Arts and Culture Planning: A Toolkit for Communities

Acknowledgements

Chicago Metropolitan
Agency for Planning

Cover photo: Bryn Mawr Avenue underpass bricolage *Living 2007*, Chicago, Illinois. Credit: Chicago Public Art Group.

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Mosaic mural, Philadelphia, Pennsylvania. Credit: Camiros.

Introduction

Metropolitan Chicago is home to a rich, robust, and diverse cultural ecosystem, with a varied tapestry of artists, nonprofit cultural organizations, for-profit commercial enterprises, arts service organizations, funders, institutions of higher education, and "unincorporated arts," such as street fairs and festivals.

The region's artistic and cultural community continues to earn national and international acclaim on both the nonprofit and for-profit sides. Its world class museums, dance companies, and cultural institutions attract millions of visitors each year. It has been called a "musical omnivore's paradise," offering every style of music to every style of fan in every style of venue. Its architecture and public arts have made history. And it is emerging as a key player in creative industries, from advertising to fashion.

In fact, its historical and cultural narrative is imbued with a richness and intensity equaled by only a handful of other metropolitan areas around the world. In the process, it has become one of the leading creative regions in the world.

Umbrella Music Festival, Hideout, Chicago, Illinois. Credit: Flickr user cattoo.

Arts and Culture: Essential to the Regional Economy

Metropolitan Chicago's arts and cultural resources are not only cause for great pride, but they also contribute significantly to the region's economic health. The region's nonprofit arts and culture sector is an estimated $2.43 billion industry. These resources serve as an economic engine for investments and employment opportunities, a magnet for cultural tourism, and a key component in improving quality of life in the region, which helps attract the kind of talent that's highly prized in the 21st Century—creative talent capable of tackling complex problems and helping to envision a brighter future.

While arts and culture are sometimes marginalized and seen as a nice "extra," they are necessary ingredients for making communities attractive and vibrant places to live and work.

One of the central goals of the GO TO 2040 comprehensive regional plan is to make the northeastern Illinois region a better place to live. Though opinions differ on what makes a community appealing, livable communities tend to share some common traits. They are healthy, safe, and walkable. They offer choices for timely transportation to schools, jobs, services, and basic needs. They are more cost-effective for individuals and local governments. They make the region more economically competitive.

Livable communities also offer their residents opportunities for participation, whether through involvement in their governance, recreation, or creative expression. People pursue artistic and creative expression through a variety of outlets, formal and informal, as professionals, dedicated amateurs, and consumers. Furthermore, many forms of arts and culture naturally manifest as aspects of daily human activity. Whatever the means of creative expression, livable communities tend to facilitate that activity.

Whether we choose to live and work in a newer community or one that has been around for decades, livable communities are imbued with strength and vitality, possessing a unique "sense of place" that draws people and makes us feel at home and welcome. Arts and culture can play a vital role in the definition, preservation, and enhancement of this essential character of a community.

While abstract, livability is seldom an accident. Livable communities are created through effective planning and decisions by local officials, developers, and individual residents. Arts and culture already plays an important role in the region, but it has even greater potential to help communities achieve their objectives through local planning that is creative, smart, and resourceful.

Arts and Culture Planning in Northeastern Illinois

Not only is metropolitan Chicago rich in arts and culture, it is also home to outstanding examples of planning for arts and culture. In 2012, the City of Chicago Cultural Plan reassessed what arts and culture means to the residents of the third-largest city in the nation, defining its vision and priorities for the future and identifying specific strategies to get the job done. Seeking to cultivate a more attractive and cohesive image for itself, the Village of Algonquin developed a comprehensive public art master plan that has guided its ambitious but financially sustainable arts program, which has evolved into a key facet of the Village's identity. Woodstock saved its Old Court House, the anchor of the Village's iconic town square, from being demolished to make way for a parking lot, transforming it into a multiuse complex that is home to consignment art galleries, artist studios, space for special event rental, and a French restaurant.

These and countless other examples provide inspiration and guidance for municipalities that want to incorporate—or enhance—arts and culture in their community.

Purpose of Toolkit

This toolkit is intended to help municipalities incorporate arts and culture into their communities, enhance livability by improving quality of life, and become more attractive places to live, work, and play. It offers a primer on different types of arts and culture and their inherent primary needs and secondary impacts, then proceeds to detail steps that can be taken by communities:

1. **Preparation.** Creating a local definition for arts and culture, setting goals, and articulating a desired result early in the process.

2. **Participation and Input.** Identifying key stakeholders, exploring and establishing partnerships, soliciting and processing feedback from the community, and vetting and refining of goals and strategies as they are formed.

3. **Assessment.** Evaluating current conditions and identifying potential obstacles as they relate to established goals, essentially asking the question, "What do we need that we don't currently have, and what is stopping us from getting it?"

4. **Implementation.** Formulating policies and regulatory approaches to achieve the vision of the community.

While all steps are important, implementation is where the rubber meets the road. To that end, the toolkit provides model regulatory language that can be used by municipalities to define allowed arts and culture activities within a zoning district, standards for uses to mitigate impacts, provisions to allow and encourage the adaptive reuse of existing institutional structures, as well as guidance as to how to construct an arts district—whether as an overlay district or as base zoning. Because each community is unique, much of this model language is written to allow for modification.

While the toolkit is designed to be comprehensive, it is not intended to be exhaustive. There are too many variations in local context to cover every possible scenario that may be faced by the primary audience—municipal staff and elected officials. Furthermore, a reality of the times is that most municipal staff are stretched as never before, often with one person responsible for the duties of several people who have departed or have been reassigned. This document aims to give those individuals the tools they need to take action by explaining the essential matters to consider and guiding them along a path to implementation unfamiliar to most.

There is extraordinary potential for arts and culture to help communities achieve their broader goals, strengthening the entire region in the process. The Chicago Metropolitan Agency for Planning (CMAP) hopes that this toolkit will help communities assess their options and choose the arts and culture policies that are right for them.

Glass blowing, Malta Majjistral, Malta. Credit: Flickr user Andy M Smith.
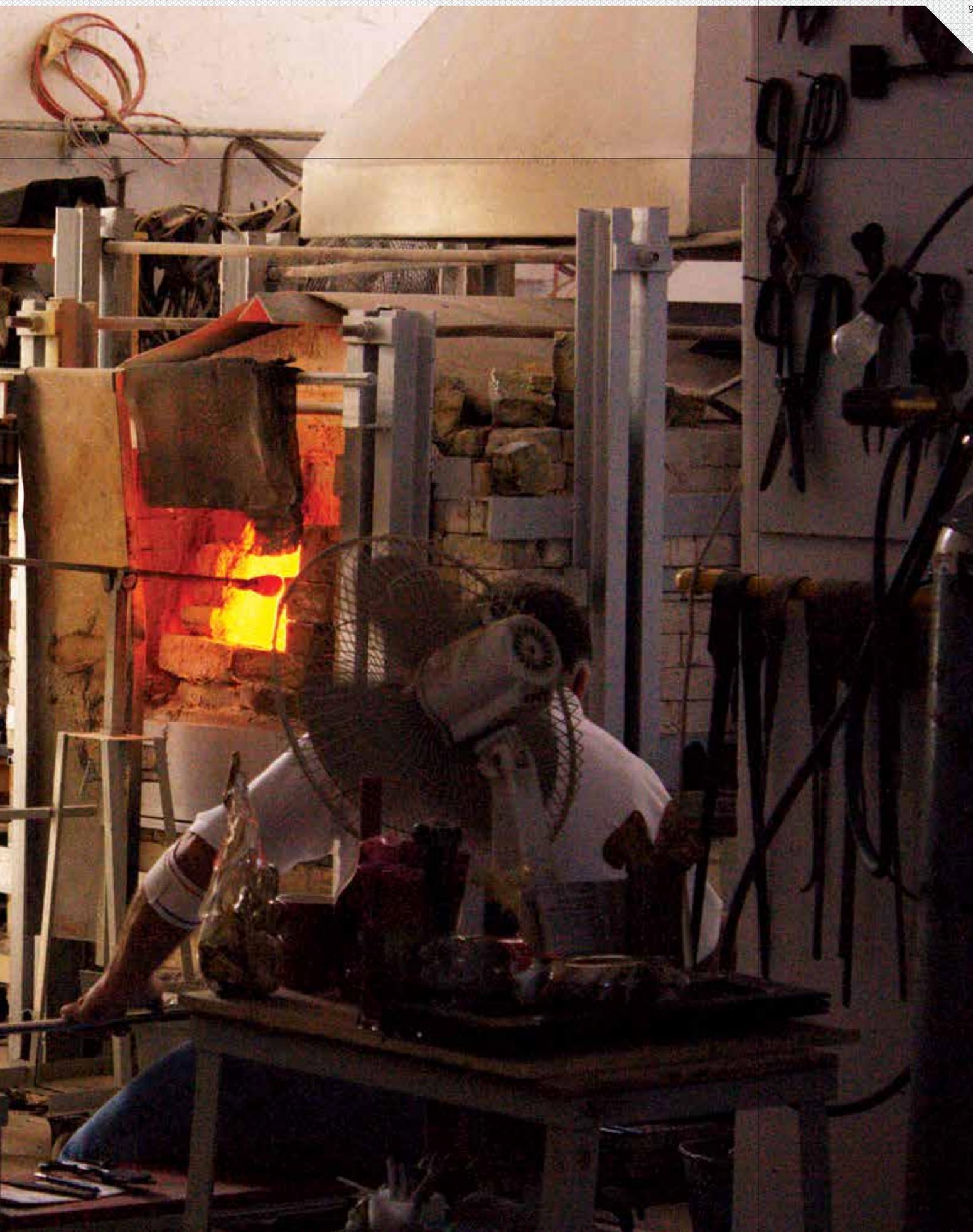
Kids arts class, Lillstreet Art Center, Chicago, Illinois. Credit: Lillstreet Art Center.

Defining Community Goals for Arts and Culture

This toolkit will be most helpful to communities that understand the role of arts and culture in their community and that identify clear goals for arts and culture development.

Assessing the Role of Arts and Culture in One's Community

"Arts and culture" is a broad term that needs to be refined to reflect local identity, goals, and resources. The demographics, local history, unique assets, traditions, and preferences of a community influence its definition of arts and culture and provide the context for reaching its goals in the future.

People pursue artistic and creative expression through a variety of outlets, from theatrical performances and paintings to food festivals and local craft groups. Some participants are professionals, many are dedicated amateurs, and even more are consumers. As a whole, many forms of arts and culture naturally manifest as aspects of daily human activity.

Similarly, the locations and spaces where such activities are held include professional venues such as theaters, arenas, museums, and galleries, as well as less formal settings such as local community and recreation centers, businesses, libraries, clubs, parks, schools, and other local gathering places. (Of course, individual arts activities can occur anywhere and at any time.)

Together, these artistic and cultural activities constitute a community's cultural assets and are essential to a community's well-being, economic and cultural vitality, sense of identity, and heritage.

In addition to a community's assets and strengths, it is vital to candidly assess the weaknesses and gaps in the fabric of the local arts landscape. By completing an inventory of local arts and culture resources, a community can begin to develop an understanding of what is already in place and what may be lacking. Some communities are strong in just one or two types of arts and culture, while others are home to a wide range. Regardless of how many different types are present, communities will need to evaluate whether they are meeting the primary functional needs of the types of arts that are currently present or desired in the future. In addition, many communities are considering other needs, such as the availability of affordable housing for artists, live/work dwellings, and flexible "incubator" spaces for new creative enterprises.

Some communities have regulations that unintentionally hinder the vitality of local arts and culture activity. Oftentimes these regulatory hurdles are anachronisms contained in a zoning code and may no longer be serving the purpose for which they were originally intended. To foster arts and culture in the community, many municipalities will need to reexamine its regulations to identify potential conflicts.

This toolkit provides step-by-step guidance for communities to:

- Define the local meaning of "arts and culture."

- Identify, tally, and understand its local arts and culture community and resources.

- Assess the strengths, weaknesses, and gaps in the fabric of its local arts landscape.

Foster Avenue underpass bricolage *Indian Land Dancing*, Chicago, Illinois. Credit: Chicago Public Art Group.

Considering Broader Community Benefits

Based on specific needs, existing resources, and identified strengths and weaknesses, a municipality should determine the objectives, goals, and/or targets of the planning effort. These can include improving the geographic distribution of the arts throughout the municipality as a whole or targeting a specific neighborhood, increasing affordability for artists to practice their craft, and removing regulatory "red tape" that may hinder or prohibit the practice of certain arts.

