The ArtLot - Startup Budget

Prepared for: Avondale Estate Board of Mayor and Commissioners & Downtown Development Authority
Prepared by: Avondale Estates Art Alliance - ARTLOT Committee
June 21, 2016

STARTUP BUDGET - THREE MONTHS

The ArtLot Startup Budget for first three months - Summer 2016

This budget is for the initial cleanup, site prep, building materials, landscaping, insurance and other costs associated with converting currently unsightly and unused city property into a temporary community gathering space. The ArtLot. This budget also includes the first three months of event and art programing costs.

Description	Unit Price
Site Prep, Building Materials and Trades	$ 15,592
Plants and Pots	$ 2,844
Insurance	$ 600
Community Cleanup Day	$ 195
Three months of art and event programming costs	$ 6,000
Total	**$25,231**

Appendix

Programming may include the following:

Magic show
Movie night
Yoga class
Puppet show
Video installation
Pinhole photography exhibit
DSA dance performance
Avondale Children's Choir performance
Aikido demonstration
Tai chi
Live music: string quartet, acoustic music, bands
Craft mornings for kids
Juggler
Maker faire
Pet-a-truck
Local chef demos
AE Summer Games Event: ping pong table, corn hole tournaments, shuffleboard, etc.
Silent disco
Craft beers
Wine stroll
Water slides for a day

Programming	Monthly Cost
ArtLot Curator	$500
Talent (artists, musicians, other)	$1,000
Event specific costs - (varies by event) Portapotties, A/V, movie license, art materials and misc.	$500
Total	**$2,000**

Pavement to Park Concept, a project presented by the Avondale Arts Alliance

Project Title: The Art Lot

Location: E. College/N. Avondale Rd, City owned property (formerly Avondale Pizza Café)

The Avondale Arts Alliance in collaboration with the City of Avondale Estates, artists, local citizens and businesses, is planning to create a temporary city park in an underutilized space fronting N. Avondale near the Tudor Village.

The concept is taking currently unused—and ugly—land and turning it into a pop-up art park. The vision is to create a temporary public space where locals and visitors alike can explore a creative experience that would involve sculptures and visual art installations, green walls and a performance space. It could also be used for many other daily uses from families picnicking to office workers using it for a coffee break.

The project aims to support and increase pedestrian safety, neighborhood identity, and beautification along the busy 4-lane corridor. Activating this area of the downtown will help shape and define plans for a more permanent future development investment by the City. The project is intended to be a public experiment for the City, supported by City funding, to work with local communities and organizations to temporarily test new ideas in the public realm.

Goals
-Attract new visitors to the Central Business District to support businesses
-Develop and test arts-related programming on a consistent basis to build a catalog of successful events for the downtown area
-Reimagine the potential of downtown city streets and park spaces
-Highlight and grow the awareness of the unique artistic character of Avondale Estates
-Encourage non-motor transportation
-Enhance pedestrian safety & activities
-Engage neighbors, schools and community to contribute and participate

Materials and design installations are meant to be curated, attractive, temporary, easily moveable, be open to the need for design changes and offer a unique artist-driven design aesthetic. The Art Lot would remain in place on a trial basis as an “ongoing festival” where a variety of arts programming would occur on a weekly or monthly basis. Over time, the space could be reclaimed permanently as public open spaces or be developed into other projects.

The ArtLot Timeline & Updates

• The Avondale Arts Alliance has been organizing groups of artists and professionals to assist in the implementation of The ArtLot.

• 2 public relations professionals have agreed to assist the Arts Alliance and the DDA with media and art procurement on a pro bono basis.

• Several community organizations and municipalities have contacted the Arts Alliance with support and interest in The ArtLot.

• The Arts Alliance has registered with Grants.gov as a local arts agency, and currently in the process of applying for a grant through the National Endowment for the Arts (NEA). However, grants from these organizations require matching financial support.

• The Arts Alliance has been contacted by a representative of CBS local news who may be at The ArtLot to shoot video and conduct interviews during the cleanup day on July 23rd.

