richard Heller, Executive Director, Film and Television Program, Jacksonville University

William Hill, Dean, College of Fine Arts, Jacksonville University

Christie Holecheck, Cultural Council of Greater Jacksonville

Sandy Horvitz, LISC Jacksonville

Lauren Anais Hussey, Student, University of North Florida



Russ Irwin, Irwin Lovett and Miller, architects and planners  
Dolf James, Sculptor, Imagination Squared  
Brenda Kato, Designer and Artist, The Bee Gallery  
Mark Keegan, Art Instructor at University of North Florida and Null Space Gallery  
Claire Kendrick, P.A.A.S.A., Painter and designer  
Lindsey Kimball, Infinity Global Solutions, LLC  
Robert Knight, Addison Commercial Real Estate Inc.  
Robert Leedy, Painter  
Chase LeRoy, Textile artist  
Rebecca Levy, dancer and choreographer  
Janice Lowe, Jacksonville Landing  
Joey Marchy, Urban Jacksonville  
Hope McMath, Director, The Cummer Museum of Art and Gardens  
Andre Megerdichian, Dancer and Teacher, Jacksonville University  
Carlos Miller, Diesel Fusion Dance theatre  
Jennifer Mims, Painter, multi-media  
Debra Murphy, Chair of the Department of Art and Design, University of North Florida  
Cynthia Neal, Leasing Agent  
Heather Pullen, WA Knight Building manager  
Cheryl Riddick, The Community Foundation  
Elton Rivas, Zero Confines, LLC  
Glenn Ross, North Florida Guild, sculptor  
Peter Rummell, Chair, Jacksonville Civic Council  
Robert Rutherford  
Tom Serwatka, Acting Director of Museum of Contemporary Art and University of North Florida  
Don Shea, Director, Jacksonville Civic Council  
Beth Slater, Bold New City S.O., Photography  
Lamar Smart, Fine Art and Photography  
Jim Smith, R. Roberts and Southlight Gallery  
Pamela Smith, Elad National Realty  
Lauren Stasi, Artist  
Richard Trendel, Petra Management

Jack Twachtman

Sharla Valeski, The Next Gallery

Tri Vu, ArchitectJanelle Wagoner, Principal, LaVilla School of the Arts

Ben Warner, Deputy Director, Jacksonville Community Council, Inc.

Frank Watson, Board Member, Cultural Council of Greater Jacksonville

Ben Weaver, WA Knight resident

John Welch, Partner, Foley and Lardner, LLP

Jesse (Jay) Wright, Artist and Former Dean of Jacksonville University

## Appendix D. List of reports and articles reviewed

Another Artists Space debuts at Art Walk, Financial News and Daily Record, November 6, 2009

Arbus Magazine, September / October 2010, Fall Arts and Cultural Issue

Art and Culture Community Perspective, Survey Results – 2010, The Northeast Florida Center for Community Initiatives at the University of North Florida for the Cultural Council of Greater Jacksonville

Arts Guide to Jacksonville, brochure, Cultural Council of Greater Jacksonville

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Downtown Action Plan, Jacksonville Economic Development Corporation, 2007

Downtown Committee, Infrastructure Task Force, Downtown Infrastructure Strategy, Jacksonville Economic Development Commission, February 2007

Downtown Development Review Board Process Chart, 2007

Downtown Jacksonville Masterplan, May 2000

Downtown Vision, Inc., Downtown Jacksonville Parking Overview (DRAFT), June 2010

Downtown Workforce Housing Strategy, Final Report, Jacksonville Economic Development Commission, Downtown Committee, Residential Task Force, April 2007

Downtown Zoning Code Overlay, Jacksonville Economic Development Commission, [www.coj.net](http://www.coj.net)

The Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences in Duval County, FL

Historic data provided by the Historic Preservation Section

Department of Planning and Development

Historic Preservation and Downtown Revitalization Task Force Report, Jacksonville, May 2002

Jacksonville's Architectural Heritage, Landmarks for the Future, Jacksonville Historic Landmarks Commission, Wayne Wood, University of North Florida Press, 1989

Jacksonville GIS website, <http://maps.coj.net/jaxgis/>

Jacksonville Housing Finance Authority website,  
[www.coj.net/Departments/Independent+Boards+and+Agencies/Jacksonville+Housing+Finance+Authority](http://www.coj.net/Departments/Independent+Boards+and+Agencies/Jacksonville+Housing+Finance+Authority)

Jacksonville Housing and Neighborhood Development website,  
[www.coj.net/Departments/Housing+and+Neighborhoods/](http://www.coj.net/Departments/Housing+and+Neighborhoods/)

Jacksonville Statistical Package, Jacksonville Planning and Development Department, 2009

Jacksonville Planning and Development Department website,  
[www.coj.net/Departments/Planning+and+Development](http://www.coj.net/Departments/Planning+and+Development)

Jacksonville Economic Development Commission website,  
[www.coj.net/Departments/Jacksonville+Economic+Development+Commission](http://www.coj.net/Departments/Jacksonville+Economic+Development+Commission)

Jacksonville Transit Authority website, [www.jtafla.com](http://www.jtafla.com)

Market Beat Jacksonville Office Report 2010 4Q

New Team has big plans for a trio of Laura Street Buildings, Jacksonville.com, May 5, 2010

Retail Task Force, Business Plan, Jacksonville Economic Development Commission, February 2007

State of Downtown, 2009 Progress Report, Jacksonville Economic Development Corporation

Turning the Corner: Rethinking and Remaking the Downtown, Downtown Vision Inc., March 2010