But there are broader benefits to one's community that should be acknowledged as well and factored into the goals for the future. This allows community members to see the value of arts and culture, even if not directly related to their day-to-day life. Describing the benefits will also build public support from various sectors of the community, which is critical to any successful planning process.

Revitalizing Neighborhoods

Arts and culture can be used as a revitalization tool—a catalyst to create active, vibrant environments and neighborhoods, helping municipalities to increase tax revenues, property values, retail activity, and job creation. Collaborative relationships can develop between arts and culture activities and local businesses, as well as aid in the attraction of tourist dollars—even the creation of a tourist economy.

Arts and cultural activity can increase attention and foot traffic to an area, including attracting visitors and increasing the length of time and money they spend, thereby contributing to continued development. Similarly, the presence of public art and related streetscape amenities, such as artist-designed lighting, signs, and benches, are ways to attract pedestrians. Communities can also develop creative ways to make artistic activity happen in vacant properties and underutilized spaces, visually enlivening areas of town that might otherwise seem deserted and uninviting.

First Thursdays gallery walk, Pop-Up Art Loop at Block 37, Chicago, Illinois. Credit: Chicago Loop Alliance.

Improving Public Safety

Many of these same initiatives aimed at increasing economic activity can help communities struggling with crime. For example, higher levels of pedestrian activity mean more "eyes on the street," which usually increases public safety. Public art by or emblematic of the community, such as murals, can be an effective deterrent to the pervasive spread of graffiti in problem areas, reinforcing a sense of place—and order—in the community. Improvements like these make day-to-day life better for current residents, businesses, and workers, as well as increase the attractiveness of the community, laying the groundwork for further development in the future.

Defining Community Identity and Sense of Place

Perhaps above all, arts and culture activities and initiatives can help define a community's identity and create a sense of place. Whether through low-investment arts and culture programming or more elaborate projects such as public art master plans, they can tap into, preserve, and enhance the artistic, cultural, and historical characteristics and assets of a community or neighborhood, such as its people, local history, architecture, ethnic heritage, unique customs, and food, to name but a few.

Attracting the Creative Class

In addition to strengthening the identity of a community, arts and culture can elevate the quality of life of its residents and workers. There is evidence that many individuals with advanced education and high-level skills increasingly prefer to live and work in locations with creative amenities, a culture of innovation, and a sense of place. Accordingly, their employers—as well as businesses and services targeting this demographic—seek to locate in these areas as well. Therefore, arts and culture planning can become a tool for improving a community's ability to compete in an increasingly global market for talent and the economic incentives that accompany it.

Expanding Access to the Arts

Along with helping communities achieve their local economic development goals, arts and culture activities and initiatives can improve access to the arts for all community members. Arts and culture promotes the formation of cognitive and emotional development and social connections in everyone from the youngest participants to the most senior of citizens.

Particularly important is arts education. But while there appears to be broad agreement on the value of arts education, competing priorities have led to a decline in the allocation of funding, faculty, and time to support arts education for children in grades K-12. In addition, surveys evaluating the amount of art instruction students receive have found disparities among urban and suburban schools, and students living in rural areas and those attending classes in small school districts receive the least amount of all. Resourceful municipal planning for arts and culture that builds upon partnerships and capitalizes on a community's existing resources and infrastructure can help to fill these gaps in art education.

Creating and Nurturing Local Artist Networks

The creation and nurturing of local artist networks is commonly a part of many arts and culture planning efforts. Doing so leverages a community's arts and culture resources and fosters collaboration among its residents that can pay dividends beyond the current project. The benefits of local artist networks can extend beyond the community, helping to connect its arts and culture planning to the even more extensive networks, information, and resources within the larger region—not to mention expanding the opportunity for the community to publicize its efforts and attract new visitors and, potentially, residents.
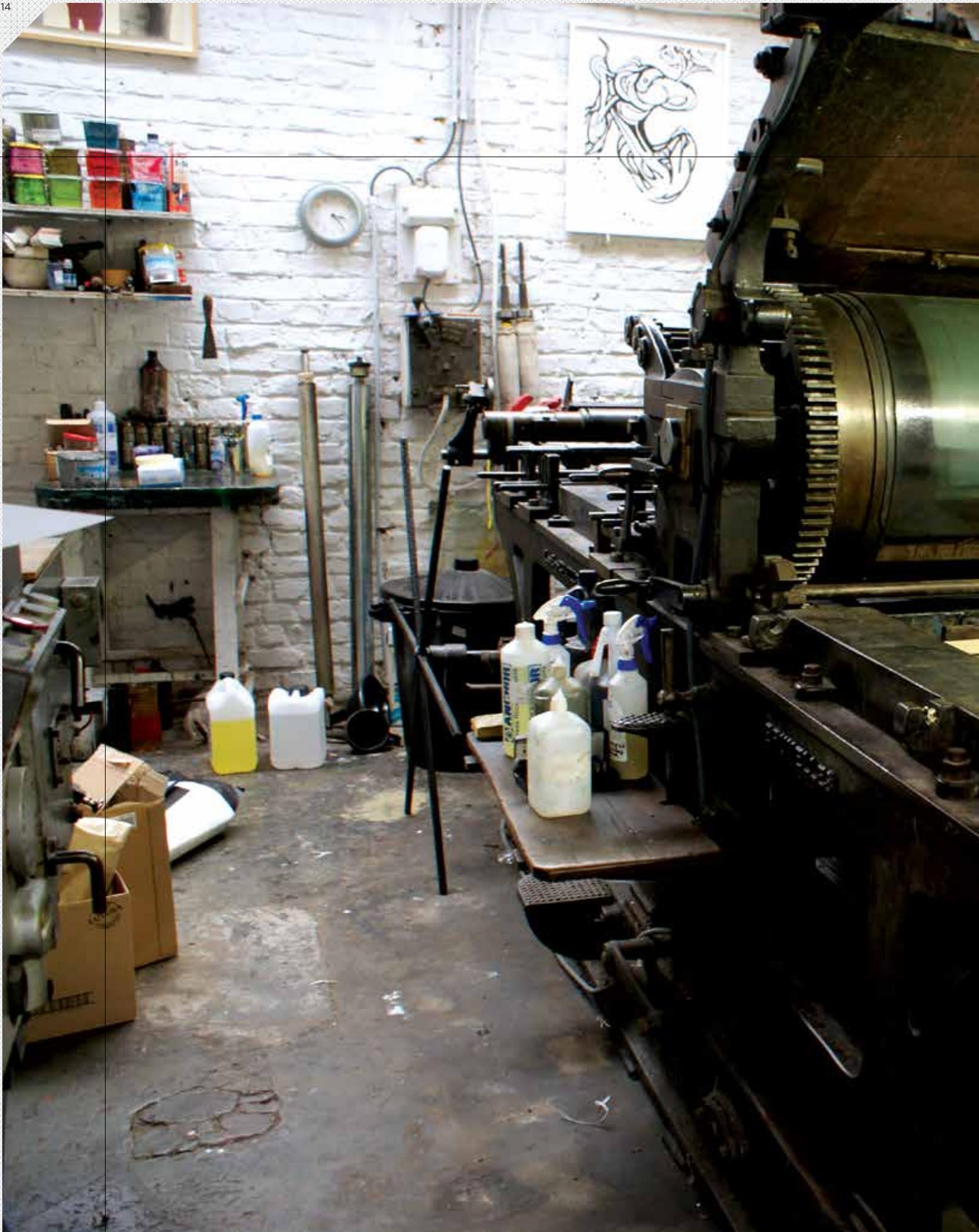
Bruno Robbe studio, Frameries, Belgium. Credit: Flickr user Mark Wathieu.

Defining Arts and Culture and its Needs

When a community undertakes arts and culture planning, it is important to understand that it includes many different types of arts and culture activities. When one thinks of a community with a vibrant arts scene, that no longer means a street lined with art galleries—it includes musicians, chefs, filmmakers, artisans, and more; a community's "arts identity" is multi-faceted.

Creating this type of arts identity requires a thoughtful and coordinated process. During the planning stages, it is important to understand the many different types of arts and culture uses and activities, and, just as importantly, the needs and impacts unique to each. This section of the toolkit provides guidance in defining arts and culture and assessing related needs and impacts.

Understanding the Range

Arts and culture is comprised of a number of different elements. Just as each community is unique, so is the relevance of certain types of arts to a community. Even more so, communities are made up of neighborhoods that may identify more closely with, or have physical resources in place, that nurture certain types of arts.

- **Visual Arts.** The visual arts are composed of a range of fine arts, including painting, sculpture, photography, and printmaking. These can range from relatively low-impact activities, such as painters, to industrial artisan trades with significant outside impacts, like metalworking, furniture making/refurbishing, and woodworking.

- **Theater Arts.** A variety of stage performances make up the theater arts: playwrights, dance troupes, comedians, spoken word artists, and performance artists.

- **Music Arts.** Numerous communities are known for their local music scenes, which can range from amateur and professional orchestras to local bands in a wide variety of genres.

- **Culinary Arts.** While a vibrant restaurant scene contributes to thriving commercial areas, there are also a range of small-scale operations that provide a chance for chefs to practice their craft: small-scale specialty food production, catering, mobile food trucks, food stands, and microbreweries.

- **Applied Arts.** A number of the arts are more business-oriented, but nonetheless are part of local culture. These applied arts include uses such as industrial design and graphic design.

- **Fashion Design.** The design of clothing and accessories can be a large-scale operation as well as a small business, or even home-**based retail use.** The internet has also opened up opportunities for local designers to sell their creations online through numerous craft websites.

- **Media Arts.** Film and animation are no longer limited to major cities and can tap into local talent in communities of a variety of sizes.

New Pantheon Quartet, San Francisco, California. Credit: Flickr user Orin Zebest.

Glass blowing, Harmony, California. Credit: Flickr user Don DeBold.

Understanding Primary Functional Needs

Each of these types of arts and culture has certain functional needs. When looking at these uses and ways to encourage their growth, it is important to understand what each type of arts and culture needs to be successful.

- **Visual Arts.** In addition to studio space, the visual arts rely on exhibition space. In burgeoning art scenes, this requires both dedicated galleries as well as permissions for more informal opportunities, such as local art fairs and the secondary uses of facilities like community centers, historical societies, and recreational centers.

Community sponsored programs can open up opportunities for other non-traditional gallery spaces, as well as educational opportunities, such as inviting local artists into schools to teach children about art. Finally, the use of "makerspace" is another way to meet the needs of the visual arts. A "makerspace" is a shared studio where members share access to facilities and equipment, such as screen printing equipment.

The industrial arts, because of their nature, require unique spaces that can accommodate large-scale, high-impact activities. Often, the reuse of older industrial or warehouse buildings can provide the right type of space for these uses.

- **Theater Arts.** Generally, theater arts need performance spaces, which can range from large theaters to storefront performance spaces. Often, as these uses grow, they add on classroom spaces as well.

- **Music Arts.** Like the theater arts, music arts require performance spaces, which range from large venues, to ancillary uses within bars and restaurants, to a variety of facilities that hold special events or unconventional spaces, such as art galleries, reception facilities, and social clubs. In addition to a place to perform, the music arts need rehearsal spaces and recording studios. Depending on scale, these facilities can be integrated into neighborhoods or may be more appropriate in heavier commercial and even industrial areas due to issues of noise and traffic.

- **Culinary Arts.** Considering the cost of opening a restaurant, emerging chefs look to take advantage of a number of different types of facilities. Small-scale specialty food production can begin in a residence and move to more traditional commercial spaces. Home-brewing can start—as the name implies—at home and move to a microbrewery or brewpub. Restaurants can pop up in the form of a food truck. Generally, the functional needs of the culinary arts can be accommodated in a number of ways. However, it is important to note that the local department of health may have specific regulations for how these uses operate; in some cases, local building codes may also require a commercial kitchen depending on the nature of the operation.

Maker space, Caldas da Rainha, Portugal. Credit: Flickr user Joao & Raquel.

- **Applied Arts.** The applied arts function most like a traditional office use, and have the same needs as an office. However, when looking at permissions for these uses, regulations may frequently need modification to allow for the construction of prototypes, which is often prohibited as part of a standard office use. Similar to visual arts, the applied arts also benefit from "hackerspace" (a community lab space), where members can work on individual projects or collaborate as a group with access to shared resources such as software and hardware.

- **Fashion Design.** As described previously, fashion design can range from a non-intrusive home occupation, which has limited functional needs, to a large-scale operation. Generally, larger floor plate structures are appropriate for these uses as they evolve from just design to production.