• Upon waiting approval of the IGA, and upon signing a contract between the Arts Alliance and the DDA, The ArtLot committee will formulate a contract for services and expectations. A site buildout and art installation day will be scheduled. The Arts Alliance will expand its marketing program and work towards a grand opening.

ADA Parking

• According to Federal Government guidelines, the property of the old Avondale Pizza Café and the immediate parking area surrounding is in compliance. It exceeds Federal guidelines with two separate handicap spaces and a handicap ramp. (See attached.)

Security

Attached find a picture document taken at Willis Park and the ArtLot at 9:30 pm last week. It is obvious from the images that The ArtLot has ample lighting.

-According to multiple crime prevention publications, dark and secluded areas are more prone to crimes, especially crimes involving physical assault.

-The ArtLot is on a busy street which discourages various criminal activities due to high visibility. According to NCIC (National Crime Information Center) the majority of crimes committed in Avondale Estates are property crimes. The majority of those crimes were committed in the residential areas bordering the Memorial Drive corridor.

-During the sampling period between 2005 -2012 Avondale Estates had a total of 7 assaults. None of those assaults involved sexual assault.

In an informal observation of patrol activities over four different nights divided equally between Willis Park and the ArtLot for one hour after dusk the following results were noted:

-Over two nights the police travelled by Willis Park three times. During the same time period the police drove by the ArtLot no less than 11 times.

-More often than not the police sit near the lot in the center lane running traffic. The police patrol the ArtLot location far more than Willis Park.

All fixtures and structures on the ArtLot allow people visiting to see around and through installations. This exceeds industry standards in park design for safety.

Sanitation

The Arts Alliance would like to request the City provide two trashcans and one recycling bin to be maintained at The ArtLot. The area is already on the normal schedule of sanitation routes.

Liability

According to City Manager Clai Brown, the City carries a one million dollar liability limit insurance policy. The Avondale Arts Alliance has a two million dollar liability limit. (See attached)

Artist Waiver

Attached find a sample waiver which could be presented to an Artist who exhibit their works. This is not a final form recommendation. It is simply a form commonly used in such venues including the Belt Line and the NYC Highline.

Utilities

-When discussing the placement of electrical and water on The ArtLot, the DDA reinforced the need to obtain and submit quotes prior to any disbursement of cash. According to GA Power, the cost to drop a power line to a temporary meter is $50. Attached see the current bid for electrical site work.

-Generators, though an option, are not economically feasible or safe. A small 5000-watt generator running at half load will burn approximately a one-half a gallon of gas every hour. As generators burn fuel, they present a fire hazard and are also extremely noisy. Additionally, in order to run media or music productions the generator is not efficient enough to provide sufficient power output. It will be more economical to have an onsite electrical source.

-Permitting with the City will cost $200 (we hope this can be waived as a cost savings).

-The water tap bids are still in process.

Budget

The anticipated budget for the ArtLot is $18,500.

- The Arts Alliance gave a presentation at the June 14th DDA meeting. The DDA, as recorded, voted and approved $12,500 for the ArtLot project.

- The DDA stated they would represent the Arts Alliance at the next BOMC meeting in June and request matching funds from the BOMC. There was no contingency placed on the allocated funds from the DDA with the exception that the DDA would provide oversight and administration of the ArtLot.

- The budget requested presented originally to the DDA was for the amount of $22,000. The DDA built-in an additional $3000 for costs overrun. Thus, the figure of $25,000 was presented as the proposed total budget.

-The Arts Alliance, through the language of the IGA, would receive approved funding through the DDA specific to the ArtLot.

-At no time, as published in the AJC, was the Arts Alliance or the ArtLot project awarded $49,000. At the subsequent BOMC special called meeting, and the regular meeting in June, the BOMC earmarked $6000 for the ArtLot as part of an IGA which purchased services from the DDA. This brought the ArtLot budget to $18,500.