Urban Core Vision Plan from ULI, June 2010



## Appendix E. Full property list

Appendix E - Master Property List

Page 1 of 1

Master List - Possible Properties for Artist Space - (IN PROGRESS)																					
prop #	priority	Name	Address	Real Estate #	Priority Area (Y/N)	Description	Historic Status	Ownership (based contact info)	Zoning	Values/occupied	Total square footage	Feet print square footage	Lot size	Use only	History - past history and current	Building height	Floor to finish height	Is architectural value or other unique asset?	Cost to upgrade (if available)	History of structure, condemnations, etc. (and who from city database of code compliance about status) or other comments	priority
1	●	Florida Theatre Building	128 E. Forsyth St.	074847-0000	Y	This is an historic office building across the Florida Theatre. The building is currently empty and the Florida Theatre and is hoping the City will allow them to create an artist cooperative in this space. <a href="#">Status of negotiation is being waiting over the time</a>	Local Landmark	Buildings Owned by the City	FM-1	800-795 floor are vacant	75,000 (square) 71,700 (occupied)	0.45 acres	0.20	City only	History - past history and current	1-story	avg. 12'	Yes			
2	●	Library Garage Rental Space (MNO-15750) or FOR THE MNO-17 (Secondary Classroom garage) Street (Downtown Garage rent)	119 West Duval St. (Library Garage rent) and 1000 E. Forsyth St. (Secondary Classroom garage)	073714-0000	N	A private person owns this garage which has about 10,000 sq ft of use small space with dirt floor, inner finished wall. The space is in a perfect location across from the Museum of Contemporary Arts.	Buildings Owned by the City	City only	CMO	vacant	201,000 (square) 100,000 (occupied)	1.13 acres	0.20	City only	History - past history and current	1-story	avg. 10'	Yes			
3	●	City Hall Annex/Current Courthouse	220 East Bay St.	074443-0000 073104-0000	Y	These buildings will be available in 12-18 months. City not sure what to do with these sites. Could be a possible site for a convention center. <a href="#">Need to be decided</a>		Land owned by the City	PM-1	Occupied	128,389 (square) 105,140 (occupied)	1.88 acres	0.20	City only	History - past history and current	11-story	avg. 12'	Yes			
4	●	Ingles Memorial	236 North Laura Street	073950-0000	Y	Old Church that has been converted to the public for the past few years. Estimated 1.5m in renovations needed	Local Landmark	Buildings Owned by the City	FM-1	vacant	11,300 (square) 12,047 (occupied)	0.26 acres	0.20	City only	History - past history and current	2-story	avg. 10'	Yes			
5	●	David B. Hall Building	114 North Hugon Street	073748-0000	N	<a href="#">Need info on this floor info, including architectural survey</a>		Land owned by the City	CMO	Occupied with some ground floor vacancy (7)	441,730 (square) 401,000 (occupied)	1.01 acres	0.20	City only	History - past history and current	11-story	avg. 12'	Yes			
6	●	Sevent Bank Building	330 North Laura Street	073143-0000	Y	Very unique - large building great light	Local Landmark	City Adams Street, LLC	FM-1	vacant	177,000 (square) 177,000 (occupied)	0.27 acres	0.20	City Adams Street, LLC	History - past history and current	18-story	avg. 11'	Yes			
7	●	Boles Building	427 W. Forsyth Street	073676-0000																	
8	●	Florida Life Building	117 N. Laura Street																		
9	●	Old Florida National Bank Building (Marine Bank Building)	117 W. Forsyth Street		Y	Very location - great light - <a href="#">700000</a> . The date may be challenging because this is a group of buildings. <a href="#">May have to be treated as a special case</a>	Local Landmark	City City LLC	FM-1	vacant	15,700 (square) 6,000 (occupied)	0.74 acres	0.20	City City LLC	History - past history and current	1-story	avg. 80'	Yes (good)			
10	●	Hayden Burns Library	112 North Duval Street	073584-0000	Y	Former building housing artists' studios in the past	Local Landmark	Marin Brown LLC	CM-1	vacant	114,000 (square) 105,430 (occupied)	0.45 acres	0.20	Marin Brown LLC	History - past history and current	2-story	avg. 14'	Yes			
11	●	Footlight Building	130 West Adams Street	073078-0000	Y		Local Landmark	Hudson, Thomas & Lyndell	FM-1	vacant	10,700 (square) 10,700 (occupied)	0.22 acres	0.20	Hudson, Thomas & Lyndell	History - past history and current	2-story	avg. 10'	Yes			
12	●	Greenleaf Community Building	330 North Laura Street	073093-0000	Y	Owners interested in selling building - one condo owner. Contact Peter Collins at 781-0000	Greenleaf Building Condominium Association Inc.		vacant	67,777 (square) 70,000 (occupied)	0.18 acres	0.20	Greenleaf Building Condominium Association Inc.	History - past history and current			Yes			FL 227 24 available	
13	●	Sevenson Club	400 N. Hugon St.	073713-0000	N	Building for sale - old historic building	Local Landmark	400 N. Hugon St. LLC	FM-1	vacant	24,700 (square) 21,000 (occupied)	0.18 acres	0.20	400 N. Hugon St. LLC	History - past history and current	2-story	avg. 12'				
14	●	Lawson Building	201 W. Adams Street	073388-0000	Y			201 W. Adams St. Inc.	FM-1	vacant	37,800 (square) 37,800 (occupied)	0.14 acres	0.20	201 W. Adams St. Inc.	History - past history and current	4-story	avg. 10'	Should have photo			
15	●	Hugon Building - Rosenblum's	200 W. Adams Street	073163-0000	N			Marion Hugon LLC Life Pathway & Co Inc.	FM-1	vacant	18,000 (square) 18,000 (occupied)	0.22 acres	0.20	Marion Hugon LLC Life Pathway & Co Inc.	History - past history and current	2-story	avg. 12'	Yes			
16	●	118 West Adams Street	118 W. Adams Street	073232-0000	N	Private investor bought building for \$200k in 2010		SBPP LLC	FM-1	vacant	30,106 (square) 34,062 (occupied)	0.14 acres	0.20	SBPP LLC	History - past history and current	2-story	avg. 10'				
17	●	Amadeus Hotel	420 North Laura Street	073008-0000	N		Local Landmark	Garlin, Samuel M.	FM-1	vacant	24,727 (square) 10,000 (occupied)	0.11 acres	0.20	Garlin, Samuel M.	History - past history and current	2-story	avg. 12'	Yes			
18	●	Orpheum Building Co Warehouse - old warehouse on Forsyth near Jefferson	400 W. Forsyth Street	073500-0000	N			Jacksonville Historic Properties Inc.	CM-1	vacant	10,000 (square) 10,000 (occupied)	0.20 acres	0.20	Jacksonville Historic Properties Inc.	History - past history and current	2-story	avg. 10'				
19	●	Sevenson Life Building	118 N. Laura Street	074871-0000		This building occupied this space as a portion of this space. No longer used but available to lease		Jacksonville Landmark Investments LLC and CSI	FM-1	vacant	115,338 (square) 115,338 (occupied)	1.60 acres	0.20	Jacksonville Landmark Investments LLC	History - past history and current	2-story	avg. 13'				
20	●	Adams Hall Bldg. (2nd floor vacant)	140 N. Duval Street	073748-0000		2nd floor building has been 100% renovated - South light Street in this building. Tenant had 100% renovation		ABS Lyndell Street LLC	FM-1	vacant	43,611 (square) 43,611 (occupied)	0.37 acres	0.20	ABS Lyndell Street LLC	History - past history and current	20-story	avg. 10'	No			101,000 W available 90,000 max comprised 10 98,941 W available 98,941 max comprised 10
21	●	Adams Hall Bldg. (2nd floor vacant)	140 N. Duval Street	073748-0000		2nd floor building has been 100% renovated - South light Street in this building. Tenant had 100% renovation		Adams Hall Bldg. LLC	FM-1	vacant	43,611 (square) 43,611 (occupied)	0.37 acres	0.20	Adams Hall Bldg. LLC	History - past history and current	20-story	avg. 10'	No			101,000 W available 90,000 max comprised 10 98,941 W available 98,941 max comprised 10
22	●	Adams Hall Bldg. (2nd floor vacant)	140 N. Duval Street	073748-0000		2nd floor building has been 100% renovated - South light Street in this building. Tenant had 100% renovation		Adams Hall Bldg. LLC	FM-1	vacant	43,611 (square) 43,611 (occupied)	0.37 acres	0.20	Adams Hall Bldg. LLC	History - past history and current	20-story	avg. 10'	No			101,000 W available 90,000 max comprised 10 98,941 W available 98,941 max comprised 10
23	●	Adams Hall Bldg. (2nd floor vacant)	140 N. Duval Street	073748-0000		2nd floor building has been 100% renovated - South light Street in this building. Tenant had 100% renovation		Adams Hall Bldg. LLC	FM-1	vacant	43,611 (square) 43,611 (occupied)	0.37 acres	0.20	Adams Hall Bldg. LLC	History - past history and current	20-story	avg. 10'	No			101,000 W available 90,000 max comprised 10 98,941 W available 98,941 max comprised 10
24	●	Adams Hall Bldg. (2nd floor vacant)	140 N. Duval Street	073748-0000		2nd floor building has been 100% renovated - South light Street in this building. Tenant had 100% renovation		Adams Hall Bldg. LLC	FM-1	vacant	43,611 (square) 43,611 (occupied)	0.37 acres	0.20	Adams Hall Bldg. LLC	History - past history and current	20-story	avg. 10'	No			101,000 W available 90,000 max comprised 10 98,941 W available 98,941 max comprised 10
25	●	Adams Hall Bldg. (2nd floor vacant)	140 N. Duval Street	073748-0000		2nd floor building has been 100% renovated - South light Street in this building. Tenant had 100% renovation		Adams Hall Bldg. LLC	FM-1	vacant	43,611 (square) 43,611 (occupied)	0.37 acres	0.20	Adams Hall Bldg. LLC	History - past history and current	20-story	avg. 10'	No			101,000 W available 90,000 max comprised 10 98,941 W available 98,941 max comprised 10
26	●	Adams Hall Bldg. (2nd floor vacant)	140 N. Duval Street	073748-0000		2nd floor building has been 100% renovated - South light Street in this building. Tenant had 100% renovation		Adams Hall Bldg. LLC	FM-1	vacant	43,611 (square) 43,611 (occupied)	0.37 acres	0.20	Adams Hall Bldg. LLC	History - past history and current	20-story	avg. 10'	No			101,000 W available 90,000 max comprised 10 98,941 W available 98,941 max comprised 10
27	●	Adams Hall Bldg. (2nd floor vacant)	140 N. Duval Street	073748-0000		2nd floor building has been 100% renovated - South light Street in this building. Tenant had 100% renovation		Adams Hall Bldg. LLC	FM-1	vacant	43,611 (square) 43,611 (occupied)	0.37 acres	0.20	Adams Hall Bldg. LLC	History - past history and current	20-story	avg. 10'	No			101,000 W available 90,000 max comprised 10 98,941 W available 98,941 max comprised 10
28	●	Adams Hall Bldg. (2nd floor vacant)	140 N. Duval Street	073748-0000		2nd floor building has been 100% renovated - South light Street in this building. Tenant had 100% renovation		Adams Hall Bldg. LLC	FM-1	vacant	43,611 (square) 43,611 (occupied)	0.37 acres	0.20	Adams Hall Bldg. LLC	History - past history and current	20-story	avg. 10'	No			101,000 W available 90,000 max comprised 10 98,941 W available 98,941 max comprised 10
29	●	Adams Hall Bldg. (2nd floor vacant)	140 N. Duval Street	073748-0000		2nd floor building has been 100% renovated - South light Street in this building. Tenant had 100% renovation		Adams Hall Bldg. LLC	FM-1	vacant	43,611 (square) 43,611 (occupied)	0.37 acres	0.20	Adams Hall Bldg. LLC	History - past history and current	20-story	avg. 10'	No			101,000 W available 90,000 max comprised 10 98,941 W available 98,941 max comprised 10
30	●	Adams Hall Bldg. (2nd floor vacant)	140 N. Duval Street	073748-0000		2nd floor building has been 100% renovated - South light Street in this building. Tenant had 100% renovation		Adams Hall Bldg. LLC	FM-1	vacant	43,611 (square) 43,611 (occupied)	0.37 acres	0.20	Adams Hall Bldg. LLC	History - past history and current	20-story	avg. 10'	No			101,000 W available 90,000 max comprised 10 98,941 W available 98,941 max comprised 10
31	●	Adams Hall Bldg. (2nd floor vacant)	140 N. Duval Street	073748-0000		2nd floor building has been 100% renovated - South light Street in this building. Tenant had 100% renovation		Adams Hall Bldg. LLC	FM-1	vacant	43,611 (square) 43,611 (occupied)	0.37 acres	0.20	Adams Hall Bldg. LLC	History - past history and current	20-story	avg. 10'	No			101,000 W available 90,000 max comprised 10 98,941 W available 98,941 max comprised 10
32	●	Adams Hall Bldg. (2nd floor vacant)	140 N. Duval Street	073748-0000		2nd floor building has been 100% renovated - South light Street in this building. Tenant had 100% renovation		Adams Hall Bldg. LLC	FM-1	vacant	43,611 (square) 43,611 (occupied)	0.37 acres	0.20	Adams Hall Bldg. LLC	History - past history and current	20-story	avg. 10'	No			101,000 W available 90,000 max comprised 10 98,941 W available 98,941 max comprised 10
33	●	Adams Hall Bldg. (2nd floor vacant)	140 N. Duval Street	073748-0000		2nd floor building has been 100% renovated - South light Street in this building. Tenant had 100% renovation		Adams Hall Bldg. LLC	FM-1	vacant	43,611 (square) 43,611 (occupied)	0.37 acres	0.20	Adams Hall Bldg. LLC	History - past history and current	20-story	avg. 10'	No			101,000 W available 90,000 max comprised 10 98,941 W available 98,941 max comprised 10
34	●	Adams Hall Bldg. (2nd floor vacant)	140 N. Duval Street	073748-0000		2nd floor building has been 100% renovated - South light Street in this building. Tenant had 100% renovation		Adams Hall Bldg. LLC	FM-1	vacant	43,611 (square) 43,611 (occupied)	0.37 acres	0.20	Adams Hall Bldg. LLC	History - past history and current	20-story	avg. 10'	No			101,000 W available 90,000 max comprised 10 98,941 W available 98,941 max comprised 10
35	●	Adams Hall Bldg. (2nd floor vacant)	140 N. Duval Street	073748-0000		2nd floor building has been 100% renovated - South light Street in this building. Tenant had 100% renovation		Adams Hall Bldg. LLC	FM-1	vacant	43,611 (square) 43,611 (occupied)	0.37 acres	0.20	Adams Hall Bldg. LLC	History - past history and current	20-story	avg. 10'	No			101,000 W available 90,000 max comprised 10 98,941 W available 98,941 max comprised 10
36	●	Adams Hall Bldg. (2nd floor vacant)	140 N. Duval Street	073748-0000		2nd floor building has been 100% renovated - South light Street in this building. Tenant had 100% renovation		Adams Hall Bldg. LLC	FM-1	vacant	43,611 (square) 43,611 (occupied)	0.37 acres	0.20	Adams Hall Bldg. LLC	History - past history and current	20-story	avg. 10'	No			101,000 W available 90,000 max comprised 10 98,941 W available 98,941 max comprised 10
37	●	Adams Hall Bldg. (2nd floor vacant)	140 N. Duval Street	073748-0000		2nd floor building has been 100% renovated - South light Street in this building. Tenant had 100% renovation		Adams Hall Bldg. LLC	FM-1	vacant	43,611 (square) 43,611 (occupied)	0.37 acres	0.20	Adams Hall Bldg. LLC	History - past history and current	20-story	avg. 10'	No			101,000 W available 90,000 max comprised 10 98,941 W available 98,941 max comprised 10
38	●	Adams Hall Bldg. (2nd floor vacant)	140 N. Duval Street	073748-0000		2nd floor building has been 100% renovated - South light Street in this building. Tenant had 100% renovation		Adams Hall Bldg. LLC	FM-1	vacant	43,611 (square) 43,611 (occupied)	0.37 acres	0.20	Adams Hall Bldg. LLC	History - past history and current	20-story	avg. 10'	No			101,000 W available 90,000 max comprised 10 98,941 W available 98,941 max comprised 10
39	●	Adams Hall Bldg. (2nd floor vacant)	140 N. Duval Street	073748-0000		2nd floor building has been 100% renovated - South light Street in this building. Tenant had 100% renovation		Adams Hall Bldg. LLC	FM-1	vacant	43,611 (square) 43,611 (occupied)	0.37 acres	0.20	Adams Hall Bldg. LLC	History - past history and current	20-story	avg. 10'	No			101,000 W available 90,000 max comprised 10 98,941 W available 98,941 max comprised 10
40	●	Adams Hall Bldg. (2nd floor vacant)	140 N. Duval Street	073748-0000		2nd floor building has been 100% renovated - South light Street in this building. Tenant had 100% renovation		Adams Hall Bldg. LLC	FM-1	vacant	43,611 (square) 43,611 (occupied)	0.37 acres	0.20	Adams Hall Bldg. LLC	History - past history and current	20-story	avg. 10'	No			101,000 W available 90,000 max comprised 10 98,941 W available 98,941 max comprised 10
41	●	Adams Hall Bldg. (2nd floor vacant)	140 N. Duval Street	073748-0000		2nd floor building has been 100% renovated - South light Street in this building. Tenant had 100% renovation		Adams Hall Bldg. LLC	FM-1	vacant	43,611 (square) 43,611 (occupied)	0.37 acres	0.20	Adams Hall Bldg. LLC	History - past history and current	20-story	avg. 10'	No			101,000 W available 90,000 max comprised 10 98,941 W available 98,941 max comprised 10
42	●	Adams Hall Bldg. (2nd floor vacant)	140 N. Duval Street	073748-0000		2nd floor building has been 100% renovated - South light Street in this building. Tenant had 100% renovation		Adams Hall Bldg. LLC	FM-1	vacant	43,611 (square) 43,611 (occupied)	0.37 acres	0.20	Adams Hall Bldg. LLC	History - past history and current	20-story	avg. 10'	No			101,000 W available 90,000 max comprised 10 98,941 W available 98,941 max comprised 10
43	●	Adams Hall Bldg. (2nd floor vacant)	140 N. Duval Street	073748-0000		2nd floor building has been 100% renovated - South light Street in this building. Tenant had 100% renovation		Adams Hall Bldg. LLC	FM-1	vacant	43,611 (square) 43,611 (occupied)	0.37 acres	0.20	Adams Hall Bldg. LLC	History - past history and current	20-story	avg. 10'	No			101,000 W available 90,000 max comprised 10 98,941 W available 98,941 max comprised 10
44	●	Adams Hall Bldg. (2nd floor vacant)	140 N. Duval Street	073748-0000		2nd floor building has been 100% renovated - South light Street in this building. Tenant had 100% renovation		Adams Hall Bldg. LLC	FM-1	vacant	43,611 (square) 43,611 (occupied)	0.37 acres	0.20	Adams Hall Bldg. LLC	History - past history and current	20-story	avg. 10'	No			101,000 W available 90,000 max comprised 10 98,941 W available 98,941 max comprised 10
45	●	Adams Hall Bldg. (2nd floor vacant)	140 N. Duval Street	073748-0000		2nd floor building has been 100% renovated - South light Street in this building. Tenant had 100% renovation		Adams Hall Bldg. LLC	FM-1	vacant	43,611 (square) 43,611 (occupied)	0.37 acres	0.20	Adams Hall Bldg. LLC	History - past history and current	20-story	avg. 10'	No			101,000 W available 90,000 max comprised 10 98,941 W available 98,941 max comprised 10
46	●	Adams Hall Bldg. (2nd floor vacant)	140 N. Duval Street	073748-0000		2nd floor building has been 100% renovated - South light Street in this building. Tenant had 100% renovation		Adams Hall Bldg. LLC	FM-1	vacant	43,611 (square) 43,611 (occupied)	0.37 acres	0.20	Adams Hall Bldg. LLC	History - past history and current	20-story	avg. 10'	No			101,000 W available 90,000 max comprised 10 98,941 W available 98,941 max comprised 10
47	●	Adams Hall Bldg. (2nd floor vacant)	140 N. Duval Street	073748-0000		2nd floor building has been 100% renovated - South light Street in this building. Tenant had 100% renovation		Adams Hall Bldg. LLC	FM-1	vacant	43,611 (square) 43,611 (occupied)	0.37 acres	0.20	Adams Hall Bldg. LLC	History - past history and current	20-story	avg. 10'	No			101,000 W available 90,000 max comprised 10 98,941 W available 98,941 max comprised 10
48	●	Adams Hall Bldg. (2nd floor vacant)	140 N. Duval Street	073748-0000		2nd floor building has been 100% renovated - South light Street in this building. Tenant had 100% renovation		Adams Hall Bldg. LLC	FM-1	vacant	43,611 (square) 43,611 (occupied)	0.37 acres	0.20	Adams Hall Bldg. LLC	History - past history and current	20-story	avg. 10'	No			101,000 W available 90,000 max comprised 10 98,941 W available 98