- **Media Arts.** Depending on which aspect of film and animation production is undertaken, these arts can be practiced anywhere from an office with no outside impacts to a movie studio with a full range of uses: film sets, editing facilities, and recording studios. Depending on the intensity of the use, municipalities may or may not need to specifically accommodate these types of uses.

The following table summarizes the functional needs of each type of arts. It is important to remember that the arts are always evolving and that this summary is not intended to draw clear lines, but rather show key needs, which may in time grow to involve more uses and additional facilities.

Primary Needs of Arts and Culture

	Studio Space	Performance Space	Rehearsal Space	Display Space	Production Facility	Retail Space	Classroom Space
Visual Arts	■			■	■	■	
Theater Arts		■	■				■
Music Arts		■	■				
Culinary Arts					■		■
Applied Arts	■						
Fashion Design	■				■	■	
Media Arts	■						

Understanding Secondary Functional Needs

In addition to the key needs outlined above, many of the arts also have secondary functional needs that must be considered. Arts don't exist in a vacuum and so, to encourage an emerging artist community and arts identity, other aspects of community development that influence the success must be considered.

Many young artists just beginning their careers have very limited financial means to pursue their craft. For this reason, making affordable housing available should be considered. In addition to traditional affordable housing approaches, such as inclusionary housing based on U.S. Department of Housing and Urban Development (HUD) standards, affordable housing can include allowances for a variety of housing types rather than just single-family dwellings in key areas or conversions of larger dwellings.

Perhaps one of the best examples of addressing housing for artists is the creation of opportunities for live/work dwellings. Live/work dwellings allow for an active arts space and/or business to be conducted within a principal dwelling by an occupant of the dwelling. Live/work is distinguished from a home occupation in that it may include additional employees or assistants who are not residents of the home and typically has more customer traffic. When considering live/work dwellings, there are a number of standards that the community can include to limit the impacts on neighbors, particularly in primarily residential neighborhoods, such as:

- Limitations on floor area for the work use.

- Limits on the numbers of employees or assistants at any one time.

- Limits on hours and/or days of operation.

- Limits on the types of activities that may be considered the "work" use. This can also be refined by the context of the location; more high-impact uses may be permitted within more mixed-use areas, while low-impact uses may be allowed in residential neighborhoods.

- No outside activities associated with the work use; again, potentially refined by the larger neighborhood context.

The benefits of live/work dwellings are that artists are not required to find a secondary space to ply their craft and can even expand to additional uses, such as classrooms or galleries. For example, a live/work catering space can offer cooking classes, or an artist can include both studio space and a small gallery.

When defining typical uses within regulations, it is important not to draw the standard definitions too tightly for uses such as offices, retail establishments, and arts studios. These standard uses also serve a secondary functional need for arts and culture uses as they have evolved into shared arts space. A recent type of new use that has emerged is that of an arts incubator retail use. This is a retail use that rents "spaces" to local artists to sell their wares, often with a rotating schedule of artists. Often sponsored by a local arts organization that maintains the building and runs the retail end of the operation, these incubators both expose local artists to a wider audience and provide an opportunity for artists to make additional income.

The maker/hackerspaces described are another incubator-like environment. From a regulatory perspective, these are treated as an arts studio or office space, but in practice they create a supportive environment for artists by creating low-cost work space that allows artists to expand their craft with resources they may not be able to afford on their own. Typically, such a space is operated by an elected board comprised of members and may or may not include additional sponsors. A collaborative environment emerges through the presence of these spaces as the member artists work together, visitors from other arts organizations are welcomed, and through larger gatherings such as open houses.

Communities should also take advantage of existing physical resources to create space. Adaptive reuse of larger structures, particularly older institutional structures, such as schools and industrial buildings, provide opportunities to expand resources for artists. When located in residential neighborhoods, reuse of institutional structures brings opportunities for affordable housing, office space, and low impact arts uses. Industrial/warehouse buildings are ideal for more high-impact uses, such as industrial artisans, fashion design, culinary arts, and the like, and can also be converted into live/work dwelling units. However, it is important to keep in mind that any adaptive reuse of an existing structure should work in concert with any historic preservation program. The planning staff or the local historic preservation commission should check to see if the building is listed in or is eligible for listing in the National Register of Historic Places. If such is the case, there may need to go through regulatory design review with the State Historic Preservation Office – Illinois Historic Preservation Agency. In addition, depending on the development scenario, grants and/or tax credits may also be available when rehabilitating a historic structure.

Temporary uses provide a unique opportunity to further expand possibilities. Generally, a temporary use does not function as a studio space or production facility, but rather offers an opportunity for display and exhibition. The benefit to the community is that this often enhances the community's identity and brings visitors from outside. Whether publicly or privately sponsored, the following types of temporary uses can boost the local arts and culture environment:

- Art fairs and music festivals

- Pop-up storefront galleries

- Open air markets, where crafts and clothing can be sold

- Farmers' markets, where locally produced specialty foods can be marketed

- Mobile food trucks, both on public property (i.e., the right-of-way) and for the use of vacant lots or spaces like parking lots

Similarly, community sponsored programs help to support the local arts community. This can be done through actions such as introducing local artists into the arts education programming, providing opportunities to showcase local works in public facilities, and funding artist grants.

Laurel Main Street Festival, Laurel, Maryland. Credit: Flickr user Eddie Welker.

Support for Public Art

In addition to the primary and secondary functional needs for the arts, creating a community identity through public art is an effective way to show support for the arts community and emphasize the priority that the community has placed on arts and culture.

Public art can be funded through linkages to publicly funded projects and as part of private development. Some of the common ways this is established include:

- Public art can be considered a required public benefit or amenity within private development agreements, such as planned unit developments.

- A "Percent for Art" program linked to capital improvement projects paid for wholly or in part by the municipality to construct or remodel any building, decorative or commemorative structure, park, plaza, bridge, sidewalk, parking facility, or any portion thereof. A certain percentage of the construction value, typically one percent is set aside for the addition of public art to the site or to be placed into an arts fund.

- A private "Percent for Art" program that requires new development in certain districts valued over a certain amount to provide public art or funding for an arts fund, similar to that described previously linked to capital improvement projects. (It should be noted that requiring a percent for art for all development, whether publicly or privately funded, can be a more difficult type of ordinance to adopt as concerns are often raised that it will serve as a disincentive to private development.)

In addition to funding, the administration of a public art requirement is essential. Creation of an arts commission is needed to run the program, manage the public art fund, select and oversee artist commissions, and cultural programming. In many municipalities, this is established as a commission on its own or sub-committee of a larger administrative body, but can also be assigned to the municipality's planning department or the parks and recreation department as one of their responsibilities. Appendix A (Model Regulatory Language) of this toolkit describes how such public art requirements can be established.

Understanding Secondary Impacts

It is important to acknowledge that these arts uses may have secondary impacts, which many residents in the community may not want next door to them. For example, live performance venues, both as a primary use or accessory to a bar, can impact neighbors with noise, late night crowds, traffic, and alcohol-related impacts. When evaluating how to address these uses within the community, it is important to keep these impacts in mind.

Some of the potential secondary impacts are described in the following table for the arts and culture categories highlighted in this toolkit. However, it is important to remember that these categories are not rigid definitions; impacts vary by degree of intensity. For example, a painting studio and related gallery space could be accommodated in a wider variety of neighborhoods than a metalworking studio and related gallery space, which would have more significant outside impacts and must be more sensitive to surrounding uses. These uses also possess a spectrum of different functional needs and therefore produce varying impacts based upon particular combinations or functional orientations.

Generally, concerns regarding these secondary impacts can be addressed through various municipal regulations, such as the thoughtful sorting of uses into the right districts, occasionally requiring special approval, creation of special districts, and drafting standards to mitigate impacts.

Secondary Effects of Arts and Culture

	Impact Level	Potential Secondary Effects
Visual Arts: General	Low	There are generally little to no secondary effects from the activity itself. If the use includes or evolves to include gallery space or art lessons, increased foot or auto traffic may occur. With regular exhibitions, the impact is similar to other performance-type events. Generally, it does not present any issues in commercial areas.
Visual Arts: Industrial Artisan	Medium to High	These types of visual arts uses tend to have outside impacts associated with more industrial production. Depending on the type, there may be issues with noise, odor, fumes, and/or dust. These are best suited for higher intensity commercial or industrial areas. Any associated gallery use presents the same impacts as above (Visual Arts: General).
Theater Arts	Medium	Theater uses present issues during times of scheduled performances, primarily foot and auto traffic. Specific types of this use, such as comedy clubs, may also cause concern regarding late-night crowds and alcohol-related impacts. High-intensity commercial areas, particularly those that concentrate other entertainment uses, are more appropriate in terms of location.
Music Arts	Medium to High	The impacts of music vary. Rehearsal spaces may have issues with noise if not properly noise attenuated. In addition, loading may need to be addressed as equipment is moved in and out. Performance venues function as theaters do. When performances are scheduled more irregularly or during seasons, such as orchestras, the concerns are primarily foot and auto traffic. Clubs that schedule nightly performances may cause additional concerns regarding late night crowds and alcohol-related impacts. High-intensity commercial areas, particularly those that concentrate other entertainment uses, are most appropriate in terms of location.
Culinary Arts	Low to Medium	Depending on the level of food production, there may be issues with proper ventilation away from neighbors. Generally, though, these are low-impact uses. Food trucks have two distinct sets of impacts based on location. Food trucks that locate on the right-of-way and change location frequently can find themselves in conflict with brick-and-mortar restaurants, which dislike the additional competition. Food trucks that locate on private property may also find conflict with restaurants, but also have to mitigate impacts of outdoor food service, traffic, and litter control. Typically, any type of culinary art will have to maintain compliance with public health regulations.
Applied Arts	Low	The impacts from such uses are those of a typical office use.
Fashion Design	Low	Any type of home-based fashion design is relatively low-impact. If clients visit for custom fittings, the impacts are no different – and should not be treated differently – that that of a home occupation. When moving to full-scale production facilities, they function as any light-industrial production facility and, when properly located within the right area, have few impacts and in fact encourage other uses, such as fabric supply wholesale stores, to locate around them.
Media Arts	Low to Medium	Media arts (animation, video game production, print/online media) where production is "contained" have no impacts, as they function as offices. Production facilities, soundstages or an all-purpose movie studio may have impacts related to traffic, noise, light trespass, and loading. For these reasons, these uses should be located in higher intensity commercial or industrial areas with similar uses.

Artist Jeff Zimmerman, El Popocatepetl Tortilleria mural, Chicago, Illinois. Credit: Flickr user Chris Diers.

Process
How to Plan for Arts and Culture

This section presents four key components, each broken down into a series of steps, to serve as a framework for arts and culture planning within a community. Though the components are presented in a comprehensive manner, each of the steps can be tailored to work for one's community, regardless of specific goals and/or project scope. They can be adapted to aid in the development and implementation of a single specific policy or broadened to aid in the development of an entire series of policy and regulatory recommendations for a community.

This framework is intended to serve as a guide and should be taken as descriptive of the process, rather than prescriptive. In other words, this document is not intended to promote or provide a predetermined result, and it acknowledges that users will have a variety of goals and results in mind. Therefore, it is important to note that though each component and step serves an important purpose in the process, users may reconfigure this framework to suit their particular needs and desired outcomes, using it in part or as a whole. Lastly, every community is different, and the local knowledge of those who use this toolkit is integral to the structure and success of the process.

The Four Key Components of Arts and Culture Planning

The four key components of arts and culture planning are:

- **Preparation.** The preparation component consists of some critical thinking and a series of decisions that must be made before embarking on the planning process, including creating a definition for arts and culture, setting goals, and articulating a desired result early in the process. During this initial component, the community should also take stock of existing arts and culture resources that may inform the planning process. The products of the preparation component will be continually refined throughout the process via an ongoing feedback loop of participation and input.

- **Participation and Input.** The participation component involves identifying key stakeholders, exploring and establishing partnerships, soliciting and processing feedback, and the vetting and refining of goals and strategies as they are formed. Input from citizens and stakeholders should inform each step, from the creation and refinement of project goals to the formulation of implementation strategies.

- **Assessment.** The assessment component demands an evaluation of current conditions and identification of potential obstacles as they relate to established goals. This component asks the question, "What do we need that we don't currently have, and what is stopping us from getting it?"

- **Implementation.** Once goals and obstacles have been clearly identified and the public has had ample opportunity to provide feedback, policies and regulatory approaches should be formulated to achieve the vision of the community. These strategies should be based on established priorities and should be continually refined, vetted through the public, and evaluated as needed to ensure their effectiveness.