-All costs overruns would be the liability of the Arts Alliance. As mentioned in the opening paragraph, the Arts Alliance immediately set out to obtain not only grants but also set up a link on the Arts Alliance website for donations.

-The amount of money allocated to the ArtLot by the BOMC is approximately .002% of the total revenues generated by the City of Avondale Estates.

-For reference, the City spends approximately $6000 on the Labor Day race that lasts only a couple of hours and $22,000 on fireworks that last less than 30 minutes.

-The ArtLot is designed to help increase a focal point on the main thoroughfare into the downtown area of Avondale Estates. This kind of exposure and subsequent programming will bring more people into the “central business district” and allow for more exploration.

-Though previous events such as Autumn Fest had great success in drawing large numbers of people into the city it detracted from businesses. Autumn Fest was a weekend festival.

-The ArtLot will be maintained for a longer period of time (12 months) with a greater diversity of programming appealing to a larger population.

-Business participation and partnerships will provide sorely needed marketing for the business district.

-Attached you will find our budget proposal for $25,000. We have successfully aligned our budget with the earmarked funds from both the DDA and the BOMC.

-Upcycling materials and creative use of donated objects has helped to get our budgetary goals in line with the $18,500. Positive exposure of the ArtLot through the media has also helped draw in professionals from other fields willing to donate large portions of their expertise.

-All labor involved in the structural build out of ArtLot has been 100% donated. The Arts Alliance was fortunate to be able to access craftsmen willing to help develop a better Avondale Estates downtown.

ARTWORK POTENTIAL

Accessible Parking

The U.S. Department of Justice (DOJ) issued new regulations under the Americans with Disabilities Act (ADA) in 2010. The new rules affect state and local governments (Title II of the ADA), as well as public accommodations and commercial facilities (Title III). The regulations include the new 2010 ADA Standards for Accessible Design, outlining minimum accessibility requirements for buildings and facilities.

Existing Facilities

New construction projects must meet minimum standards with very few exceptions; alterations are also subject to strict requirements, although they may be more affected by existing structural conditions. Existing buildings and facilities which are not undergoing planned alterations are viewed a little differently.

Title II: Program Access

State and local government agencies that offer programs, services, or activities in existing facilities need to make sure that people with disabilities can gain access and participate in these activities. There are a variety of ways that agencies can ensure access to programs, but making structural improvements is often necessary.

Title III: Barrier Removal

Both commercial facilities and public accommodations must follow standards for new construction and alterations. Additionally, public accommodations (private businesses that are open to the general public, like retail stores, restaurants, banks, parking garages, and many others) must remove barriers when it is "readily achievable" to do so; readily achievable means "easily accomplishable and able to be carried out without much difficulty or expense." Designating accessible parking is often readily achievable, and is considered a top priority because it enables many people with disabilities to "get in the door."

Safe Harbor

The 2010 regulations include a "safe harbor" for features that already comply with the 1991 standards, but may not meet the new 2010 standards. *For example:* A retail store's parking lot has a total of 250 parking spaces; in compliance with 1991 standards, the lot includes seven accessible spaces, one of which is van-accessible. The 2010 standards would require two van-accessible spaces, but the store does not have to modify its parking lot to provide the additional space until the lot undergoes a planned alteration (re-striping, re-surfacing, etc.) after March 15, 2012. If the lot is altered after that time, it will then be brought into compliance with the 2010 standards, to the maximum extent feasible.

How many accessible parking spaces are needed?

One of every six accessible parking spaces, or fraction thereof, must be "van-accessible." For example: A parking lot with 400 total spaces needs eight accessible spaces, and two of those eight spaces must be van-accessible.

Accessible spaces must connect to the shortest possible accessible route to the accessible building entrance or facility they serve.

What do accessible parking spaces look like?