## Appendix F. Retail windshield survey

### VACANT RETAIL, DOWNTOWN - WINDSHIELD INVENTORY SURVEY

Appendix F

Target Area Map #	Ref #	Building Name	Address	Vacant Space	Est. of vacant ground floor space	Total retail space at ground floor	Est. of vacant lots and surface parking	Counting to street and surface parking district?	Occupied Units	Square Footage	Footprint (also total ground floor space)	Street Frontage	Depth	Ceiling Height	Appraised Value	Window Visibility	Comments
			South Side of Adams Street (from west to east)														
35	073783-0055		218 W. Adams St.	Yes	4895	4895				35,136	4,895	57'	86'	10'	\$1.8m	Partial	516 appears to be included in ground floor of 218 W. Adams Bldg. Windows have advertisements for 218 W. Adams. Can't see inside.
34	073783-0060	Higgin Building - Puchcoth	200 W. Adams St.		8500	8500				18,660	8,500	100'	85'	12'	\$100k		
33	<a href="#">073783-0060</a>	Puchcoth	120 W. Adams Street	Yes	10920	10920				52,222	10,920	104'	105'	10'	\$1.0 m	Full	4 + B stories Department store with corner building as well - looks like this was partitioned off to make lobby with upper floor access
33		Puchcoth	Suite number reads 128 W. Adams St.	Yes? - unsure, but appears to be.									22'	N/A		Full	Next to De Paul Time - need to check vacancies below Puchcoth.
33		Puchcoth	Suite number reads 122 W. Adams St.	Yes									31'	N/A		Full	From DVI - Class C
32	<a href="#">073741-0000</a>		126 W. Adams St.	No		6510			Major B. Harding Center for Justice Legal Aid Society	40,464	6,510	62'	105'	12'	\$1.05 m		6 + B stories
32	<a href="#">073741-0000</a>		126 W. Adams St.	No				Y	Adams St. Grill							Full	The right hand side is Zook's Bar and Grill and the left hand side has an advertisement for Zook's Bar and Grill but it is vacant and has a "for lease" sign in window. Grill looks occupied from photos and has cafe tables and greenery outside the entrance. Between these two ground floor uses is entrance to lobby for offices above... looks occupied from photos... at least the 2nd and 3rd floors
31	<a href="#">073741-1000</a>	The Schaller Building	118 W. Adams St.	Yes	1600	3200		Y	Zook's Bar and Grill	32,340	3,200	44'	72' (est)			Full	10 + B stories officially 118 W. Adams but street markings are 118-120 W. Adams St. Building contains 11 office condo units (perhaps one or two of them are retail spaces on first floor) that all seem to be owned by same company
30	073742-0000	Flannery Bank (Square C) - corner of Adams and Lerner	112 W. Adams St.	Yes	11235	11,235							105'	11'	\$2.7m	Full	17 + B stories Corner space boarded-up
29		Vacant Lot	corner of Adams and Lerner				4800						80'				
28		Vacant Lot	between Lerner Building and corner lot				4725						105'				