An example of how this process might work is as follows:

- **Preparation.** The community defines arts and culture, tallies existing resources, and identifies and articulates a goal of revitalizing a series of historic buildings that are currently vacant.

- **Participation and Input.** The residents and key stakeholders point out that the buildings would be a wonderful opportunity for artist loft live/work space, something that currently does not exist in that part of the community. They like the idea and the public supports it, as it would bring vitality back to a currently idle part of the community.

- **Assessment.** Challenges are outlined, and it is learned that live/work space is currently impossible to implement here as zoning does not permit the right uses or mixed-use development generally. Certain building code requirements may also stand in the way of reconfiguring these buildings for any type of adaptive reuse. It is noted that there is strong community support for the reuse of these buildings and there is market demand for this type of space. Needs are identified—policy directives that support adaptive reuse and community revitalization, as well as an adjustment to the regulations to allow for live/work space.

- **Implementation.** Policies are developed and supported, allowing for adaptive reuse and public art along the streetscape to encourage revitalization. The community evaluates its capacity and decides to adopt language into its comprehensive plan that supports these policies. Further, development regulations are reconsidered and changed to allow residential and commercial use simultaneously, adopted as an amendment to the current zoning ordinance using some of the model language contained in this toolkit.

Four key components of Arts and Culture Planning Toolkit

Preparation

Preparation is key to the planning process. Before any progress can be made, there must be a solid base from which to build. This requires taking stock of existing arts and culture resources and answering a series of key questions:

- What does arts and culture mean to our community?

- What resources are already present in our community?

- What do we hope to accomplish with the planning process?

- How do we clearly articulate our goals for the planning process?

- How will we measure our success?

To move forward in an effective manner, a community must know where it is beginning in the process and what it ultimately hopes to achieve. Through a tally of existing resources, as well as thoughtful discussion surrounding the questions posed herein, a more complete picture of the arts and culture will begin to take shape.

Step One: Define Arts and Culture

The first step in the process is critical, yet it is something that may be easily overlooked. Before embarking on any type of arts and culture planning process, one must first have a clear understanding of what arts and culture means within their community. There is no strict definition that can be used globally; the demographics, local history, unique assets, traditions, and preferences of a community influence that community's definition of arts and culture, and no two communities are alike.

The definition of arts and culture that is created early in the process will help to set the tone and direction for the process overall, as well as establish what the community considers to be policy relevant uses or aspects that need to be addressed.

Some questions that should be asked in order to arrive at a suitable definition of arts and culture include:

- Is there a particular flavor or feel to the local community that expresses itself through cultural or arts uses and initiatives in the community?

- What does the community consider arts and culture to be?

This will vary from place to place. Some communities may have a broader understanding of arts and culture, or may have a more narrow understanding in terms of vocations, as described in the previous section. Some initial outreach efforts may be necessary in order to gauge the perceptions of various constituencies.

Once established, this definition can be either flexible or rigid in its approach to arts and culture. It can be fully inclusive of all types of arts and culture or targeted to a narrow range of uses that the community deems appropriate. A definition may also address perceived divisions in the arts community between formal arts programming and informal arts communities, arts versus crafts, etc. No matter its emphasis, the established definition should be as descriptive as possible to provide clarity and help the public understand the process.

The decisions made during the act of defining arts and culture within the community are critical, as they help to narrow the community's focus in terms of what is considered policy relevant when it comes to arts and culture.

Glass blowing, New Orleans, Louisiana. Credit: Tulane Public Relations.

Step Two:
Tally Existing Arts and Culture Resources

Completing an inventory of existing arts and culture resources is a critical component of the planning process. A thorough inventory will help to broaden the potential list of partnerships that may be established, as well as to define the goals and a vision for the community based upon a broader understanding of what is already there and what may be lacking. Further, taking stock of existing resources will help to clarify the arts and culture character of the community, which can help establish a clear identity for the project. Throughout this process, the definition created in step one should be revisited and refined with an understanding of what is already at work in the community, what makes the community unique, and what may be leveraged in the effort to plan for arts and culture. For instance, creating a definition that is exclusive of arts and cultural resources already in the community could greatly weaken the legitimacy and/or broad appeal of the project and may cause problems when attempting to partner with organizations already at work in the community.

When looking for existing arts and culture resources, the full range of potential resources should be considered, which are listed as follows:

- For-profit arts organizations or businesses
- Not-for-profit arts organizations
- Cultural facilities (local theatres, galleries, museums, etc.)
- Organizers of annual events, festivals, etc.
- School arts programs
- Access to the arts initiatives, existing plans, or programs
- Social clubs or block groups
- Local artists

There are also a series of questions that may be valuable in identifying existing resources that may not be immediately apparent, yet may have a great deal of influence over the character of a community and its arts and cultural identity. These include:

- What are the community's most popular gathering places?
- Are there any historic buildings or sites in your community?
- Are there any significant natural features that help to define your community?
- Are there any products (i.e. furniture, food, industrial) that are unique to your community? Where are they made, and who makes them?

These questions can help to identify resources that are critical to an arts and cultural identity, yet may be rarely thought of as traditional arts and culture resources.

First Thursdays gallery walk, Pop-Up Art Loop at the Inland Steel Building, Chicago, Illinois. Credit: Chicago Loop Alliance.

Step Three:
## Set Initial General Goals and Project Scope

Once a definition is established, and existing resources identified, it is important to begin setting goals and a scope for what the planning process should accomplish. These goals will typically fall into one of three categories: economic, regenerative, or cultural.

Economic goals are those that may be targeted to impact job growth, output, and public sector revenue either on a community-wide scale or a more focused scale—for instance, a downtown arts district or more widespread integration of arts uses within a broader use mix. Regenerative goals are those that may include reinvestment, revitalization, or reuse of older buildings, land, or infrastructure. Cultural goals are somewhat more amorphous in form and can include larger issues of equity, preservation, community identity, and access to the arts.

Whether small in scale or large and transformative in scope, it is critical to set goals early in the process of planning for arts and culture. Goals may include anything from launching a local arts council to revitalizing existing community assets (e.g. underutilized or unoccupied buildings, land, or infrastructure), to fostering the creation of arts-based attractions and retail. They may also be as limited in scope as creating an after-school program to allow greater access to the arts for children in the community. Though the goals established at this point in the planning process will be continually revisited and refined throughout the course of the project, it is important that they be as specific as possible to establish a base from which to build a vision for the future.

Step Four: Establish a Clear Vision for the Project

Based upon the goals articulated and accepted during step three of the process, a vision statement should be created that combines the established definition for arts and culture within the community, and clearly states the overarching goals of the project. This is a critical step, necessary in attracting valuable partnerships, gaining initial feedback through a participatory process, and creating a clear understanding among both stakeholders and the public regarding what the project is and what it hopes to accomplish. Clarity will help to create buy-in among the public, stakeholders, and potential partners in the planning process. The statement should be representative of the community's identity and values and should get people excited about the process and its anticipated benefits. Once created, this vision statement should be used in communicating with the public and stakeholders and referred to for direction and refinement of strategies throughout the process to ensure that the work remains on course.
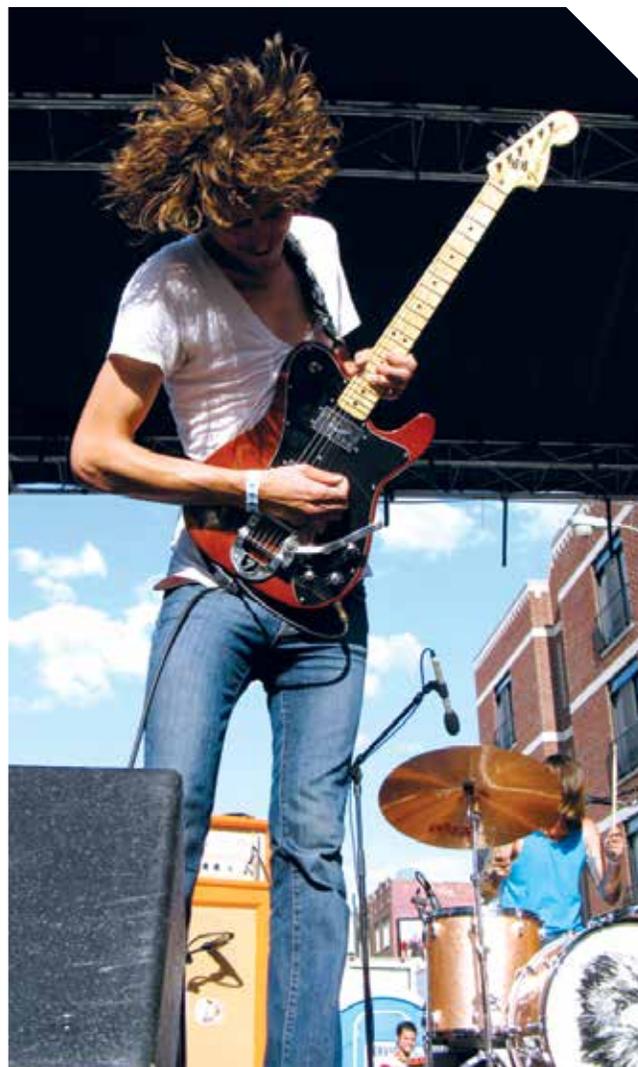
Belmont Arts and Music Festival, Chicago, Illinois. Credit: Flickr user TheeErin.

Further, the creation of a clear vision for the project allows for the establishment benchmarks to measure success. It is critical that the project be able to state clear goals and demonstrate the degree to which those goals have been met, as well as to provide the public and stakeholders with data regarding the impact of the planning process. Documenting the impact of regulatory and policy changes on arts and culture in the community, and the economic, regenerative, or cultural benefits of those changes, is key to the success of future projects both in the community and throughout the region.

Participation and Input

At this point in the process, there should be a definition for arts and culture, a tally of existing community assets, initial goals, and a clear vision to measure success. A clear public participation program will then assist in refining each of these. Public participation efforts should reach out to the broader community in order to establish a base of participation and input that is representative of the arts and culture community, as well as to ensure that the goals and vision developed during the preparation component are valid, supported, and achievable. Participation and input are critical components of the planning process, and all decisions made to this point, as well as the inventory of existing assets, should be vetted and reinforced or refined based upon input received from key stakeholders.

Hyde Park Jazz Festival, Oriental Institute, Chicago, Illinois. Credit: Flickr user Marc Monaghan.

Identify and Interview Key Stakeholders

Key stakeholders should be identified and interviewed, with a focus on refining decisions made to this point and identifying current issues and desired outcomes. It is critical that stakeholders be a heterogeneous mix, representative of the broadest range of arts and culture in the community; every group must feel like they have a stake in the process and that their interests, their needs, and their voices are heard. Stakeholders can often be identified based upon the initial inventory that compiled earlier in the process and may include representatives of:

- Arts organizations
- Cultural facilities
- Schools
- Local artists
- Local galleries, performance venues, and similar businesses
- Local chambers of commerce and similar business improvement organizations
- A cross-section of residents, including teenagers and seniors

In addition to reviewing the goals and direction already established, interviews with these key stakeholders should help to inform the process in terms of the identification of major impediments to arts and culture in the community, as well as desired outcomes. It is often useful to conduct these interviews in small groups, to allow participants to engage and to play-off of one another's comments. Some initial questions that should be asked include:

- Do you feel that the community is currently supportive of arts and culture?
- What do you think are the major issues regarding arts and culture in the community?
- What challenges have you faced as a representative/practitioner/business owner/etc. related to arts and culture within the community?
- Are there any strategies that you have employed that have been successful in overcoming these challenges?
- What do you think the community needs most?
- What would you change?

These key person interviews are critical to evaluating initial direction, identifying current roadblocks, and outlining potential strategies for overcoming them. They may illuminate new issues, provide valuable insights into the state of the arts and culture community, and inform potential solutions or policy direction. Further, they may help to identify gaps in thinking, particularly as they relate to the initial list of assets. It is important to remember that stakeholder interviews are focused on obtaining key information related to the issues; therefore, those invited to participate should provide certain expertise and/or relevant experience rather than just interviewing a broad cross-section of the community. For key stakeholder interviews, it is quality, not quantity, of input that is the goal.

Explore Potential Partnerships

Partnerships should be explored with a range of local government agencies, artist communities, and private sector businesses, among others. These types of partnerships may be able to contribute particular resources, skills, or support to the planning process. Potential partnerships should be evaluated based upon the particular goals of one's community, as they relate to these types of organizations or businesses. For example, a project with the goal of revitalizing existing buildings for live/work artist space may consider partnering with a local bank to negotiate special borrowing provisions or low interest loans for artists to purchase and renovate existing structures.