Dimensions (all dimensions are minimums): Accessible parking spaces are eight (8) feet wide; van-accessible spaces are eleven (11) feet wide. Access aisles for either type of space are five (5) feet wide. These adjacent aisles, which can be shared between two spaces, provide room for individuals to deploy vehicle-mounted wheelchair lifts and/or unload and use mobility devices such as wheelchairs, walkers, etc. An alternate design allows a van-accessible space to be eight (8) feet wide if the adjacent access aisle is also eight (8) feet wide.

Access aisles must be marked (e.g., painted with hatch marks) to discourage parking in them. This is especially important where the alternate design is used and an access aisle at a van-accessible space is the same size as the space.

The surface of accessible spaces and access aisles must be smooth, stable, and virtually level in all directions to ensure safe use for people with disabilities, including those who must load, unload, and use wheeled mobility devices.

Additionally, van-accessible spaces, their associated access aisles, and the vehicular routes serving them must provide vertical clearance of at least 98 inches to allow for the height of typical wheelchair lift-equipped vehicles.

Signs

Accessible parking spaces must be identified by signs that include the International Symbol of Accessibility. Signs at van-accessible spaces must include the additional phrase "van-accessible."

Signs should be mounted so that the lower edge of the sign is at least five (5) feet above the ground. This helps ensure visibility both for motorists and local enforcement officials.

Exceptions

- Parking lots that have four or fewer total spaces do not need to designate the accessible space with a sign. This means that for the purposes of local enforcement (at least in most jurisdictions), anyone, with or without a disability, can park in the accessible space. This is intended to excuse very small entities from having to reserve 25% to 100%

Total Number of Parking Spaces in Parking Facility (Lot or Garage)	Minimum Number of Accessible Parking Spaces Required
1 - 25	1
26 - 50	2
51 - 75	3
76 - 100	4
101 - 150	5
151 - 200	6
201 - 300	7
301 - 400	8
401 - 500	9
501 - 1000	2% of total
1001 and over	20, plus 1 for each 100, or fraction there-of, over 1000

Where a parking facility serves multiple buildings or accessible entrances, accessible parking spaces should be dispersed to enable people to park near as many accessible entrances as possible. *For example:* A shopping center has fifteen stores, each with a separate entrance. There is one large parking lot with 1000 spaces. The twenty accessible parking spaces should be dispersed to provide some options for people to park close to the different stores.

Where separate parking facilities serve the same building or entrance, accessible spaces may be grouped together, as long as the number of spaces provided is determined according to each of the separate parking facilities. For example: A sports stadium has an adjacent parking lot with 1000 spaces and a separate parking lot several blocks away with an additional 1500 spaces. The adjacent lot needs 20 accessible spaces (four of which need to be van-accessible), and the remote lot needs 25 accessible spaces (five of which need to be van-accessible). Since accessible spaces need to be as near as possible to the facilities they serve, the 45 accessible spaces (including nine van-accessible) can be located in the lot adjacent to the stadium.

Medical Facilities

Certain types of medical facilities need more accessible parking.

- Hospital outpatient facilities need **10%** of patient/visitor spaces to be accessible.
- Rehabilitation facilities that specialize in treating mobility-related conditions and outpatient physical therapy facilities need **20%** of patient/visitor spaces to be accessible.

The number of van-accessible spaces is still one of every six accessible parking spaces, or fraction thereof.

For example: An outpatient physical therapy facility has a parking lot with 50 total spaces for employees only. Following basic requirements, that lot will need two accessible spaces, one of which will be van-accessible. A separate lot with 200 total spaces is provided for patients and visitors; this lot will need 40 accessible spaces, seven of which will be van-accessible.

Exceptions

- Parking facilities that are used exclusively for buses, trucks, delivery vehicles, law enforcement vehicles, and vehicular impound are not required to include accessible spaces, but if such lots are accessed by the public (e.g. impounded vehicle retrieval) then an accessible passenger loading zone must be provided.

of their available parking for individuals with disabilities.

- Residential facilities where parking spaces are assigned to specific dwelling units are also exempt from the requirement to post signs at accessible spaces.

