



PRELIMINARY  
FEASIBILITY REPORT



Prepared for the City of  
**RACINE, WISCONSIN**

December 2009

**ARTSPACE PROJECTS, INC.**  
250 Third Avenue N., Suite 500  
Minneapolis, MN 55401  
612.333.9012  
[www.artspace.org](http://www.artspace.org)

# INTRODUCTION

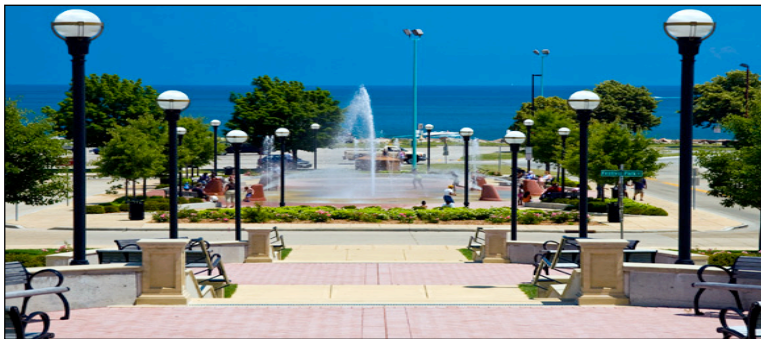
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Located in the southeastern corner of Wisconsin, equidistant (25 miles) from Milwaukee to the north and from the Illinois border to the south, Racine is a city of 80,000 residents on Lake Michigan. It is the seat of Racine County, which has a population of more than 200,000. Racine has many of the characteristics of a typical midsize Midwestern community, including a history of manufacturing and industry. But unlike most other cities of its size, it is home to a large corporation, S.C. Johnson & Son, Inc., a global conglomerate long known as Johnson's Wax. Now in its fifth generation of Johnson family leadership, S.C. Johnson remains a family-held business, and over the decades it has been very good to the community as well as unusually arts-friendly.



*Racine and nearby communities*

Downtown Racine is but a few blocks from the lakeshore, now an active recreation area with trails, bike paths, parks, and marinas. Decades ago, the City moved industry away from the waterfront to create this recreation area, now a huge asset in attracting and keeping current residents and visitors alike.



*The lakeshore in downtown Racine*

Racine today is grounded in the arts. Nothing attests more visibly to its investment in the arts than the Racine Art Museum at 441 Main Street. This downtown museum (associated with the Wustum Museum of Fine Art in Northwest Racine) receives significant support from the Johnson Family and is housed in a new contemporary

building; its collection of contemporary crafts – ceramics, fibers, glass, metals, and wood – is the fourth largest and one of the most important of its kind in the country. For three or four blocks on either side of the museum, Main Street is distinctively filled with active retail, with some housing above the storefronts. This retail area includes a number of creative businesses such as galleries, restaurants, coffee houses, jewelry stores, craft stores, and the like. The City of Racine recently invested in new streetscaping and other infrastructure on Sixth Street, which intersects with Main one block from the Art Museum, as a means of encouraging the expansion of this active and creative retail area. The Racine Arts Council has a storefront location on Sixth Street and is part of that renaissance.

Racine has changed dramatically in the past several decades. What was once a hotbed of manufacturing and inventions between Milwaukee and Chicago has evolved into a city with increasing sophistication and many of the expectations of a larger metropolitan area. While the population has been fairly stable, its diversity has increased – Latino residents are the largest (and a growing) minority – and artists and creative people abound.

The beauty of the natural world surrounds this community and continues to attract visitors who come to the Racine County for its beaches and recreation areas. But Racine is still a “fly-over” community, and getting passersby to stop and experience what it has to offer is both a challenge