A project with the goal of increasing access to the arts for youth in the community may find particular interest in partnering with local nonprofits arts organizations, businesses, and schools to coordinate the creation of after-school or extra-curricular programs. The goal of planning for public art in the community may benefit from partnering with local businesses and schools to encourage displaying public art on their campuses or partnering with the department of transportation to negotiate placement of public art pieces in the public realm.

Partnerships can be critical to the planning process and often create pathways to achieving success through cooperation, as is demonstrated in a number of the case studies found in Section 5 of this document. Therefore, it is critical to consider a range of partnerships throughout the planning process for a variety of reasons. If interested partners come forward, consider letting them contribute to the process in whatever way they may be able to help. Maintaining focus and keeping an eye toward accomplishing the goals established at the outset of the process is critical. However, it is also important to remember that allowing contributions from a range of stakeholders and partners will increase community ownership over the process in the long-term.
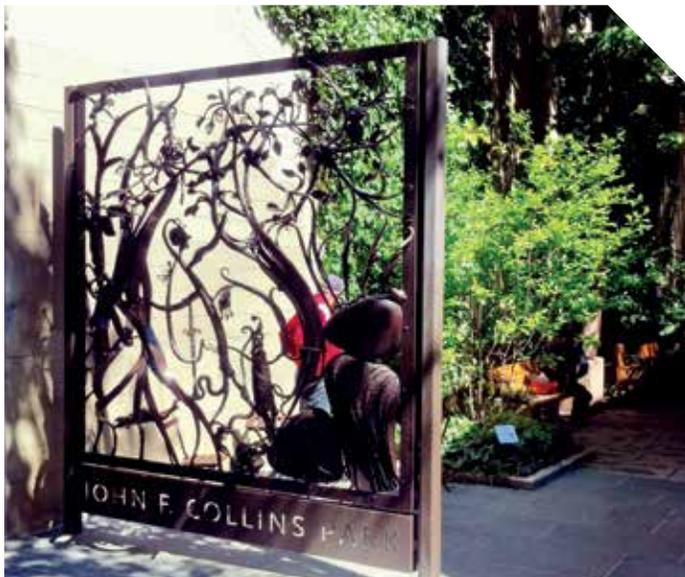
Gate, John F. Collins Park, Philadelphia, Pennsylvania. Credit: Camiros.

Public Participation

As goals and strategies are developed, they should be vetted through a thorough public participation process. This process should continue throughout the course of the project.

Various participation strategies can be used to take the public's temperature in regard to acceptance of certain ideas and actions. To gain the maximum amount of public input, focus groups, public workshops, and open houses should be conducted and ongoing feedback should be encouraged through participation techniques such as surveys, both hard-copy and online.

- **Focus Groups.** Focus group sessions seek to reach a better understanding of key issues and the degree of consensus concerning how they should be addressed. Focus groups allow for in-depth identification and discussion of key issues and concerns. They also provide the opportunity to probe for reasons underlying certain concerns and to begin to test possible solutions. They are particularly useful in exploring the issues and possible solutions associated with key groups or uses within the arts and culture community.

- **Public Workshops.** Public workshops are highly creative working sessions, designed to focus participants' attention on specific issues and to result in well thought-out concepts and strategies. They may include members of the community, technical experts, implementation partners, and local officials, among others. These working sessions should be well monitored and choreographed to ensure that the focus remains on the specific issues intended for discussion and to ensure maximum productivity.

- **Open Houses.** Open houses can provide an opportunity to publicly present the project vision, issues, goals, and strategies. Such events are generally open to the entire community and structured to allow for residents to ask questions and provide comments and input on the project and its direction, in part through surveys and one-on-one conversation.

Project Steering Committee

In most cases, a project can benefit from a steering committee made of key stakeholders that will be central to the process—reviewing documents, refining goals, determining appropriate implementation strategies. This steering committee may include elected officials, representatives of local arts organizations, knowledgeable and interested citizens, and any number of individuals identified as key stakeholders in the process. This group can provide invaluable input and direction in the development of strategies and help to broaden participation in the planning process by reaching out to their respective organizations and community circles.

Mosaic mural, Philadelphia, Pennsylvania. Credit: Camiros.

Assessment

The assessment component of the process involves taking stock of what is currently working to allow arts and culture in the community and what current roadblocks may be in place. This process should be heavily influenced by the results of the key person interviews conducted, as well as the goals formulated earlier in the process. If the process to this point has served to define arts and culture and establish goals, then the assessment phase serves to identify what may currently be working for or against those goals.

An audit of current roadblocks and strengths should be conducted, specifically to evaluate what has supported existing arts and culture uses and where land use policies or specific regulations have restricted or prohibited arts uses. A series of potential strengths and roadblocks have been described as follows:

- **Regulatory hurdles or roadblocks vs. regulatory permissions.** Many cities and towns may have zoning codes that make it difficult or impossible to produce the right mix of uses to foster arts and culture, such as artists' live/work space. Further, additional regulatory hurdles may exist that make it difficult to establish the character desired for these uses, e.g. public safety and anti-music ordinances preventing the establishment of performance venues. Often these regulatory hurdles are anachronisms contained in a zoning code and they may no longer be serving the purpose for which they were originally intended. It is important in these cases that they be identified and evaluated to ensure that creative uses are accommodated through their adjustment or elimination.

- **Challenging partnerships vs. successful partnerships.** Are there existing partnerships between government and community organizations, grassroots efforts, and local artisans? Or is there a history of unfruitful partnerships that may need more attention and nurturing? The lack of strong, focused partnerships can cut into the time spent on productive work and can create problems for a planning effort over the long term. It is important to identify these issues up-front and work to overcome what may be a challenging situation. Creating successful partnerships is a challenge and requires listening, accommodating other's agendas and/or timelines, and teaching and sharing of skills and information. It also requires constant evaluation and the wherewithal to admit when a relationship needs adjustment for the better of the long-term goals.

"SamichBox" food truck, Chicago, Illinois. Credit: Flickr user Jamie Manley.

- **Community skepticism vs. community buy-in.** Skepticism can be a crippling opponent to the success of arts and culture planning, whether it comes from individuals and organizations who may feel left out of the process or that their needs are not being addressed, or local residents who simply may not understand the initiative. It is critical to be inclusive in the process from the out-set and to ensure that all voices are heard throughout the effort. A clear and straight-forward agenda can be articulated to the public to achieve buy-in and support on a large scale. Any "hot-button" issues should always be tackled head-on and in a transparent manner.

- **Long-lived and well-maintained vs. unsustainable initiatives.** It is often a more successful endeavor to attract support for establishing arts centers, revitalizing streetscapes, and creating spaces for artists than it is to attract support for their maintenance and operation in the long-term. It is important both to identify and acknowledge the long-term maintenance needs of these types of initiatives during the planning process so that solutions can be built into the process, as well as to garner support for their upkeep and maintenance to ensure longevity.

If planning for arts and culture in a community is a difficult process, it may be said that monitoring and evaluating the success of that process is more difficult still. It is critical during the process to establish a means of monitoring the impacts of these planning efforts as a tool for demonstrating their impact on a community in terms of the presumed benefits of improved local economies, increased property values, improved public safety, increased access to arts for people of all ages, and general increases in quality-of-life metrics, among others. Building strategies for collecting, analyzing and presenting this data is a critical step in the process, and communities must be aware of the importance of making the case for their efforts. Key organizations, such as Arts Alliance Illinois, are in the process of developing tools to help communities quantify the benefits of their arts and culture improvements, and the continued refinement and evolution of these types of tools should be supported.

By comparing the established list of arts and culture goals with this assessment of existing strengths and potential obstacles to arts and culture policies, a list of needs can begin to take shape. For instance, if a community has the goal of increasing artists' live/work spaces and current zoning ordinance prohibits such types of development, a need has been identified—an update to the community's zoning code that allows for residential and commercial use on the same lot.

Once a list of needs and potential policy and regulatory strategies for fulfilling those needs has been formulated and vetted, the implementation component may begin.

Implementation

Once policy and regulatory needs have been established, and direction for how to accommodate those needs has been agreed upon, the implementation component of the process can begin. There are a number of ways that arts and culture policies and/or regulations can be implemented. It is important to understand that the policy and regulatory approaches are not exclusive and can be combined to achieve maximum impact.

Policy Plans

There are two main types of arts and culture policies—those that primarily drive private endeavors and investments, and those that drive public initiatives and investments. Typically, policies related to private development and investments include items such as allowances for certain types of development in specific areas; for instance, art galleries, music studios, or space for industrial arts. Public policies may be those related to initiatives such as public art programs, after-school arts classes for local children, artist grants, etc. These typically require a policy shift or accommodation for funding, grants, and allocation of administrative resources.

From a policy perspective, the community may choose to take two main paths toward implementation. The community may undertake a stand-alone strategic arts and culture plan or may choose to incorporate arts and culture policies into its comprehensive plan. Though these paths are in many respects the same, there are some differences in how they may be executed, adopted, and perceived. Further, the community should remain realistic in terms of available funding, staffing, and ability to complete either of these plans.

- **Strategic arts and culture plan.** Strategic arts and culture plans exist in a variety of forms, from those that comprehensively address all arts and cultural aspects of the community as a whole, to those that address one specific issue (e.g. music performance venues), to those that address one specific district (e.g. a downtown cultural plan). A stand-alone document such as a strategic arts and culture plan is more likely to be widely publicized and can set the tone for arts and culture policy within the community.

  However, it is important to note that for such a plan to have the same legal standing as the comprehensive plan, it should be introduced and adopted as a component of the comprehensive plan, including the same process for adoption.

- **Arts and culture as a component of a larger policy document.** These same types of arts and culture policies can be incorporated into any of a number of larger policy documents. For example, a community may choose to integrate arts and culture policies into a new comprehensive plan or as amendments to an existing plan. Similarly, arts and culture can also be a key part of policy documents such as neighborhood plans or downtown plans.

One-day workshop, Open Studio Project, Evanston, Illinois. Credit: Open Studio Project.

More specifically, incorporating arts and culture into a comprehensive plan can be accomplished in one of two ways. The plan can create a section that specifically targets arts and culture within the community, as done with sections reserved for housing or economic development. In this approach, arts and culture polices are detailed, typically address a wide range of issues, and involve specific implementation actions. An alternate approach is to weave arts and culture policies throughout the various topic areas where they would support and benefit other policies. For example, if a comprehensive plan includes policies to create a downtown identity, public art may play a role in that. In another example, if the plan looks at social issues, such as youth programs, policies to implement arts education programming may be included.

Like any planning effort, how arts and culture finds a home within a comprehensive plan is unique to each community, influenced by numerous factors such as history, community character, physical resources, funding, and many others.

Chinese New Year parade, Chicago, Illinois. Credit: Flickr user Kymberly Janisch.

Development Regulations

One way to encourage the growth of arts and culture in a community is to eliminate roadblocks within the municipality's development regulations. By allowing for the range of uses that encompass arts and culture, zoning can accomplish two things—first, it is easier for the arts to establish themselves in a community and take root, and second, the standards can address the concerns of others in the community regarding the secondary impacts. But it is important to remember that development regulations are only one part of this effort—regulations can permit arts and culture uses, but removing the roadblocks doesn't mean an artist community will emerge quickly. Zoning needs to work in concert with public policies and programs. The following outline provides an understanding of the importance and limitations of regulations:

How can zoning stand in the way of encouraging arts and culture?

- An older use structure often unintentionally excludes arts and culture uses.

- Limitations on mixed-use development reduce opportunities for artist communities, which thrive in such areas.

- Regulations can limit opportunities for affordable housing.

- Standards that are too strict and/or require too many special approvals discourage new arts uses (art galleries, performance venues, etc.) to locate in a community.

- Regulations that prevent adaptive reuse can take key physical resources "out of play."

What are the benefits of creating regulations to accommodate arts and culture?

- Often artist communities start underground without zoning permissions because an ordinance is out of date. This can lead to later conflicts when an arts hub has taken root, but is not allowed. This can cause strain on the artist community and, at times, undermine its viability.

- Zoning can distinguish the various scales of arts uses and respective impacts. This includes anticipating situations where the scale of use may begin with little to no impact on others and then grow over time.

What do development regulations do well?

- Regulations can control the off-site impacts of a use.

- Where impacts are felt more strongly when certain types of uses cluster together, zoning can space uses effectively and create specific areas where clustering is desired (i.e., entertainment district, gallery district).

- Zoning allows the sorting of uses into appropriate districts where certain uses are more acceptable than others.