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# VACANT RETAIL, DOWNTOWN - WINDSHIELD INVENTORY SURVEY

Target Area Map #	Ref #	Building Name	Address	Vacant Space	Est. of vacant ground floor space	total retail spaces at ground floor	Est. of vacant lots and surface parking	Contributing to arts and culture district?	Occupied Use(s)	Square Footage	Footprint (also total ground floor space)	Street Frontage	Depth	Ceiling Height	Appraised Value	Window Visibility	Comments
			North side of Adams, going from east to west														
20	<a href="#">073445-0000</a>		215 E. Adams St.	1 vacant storefront	1200	3656			?	7140	3656	53	70	10'	\$300k	Partial	Not a vibrant block.
19	<a href="#">073443-0000</a>		231 E. Adams St.	?		2868			?	5865	2868	52'	54'	10'	\$452k	No	small windows and big panels...not a retail space
18	<a href="#">073440-0000</a>		221 E. Adams St.	?		3080			?	2080	3080	42'	52'		\$222k	No	small windows...not a retail space
17		surface parking	231 E. Adams St.				4410		surface parking			42'	100'				
16	<a href="#">073438-0000</a>		211 E. Adams St.				1560		Surface Parking			30'	52'		\$324k		
15			201 E. Adams St													No	missing info on this building and can't plug in address as it is on corner
14	<a href="#">073471-0000</a>	First Pres. Church Building (looks like old service station)	131 E. Adams Street	No		1568	17535		Church Offices and Parking?	<a href="#">1,568</a>	<a href="#">1,568</a>	56'	28'	12'	\$388k	set back, no exemptions on windows etc...used for profit purposes even though owned by church? Total station layout building of ~ 1568 in a lot that is 17k of in size	
13	<a href="#">073468-0000</a>	Beckitt Building	101 E. Adams St.	No					Looks like an old bank building	<a href="#">13,133</a>	<a href="#">4502</a>	78	63	11'	\$791k	No... windows up until a high ground floor and stairs and columns in front.	With parking only east of building footprint
12	<a href="#">073588-0000</a>	Old Fire Station	39 E. Adams St.	?	5000	5000			?	<a href="#">10,138</a>	<a href="#">5,000</a>	51'	100'		\$183k	Three garage doors could be windows to allow cafe or strong in/out connection	directly across from old Hayden Library, ground floor is mostly garage with upper floor above
11	<a href="#">073586-0000</a>	Single Family Residence?	29 E. Adams St.	No but looks like bookstore of some sort against windows					Not sure	<a href="#">9,086</a>	<a href="#">4441</a>	55'	87'		\$483k	Yes but block length sort by bookstores or displays of some sort? Doesn't look like retail, there is no sign	retail/retail assessment, has homebased exemption
10	<a href="#">073587-0000</a>	Indochine Puerto Gallery	21 E. Adams St.	No but ground floor of Indochine street sign...down to street intersects		3600		Y	Restaurants, bar, gallery space	<a href="#">2,202</a>	<a href="#">3600</a>	52'	60'	12'	\$320k	Yes on Buntline but not limited on Indochine (retail on corner) and ground floor is mostly circulation and stair space to get up to restaurant	layback is set back from building line on ground floor and allows for outdoor seating
9		corner surface parking lot					23250		Surface Parking			210'	105'				
8	<a href="#">073684-0000</a>	Jacksonville Police and Fire Pension Fund	1 W. Adams St.	Yes	5000	5000			some office lobby but then looks like separate retail spaces that are vacant?	<a href="#">43,563</a>	<a href="#">35,325</a>	105'	145'	10'	\$4.4m	Full but looks like office lobby and vacant retail now?	city owned building, set maybe 5000' of vacant at ground level but hard to tell

## VACANT RETAIL, DOWNTOWN - WINDSHIELD INVENTORY SURVEY

Target Area Map #	Ref #	Building Name	Address	Vacant Spaces	Est. of vacant ground floor space	Total retail space at ground floor	Est. of vacant lots and surface parking	Cont. building to arts and culture district?	Occupied Units	Square Footage	Footprint (also total ground floor space)	Street Frontage	Depth	Ceiling Height	Appraised Value	Window Visibility	Comments
7	075100-1005	The Carling	33 W. Adams St.														
7		The Carling	31 W. Adams St. (between number shown (7), but is located on the opposite end of State 102	Some vacant	800	1667		Y	Art Center Community Center (OTIS)	1,667 SF		13'	N/A	10-12"		Full	looks like two points of entry with one being taller and the other having a DVA sign in window but not occupied
7		The Carling	31 W. Adams St. Suite 102	Yes	400	400				N/A (very small space)		13'	N/A	10-12"		Full	Used to be a barber shop, put an estimate of 400 of on space.
7		The Carling	31 W. Adams St., Suite 101	No		1000			looks like office of some sort?								estimate 1000 if here
7		The Carling	31 W. Adams St., Suite 101	Yes	3266	3266				3,266		29'	N/A	12" (floor drops substantially in back)		Partial	Space used during Dec. Art Walk
6	<a href="#">075269-0000</a>	Elks Lodge	201 N. Laura St.			10290				28,403	10,290	98'	105'	13'	\$1.6m	Full	
6		Elks Lodge	201 N. Laura St. / 45 W. Adams St.	Yes, fronting	300							14'	approx. 16-20'	11"		Full	
6		Elks Lodge	201 N. Laura St. / 43 W. Adams St. (corner Mid)	No					Tailor and Dry Cleaning							Full	
6		Elks Lodge	201 N. Laura St. / 47 W. Adams St. (corner Mid)	Yes?	1000				Crowford Wilcox Opticians							Full	(Susan C. said it was occupied but from photos it looks vacant... possibly a relocation sign on the door?) estimate 1000 if vacant
6		Elks Lodge	201 N. Laura St.	No					Printing.com							Full at corner	corner is full windows but space between this one and the opticians on Adams (in same building) is solid... no openings
3	075255-1002	Jacobs Jewelers Building Granulated Building?	200 N. Laura St. / 33 W. Adams St.	No		7500			Jacobs Jewelers		7500	73'	107'			Mostly full windows and at west border	conkominims - office on Laura address and resided on Adams address?
4	075747-0000	W.A. Knight	113 W. Adams St.			6696				18,837	6,696	62'	105'	11"	\$1.28m	Full	
4		W.A. Knight	113 W. Adams St.	Yes, 1 vacant storefront	2475					2,475 SF		24'	N/A	14"		Full	
3	<a href="#">075748-0000</a>		119 W. Adams St.	No		6300				12,600	6300	60'	105'	9'	\$282k	Full	
3			119 West Adams St.	No				Y	DK's Island (not sure what this is but looks like variety store)		3570						
3			119 West Adams St.	No				Y	LeShae's Home Style Eatery and Takeout		2750						
2	<a href="#">075744-0000</a>	Scenic Stores (in lieu of official name)	129 W. Adams St.	No		2958		Y	Scenic Stores (convenience store)	11,736	2958	34'	87'	9'	\$253k	Full	
1	<a href="#">075743-0000</a>	Levy Building	201 N. Hogan St.			9030				46,014	9030	80'	102'	12"	\$2m		put a rough estimate on vacant space of 2000 of
1		Levy Building	135-137 W. Adams St.	Yes	2000				Dunkin' Office?							Full	looks like dark if office is occupying corner retail space (but maybe just signs in window for retail somewhere else in building?)
1		Levy Building	135-137 W. Adams St.	No												Full	

# VACANT RETAIL, DOWNTOWN - WINDSHIELD INVENTORY SURVEY

Target Area Map #	Ref #	Building Name	Address	Vacant Space	Est. of vacant ground floor space	total retail spaces at ground floor	Est. of vacant lots and surface parking	contributing to arts and culture district?	Occupied Use(s)	Square Footage	Footprint (also total ground floor space)	Street Frontage	Depth	Ceiling Height	Appraised Value	Window Visibility	Comments
		<b>Forsyth Street, North Side, starting at Hogan Street and working east</b>															
36	<a href="#">073735-0000</a>	Atlantic Bank Bldg (addition)	121 W. Forsyth St. (corner piece)	Not sure - vacant? Heard that there was a 6-month contract						63,611	11,025	105'	105'	10'	\$3.6m	Full, but with opaque tint	Corner storefront. Access from Hogan St. Appears to be a vacant space. No signage. No "for lease" sign. 73-9500 - 11500 SF to multiple floors".
36		Atlantic Bank Building	121 W. Forsyth St.	No					Lobby Space							Full	
37	<a href="#">073739-0000</a>	Jacksonville Bank Building	100 North Laura St.	No, semi-vacant? (OTIS spaces)		15300		Y	Southlight Gallery - an art space. Used to be Gold's Gym.	150,569	15,300	102'	150'	10'	\$3.1m	Full	50' storefront for southlight gallery
37		Jacksonville Bank Building	100 North Laura St.	No					lobby space and banking area.							Full	
38		Florida Life Building	184 N. Laura St.	yes	1825	1825				20000 est	1825 est	25' est.	60' est.			Full	can't find in assessor data or on Jax GIS... only showing #51 at the corner, estimate of 2462 at for retail at ground level
39	<a href="#">073676-0000</a>	Marble Bank Building	51 W. Forsyth St.	Yes	7070	7070				15,398	7070	70'	101'	30'	\$1.1m	limited	Old Bank Building... an iconic structure
40		Bishop Building	W. Forsyth St.	Yes	2880	2880				29,000 est	2880 est	40' est	75' est			Full	can't find in assessor's data or on Jax GIS... only showing #51 at the corner
41		surface parking					13,125		surface parking	13,125		125'	105'				
42	<a href="#">073459-0000</a>		1115 E. Forsyth St.	no		2511			TTV Architects	4,513	2511	31'	81'	15'	\$245k	Full	
43	<a href="#">073460-0000</a>		1119 E. Forsyth St.	No		5290		Y	Dos Gatos Bar	10,500	5,290	50'	105'	12'	\$466k	Full	(Susan C. labeled as 123 E. Forsyth in her survey)
44		surface parking					3150		surface parking	3,150		30'	105'				
45		park						Y	park	7,875		75'	105'				
46	<a href="#">073390-0000</a>	Yates Building	231 E. Forsyth St.	No					county of Jax	95,935	26,970	310'	87'	10'	\$11m		County of Jax building

# VACANT RETAIL, DOWNTOWN - WINDSHIELD INVENTORY SURVEY

Target Area Map #	Ref #	Building Name	Address	Vacant Space	Ext. of vacant ground floor space	total retail spaces at ground floor	Ext. of vacant lots and surface parking	court-housing to arts and culture district?	Occupied Use(s)	Square Footage	Footprint (also total ground floor space)	Street Frontage	Depth	Ceiling Height	Appraised Value	Window Visibility	Comments
			South Side of Forsyth St. from east to West														
47									parking deck								
48	073373-0000		120 E. Forsyth St.				4830				4,830	46'	105'				owned by 228 E. Forsyth St. owners
49	<a href="#">073373-0000</a>	The Landmark	120 E. Forsyth St.	No. South vacant (OTC) space	1000	3070		Y	Surface parking	6,734	3,076	30'	103'	12'	\$700k	Full	also showing that building 30' on southeast side
50	073375-0000	The Library	220 E. Forsyth St.	Yes	1072	1973				10,334	7,073	73'	102'	12'	\$618k	Partial	Owned for many yrs. 100-500k. Most likely appropriate for office
51	<a href="#">073371-0000</a>		210 E. Forsyth St.	360		5880			Law office	5,880	5,880	50'	100'	10'	\$568k	Full	shown as 210 E. Forsyth St. building
52	<a href="#">073371-0000</a>		200 E. Forsyth St.	360		4032			law office	12,494	4,032	42'	96'	10'	\$790k	Partial	
53	<a href="#">073457-0000</a>	Fl. Theater	120 E. Forsyth St.	360		1000		Y	Forsyth Theatre Foundation	70,955	16,014	157'	102'	12'	\$3m	Full	still owned by City of Jax, actual retail space is limited in theater to a few spaces
54	<a href="#">073451-0000</a>		120 E. Forsyth St.	360		5777			Title Insurance Co. of the South	11,762	5,777	53'	109'	10'	\$668k	Partial	
55	<a href="#">073456-0100</a>		112 E. Forsyth St.	360		840			Real Estate Agency	2,420	840	20'	42'	10'	\$50k	Full	
56			100 E. Forsyth St.	360				Y	Crash Course Italian Restaurant							Full	at last part of 112 or 100 E. Forsyth building?
57	<a href="#">073456-0000</a>		100 E. Forsyth St.	360		8200		Y	Jax City 1000	8,200	8,200	102'	72'	13'	\$446k	Full	
58		parking deck							parking deck (2-story)		81,950	295'	210'				
59		Bank of America Bldg.	50 N. Laura St.	1 vacant space - could be office or retail								Does not have frontage - little information with street				None from the street	Appears as though it may only serve Bank of America tenants