Note that these two exemptions are only related to signs; accessible parking spaces must still be provided in appropriate numbers and with other required features (minimum width, etc.).

Maintenance

It is important that accessible features be maintained, and outdoor spaces can be especially challenging because of weather and other conditions. Accessible parking spaces, aisles, and routes should be maintained in good repair and kept clear of snow, ice, or fallen leaf build-up.

Other Laws, Other Requirements

The ADA establishes these requirements to ensure that when parking facilities are provided by entities covered by Title II or Title III, accessible spaces with certain features are available. Many state and local governments have their own requirements, which may be more specific or more stringent in some ways.

Each state also establishes criteria and procedures to issue accessible parking permits (often in the form of distinctive license plates or placards) to individuals with disabilities. Enforcement activities related to these issues (fraudulent use of permits, illegal parking in accessible spaces, etc.) are typically carried out by state and local authorities, such as city police departments.

Other requirements may be relevant in different situations or under different laws. For example, the Fair Housing Act requires covered housing providers to make "reasonable accommodations" for residents with disabilities, which could mean reserving a parking space for a specific individual.

Content was developed by the Mid-Atlantic ADA Center, and is based on professional consensus of ADA experts and the ADA National Network.

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Crime rates in Avondale Estates by year							
Murders (per 100,000)	0 (0.0)	0 (0.0)	0 (0.0)	1 (35.0)	1 (35.9)	0 (0.0)	0 (0.0)
Rapes (per 100,000)	0 (0.0)	0 (0.0)	0 (0.0)	0 (0.0)	0 (0.0)	0 (0.0)	0 (0.0)
Robberies (per 100,000)	1 (37.1)	2 (73.9)	3 (106.5)	1 (35.0)	3 (107.6)	2 (66.7)	2 (66.1)
Assaults (per 100,000)	0 (0.0)	0 (0.0)	2 (71.0)	0 (0.0)	0 (0.0)	4 (133.4)	1 (33.0)
Burglaries (per 100,000)	19 (704.0)	14 (517.2)	25 (887.5)	18 (630.7)	8 (286.9)	9 (300.1)	25 (825.9)
Thefts (per 100,000)	52 (1,926.6)	55 (2,031.8)	73 (2,591.4)	56 (1,962.2)	82 (2,941.2)	74 (2,467.5)	93 (3,072.3)
Auto thefts (per 100,000)	8 (296.4)	9 (332.5)	6 (213.0)	8 (280.3)	8 (286.9)	9 (300.1)	5 (165.2)
Arson (per 100,000)	N/A	N/A	0 (0.0)	0 (0.0)	0 (0.0)	0 (0.0)	0 (0.0)
City-data.com crime index(higher means more crime, U.S. average =	166.7	172.0	236.9	233.4	273.9	197.0	228.0

Crime rates in Avondale Estates by year							
284.9)							

The majority of crimes according to the Uniform Crime Report are property theft. Of those thefts the majority occurred in the residential areas adjoining Memorial Drive.