What do development regulations not do well?

- Regulations must remain content neutral. This means that uses must be regulated on their impacts not their "type." For example, zoning cannot say that a "rock club" is prohibited but a "jazz club" is allowed.

- Development regulations do not regulate the quality of a use or operator. This must be enforced through existing ordinances or codes, such as licenses and nuisance ordinances.

- Permits, licenses, and regulations related to occupancy limits, alcohol service, and public health requirements for food production are outside of the purview of development regulations.

Examples of these types of planning efforts can be found in Section 5, including how plans and policies have related to the "anticipated benefits" listed in Section 2 of this document and regulatory revisions undertaken by communities to remove roadblocks to arts and culture environments.

Bryn Mawr Avenue underpass bricolage *Living 2007*, Chicago, Illinois. Credit: Chicago Public Art Group.

Case Studies

Whatever arts and culture initiative a community wants to pursue, chances are that another community has already paved the way, offering best practices and lessons learned. The following case studies can help any community get started.

The first group of case studies illustrate how arts and culture planning can help communities achieve their broader goals and objectives. The second group of case studies highlight some of the leading zoning initiatives from across the country in which municipalities have updated their uses and definitions to promote arts and culture in their community.

Case Studies Related to Policy Goals

Algonquin, IL – Public Art Program

The Village of Algonquin saw a need to enhance—and to some extent redefine—the community's sense of place, cultivating a more attractive, cohesive image that drew upon the Village's unique historical and cultural legacy, the beauty of its natural and built environments, and its vitality. After deciding that a vigorous public art program had the potential to help them reach this goal, in 2005 the Village developed a comprehensive master plan for an ongoing public art program that included the identification of areas throughout the Village that would be appropriate for the display of public art, creation of a system of diverse funding sources (from developer donations, grants, and private donations), and the establishment of a Public Arts Commission to identify contributing artists and evaluate the appropriateness of individual pieces of art. Algonquin's public art program has been a success, breathing unexpected color and new life into its indoor and outdoor spaces, linking art to the everyday life of residents and visitors, and helping to cultivate a new image for the Village.

For more information:
algonquin.org/department/board.php?fDD=7-20

Public art, Algonquin, Illinois. Credit: Village of Algonquin.

Chicago, IL – Beverly Arts Center

Located in Chicago's historic Beverly/Morgan Park neighborhood, the Beverly Arts Center offers fine arts education, programming, and entertainment for all ages in many disciplines. The original Beverly Art Center was created in the late 1960s as a result of efforts by community organizations such as the Beverly Theater Guild. The Center's new location was completed in 2002. The BAC has classes in art, music, dance, and theater. The Center also rotates exhibitions of art by both established and emerging artists. The Center's performing arts program is considered one of the most dynamic in the city. As a nonprofit organization, the Center is sustained by its members and by a strong local arts community, many of whom volunteer. The BAC also rents its performing arts and exhibition spaces for social, charitable, and business events, providing an additional revenue support.

For more information: **beverlyartcenter.org**

Chicago, IL – North River Commission

The NRC is a community development corporation that unites over 100 civic associations, businesses, schools, institutions, and places of worship on the northwest side of Chicago to improve the quality of life for all constituents in the community. As part of the Building Community through the Arts initiative of the Local Initiatives Support Corporation (LISC) Chicago, the NRC sought to foster community development by integrating arts into the NRC's other programs, such as education and economic development. Following the strategies in the BCA program, the NRC created an "Arts-in-Action Plan" in 2006, identifying a series of projects to comprehensively address different issues and opportunities in the community, including a sculpture garden, public art in the community's Chicago Transit Authority stations, neighborhood cultural festivals, community banners and planters, and tours highlighting the diversity, food, art, and cultural offerings, and other amenities of the community. Within six years, all projects were either completed or fully initiated, and the NRC has recently updated the plan, determining its priorities for the next three to five years.

For more information: **northrivercommission.org**

NRC neighborhood cultural festival, Chicago, Illinois. Credit: North River Commission.

Chicago Heights, IL – Union Street Gallery

Housed in a reclaimed Elks Lodge that was built in 1927, the gallery provides two floors of professional gallery space and a third floor with 16 individual studios for artists. Union Street offers classes and workshops that are open to all residents in the community, but is especially focused on providing arts education not offered by the community's public schools. As part of a small business incubation project funded by a local economic development corporation, the gallery was founded in 1995 as a working arts incubator and gallery. After its initial funding ended, the studio/gallery was forced to vacate the building. However, a deal between the City of Chicago Heights and a local developer allowed the building to be rehabilitated and retrofitted for specific use as a gallery and art studio space. After moving back in and paying rent to the developer for several years, the City offered a ten-year lease directly to the Union Street Gallery for $1 a year in 2012.

For more information: **unionstreetgallery.org**

Cleveland, OH – Gordon Square Arts District

LISC funds enabled an arts master plan to be created in the late 1990s, with support from the City of Cleveland and community development corporations. One result of the process is the Gordon Square, where neglected historic theatres have become the anchors for a vibrant new arts district.

For more information: **gordonsquare.org**

Elgin, IL – ArtSpace Lofts

Elgin has included arts and culture in its downtown revitalization planning, and the City was able to leverage support from Kane County and the Illinois Housing Development Authority, among others, to develop the ArtSpace Lofts. A former Elgin Community College facility, and before that a Sears Roebuck store, was renovated and enlarged to create 55 units of affordable, live/work space for artists and their families, as well as 6,000 square feet of art-focused retail and community space. The City's arts community and local officials worked collaboratively with ArtSpace on the $15.2 million project, one of 31 ArtSpace developments around the country, with the goals of catalyzing further development in the area and bringing vibrancy to the downtown area. A similar ArtSpace live-work space is currently being completed in downtown Waukegan through renovation of the historic Karcher Hotel.

For more information:
artspace.org/our-places/elgin-artspace-lofts

Harvard, IL – Starline Factory

After inventing and patenting the hay carrier in 1883, Henry Ferris was persuaded to move his shop to the basement of a hardware store in Harvard, Illinois. Over the years, Ferris and the hardware owners, Helm and Hunt, manufactured more than 50 products and acquired more than 250 patents on equipment designed to streamline farm work. More than a decade ago, Orrin Kinney rescued the hardware and manufacturing building from demolition. Kinney has repurposed the old factory into 20 artist studios and 7,000 square feet of exhibition space. The Starline Factory also raises revenue by serving as a venue for meetings, parties, weddings, and special events.

For more information: **starlinefactory.com**

Historical photograph and present-day, Starline Factory, Harvard, Illinois. Credit: Starline Factory.

Paducah, KY – Artist Relocation Program

The City of Paducah works to acquire neglected properties and market them for rehab as live/work space for artists through a partnership with a local bank that provides low interest loans for the rehabilitation. The City designated the Lower Town area (where the properties are located) a historic district, and it enforces design guidelines to maintain the neighborhood character throughout the rehabilitation. Since 1999, 70 artists have rehabilitated 80 properties and constructed 20 new buildings in the neighborhood, resulting in a 10-1 return on investment for the city.

For more information: **paducahalliance.org/artist-relocation-program**

Philadelphia, PA – Mural Arts Program

Philadelphia's Mural Arts Program is a City agency funded through both private contributions and public assets. Over the course of 26 years, large scale mural artwork created by local artists, neighborhood youth, prison inmates, and re-entrant workers has helped to stabilize and uplift Philadelphia neighborhoods, improving community perceptions and public safety, and providing opportunity for residents.

For more information: **muralarts.org/**

Phoenix, AZ – Public Art Master Plan

In 1988, Phoenix adopted the nation's first public art master plan, applying "an arts perspective to city-shaping systems ranging from transportation to water to housing." The ordinance contains a flexible structure that allows resources to be pooled by department, creating opportunities for high-impact interdepartmental public art projects.

For more information: **phoenix.gov/arts/publicart**

San Jose, CA – Creative Entrepreneur Project

In 2008, San Jose's Office of Economic Development and Cultural Affairs launched the CEP to nurture artists and link them to the region's technology community. Partnerships with nonprofits, public organizations, and private businesses aim to help artists become successful as business owners in the region—an acknowledgement of the important role of the arts in the vitality of the region. San Jose provides an effective model for investigating partnerships between city organizations and local businesses to produce synergies that result in economic gains and community vitality through the arts.

For more information: **sanjoseculture.org/?pid=7000**

Schaumburg, IL – Prairie Center for the Arts

Opened in 1986, Prairie Center is owned and operated by the Village of Schaumburg. It has become one of the premiere performance venues in the northwest suburban area, hosting local entertainment as well as international touring acts. Prairie's 442-seat theatre has exceptional sightlines and outstanding acoustics. The Center offers a diverse range of music, dance, and theatre programming, as well as an outdoor summer concert series. Many of the Center's spaces can be rented for private events. The Prairie Center Arts Foundation is a

501(c)(3) chartered to support to support the Center through fundraising and promotion. The Foundation hosts events throughout the year and acts as a liaison between the Center and other community institutions such as local schools and arts organizations.

For more information: **prairiecenter.org**

Seattle, WA – City of Music

Musicians and music entrepreneurs challenged city regulations to demand recognition of the economic and cultural role of the music industry in the City of Seattle. Beginning in 2002, local "anti-music" ordinances have been repealed or adjusted, and the city embraced the role of music/musicians in its economic vitality. Among other changes, music venues are now exempt from Seattle's 5-percent tax on admissions fees, helping more venues to open, and musicians have access to affordable health care at a local "pay-what-you-can" musician's clinic.

For more information: **cityofmusic.com**

Woodstock, IL – Old Court House Arts Center

Woodstock's Old Courthouse was constructed in 1857, and was later enhanced with a sheriff's building and jail. After being saved from demolition by local residents, extensive renovation was accomplished to coincide with America's Bicentennial, leading to the building's inclusion on the National Register of Historic Places. The Old Court House Art Center now occupies much of the building, with galleries showcasing contemporary artists from Illinois and Wisconsin. Art is offered for sale on a consignment basis, with an Executive Committee evaluating submissions from artists who would like to exhibit their works. The Arts Center complex includes a renovated, third-floor courthouse for rental for special events, as well as housing a French restaurant in the former Sheriff's House. Woodstock's courthouse and town square gained visibility when the Village was used for filming of the 1993 movie Groundhog Day. Such a recognizable building clearly serves as an anchor for the well-visited square, as well as providing a premier venue for art exhibition.

For more information: **oldcourthouseartscenter.com**

Old Court House Art Center, Woodstock, Illinois. Credit: Flickr user Jimmy Emerson.

Case Studies Related to Development Regulations

When implementing arts and culture policies and updating associated regulations, communities will assess the potential roadblocks to arts and culture uses within their ordinances. This requires updating of uses and definitions, examination of all regulations to identify those that impede arts uses, temporary use permissions, creation of new adaptive reuse provisions, etc. The following case studies highlight some zoning initiatives from across the country that show how this has been accomplished. This is only a small sampling of the many unique regulatory actions that cities have taken.

Baltimore, MD

Acknowledging the arts community emerging from the city's arts colleges and the existing physical resource of older, unused industrial buildings, the code includes an Industrial Mixed-Use Zoning District to encourage the reuse of older industrial buildings for a variety of other non-industrial uses, such as artist space, live/work dwellings, and institutional uses, creating a mixed-use artist-oriented environment.

Boston, MA

An artist space initiative facilitates an increase in artist housing and work space within the city. Blanket zoning changes for artist housing enable live/work developments in industrial, residential, and commercial areas. Zoning overlays, use permissions, and "space guidance" are used as tools to maintain compatibility.

Denver, CO

Denver's Space Matters is oriented toward providing affordable space for artists. The report identified area specific zoning to accommodate for a wide range of arts uses, reduced parking requirements to encourage adaptive reuse, removal of use barriers to arts-related home occupations, and removal of barriers associated with form requirements that impede additions to accessory structures like garages.

Jersey City, NJ

The Powerhouse Arts District increases the concentration of arts-oriented uses in underutilized former industrial areas. It was designed to increase concentration of arts uses within designated industrial areas of the city using tools such as overlay districts, "artist certification" to ensure appropriate occupancy, minimum gross space or concentration indices, and use permissions.

Lowell, MA

An artist overlay district for artist live/work was created for the downtown that encourages artists to live/work downtown by providing access to space. Tools include use permissions, overlay districts, unit/space standards, and development "bonusing" allow increase in floor area where the project is in the downtown district and constitutes a live-work project.