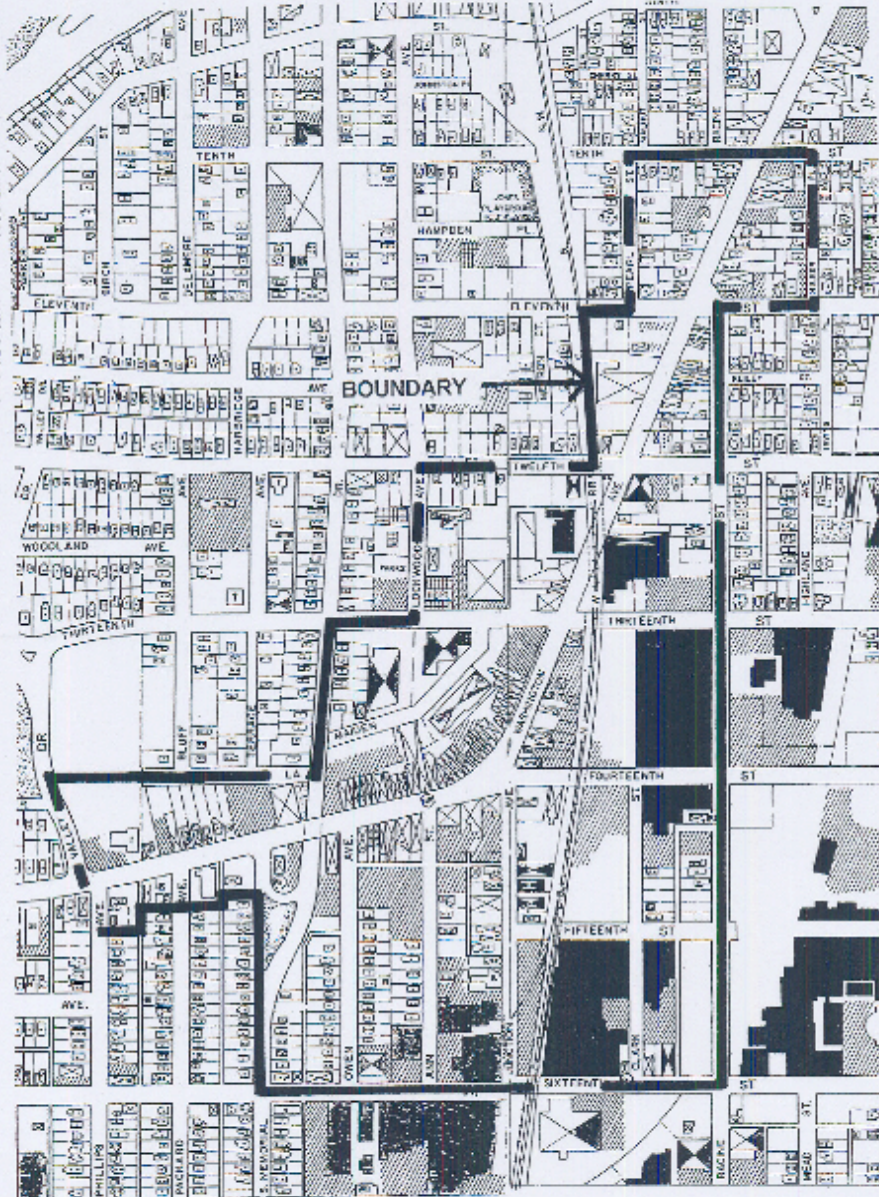


*The celebrated corporate office of S. J. Johnson & Son, designed by Frank Lloyd Wright*

and an opportunity. There is definitely a role that arts can play, and Racine officials have been proactive in devising programs – including one modeled after the well-known Paducah, Kentucky, program that encourages artists to relocate to the community by offering financial incentives that make it easier for them to buy homes.

With financial assistance from the Racine County Economic Development Corporation, the community invited Artspace to conduct a Preliminary Feasibility Visit to help evaluate some of the programs and projects begun as incentives to attract creative people to the Uptown neighborhood of Racine.

The visit took place November 9-10, 2009; Artspace was represented by Wendy Holmes, Vice President for Consulting and Resource Development, and Stacey Mickelson, Director of Government Relations.



**PROPOSED  
UPTOWN BUSINESS  
IMPROVEMENT DISTRICT**

## FINDINGS

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**D**uring a Preliminary Feasibility Visit, Artspace gathers information in five main areas: project concept, artist market, site feasibility, financial feasibility, and local leadership. While these are not the only factors we consider in making our recommendations, they help us frame the discussion.

If the community is clear about what it wants – that is, if the project concept has been determined – we evaluate that concept in the context of the other factors. For example, if the concept involves adapting a particular historic building for use as artist space, we consider whether the building in question is structurally sound, suitable for the intended use, available at an affordable price, and so on. If the project concept hasn't been determined, we weigh the variables and offer recommendations to help the community decide how to proceed.