# VACANT RETAIL, DOWNTOWN - WINDSHIELD INVENTORY SURVEY

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## Appendix G. Film and Production Studio preliminary program

*Based on the Second Line Stages in New Orleans, LA*

### Campus

- 30,000 sf total soundstage space
- 5 floor office tower
- 43 seat digital screening room
- Catering & trailer hookups
- 802.11n wireless campus/VoIP/VPN
- Chilled, filtered water and bottle refilling stations

### Stages

#### Stage One

- 18,000 sf
- 44' grid height
- NC - 25
- Catwalk

#### Stage Two

- 12,000 sf
- 25' grid height
- NC - 25

### Offices

#### First Floor

- 43 seat digital screening theater and work room (fiber optic connection to each stage)
- Support room (wardrobe/rehearsal/casting/catering)
- On-site Laundry Room

#### Second Floor

- 2500 sf production office/bullpen
- Dressing rooms w/private showers
- Hair & Make-up
- Green Room
- Kitchen w/eating area

#### Third Floor

- 5000 sf production office/bullpen
- Kitchen w/eating area

#### Fourth Floor

- Executive Suites
- Conference Rooms
- Kitchenettes





## Appendix H. Detailed Development Costs - Site One - The Lerner Building

<b>Summary Uses of Funds</b>			
Land Value	7870	\$127	\$1,000,000
Cost to purchase 10' of adjacent lot			150,000
Subtotal			\$1,150,000
Soft Costs Acquisition Subtotal			320,241
<b>Acquisition Subtotal</b>			<b>1,470,241</b>
<b>Hard Costs</b>			
Site development			
Landscaping			\$3,000
Demolition	0		\$1,500
Base Building			\$0
Live Work	\$50	21,966	\$1,098,300
Retail	\$50	5,821	\$291,050
Work	\$35	13,974	\$489,090
Hard cost contingency	5.00%		\$94,147
<b>Hard Costs Subtotal</b>			<b>\$1,977,087</b>
<b>Hard Cost fees and premiums</b>			<b>141,221</b>
<b>Soft Development Costs Subtotal</b>			<b>\$996,396</b>
<b>Project Development Fee</b>	6.00%		<b>\$122,579</b>
<b>Financing Costs Subtotal</b>			<b>\$45,222</b>
<b>Sales and Marketing Subtotal</b>			<b>\$4,500</b>
<b>Carrying Costs Subtotal</b>			<b>\$213,725</b>
<b>Total Development Costs</b>			<b>\$4,970,971</b>
<b>Total Development Costs less developer fees</b>			<b>\$4,848,392</b>



## Appendix I. Detailed Development Costs - Site Two – The Florida Life Building

<b>Summary Uses of Funds</b>			
Land Value	\$129	2,897	\$375,000
Soft Costs Acquisition Subtotal			121,633
<b>Acquisition Subtotal</b>			496,633
<b>Hard Costs</b>			
Site development			
Landscaping			\$3,000
Demolition	\$1	29,285	\$29,285
Storage Area	\$50	2,765	\$138,250
Live Work	\$185	21,420	\$3,962,700
Retail	\$100	4,760	\$476,000
Exit Stair construction	\$75	340	\$25,500
Hard cost contingency	5.00%		\$231,737
<b>Hard Costs Subtotal</b>			\$4,866,472
<b>Hard Cost fees and premiums</b>			347,605
<b>Soft Development Costs Subtotal</b>			\$611,962
<b>Project Development Fee</b>	6.00%		\$293,426
<b>Financing Costs Subtotal</b>			\$68,591
<b>Sales and Marketing Subtotal</b>			\$2,700
<b>Carrying Costs Subtotal</b>			\$482,382
<b>Total Development Costs</b>			\$7,169,771
<b>Total Development Costs less developer fees</b>			\$6,876,345





## Appendix J. Jacksonville University Proposal for the Trio Site



### PROPOSAL TO JACKSONVILLE UNIVERSITY

as part of the

### JACKSONVILLE LIVE/WORK ARTS FEASIBILITY STUDY

### Film and Television Production Studio in the Northbank Core of Jacksonville

Provided by the City of Jacksonville Planning and Development Department

prepared by:  
**URBAN FOCUS LLC**

with

Community Partners Consultants, Inc.  
Karl Seidman, Economic Development Consultant  
April 2011



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## Introduction

For more than 100 years, Jacksonville has played an important role in America's film history. Beginning in the first decade of the 20th century and continuing in the first decade of the 21st, Jacksonville's people, its buildings and its varied and remarkable landscape have been seen on screens large and small across the country. Jacksonville, Florida: the gateway to the sunshine state. With the warm climate and exotic locations, Jacksonville has caught the eyes of film makers for over a century, once known as "The Winter Film Capital of the World."

Jacksonville University has always been a dynamic force in the cultural life of the City of Jacksonville and by bringing the new film and media production program into the downtown core, it will become the cornerstone of the new arts and cultural identity and a player in downtown revitalization. Downtown Jacksonville offers opportunities that cannot be found in other parts of the City. The density of uses, the St John's River, the cultural events, the mix of populations and the identity and history of the downtown provide an excellent backdrop for Jacksonville University's film and television production studio.



**Figure 1: The Study Area is outlined in blue.** The Priority Area within this is outlined in green. Source: Jacksonville Planning and Development Department.

As the City of Jacksonville continues its Urban Arts Initiative to draw artists to the Northbank Core, Jacksonville University's downtown location will become an important draw for film and television production talent, students, faculty and staff. This is an opportunity for Jacksonville University to be part of a major arts initiative and contribute to the vibrancy and success of downtown Jacksonville to the benefit of the students, faculty and citizens of Jacksonville alike.

The City of Jacksonville is proud to provide this analysis and preliminary proposal to Jacksonville University as part of the Urban Arts Initiative for the Northbank Core of Jacksonville, Florida. Urban Focus has been retained to provide a feasibility study for the City of Jacksonville around drawing artists to the downtown area of Jacksonville as part of our economic development initiative. Prior to bringing in the Urban Focus team, the City of Jacksonville, the Cultural Council of Greater Jacksonville and Downtown Vision Inc. had already begun to promote the downtown area through the Off the Grid program (a short term low-cost leasing opportunity for artists to bring their studios downtown) and the First Wednesday Art Walk (a once-monthly street art fair that has become very successful in the Northbank Core).

As part of this initiative, Urban Focus has provided an educational survey of similar projects from around the country, a market analysis to determine demand, an assessment of the downtown building stock for suitability for



**Figure 2: Potential site for Jacksonville University within the Target Area** for the new film and television production studio for Jacksonville University is in green. Other proposed Arts Initiative projects are in yellow. Source: urban focus llc



artists' space, and preliminary financial feasibility for selected sites in the Northbank Core. As part of this endeavor, Jacksonville University was approached and the City of Jacksonville, in collaboration with the Dean of the College of Fine Arts, William Hill, has been working with Urban Focus to demonstrate the viability of bringing Jacksonville University's new Film and Television Production Studio to the downtown core. After much discussion, the Trio site at Laura and Adams was proposed as an excellent location that allows both new construction for the highly technical spaces and historic buildings for the character and integration with the downtown fabric and the opportunity to get additional funding sources through historic tax credits and other resources.

The proposed film and television production studio for Jacksonville University in the Northbank Core is proposed around three historic structures at the intersection of Laura Street and Adams Street in the heart of the Northbank Core and at the intersection of the cross streets in what is known in the Arts Initiative Study as the Target Area. Of course, to proceed with this site or any others, the land will need to be secured.

### The program

The full program for the film and television production studio is provided in Appendix A. This program was developed in coordination with the Dean of the College of Fine Arts at Jacksonville University, William Hill.

There are three historic buildings on this site located at Laura and Adams Street; the Bisbee Bank building, the Florida Life Building and the Marble Bank Building. Each of these buildings has beautiful historic detailing and provides character to the Northbank Core. The program for Jacksonville University includes the Bisbee Bank Building and the Marble Bank Building which both face Forsyth Street. In addition, the site includes two large lots, one on Forsyth and a large lot that runs from the Laura/ Adams Street intersection to the center of the block along Adams Street. The Florida Life Building is currently designated for artist live/work spaces and is assumed to be developed by another developer, but could also be part of the Jacksonville University campus if the additional space is needed.



1: The Marble Bank building in the foreground, the Bisbee Bank building to the right and the Florida Life Building to the left along Laura Street.



2: The historic stairway of the Bisbee Bank Building



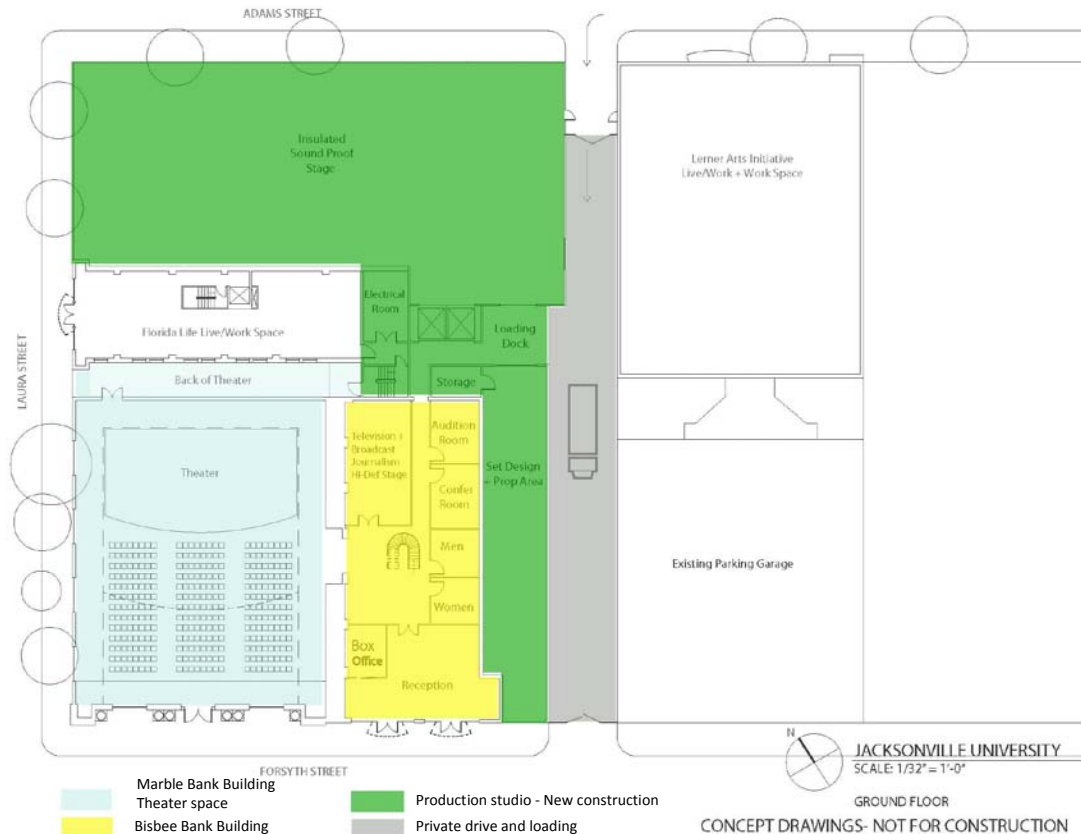
3: The Marble Bank Building interior is a very dramatic space that could be adapted into the theater space for the Film and Television Production studio.