New Orleans, LA

The New Orleans Arts and Culture Overlay District accommodates a series of live entertainment uses, but with additional permissions to sustain established and promote new arts and cultural uses, including a limited number of small-scale live entertainment venues in neighborhood business or mixed-use areas compatible with the character of nearby residential neighborhoods.

Paducah, KY

As part of the Artist Relocation Program highlighted previously, Paducah created specific zoning for the Lower Town neighborhood to allow live/work spaces where artists could both live and run galleries, arts studios, restaurants, and other mixed uses.

Phoenix, AZ

Following adoption of its Public Art Master Plan, Phoenix's zoning structure was examined to see the permissions needed by and the ramifications of the master plan. One such addition to the Ordinance was the "Arts, Culture, and Small Business Overlay," which is described as an overlay that will "allow greater flexibility in land uses and standards that will contribute to the vitality of the downtown area and will enhance community events." This overlay permits a greater mix of arts-oriented uses, live/work space, and temporary outdoor entertainment events.

Before and after renovation of Washington Junior High School into Washington Studios artist live/work space (an Artspace project), Duluth, Minnesota.
Credits: Artspace Projects (top), Seaquest Productions (bottom).

Appendix A
Model Regulatory Language

As referenced in this toolkit, this appendix provides models of arts and culture ordinance language.

The following model language is provided in this section:

A. Arts and culture related definitions

B. Standards for uses

C. Adaptive reuse of existing structures

D. District models

E. Public art programming

Because each community is unique and has local traditions and tolerances, much of this model language is written to allow for modification. Where the model contains [bracketed language], it is direction for how a community should consider regulating such use.

Arts and Culture Definitions

Select arts and culture definitions are provided as follows:

Art Gallery
A commercial establishment that engages in the sale, loan, and/or display of paintings, sculpture, photography, video art, or other works of art. An art gallery does not include uses such as a library, museum, or non-commercial gallery that may also display paintings, sculpture, video art, or other works of art.

Artist Community
Land and structures used as a meeting place, retreat, and exhibition center for the exchange of ideas between artists, members of the professional art community, and the general public, which may provide exhibition space, work space, meeting space, lecture halls, performance space, and sculpture parks, as well as living and dining facilities for the staff, artists, and participants in the center's retreat programs.

Artist Studio – General
A studio for artist activities, such as painting, sculpture, photography, or video art, with little to no outside impacts.

Artist Studio – Artisan Industrial
A studio for artisan-related crafts, which are more intensive uses, such as metalworking, glassblowing, furniture making, pottery, leathercraft, and related items.

Arts Studio - Commercial
A commercial establishment where an art, type of exercise, or activity is taught, practiced, or studied, such as dance, martial arts, photography, music, painting, gymnastics, or yoga. An Arts Studio–Commercial may have performance-space related to the classes taught on-site.

Cultural Facility
A facility open to the public that provides cultural services and facilities including, but not limited to, museums, cultural centers, historical societies, and libraries operated by a public, private, or nonprofit organization.

Farmers' Market
A temporary marketplace offering fresh fruits, vegetables, juices, flowers, plants, herbs, and spices produced or grown by vendors, and baked goods, dairy goods, meats, and prepared foods made by vendors, and crafts made by vendors for sale, including vendors that have taken such items on consignment for retail sale.

Food Processing - Light
A facility for the preparation, processing, canning, or packaging of food products where all processing is completely enclosed and there are no outside impacts. Light food processing facilities may include areas for accessory retail sales or restaurants that serve the products processed on site.

Live Entertainment
Any one or more of any of the following that is performed live by one or more persons, whether or not done for compensation and whether or not admission is charged: musical act, including karaoke, theatrical act, including stand-up comedy, play, revue, dance, magic act, disc jockey, or similar activity. Live entertainment is conducted in conjunction with another use, such as a restaurant or bar, where such other use is open for business even when there are no performances scheduled and/or maintains hours of operation distinct from times of scheduled performances. Live entertainment does not include any form of entertainment related to an adult use or sexually-oriented business.

Live Performance Venue

A facility for the presentation of live performances, including musical acts, theatrical plays or acts, including stand-up comedy and magic, dance clubs, and disc jockey performances using vinyl records, compact discs, computers, or digital music players. A live performance venue is only open to the public when a live performance is scheduled and does not include any form of entertainment related to an adult use or sexually-oriented business.

Live/Work Dwelling

A structure combining a dwelling unit with a non-residential use permitted in the zoning district in which the structure is located that is principally used by one or more of the residents. A live/work dwelling may also include the combination of a dwelling unit with arts-related activities, such as painting, photography, sculpture, music, and film, principally used by one or more of the residents. Live/work dwellings are subject to the standards for the individual uses contained within the ordinance.

Microdistillery

A facility for the production and packaging of alcoholic beverages in quantities not to exceed 12,000 gallons per year and may include a tasting room. A tasting room allows customers to taste samples of products manufactured on site and purchase related sales items. Sales of alcohols manufactured outside of the facility are prohibited. A separate liquor license is required for sales of alcohols manufactured on site.

Microbrewery

A facility for the production and packaging of malt beverages of low alcoholic content for wholesale distribution, with a capacity of less than 12,000 barrels per year and may include a tasting room. A tasting room allows customers to taste samples of products manufactured on site and purchase related sales items. Sales of alcohols manufactured outside of the facility are prohibited.

Movie Studio

Facilities for the production of motion pictures and film, including stages, exterior sets, film laboratories, sound recording facilities, construction, repair and storage facilities, caretaker and temporary housing, related commercial vehicles, and accessory fabrication activities.

Recording and Rehearsal Studio

A facility for sound recording and mixing and/or rehearsal space.

Temporary Open Air Market

A temporary outdoor public marketplace where goods are sold, such as flea markets, arts and crafts fairs, and art fairs.

Temporary Outdoor Entertainment Events

A temporary live entertainment event, such as the performance of live music, revue, or play within an outdoor space.

Temporary Mobile Food Establishment

A vehicle-mounted food establishment, where food preparation and service is housed in a truck or a trailer, typically called a food truck.

Temporary Storefront Gallery

A temporary gallery within storefront windows where artwork is displayed to the public.

Standards for Uses

Depending on the community, certain uses need specific standards to help mitigate impacts and encourage good relationships with neighbors. For arts and culture related uses some of the most important are live/work dwellings, live entertainment, and temporary uses. The following are model standards that deal with some of the most common impacts.

Live Entertainment

1. Live entertainment is considered a separate principal use, which requires separate approval and must be allowed within a zoning district and in conjunction with a permitted bar, restaurant, or amusement facility.

2. Live entertainment must submit the following impact management plans:

   a. A loading management plan when the use is over 10,000 square feet in gross floor area.

   b. A security plan.

   c. A noise abatement plan.

3. Live entertainment must submit the following operation plan:

   a. The days and hours of operation for the establishment's general operations as a bar, restaurant, or indoor amusement facility, and the days and hours of operation for the live entertainment component.

   b. Intended use of amplification and noise attenuating techniques to be used.

   c. The size of the establishment and the size, location, and configuration of the live entertainment area within the establishment.

   d. Maximum occupancy loads.

4. If the live entertainment use plans an increase in intensity, such as an expansion of floor area, increase in live performance area, or increase in permitted occupancy, the impact management plans and operation plans must be updated and resubmitted for approval. Revised impact management plans and operation plans must be approved prior to the issuance of any permits.

Live Performance Venue

1. Live performance venues must submit the following impact management plans:

   a. A loading management plan.

   b. A security plan.

   c. A noise abatement plan.

2. Live performance venues must submit the following operation plan:

   a. The anticipated hours of operation when performances are scheduled.

   b. Intended use of amplification and noise attenuating techniques to be used.

   c. The size of the establishment and the size, location and configuration of the performance area within the establishment.

   d. Maximum occupancy loads.

3. If the live performance venue plans an increase in intensity, such as an expansion of floor area, increase in live performance area, or increase in permitted occupancy, the impact management plans and operation plans must be updated and resubmitted for approval. Revised impact management plans and operation plans must be approved prior to the issuance of any permits.

Live/Work Dwelling

1. The work component must be located within a fully enclosed principal or accessory building owned or occupied by a resident.

2. No processes or equipment may be used that creates undue noise, vibration, glare, fumes, or odors detectable off the property.

3. Outdoor storage is prohibited.

4. The maximum floor area of the work component within the dwelling unit may not exceed 60 percent of the total floor area [this number can range from 30 percent to 60 percent]. The work component may also extend to an accessory structure.

5. No more than [number] non-resident employees may be present at any one time during the hours of operation.

6. Hours of operation of the work component that are open to the public are limited to [the community should set limitations in line with surrounding businesses and the nature of the "work" components anticipated].

Temporary Uses

Temporary Outdoor Events

The following types of temporary outdoor events should be required to provide a management plan and should be limited to certain a number of events per year and a maximum duration per event:

- Farmers' Market
- Temporary Open Air Market
- Temporary Outdoor Entertainment Events

The following standards should be refined to apply to each type of temporary outdoor event:

1. A management plan is required as part of the temporary use permit application that demonstrates the following:

   a. The on-site presence of a manager during hours of operation who shall direct the operations and all participants [vendors, performers, exhibitors].

   b. An established set of operating rules addressing the governance structure of the event, hours of operation, maintenance, and security requirements.

   c. General layout of [vendor stalls, performance areas, exhibition areas], visitor facilities, such as seating areas and restrooms, and all ingress and egress points to the site.

   d. Provision for recycling and waste removal.

   e. The days and hours of operation, including set-up and take-down times.

2. Such events are limited to [number] events per calendar year and a maximum duration of [number] days per event.

Temporary Mobile Food Establishment

The following model standards regulate food trucks located on private property. Separate ordinances, located outside of zoning, are needed for those that locate on the right-of-way or on public property.

1. All mobile food establishments must be properly licensed by the [municipality], including compliance with all public health regulations.

2. If the mobile food establishment operator is not the owner of the site where the truck or trailer will be located, written permission from the property owner must be submitted as part of the temporary use permit application.

3. Sale of alcohol is prohibited.

4. During business hours, the permit holder must provide a trash receptacle for customer use and must keep the area clear of litter and debris at all times.

5. Outdoor seating may be provided on the site, but no seating may be permanently installed.

6. A permanent water or wastewater connection is prohibited.

7. Electrical service may be provided only by temporary service or other connection provided by an electric utility or an on-board generator.

8. Drive-through service is prohibited.

9. A mobile food establishment is limited to signs attached to the exterior of the truck or trailer that must be mounted flat against the truck or trailer with a maximum projection of six inches, and one A-frame/sidewalk sign.

Temporary Storefront Gallery

Temporary storefront galleries provide a unique way to activate ground floor space within commercial structures. Rather than paper over windows or leave views into vacant stores, the storefront windows allow artists to display their work to the public and increase the visual interest along a commercial street. From a regulatory perspective, very little is needed to allow for such a temporary use as this is a private agreement between the building owner and the artist. However, listing it as a permitted temporary uses indicates that the municipality is supportive of such use. In particular, a temporary storefront gallery use should be exempt from any permit requirements. To this end, an ordinance can include the following control:

1. A temporary storefront gallery is permitted within any non-residential structure, including mixed-use structures, must be completely internal to the storefront space (i.e., no exterior display of artwork), and does not require a temporary use permit. A temporary storefront gallery has no time limit on display.

Adaptive Reuse

The following provisions allow for and encourage the reuse of existing institutional structures, such as educational facilities, places of worship, and warehouse and industrial structures, and can be expanded to other structures as needed as well as restricted only to certain districts. These provisions apply to existing buildings that are no longer used for their original purpose and can be converted into a use compatible with the zoning district.

1. Adaptive reuse requires special use approval [this can also be allowed by right or a separate process created]. If the adaptive reuse is proposed for a structure on the National Register of Historic Places, approval is required [the regulations should reference any required reviews and approvals, as well as the appropriate commission, for a designated historic structure].

2. Site plan review is required [if the community does not have site plan review, it is recommend to make adaptive reuse a special use approval].