### PROJECT CONCEPT

Many communities have a clear project concept in mind before they contact Artspace. Buffalo, New York, for example, was interested in a live/work project to catalyze development in an economically challenged neighborhood. Reno, Nevada, wanted to find a use for a long-vacant historic hotel on the city's main street. For Santa Cruz, California, where real estate values are among the highest in the country, the goal was to keep artists from being priced out of the community.

In Racine, the issue is a unique one. Under former Mayor Gary Becker, the City and other civic leaders in the arts developed a plan modeled after the Paducah Artist Relocation Program. The Paducah initiative was set up to provide low-interest loans and other incentives for artists to move to Paducah. It attracted a number of artists – 20 to 30 households, at last count – who moved into this small Kentucky community from other places. The idea was to seed the community with creative people who could add vitality to the area and bring more life and investment to the town. It was done for economic as well as community building reasons. Both were achieved. However, we wonder how long-lasting this approach will be. Will the artists move out to capitalize on the investments they have made, or will they choose to stay and continue to be a part of the community? Is this program attracting younger artists? We've heard that most artists who moved to Paducah are mid-to-late career artists – perhaps a more focused demographic than leaders in Racine would like to see. The concept, which was beginning to be adapted by Racine, involved an artist loan program and an artist relocation program. The loan program has low interest rates with high loan to value. The loan program was formalized with backing from Johnson Bank and the City. The focus of the program was the Uptown neighborhood, now rebranded as the Uptown Arts District.

At this stage, however, with a new Mayor in John Dickert and a difficult economy, the City is seeking Artspace's advice about how best to proceed. We believe the City of Racine will be supportive of creating opportunities and space for creative people. In every conversation and

article we read about the Racine, it was apparent that the City views the arts as a redevelopment strategy. How that plays out is part of what we hope to guide.

## ARTIST MARKET

About ten local artists attended the focus groups. This was a small subset of what we were told (and saw evidence of) is a much larger artist community. All of the artists own their own homes and several have separate studios. However, there is a perception, voiced by Racine Arts Council Director Jessika Mikol and several members of her Board of Directors, that more needs to be done to attract and retain young artists in Racine. There is a general feeling that younger creative people want rental opportunities and also seek to live and work in a community with other creative people. The Arts Council would like to be in the center of it all. While it is an

established group with a storefront gallery space on Sixth Street, it is open to the idea of moving into the Uptown neighborhood to continue seeding this area with creative businesses and people. It is also open to being a part of a larger development where it could play a convening or anchor tenant role. In order to do this, the Arts Council would need to grow both in stature and in staffing. Many arts councils are city offices with access to significant funds. The Racine Arts Council, by contrast, is an independent nonprofit with a relatively modest budget.



*The circle marks the general area of the Uptown Arts District*

## SITE CONSIDERATIONS

During a preliminary feasibility visit, Artspace's primary goal is get a sense of the current cultural assets and spaces for artists to see where the public and private investments have been made and to learn more about where the community would like to grow in terms of space for creative people.

The area of focus for our visit was the Uptown neighborhood. For us, Uptown felt like it wanted to be a gateway into Racine but had fallen onto hard times and was now picking itself back up.

Some retail and businesses have moved into the area in recent years and begun to invest in specific properties and streetscape improvements. It's clear that both the private sector and the City have made investments here. There is a designated Uptown Business Improvement District with its own staff and very attractive website ([www.createuptownracine.com](http://www.createuptownracine.com)); it is currently the repository for the Artist Loan and Relocation Programs.

### **New Day Building 1526 Washington Avenue**

The New Day Building is a recently renovated building in which the City of Racine has invested about \$838,000 (asking price is \$400,000) through a combination of CDBG, TIF, Commercial Corridor Funds and an Economic Development Initiative grant through Congress. A local architect did a beautiful job of adaptively reusing this space for a potential artist market. The interior spaces are open with few columns, hardwood floors throughout, high ceilings, and lots of natural light – many of the characteristics we know the artist market seeks. The City would like its investment back but is aware that the building would be beyond the reach of most working artists or groups of artists at that price.