9:30 P.M
Willis Park

The ArtLot

CATEGORY	ITEM	BUILDING MATERIALS	COST	QTY	Total per Unit	Total Units	Sub Total Expense
Seating							
	Bench Seats						
		Pallets	Free				
		2X4-10'	$5.57	4	$22.28		
		1x4-10'	$4.27	4	$17.08		
		4x4-8'	$12.57	4	$50.28		
		Deck Screws 2"	$29.98	1	$29.98		
		Deck Screws 3"	$29.98	1	$29.98		
		Angle Brackets	$4.91	4	$19.64		
		Concrete Anchors	$9.67 ea	4	$38.68		
		Lag Screws	$1.31 ea	4	$5.24		
Per Unit cost					**$213.16**	**6**	**$1,278.96**
	Concrete Block Seating						
		8x8-16" Concrete Block	$1.22	10	$12.20		
		4x4-6	$6.47	5	$32.35		
Per Unit cost					**$44.55**	**3**	**$133.65**
	Bar Height Chair						
		Pallets	Free				
		4x4-8'	$12.57	1	$12.57		
		2X4-10'	$5.57	1	$5.57		
		Deck Screws 2"	$29.98	1	$29.98		
		Deck Screws 3"	$29.98	1	$29.98		
		Concrete Anchors	$9.67	2	$19.34		
		Angle Brackets	$4.91	2	$9.82		
		Lag Screws	$1.31	2	$2.62		
Per Unit cost					**$109.88**	**10**	**$1,098.80**
Tables							
	Fixed 2 Top Bar Height Table						
		Pallets	Free	1			
		2X4-10'	$5.57	1	$5.57		
		Deck Screws 2"	$29.98	1	$29.98		
		Deck Screws 3"	$29.98	1	$29.98		
		Concrete Anchors	$9.67	4	$38.68		
		4" Diameter Metal Posts 40" L	$71	1	$71		
		4" Metal Flange	$25	1	$25		
Per Unit cost					**$200.21**	**5**	**$1,001.05**
	Small coffee tables						
		Pallets	Free	1			
		4x4-8'	$12.57	1	$12.57		
		2X4-10'	$5.57	2	$11.14		
		Deck Screws 2"	$29.98	1	$29.98		
		Deck Screws 3"	$29.98	1	$29.98		
		Concrete Anchors	$9.67 ea	2	$19.34		
		Angle Brackets	$4.91	2	$9.82		
		Lag Screws	$1.31 ea	2	$2.62		
Per Unit cost					**$115.45**	**3**	**346.35**
Walls							
	12'x21' pallet walls						
		Pallets	Free	16			
		carriage Bolts	$1.56	30	$46.80		
		Washers	$4.95 Box	1	$4.95		
		Nuts	0.22	30	$6.60		
		2x4-12'	$6.87	6	$41.22		
		Concrete Anchors	$9.67	21	$203.07		
Per Unit cost					**$302.64**	**1**	**$302.64**
	16'x8' pallet wall						
		Pallets	Free	10			
		carriage Bolts	$1.56	20	$31.20		
		Washers	$4.95 Box	1	$4.95		
		Nuts	0.22	20	$4.40		
		2x4-12'	$6.87	4	$27.48		
		Concrete Anchors	$9.67	15	$145.05		
Per Unit cost					**$213.08**	**1**	**$213.08**
	13'x8' pallet wall						