3. Adaptive reuse is subject to the following standards:

   a. The existing structure is clearly non-residential in its construction and original use.

   b. If the existing structure is altered or expanded, it must comply with the development standards of the district.

   c. No additional off-street parking is required for the new use. However existing parking spaces must be maintained. [This provision can be revised so that parking must be provided either in the full amount required by the ordinance or with a certain percentage or formula reduction from the amount.]

   d. Unless permitted by the district, outside storage or display is prohibited. All servicing, processing, and storage uses must be located within the structure.

e. Adaptive reuse in a residential or mixed-use district [districts may be specified]. The following uses, or combination of the following uses, are permitted [uses should be tailored to ensure compatibility]:

   i.   Artist studio - general

   ii. Cultural facility

   iii. Day care center

   iv. Multi-family dwelling

   v.   Office

Adaptive reuse in a mixed-use district [districts may be specified]. The following uses, or combination of the following uses, are permitted through a special use permit [these uses should be tailored to ensure compatibility and only allowed if the areas have larger industrial structures within a residential or mixed-use district]:

   i.   Art Gallery

   ii.   Artist studio – artisan industrial

   iii. Arts studio – commercial

   iv.   Bar

   v.   Food processing – light

   vi.   Live entertainment

   vii. Live/work dwelling

   viii. Microbrewery

   ix.   Micro-distillery

   x.   Restaurant

District Model

The following provides guidance as to how to construct an arts district, whether as an overlay district or as base zoning. Because of the diversity of arts communities and the unique nature of each municipality, model language is not appropriate; rather, a checklist of components and decision-making principles for each are provided.

Purpose
[Both base and overlay districts]
Districts of any type should include a purpose statement so that ordinance users are aware of the anticipated type of development within the district. Generally arts districts benefit from a mixed-use environment, where both work space and live space is available. Mixed-use neighborhoods encourage walkable neighborhood centers and corridors, with a mix of residential and compatible non-residential uses. Buildings may contain vertical mixed-use as well as single purpose uses designed to provide transitions to adjacent lower density residential areas.

For the purposes of creating an arts and culture district, there may be one of two levels of development/use intensity that is appropriate:

- Low intensity mixed-use, where lower intensity arts uses are mixed with a variety of housing types.

- High intensity mixed-use, where a wider variety of arts uses of varying intensities, are combined with higher density housing types.

There is a unique type of mixed-use district that is appropriate for communities with transitioning industrial areas. An industrial mixed-use zoning district encourages the reuse of older industrial buildings where a variety of other non-industrial uses, such as live/work dwellings, residential, arts and culture, and commercial uses would be appropriate or have already begun to occur.

Applicability
[Overlay districts only]
If an overlay district is used, the applicability of the district is necessary. This should describe how the district functions in concert with the base district and may include a delineation of the boundaries.

Uses
[Both base and overlay districts]
One of the key elements in an arts district is the use structure. These districts tend to be more flexible in the uses they allow. The following table describes the types of uses that should be allowed within an arts district, with recommendations for those that should be permitted or require special use approval. They are described in terms of the three levels of development intensity provided in the purpose statement. If an overlay district is created, these are the uses that should be allowed in addition to those permitted by the base district.

Temporary Uses
[Both base and overlay districts]
The following temporary uses should be allowed within an arts district:

- Farmers' Market

- Temporary Open Air Market

- Temporary Outdoor Entertainment Events

- Temporary Mobile Food Establishment

- Temporary Storefront Gallery

Temporary use standards for these uses are provided above.

Use Standards
[Both base and overlay districts]
As needed, use standards for the uses permitted within the district should be added to mitigate any potential impacts. Examples of common ones are provided above.

Dimensional and Design Regulations
[Base districts only]
As with any base district, an analysis of existing built conditions and desired development intensity and form should be undertaken to determine the proper yard and bulk regulations. If form elements are desired (i.e., creating more prescriptive building requirements), standard bulk and yard regulations may be enhanced with required build-to lines or minimum and maximum yards, rather than just a minimum yard requirement, minimum building heights in addition to a maximum, required ground floor transparency, maximum ground floor elevation, and similar building design elements. This can also include design standards that regulate building materials, require articulation, more specifically regulate fenestration design, and similar controls.

Special Regulations

[Both base and overlay districts]

There may be a need to allow for certain modifications to general ordinance standards. For example:

- Reductions in or elimination of minimum parking requirements, particularly in pedestrian-oriented districts.

- Adaptive reuse permissions.

- Special sign regulations that allow for more intense signage, such as electronic signs, larger projecting signs, marquee signs, etc.

These should be tied to a desired form for the district.

Types of Uses in Arts District: Permit or Require Special Use Approval?

USE	Low-intensity A/C Mixed-Use		High-intensity A/C Mixed-Use		Industrial A/C/ Mixed-Use	
	PERMITTED	SPECIAL	PERMITTED	SPECIAL	PERMITTED	SPECIAL
Art Gallery	✓		✓		✓	
Artist Community				✓		✓
Artist Studio: General	✓		✓		✓	
Artist Studio: Artisan Industrial				✓	✓	
Arts Studio: Commercial	✓	✓	✓		✓	
Bar		✓			✓	
Dwelling, Single-Family	✓					
Dwelling, Two-Family	✓					
Dwelling, Multi-Family		✓	✓		✓	
Dwelling, Above the Ground Floor	✓		✓		✓	
Cultural Facility	✓		✓		✓	
Food Processing: Light				✓	✓	
Live Entertainment		✓	✓		✓	
Live/Work Dwelling		✓	✓		✓	
Micro-Distillery				✓	✓	
Micro-Brewery				✓		
Movie Studio						✓
Recording and Rehearsal Studio		✓		✓	✓	
Retail Goods Establishment	✓		✓		✓	
Restaurant	✓		✓		✓	
Theater		✓	✓			✓

Public Art Programming

Public Art as Public Benefit in Private Development

Public art can be considered a required public benefit or amenity within planned unit developments (PUD), one of the most common development agreements. In exchange for flexibility offered under the PUD process, a municipality should gain high-quality amenities, public space, building design, and/or other benefits to the community. An ordinance should clearly define the types of amenities or elements that are required in exchange for the flexibility and bonuses offered through the PUD process. When creating a menu of public benefits and amenities that can be provided in exchange for the flexibilities offered in bulk and use requirements, "public art and/or public art funding" can be included.

Percent for Public Art

A "Percent for Public Art" ordinance has been adopted by many cities across the country. This type of ordinance is part of the larger code of ordinances within a municipality, rather than located within the zoning regulations and is generally structured as follows. It can also be structured to apply to projects that receive public funding, in whole or in part, or for any development, including privately funded development. The regulatory distinctions between these two types is provided as follows:

Percent for Public Art: Public or Private Funding

ORDINANCE PROVISIONS	Percent for Public Art: Public Funding	Percent for Public Art: Private Funding
Purpose	A clear purpose statement that describes the benefits of public art to the community. Linkages to adopted plans and/or other policies should be stated.	
Applicability	When tied to public funding, the percent for public art applies municipality-wide and is linked to capital improvement projects paid for wholly or in part by the municipality to construct or remodel any building, decorative or commemorative structure, park, plaza, bridge, sidewalk, parking facility, or any portion thereof.	When linked to developments that are privately-funded, these should be targeted to specific areas such as a downtown or business district, rather than the entire municipality.
Threshold	Percent for public art is typically limited to projects of significant scale, such as a $1 million value.	
Percentage	One percent of the construction value. In addition, large cities typically reduce the percentage once the project hits a certain value; for example, New York City reduces the percentage to 0.5 percent once the value exceeds $20 million.	
Exemptions	The ordinance should allow for developers to pay into an arts fund as an alternate to installing the public art piece. An option should also be included to allow elected officials to waive the percent for public art requirement in its entirety when it is not appropriate as part of the CIP project.	The ordinance should allow for developers to pay into an arts fund, as an alternate to installing the public art piece.
Review Process	The role of the arts commission or other similarly charged public body in selecting, reviewing, and installing the artwork should be defined.	

First Thursdays gallery walk, Pop-Up Art Loop at the Inland Steel Building, Chicago, Illinois. Credit: Chicago Loop Alliance.

Appendix B
Key Resources for Communities

This toolkit is intended as an introduction for communities that have decided that arts and culture is a priority, guiding them through the process of arts and culture planning and providing the tools necessary for effective decision-making and identification of implementation strategies. Using the processes outlined in this toolkit, communities will determine and implement arts and culture policies that are right for them.

The following are resources that go into greater detail on a range of key topics essential to planning for arts and culture, including placemaking, pop-up art (for empty storefronts, etc.), and public art.

General

American Planning Association: Arts, Culture, and Creativity Briefing Papers

www.planning.org/research/arts

A series of briefing papers produced by the American Planning Association illuminate a number of perspectives on the relationship between arts, culture, planning, and place. These briefing papers also include a number of potentially helpful links.

Artplace America

www.artplaceamerica.org

A compendium of projects, grant opportunities, and insights, with filters that allow fine-grained selection. This compendium is a good resource to check out projects in Illinois and around the country and learn about what may/may not have contributed to their success.

Creative Placemaking

www.nea.gov/pub/CreativePlacemaking-Paper.pdf

A report by cultural and economic development experts Ann Markusen and Anne Gadwa Nicodemus, commissioned by the Mayors' Institute on City Design, a leadership initiative of the National Endowment for the Arts in partnership with the U.S. Conference of Mayors and the American Architectural Foundation. The paper discusses arts and culture as placemakers, the creative economy, challenges for creative placemaking, and components of successful placemaking initiatives. It also includes 14 initiatives that the authors believe are "unique and pathbreaking cases with demonstrated accomplishments."

National Assembly of State Arts Agencies

www.nasaa-arts.org

Provides many helpful resources including a "State Arts Agency Strategic Planning Toolkit" and research/issue briefs on key topics such as creative economic development, arts education and participation, and public art.

Placemaking Chicago

placemakingchicago.com/index.asp

Developed by the Metropolitan Planning Council in consultation with the Project for Public Spaces, Placemaking Chicago offers several valuable resources that are targeted to Chicago neighborhoods but easily adaptable to suburban communities, including a "step-by-step" guide to placemaking, links to existing community resources around the region, and downloadable guides, form letters, and sample agendas, base maps, and action plans.

Pop-Up Art

Pop-Up Art Loop

www.popupartloop.com/artists.php

Provides information for Artists and Owners of retail space.

While specific to the Chicago Loop Alliance's Pop-Up Art Loop program, provides lessons that may translate to other communities in the form of application procedures, checklists, and lists of incentives for owners.

Pop-Up Art Guide

www.weho.org/index.aspx?page=957

West Hollywood's guide for pop-up art in retail spaces provides information for artists and property owners, as well as some guidelines for projects, and a list of recent successful installations.

Public Art

Americans for the Arts Public Art Network
www.artsusa.org/networks/public_art_network/resources_tools.asp

A website rich in resources for artists and communities interested in establishing programs. Of particular interest may be the Public Art Network Resources and Tools, including information on best practices, model contracts/agreements, and webinars such as "Public Art 101 for Administrators."

City of Chicago Public Art Program
www.cityofchicago.org/city/en/depts/dca/provdrs/public_art_program.html

Outlines the various aspects of Chicago's Public Art Program, including the Percent for Art Ordinance, Public Art Locations, Artist Registry, and Policies and Procedures including guidelines for the program. A potential resource for communities looking to implement a percent for art program of their own, Chicago's (in 1977) was one of the earliest in the country.

Community Public Art Guide
www.cpag.net/guide/index.htm

Produced by the Chicago Public Art Group, this resource provides step-by-step guidance on a number of topics, including community murals, community engagement, community mosaics, working with youth, etc. This resource is geared more heavily toward artists, though the insights are undoubtedly relevant to other groups or constituencies.

The Public Art Archive
www.publicartarchive.org

An excellent source for examples of real public art projects around the country. It includes diverse examples that show what can be done and what could lead to discussions with artists and communities about how the projects were accomplished.

Public Art Online (United Kingdom)
www.publicartonline.org.uk

A helpful resource with many case studies and resources for a variety of audiences. Though the site is based in the UK, they provide "guidance and examples of public art practice from around the UK and internationally." There may be lessons to be learned from exploring the case studies and resources compiled on the website.

Public Art Toolkit
forecastpublicart.org/toolkit/tutorial.html

A well-organized resource for public art projects, organized into five sections: Tools, What is Public Art?, Glossary, Project Gallery, and Resources. Tools include items such as Permissions and Permits, Financing and Funding, and Community Engagement.

Seattle Office of Arts and Culture – Public Art Roadmap
www.seattle.gov/arts/publicart/roadmap.asp

Provides step-by-step guidance for "how to start, build and maintain a public art project in your neighborhood," with sample projects included. The Office of Arts and Culture also provides information on the various Art Plans and Municipal Art plans in place–useful resources when considering implementing similar plans in our region.

Kids arts class, Lillstreet Art Center, Chicago, Illinois. Credit: Lillstreet Art Center.

Chicago Metropolitan
Agency for Planning

233 South Wacker Drive, Suite 800
Chicago, IL 60606

312.454.0400
info@cmap.illinois.gov
www.cmap.illinois.gov

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