Options to consider:

- The space could be divided into several ground floor active retail or storefront spaces with two or three live/work apartments or condos on the second floor. If the building or the spaces are to be divided up and sold, the market for those spaces is likely to be older, more established artists who most likely have their own homes. The space is perfectly suited for the artist/creative business market. Using it for other purposes would be a shame after all that time and investment.
- Another scenario would be to negotiate a master lease with the Racine Arts Council to use the ground floor for its gallery/office and sublease the rest of the space to individual artists and/or creative businesses for studios, galleries, dance studio, coffee shop, etc. On the second floor, what would the rents need to be to attract local/regional artists to two or three live/work apartments and allow the City to start recouping its investment? Talking to a broker who sells and leases the residential spaces in the Downtown Business Improvement District on Main Street might yield some information about the market and whether or not rental or ownership is the better way to go. Based on questions we asked one broker, we would guess that monthly rents in the neighborhood of \$400 to \$600 might be possible to attract the artist market for the residential units. If the City can get a letter of commitment from the Arts Council for the ground floor space and have confidence in its ability to lease or sell live/work units on the second floor, the building would be much more marketable to a potential buyer. If the City values space for artists, as it has demonstrated, then establishing some kind of restriction on uses for the spaces and entering into longer-term leases with the prospective tenants may help to keep this building full of active, creative people. Would the City consider holding on to the

building, at least for a three to five years, to begin to stabilize the spaces and provide a west-end anchor for the Uptown Improvement District?

We feel that the investment in the New Day Building, while substantial, could be a longer-term solution to creating a true Gateway into the City. It definitely marks an entry into a creative area of town and would provide a substantial visual icon in the Uptown neighborhood.

We also learned that one of the first efforts at attracting artists to Racine and the Uptown area yielded an outdoor sculpture but did not attract the artist who created the sculpture, an outcome that was first anticipated. For this and other reasons, we believe Racine needs to know more about the artist market.

An in-depth Artist Market Survey is a necessary step in the early phase of any project or effort that hopes to yield creative people to live, work, exhibit and perform. The survey is used to determine both the size and the nature of the market for a project. It tells us with reasonable accuracy how many working studio and live/work units the local arts community can fill, what neighborhoods are of greatest interest to the artists and whether there are special considerations, such as the need for specific kinds of studio space that might influence the design and scale of the project. If a mixed-use project is under consideration, the survey can also be used to identify the need for space for arts organizations, creative businesses, and arts-friendly commercial ventures such as coffee shops and restaurants. Developing the questionnaire, publicizing it (we typically attempt to reach at least 3,000 artists within a 50-mile radius), gathering the responses, and analyzing the data takes about six months.

We typically find that 10% of any group of artists earns 100% of their income from their art. This is confirmed in our national survey work.

### **Mitchell Wagon Factory Lofts 815 Eighth Street**

We were surprised to learn that Racine is home to a 100-unit adaptive reuse live/work property several blocks outside the downtown core. This would be a large multi-family project in any size market. The developer of the building, Gorman & Company, converted this 250,000-square-foot historic building, part of a former wagon factory and automobile plant, into 100 spacious lofts for artists who are at or below 60% of Area Median Income. Designed specifically for working artists, the building features several galleries and a wide range of amenities, including a painting studio, pottery wheels and a kiln, a darkroom, a computer center, a wood-working room, and a theater. The development has been featured in *The New York Times* where





it was cited as playing a major role in the City's plans for a downtown arts district.

Although the Mitchell Lofts may have been filled with working artists at the start, much to the chagrin of many local artists and to the community at large, the building today has few working artists – perhaps 10 or 15 units are artist-occupied. Its arts-focused common spaces are underutilized, and it is commonly thought to be a somewhat dangerous property – though this perception, which was voiced by several people with whom we spoke, is apparently not substantiated by crime reports. All in all, the property is attractive but lacks the dynamism of a community of artists.

A survey of artists' space needs in Racine would provide information that could benefit this property and its owners as well. We feel that with a few interior physical changes, focused marketing efforts to fill vacancies, and an active tenant program committee, the Mitchell could become a much livelier community of artists and contribute considerably more to Racine's artistic reputation.

### **Racine Business Center 1405 16<sup>th</sup> Street**

An amazing resource for artists in Racine is in the Racine Business Center, a campus of buildings devoted to start-up businesses and new ventures, complete with a section of two buildings devoted to artist studio spaces. We learned that for some



artists, the buildings feel too isolated; for others they are working fine. The building manager has actively marketed these light, airy spaces to mostly mid-to-late career visual artists. The artists with whom we visited love their spaces. We also learned of new artists moving in. This building is another amazing resource for individual artists in a community of Racine's size, pointing to its deserved reputation as being a Midwestern hotbed for the arts.