4: The large windows and high ceilings of the Bisbee Bank Building are excellent for arts related space.



## The floor plans



In coordination with William Hill, Dean of the College of Fine Arts at Jacksonville University the floor plans have been vetted and included both the old and the new. The new state-of-the-art production space occupies the vacant lot and the offices and production spaces are housed within the Bisbee Bank Building which offers high ceilings, historic detailing and large expansive spaces. The theater occupies the Marble Bank Building, an historic structure with 50' plus ceilings and a mezzanine at one end. This space offers the opportunity to open the facility to the public as well as for private viewings. The full plans are shown in Appendix B

## The Arts Initiative

### Residential Development for Live/Work Arts related spaces

Adjacent to the Jacksonville University program, are several properties designated for live/work arts related spaces serving artists in the community based on an overwhelming response to the artist survey completed by Urban Focus in November 2010. The Florida Life Building, which shares the proposed site with JU and the upper floors of the Bisbee Bank Building, are proposed for live/work artist units. These units attract additional funding sources because they serve a residential population and could be considered as part of the JU project.



Proposed artist live/work space in the Florida Life Building and artist work space in the Lerner Building, courtesy of urban focus llc

### Artists kiosk, retail and mixed media

As part of the concept to at this proposed site, the exterior of the building becomes part of the Arts Initiative and provides an active streetscape for newsstands, street vendors and artist booths during Art Walk and other events. This could be a leasing opportunity for Jacksonville University. In addition, the upper area of the exterior wall is conceived to support interactive visual arts through LED screens and projection. Appendix D of this proposal illustrates a variety of art screens and interactive art opportunities.



Rendering of the exterior of the proposed Jacksonville University Film and Television studio at Adams and Laura Street in the heart of downtown Jacksonville, courtesy of urban focus llc

## **Preliminary Cost Estimate**

Based on a preliminary analysis, the program, as proposed is approximately 72,000 square feet of development, including expansion into the upper floors of the Bisbee Bank Building. Based on a preliminary square foot cost analysis, the construction budget for this project is approximately \$30 million. This analysis does not include a developer fee, financing costs or acquisition of the land. See Appendix C for more detail.

## **City Support Available**

The City of Jacksonville hopes to assist Jacksonville University in making the decision to come downtown by outlining the many ways that the City can assist in the planning and development of the project. Below is a summary of the support that the City of Jacksonville can provide.

### **Your Partners**

The Northbank Core of Jacksonville has initiated and is building momentum in the downtown through the Urban Arts Initiative, through Off The Grid programming and through the ArtWalk (once monthly street art fair in the downtown core). This initiative has grown into a strong alliance between city agencies and other arts related organizations to support the development and enhancement of the Northbank Core through the arts. In joining this Initiative, Jacksonville University will become part of the Task Force that supports arts related programming and development downtown.

## **Infrastructure and Municipal Support**

### **City of Jacksonville**

This Initiative is committed to supporting Jacksonville University's endeavors downtown and making sure that they are successful and engaging. The City of Jacksonville fully supports the efforts to bring Jacksonville University to the Northbank Core. The City of Jacksonville refers to the many agencies and departments that make up the City of Jacksonville. These departments include: the Mayor's Office, The Planning and Development Department, Jacksonville Economic Development Commission, The Housing and Neighborhoods Department, the Jacksonville Transit Authority, the HUD Field Office of Jacksonville, the Public Works Department and many others.

### **The Trust for Public Land**

As part of the Arts Initiative and upon confirmation that Jacksonville University is interested in coming downtown, if an historic site is selected, the City of Jacksonville will work with the Trust for Public Land to help secure a site as Jacksonville University begins moving forward toward the purchase of the property. The Trust for Public Land (TPL) is a national nonprofit that conserves land for people to enjoy as parks, gardens, historic sites, rural lands, and other natural places, ensuring livable communities for generations to come.

## **Zoning**

The current zoning in downtown Jacksonville makes the development of a mixed use project like the Jacksonville University Film and Television Production studio possible.

### **Loading**

Loading and unloading is supported onsite in this plan and the city can work with JU to develop protocols for entering and exiting the site appropriately to allow JU easy access to the site and so as not to disrupt the flow of traffic in the Northbank Core.

### **Student Parking**

The downtown zoning code does not require parking as a component of redevelopment in the Northbank Core. This is intentional, to promote pedestrian traffic and create a vibrant and sustainable downtown. Because JU will be concerned with access to the site for students, the City of Jacksonville can work with the university to provide access to nearby lots in the evening hours and street parking permits in the daytime hours for Jacksonville University students and faculty.

### Large vehicle parking

Regarding the parking of larger vehicles related to the operation of the Film and Television Production studio, the City of Jacksonville can provide access to the city-owned lot at Forsyth between Laura and Main, directly across from the redevelopment site. For longer term parking, these rigs can also access the remote lots on the perimeter of the downtown.

### Arts Support and Business Management

#### Cultural Council of Greater Jacksonville

The mission of the Cultural Council of Greater Jacksonville is to advance the appreciation of arts and culture by increasing community awareness of cultural activities and issues; providing arts education programs; and offering funding and technical assistance to organizations and artists. The Cultural Council of Greater Jacksonville supports the organizations that support the City's quality of life through grantmaking, workshops, and opportunities to get involved in and contribute to area arts and cultural programs and more. The Cultural Council has been central to the Arts Initiative and will continue to support those partners who locate downtown.

#### Downtown Vision Inc.

Downtown Vision, Inc. (DVI) is the Downtown Improvement District (DID) for Downtown Jacksonville. DVI is a not-for-profit 501(c)6 organization whose mission is to build and maintain a healthy and vibrant Downtown community and to promote Downtown as an exciting place to live, work, play, and visit. Downtown Vision, Inc. was formed in 2000 at the request of Downtown property owners to provide enhanced services within the Downtown Improvement District. DVI is dedicated to promoting the Downtown area, building a Downtown neighborhood, serving as a one-stop shop for information on Downtown, and advocating the interests of Downtown property owners and stakeholders. DVI has been instrumental in the ArtWalk and the Off The Grid program in collaboration with the Cultural Council of Greater Jacksonville and will continue to be a partner in the task force and the redevelopment process.

### Funding Support for redevelopment

The City of Jacksonville will assist the university in seeking funding sources for the redevelopment project. Here we provide a table showing eligible funding sources for the various sites that Jacksonville University is currently considering.

<b>Funding Source eligibility</b>	<b>Federal Historic Tax Credits</b>	<b>State Historic Grant Funding</b>	<b>Historic Trust Funds</b>	<b>NMTC</b>	<b>Empowerment zone</b>	<b>Enterprise Zone</b>	<b>Housing Related Funds (for residential component)</b>	<b>Energy Credits and Grants</b>
<b>Jacksonville University Campus – new construction</b>								✓
<b>Brooklyn or Lavilla site – new construction</b>				✓	✓	✓		✓
<b>Northbank Core site</b>	✓	✓	✓	✓	✓	✓	✓	✓

### Empowerment and Enterprise zones

The entire Northbank Core is within both the Empowerment Zone and the Enterprise Zone, which makes redevelopment eligible for state and federal tax credits, grants and refunds if they are available. Some funding sources are directed at housing which supports the development of mixed use projects that include a housing component.

### Historic Funding sources

The most likely sources of funding for the JU proposed development include historic trust fund support from the Jacksonville Economic Development Commission (JEDC), state historic grant funding, and federal historic tax credit funding (20% on eligible expenses related to historic structures).

### New Markets Tax Credits

New Markets Tax Credits (NMTC) is a program that provides tax incentives to investors to make investments in distressed communities and promotes economic improvements through the development of successful business in these communities. The Northbank Core is within a distressed qualified census tract which makes it available for these and other economic development funding sources.

### Other funding sources

#### U.S. Department of Treasury - Renewable Energy Grants

This grant provides a grant equal to 30% of the basis of the property for solar energy and for qualified facilities that produce electricity. The grant is equal to 10% of the basis of the property for geothermal heat pumps. While this program requires that a project is place-in-service prior to the end of 2011, similar programs are expected to continue to be offered by the federal government.

#### Renewable Energy Production Tax Credit

In order to incentivize businesses to either build or enlarge facilities which produce energy from renewable sources, the State of Florida offers a credit equal to \$0.01 per kilowatt hour of electricity produced and sold by the taxpayer to a third party in a Florida fiscal year. Acceptable energy sources include: solar thermal electric, biomass, wind, photovoltaics, geothermal electric, hydroelectric, hydrogen, tidal energy, ocean thermal and wave energy. The credit is limited to a total of \$5 million per Florida fiscal year, and unused credits can be carried forward up to five years.

### Recruiting support for commercial production

The Arts Initiative Task Force and the Jacksonville Office of Film & Television provide support and direct assistance in the recruiting efforts to draw commercial film and television productions to Jacksonville and will assist in the negotiations needed to attract these productions. Currently the City of Jacksonville provides the incentives to help draw film and television production to Jacksonville including a 20-30% tax credit over 5 years and sales tax exemption. Also available, are Academy of Arts and Sciences grants. The Institutional Grants Program directs funds to organizations and educational institutions providing service or information relating to motion pictures. Through these three programs, the Academy has distributed over \$8,000,000 in grants to film and media arts centers; schools, colleges and universities; film festivals; and film scholars over the past 40 years.