### **Paulson Furniture Building 1322 Washington Avenue**

The Paulson Furniture Building is a five-story, 25,000-square-foot facility on Washington Avenue at the northern end of the Uptown Redevelopment District. There may be a willing seller, and some work has been done to improve this vacant building. During our follow-up conversation with the City and Arts Council, we learned that some interior demolition has occurred and façade improvements may be in the works. The current condition of the building would need to be investigated to learn more about the potential costs for adaptive reuse as creative space. Along with the New Day Building, this larger structure could be an important bookend to a growing and already designated cultural district. The building is owned by R & R Innovative Investments Inc. (Bob and Ruby Gleason).

### **Ideas from focus group sessions and community meeting**

Everyone in the room of 15-20 people was either an artist or had a strong connection to the arts. Several mentioned the Zahn's Department Store building on Main Street as a viable option for artist space. The building has been foreclosed and is now officially owned by the bank with a current listing price of \$1 million. Many people also commented on what a beautiful city Racine is and how the physical attributes of the community have attracted artists and artisans over the years.

When we asked what would attract more artists to Racine, we received the following responses:

- Lower cost of living
- Space already here for artists
- Access to technology
- Reputation (“look what we’ve done”)
- Focused development already occurring downtown on Sixth Street and beginning to happen in Uptown
- Removing barriers between Uptown and Downtown
- Racine’s location between two major metropolitan areas
- Connecting artists with one another

## **FINANCIAL ANALYSIS**

The City of Racine, Racine County Economic Development Corporation, Johnson Bank, and the Johnson Company have all played important roles in advancing support systems for individual artists. It is this unique collaboration that supported the research on the Paducah Artist Relocation Program and then began to implement an artist loan and relocation program of its own. This is a remarkable feat even though it has yet to yield the results Racine was hoping to achieve.

With a concentration on the Uptown neighborhood as a place to “attract” artists, the City has also created a complimentary TIF District and Business Improvement District (BID).

City staff participants included Mayor John Dickert; Kristin Niemiec, Community Development Manager for the Racine County Economic Development Corporation (RCEDC); Brian O’Connell, City of Racine Development Director; Thomas Friedel, City Administrator; Joseph Heck, Assistant Director of Development; and Matthew Sadowski, Principal City Planner. This coordination gave us an extremely good impression of the cooperation both interdepartmentally at the City level and among organizations in the community. These are all key indicators for us, in that projects seldom become reality without strong civic support.

Philanthropy plays an important role in every development. Though the philanthropic community is not huge, it has several key players. Racine is fortunate to be the global headquarters for S.C. Johnson and Son. The company has had an enormous impact on the community and especially the arts by supporting – and in some cases initiating – artistic endeavors. What role the company will play in future will of course depend on how well the priorities of the community align with those of the company. It should be noted that the Company is building a new facility, designed by Norman Foster, that is scheduled to open in

2010. Johnson will continue to use its famous headquarters building. This is the same company that hired Frank Lloyd Wright to design its famous headquarters building, now a National Historic Landmark, in the 1930s.

How much additional support will be available for arts-related matters depends on several factors: City budgets, strength of vision and, perhaps, the willingness of private and public sectors to work together as they have already done to create the Artist Loan and Relocation Programs.

## **LOCAL LEADERSHIP**

One of the most important characteristics any community can have in order to get things done is leadership. We had a chance to visit with Mayor John Dickert, who took office last summer. Mayor Dickert, who has a real estate background, was very enthusiastic about the need for Racine to support the arts. He had these observations:

- He is concerned about projects like the Mitchell Wagon Artist Lofts and the project's ability to serve the target market.
- He thinks the artist market should be surveyed and that the Chicago metro area should be included in the survey.
- He believes Racine's beachfront recreation area is a significant civic asset.
- He thinks that the Uptown area has the grittier feel that younger artists often seek.
- He believes the Paulson Furniture Building and parts of the Western Printing Company building have potential for redevelopment into space for artists and creative businesses.

## NEXT STEPS

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Racine is an impressive Midwestern city with a well-deserved reputation as a community that fosters the arts. We believe the City and civic leaders are wise to continue to focus on attracting and retaining artists as a way of making Racine a cultural destination and to keep young creative people from leaving the area in search of other opportunities. To achieve these ends requires a vital arts community that provides employment opportunities in the arts.

As an immediate next step, we recommend an Artist Market Survey. The survey's primary goal will be to determine the size of the artist market, what kinds of spaces the artists need, and how much rent they can afford to pay; it will also provide a wealth of statistical information, including their household size and current location. Most importantly, the survey can play an important role in defining artists' perception of Uptown as a desirable location for renting and owning space and/or some form of artistic commerce (ie having space to showcase and sell their work).

An Artist Market Survey will help Racine do a better job of matching the spaces it creates for artistic activity – whether it be studio, classroom, rehearsal, or live/work space – to the needs of artists. It can also be used to guide a marketing strategy. It has been noted in this report that while several arts-oriented facilities already exist in Racine, including the New Day Building, the Mitchell Wagon Artist Lofts, and the Racine Business Center, they are currently underutilized in terms of the arts. Is there a way to market these spaces more effectively to induce more creative people to live and work in Racine? We think a big part of the problem is that the market may not know any of these assets are in Racine – especially those creative people who live outside the immediate area. An Artist Market Survey will have the additional advantage of making more artists aware of what Racine has to offer.

A market analysis of this magnitude will take four to six months to plan, execute, and analyze. We conduct our surveys online, which not only simplifies data processing but also makes it easier to determine the need for midcourse corrections. For example, if early responses suggest that some artist groups are not responding to the survey in representative numbers, we can conduct additional marketing and outreach to make them aware of the survey, establish a telephone response system for artists who lack computer access, and so on.

We encourage a continued dialogue among artists, the development community, and civic leaders. It is important to maintain the momentum that has been begun and to ensure that everyone works cooperatively toward the goal of creating either a single project or setting the stage for multiple initiatives. Establishing a core committee of town staff and arts leaders is an excellent way to begin planning next steps. This public/private partnership will be key in addressing the market survey, developing a marketing and public relations strategy, and generating the “muscle” it takes to continue a community-wide dialogue about an artist-focused project. An online resource that may be helpful in this regard is [www.artistlink.org](http://www.artistlink.org). Here you

will find case studies and information for both municipalities and developers that want to create space for the arts.

Additionally, as discussed at the public meeting, arming artists with talking points about arts development, economic impact, and creative tourism will be essential to keeping the grassroots effort unified and attracting additional support at the city level. Website updates that connect the arts community and keep everyone up to date on initiatives and meetings is a great idea that should be pursued.

While the artist loan and relocation programs are well-conceived, the number of artists who either qualify or seek these resources out seems low. We would not recommend disbanding the program; instead, we think Racine should learn more about the market itself so that it can assemble the tools that match the need and size of the market. This is not a difficult thing to do, but it takes time, patience, and leadership.

In other words, we recommend that Racine “stay the course” by keeping the existing programs alive and perhaps fine tuning once more is understood about the artist market in and around Racine. We believe strongly that Racine should seek information from local artists (within a 50 mile or so radius) rather than seeking ways to attract artists from far afield. Attracting artists from other states (other than IL and WI) is certainly possible but that would be a longer term goal only achievable once Racine and the Uptown area create a stronghold for artists to flourish.

Another potential strategy is to provide incentives for developers to rehab the historic buildings in the Uptown area for creative uses. A Tax Increment Financing (TIF) district is in place. Are there ways to relax historic preservation guidelines or other restrictions to aid developers’ investments in this area? Additionally, are there state or federal dollars that can be applied to the Uptown area? These might include Department of Transportation funds such as those received and utilized to improve Sixth Street, federal line item appropriations such as Economic Development Initiatives or Neighborhood Stabilization Program obtained with the help of Racine’s Congressional delegation.

Artspace is available as a resource to help Racine take the next steps. We strongly believe that the artist market must be quantified in order to support and build on existing resources.

## GENERAL THOUGHTS ON CULTURAL DEVELOPMENT

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**F**or the last two decades, Artspace has been at the forefront of the creation of long-term, affordable space for individual artists, their families, arts organizations, and creative businesses. As such, we think it's important to note the following:

1. Multi-tenant, multi-use creative spaces generate positive economic revitalization and development. Each project provides job opportunities both before and after construction. Each artist is, in effect, his/her own cottage industry, an entrepreneur contributing to the job market and helping to employ others along the way.
2. Creating permanently affordable live/work space helps to build an authentic community of local artists who collaborate with each other as well as with other local, national, and international artists. The Mitchell Wagon Artist Lofts could accomplish these goals with a bit of help.
3. Buildings with artists are often catalysts for streetscape improvements and general beautification around these spaces. Artists more than a typical renter, care about their surroundings and often put their own sweat equity into the beautification of the areas in which they live and work.
4. Artists are known to be pioneers and as such are willing to move into older industrial areas of a city, creating "buffer zones" between these areas and the residential areas nearby.
5. Artists are known for collaborating with the larger educational and cultural/business communities, often as teachers, adjunct professors and/or volunteers for youth and cultural organizations.