### Conclusion

Jacksonville University has an unparalleled opportunity to create a strong presence in downtown Jacksonville, establish a magnet for film, television production, and the arts, and establish a vibrant draw for your students, faculty, industry professionals, and visitors. Jacksonville University would serve as the lynchpin for the arts and cultural focus downtown and benefit from the energy, diversity of talent, and resources the City can offer to make this project a reality. The City of Jacksonville recognizes this step is an important decision as JU looks to the future. The intent of this proposal is to emphasize the City's intent to assist and support the growth and development of the university and all of your programs and, in doing so, create opportunities for JU, the arts community, and the City of Jacksonville as a whole. This proposal is a first step in working together to create a successful film and television and production studio and a strong artistic and creative downtown core in which we can all be proud.

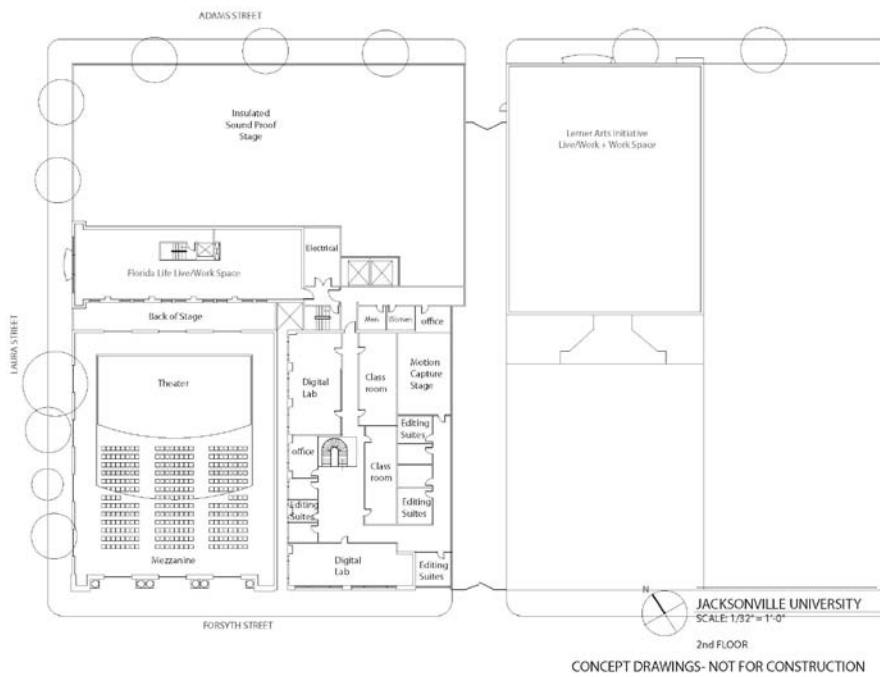
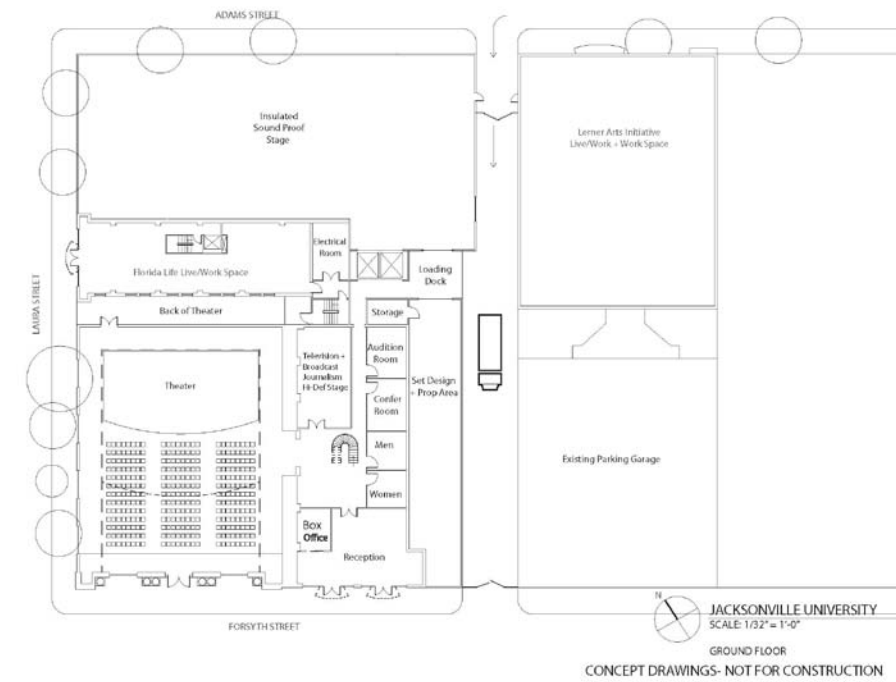


## Appendix A – Preliminary Program

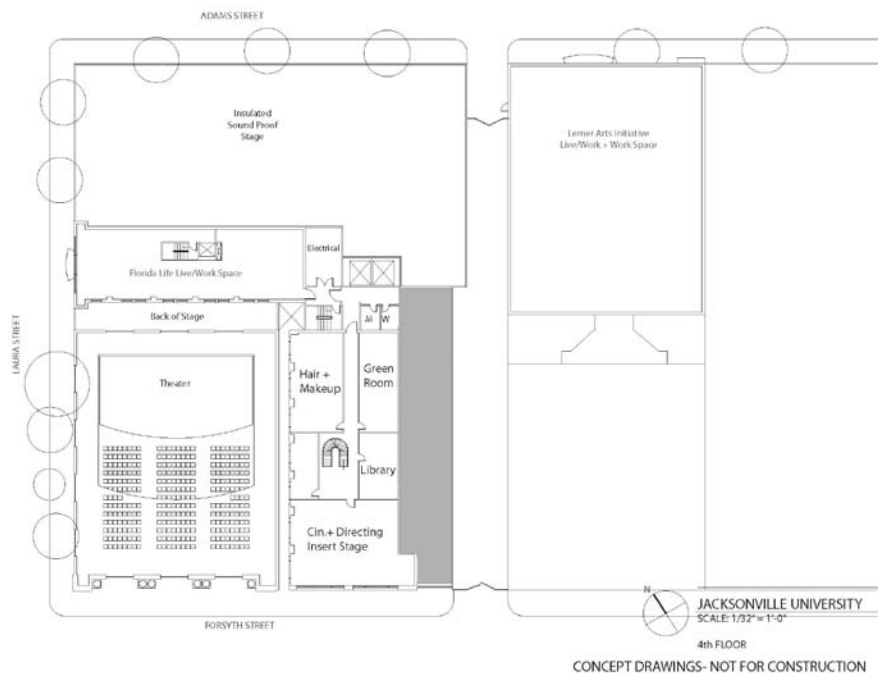
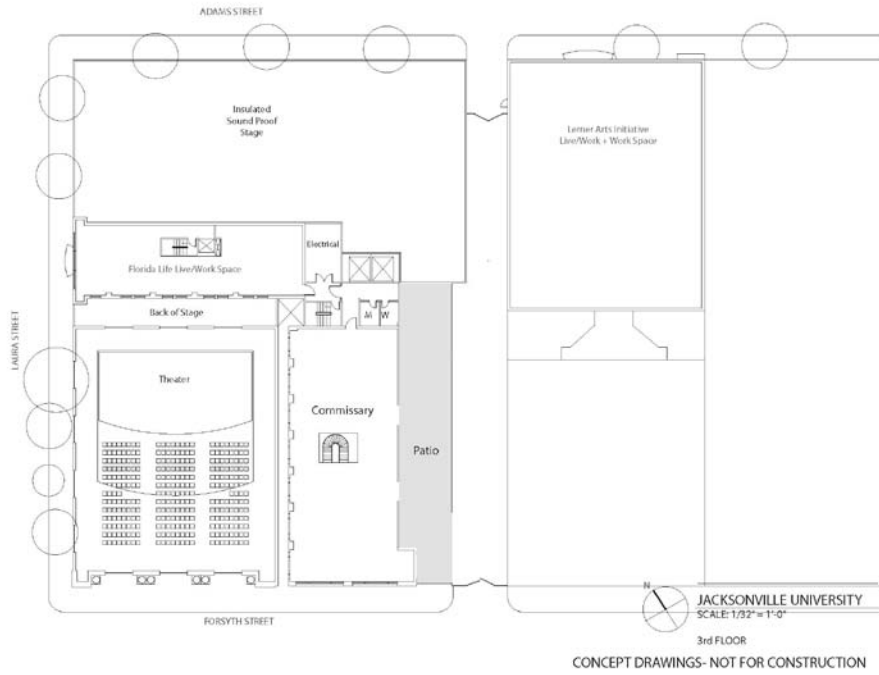
<b>PRELIMINARY BUILDING PROGRAM</b> <b>New University Film &amp; Television Studios</b> Jacksonville University Jacksonville, Florida			
Program Space			
Floor	SPACE	Proposed Expanded SF	Remarks
	Program Requirements		
B	Foley Stage/ Sound studio	2037	
B	Sound Mixing	867	
B	Voice Booth	185	
B	Men's Locker Room	360	
B	Women's Locker Room	454	
1	Reception	1032	
1	Box Office	200	
1	Insulated Sound Proof Sound Stage	8980	
1	Television + Broadcast Journalism Hi-Def Stage	754	
1	TBJ Hi-Def Stage Control Room	0	Included in High-Def Stage square footage
1	Audition Rooms	262	
1	Set Design Shop + Prop Area	2871	(includes loading dock sf) additional prop area storage in the basement and back of stage
1	Theater	8130	6450 SF on Floor 1, seats 360; 1680 SF on mezzanine
1	Conference Room	187	
1	Storage	1797	includes back of stage
2	Motion Capture Stage	490	
2	Computer Lab (digital lab)	1314	
2	Classroom	746	
2	Editing Suites	746	varying SF; range 64-136 SF
2	Office	225	
3	Commissary	3708	Seating for 100 (includes kitchen) (outdoor patio space 1750sf)
4	Cinematography/Directing Insert Stage	1236	
4	Hair + Makeup Area	714	
4	Green Room Suite	600	Includes unisex restroom/ restroom counted separately
4	Library	400	