## ARTSPACE 101:

### OUR MISSION, HISTORY AND PROGRAMS

*Artspace Projects' mission is to create, foster, and preserve affordable space for artists and arts organizations.*

**F**INDING AND RETAINING affordable space is an age-old problem for artists — painters, sculptors, dancers, and others who require an abundance of well-lit space in which to work. Many artists gravitate to old warehouses and other industrial buildings, but their very presence in an industrial neighborhood often acts as a catalyst, setting in motion a process of gentrification that drives rents up and forces the artists out.

This is precisely what happened in Minneapolis' historic Warehouse District in the 1970s and led to the creation of Artspace in 1979. Established to serve as an advocate for artists' space needs, Artspace effectively fulfilled that mission for nearly a decade. By the late 1980s, however, it was clear that the problem required a more proactive approach, and Artspace made the leap from advocate to developer. Since then, the scope of Artspace's activities has grown dramatically. Artspace is now a national leader in the field of developing affordable space for artists through the adaptive reuse of old warehouses, schools, and commercial buildings.

Artspace's first three live/work projects were in Saint Paul: the Northern Warehouse Artists' Cooperative (1990), Frogtown Family Lofts (1992), and Tilsner Artists' Cooperative (1993). Since then, Artspace has expanded its range of activities to include live/work projects in Duluth (Washington Studios, 1995); Pittsburgh (Spinning Plate Artist Lofts, 1998), Portland, Oregon (Everett Station Lofts, 1998), Reno (Riverside Artist Lofts, 2000), Galveston (National Hotel Artist Lofts, 2001), Chicago (Switching Station Artist Lofts, 2003), Seattle (Tashiro Kaplan Artist Lofts, 2004, and Artspace Hiawatha Lofts, 2008), Fergus Falls, Minnesota (Kaddatz Artist Lofts, 2004), Bridgeport, Connecticut (Sterling Market Lofts, 2004), Mount Rainier, Maryland (Mount Rainier Artist Lofts, 2005), Houston (Elder Street Artist Lofts, 2005), Buffalo (Artspace Buffalo Lofts, 2007), Fort Lauderdale (Sailboat Bend Artist Lofts, 2007), Brainerd, Minnesota (Franklin Art Center, 2008), and Santa Cruz, California (Tannery Artist Lofts, 2009). In all, these projects represent 846 live/work units.

In the mid-1990s, Artspace broadened its mission to include non-residential projects. The first of these, the Traffic Zone Center for Visual Art (1995), transformed an historic bakery in the Minneapolis Warehouse District into 24 studios for mid-career artists. Other non-residential Artspace projects include the Minnesota Shubert Performing Arts and Education Center, a \$41 million, three-building cultural complex in downtown Minneapolis. Over the last few years,

Artspace has evolved from a Minnesota organization with a few national projects into a truly national organization based in the Twin Cities. We now have projects in development, predevelopment, or feasibility in more than a dozen states. Our national consulting program has helped communities in 40 states address their arts-related space issues. The nature of our work is evolving, too, to include multiple-facility projects, long-range planning, and arts districts.

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

#### *Property development*

Development projects, which typically involve the adaptive reuse of older buildings but can also involve new construction, are the most visible of Artspace's activities. To date, we have completed 24 major projects. Artspace live/work projects are operating or in development from coast to coast.

#### *Asset management*

Artspace owns or co-owns all the buildings it develops; our portfolio now comprises more than \$250 million worth of real property. We strive to manage our properties so that they will be well-maintained yet remain affordable to the low- and moderate-income artists for whom they were developed in the first place. Revenues in excess of expenses are set aside for preventive maintenance, commons area improvements, and building upgrades.

#### *National consulting*

In addition to its roles as developer, owner, and manager, Artspace acts as a consultant to communities, organizations, and individuals seeking information and advice about developing affordable housing and work space for artists, performing arts centers, and cultural districts – usually, but not always, within the context of historic preservation.