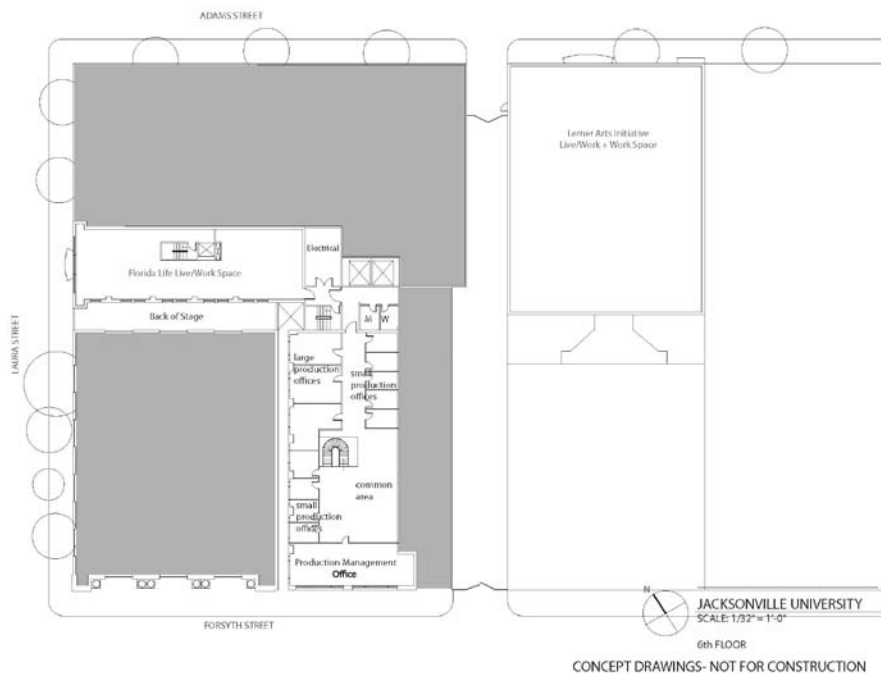
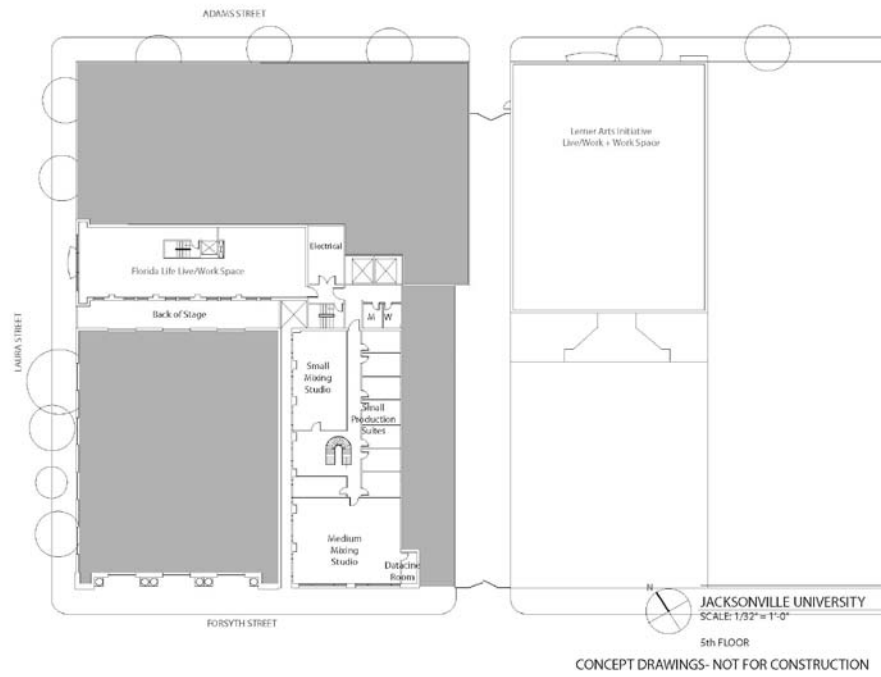
PRELIMINARY BUILDING PROGRAM			
<b>New University Film &amp; Television Studios</b>			
Jacksonville University			
Jacksonville, Florida			
Program Space (continued)			
Floor	SPACE	Proposed Expanded SF	Remarks
5	Mixing Studio (Medium)	1236	
5	Mixing Studio (Small)	714	
5	Datacine Room	70	
6	Production Design Studio (common area)	1036	Large open space, includes stairwell
6	Production Management Office	784	Large open space, "Command Center"
6	Production Suites (Large)	852	
5 and 6	Production Suites (Small)	873	8 @ varying SF; range 90-120 SF
flr 7-10	Single camera studio, short term housing or long term leasing	873	space for expansion
	<i>Total Program Square Footage</i>	39598	
	<b>Non-Program Requirements</b>		
1	Men's Restroom	380	(1) gang restroom per floor
1	Women's Restroom	380	(1) gang restroom per floor
2	Restrooms	above	
3rd-7th	Restrooms	above	
B	Electrical Room	353	
1st-7th	Electrical Room	273	(1) per floor
B	Janitor Closet + Utility	564	
B	Mechanical Room	244	(1) per floor
B	Elevator Equipment Room	341	Locate on Floor 1
	Elevator	1050	(2) elevators
	Stair 1	970	Enclosed stairs
	<i>Total Non-Program Square Footage</i>	4670	

## Appendix B – Preliminary Floor Plans

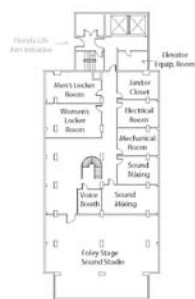
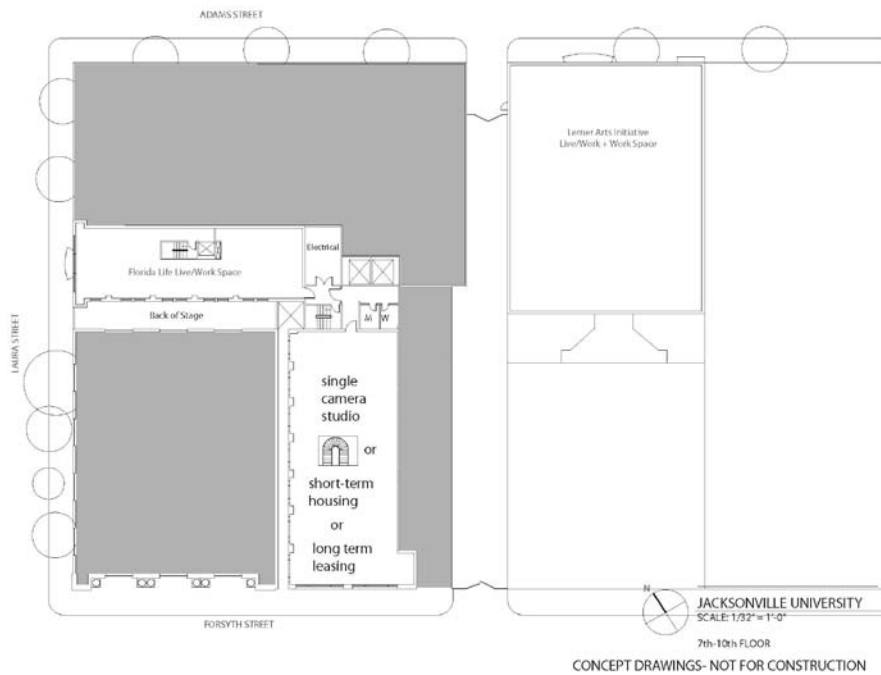


## Appendix J. Jacksonville University Proposal









JACKSONVILLE UNIVERSITY  
SCALE: 1/32" = 1'-0"  
BASEMENT

CONCEPT DRAWINGS- NOT FOR CONSTRUCTION

## Appendix C – Preliminary Cost Estimate

<b>Hard Costs</b>			
Site development			
Landscaping, Kiosks and Street Furniture			\$10,000
Media Wall (exterior)			\$60,000
Underground Utilities			\$200,000
Base Building			
Production Studio (four story height)	\$375	9,354	\$3,507,750
New Construction	\$350	17,334	\$6,066,900
Bisbee Bank Building (restoration)	\$300	23,346	\$7,003,800
Bisbee Bank Building (upper floor expansion)	\$200	15,564	\$3,112,800
Marble Bank Building (restoration)	\$300	7,747	\$2,324,100
Furniture, Fixtures and Equipment			\$750,000
Hard cost contingency	5.00%		\$1,151,768
<b>Hard Costs Subtotal</b>			<b>\$24,187,118</b>
Off Site Construction (Proffers etc)			
General Requirements	3.50%		\$806,237
Contractor Fee	3.0%		\$691,061
Bond Premium/Cost Certification	1.00%		\$230,354
<b>Hard Cost fees and premiums</b>			<b>1,727,651</b>
<b>Total Hard Costs</b>			<b>\$25,914,769</b>

Consultants Fees			
Architect Fees	3.00%		\$725,614
Structural	1.00%		\$241,871
MEP	0.75%		\$181,403
Civil engineering	1.50%		\$362,807
Surveyor			
Architect - interior design	2.00%		\$483,742
Architect - Waterproofing consultant	0.25%		\$60,468
Light and Sound Engineer	1.50%		\$362,807
Construction Administration	2.50%		\$604,678
Green Certification Consultant	0.50%		\$120,936
Environmental Report			\$10,000
Insurance			\$10,000
Contingency	5%		\$158,216
<b>Consultants Fees</b>			<b>\$3,322,542</b>

Total Development Costs\* \$29,237,310

\* does not include developer fee, financing costs, acquisition costs, insurance and other overhead

## Appendix D – Arts Engagement

As part of arts initiative, the City of Jacksonville seeks opportunities to provide public art and activity on the streets of downtown Jacksonville. The film and television production studio has an opportunity to be a part of this engagement in the downtown Jacksonville core.

There will be many opportunities for artists and dynamic promotion of the film and television production studio and the City of Jacksonville and the Cultural Council of Greater Jacksonville encourage Jacksonville University to participate on a grand scale through this new building.



Media Facades Festival explores many interactive ways to use a façade through projection at [www.mediafacades.eu](http://www.mediafacades.eu). This image shows a projection of what is going on inside one area of the building.



Community Chalkboard, Charlottesville, Virginia. As with all chalkboards, what is written on the monument's chalkboard is constantly changing.



James Clar of LED Voxel fame is currently working on an architecture model for the Cloud9's 'Habitat Hotel'. "The Habitat Hotel will be developed in the Barcelona area. It is a hotel with a light mesh that wraps the whole building. The light mesh has sensors that will read the daylight sun amplitude and then at night each node will give off color according to how much that node collected sun."



28 millimeters project by JR at the Israeli Palestine border won the TED Prize



The Cosmo AV team conceive, stage and direct giant video productions onto buildings. [www.cosmoav.com](http://www.cosmoav.com)