		Pallets	Free	8			
		carriage Bolts	$1.56	12	$18.72		
		Washers	$4.95 Box	1	$4.95		
		Nuts	0.22	12	$2.64		
		2x4-12'	$6.87	4	$27.48		
		Concrete Anchors	$9.67	13	$125.71		
Per Unit cost					**$179.50**		**$179.50**
	Plexiglass Windows						
		4x4 Plexi Sheet	$108.99	1	$108.99		
		2X4-10'	$5.57	1	$5.57		
		Deck Screws 2"	$29.98	1	$29.98		
		1x1-6'	$1.87	1	$1.87		
Per Unit cost					**$146.41**	**1**	**$146.41**
Planters							
	Locking Casters	2"	$3	4	$12		
	Landscape Fabric	4'x100'	$45	1	$45		
	2x6-8'	PT	$5.77	7	$40.39		
	Chicken wire	7'x100'	$18.48	1	$18.48		
Per Unit cost					**$116**	**5**	**$580**
Lighting							
	Decorative Acrylic Tube lights						
		Red 2" diameter x 6'	$39	2	$78		
		Orange 2" diameter x 6'	$39	2	$78		
		Blue 2" diameter x 6'	$39	2	$78		
		Green 2" diameter x 6'	$39	2	$78		
		Dusk to dawn sensor	$16	1	$16		
		LED Light Sockets	$3	8	$24		
		LED Bulbs	$9	8	$72		
		outdoor low voltage wire	$27	1	$27		
		Low voltage regulator	$100	1	$100		
		GFCI Receptacels	$47	5	$235		
		12-2 UF-B Wiring 250'	$91	2	$182		
		Conduit	$39	3	$117		
Per Unit cost					**$1,084**	**1**	**$1,084**
	Overhead Lighting						
		Commercial grade string lights, 100	$229.95	1	**$229.95**		**$229.95**
		Bright White, Transparent Glass Bulbs	$247.50	1 box	**$247.50**		**$247.50**
	Accent Lighting						
		LED Landscape Spot Lights	$140	6	**$247.50**		**$247.50**
Canopy							
	Sun Shade	18'x18'	$51	2	**$247.50**		**$247.50**
General Tools and Supplies							
	Tie Wraps		1 pack of 50	1	$5.00		**$5.00**
	Paint		$37.98 gal	3	$113.94		**$113.94**
	Plywood	19/32 4x8	$17.47	5	87.35		**87.35**
	Blackout 12'x8' Movie Screen		$65	1	$65		**$65**
	4" Dia Metal Post 8'		$142	8	$1,136		**$1,136**
	4" Dia Metal Post 10'		$172	2	$344		**$344**
	4" ID Post Flange		$25	10	$250		**$250**
	Eyehooks		$3.28	10	$32.80		**$32.80**
	10'x20' White Tarp		$34.00	2	$64.00		**$64.00**
	Vinyl coated wire rope		$12.87	7	$90.09		**$90.09**
	Rollaway dumpster		$400.00	1	$400.00		**$400.00**
Labor	Electricians and Plumbers				$5,000.00		**$5,000**
Sales Tax							**$666.76**
Grand Total							**$15,591.83**

On Call Electric Inc.
P.O. Box 343
Avondale Estates, GA 30002

Estimate

Date	Estimate #
7/15/2016	5079

Name / Address
Bardin Construction Old Avondale Pizza Avondale Estates, GA

Description	Qty	Cost	Total
Permit fee (City of Avondale - general)	1	200.00	200.00
Provide/install single phase 200A temporary power pole & 4 quad receptacles - Estimate is to construct and install 200amp temporary power pole. - Complete installation will take 2-3 hrs to complete.	1	850.00	850.00
		Total	$1,050.00

Price includes only the services described. Any additional services may require adjustments to the price. On Call Electric is not responsible for unforeseen obstacles, to include, but not limited to pipes, perling, duct work, existing wiring, plaster, sheetrock, etc. On Call Electric is to provide all wire, boxes, switches, receptacles, cans and plates in white. The homeowner/contractor is to provide all appliances, surface mounted fixtures, and dimmers. On Call Electric is to receive 60% of the total cost within five business days, upon completion of the rough inspection. The remaining 40% is to be paid in full within five business days of the final inspection. All service calls are to be paid in full within five business days of completion. Failure to make required payments in the time frames described will result in legal action.

® SERVICE DROPS INCLUDING DRIP LOOPS SHALL HAVE CLEARANCES NOT LESS THAN THE FOLLOWING:

12 FT. – ABOVE SIDEWALKS AND AREAS SUBJECT TO PEDESTRIAN TRAFFIC ONLY.

15 FT. – ABOVE RESIDENTIAL DRIVEWAYS NOT SUBJECT TO TRUCK TRAFFIC.

16 FT. – ABOVE PUBLIC DRIVEWAYS, ALLEYS AND ROADS SUBJECT TO TRUCK TRAFFIC.

NOTES:

1. TO OBTAIN SERVICE ACROSS A HIGHWAY, CONTACT A QUALIFIED EMPLOYEE.
2. CUSTOMER SHALL FURNISH, INSTALL AND MAINTAIN:
   - A. TREATED WOOD RATED FOR IN GROUND USE SHALL BE USED FOR POLE [CLASS 7 (5" AT TOP) OR 6x6 POST], BRACES AND STAKES.
   - B. SERVICE ENTRANCE CONDUCTORS AND CONDUIT WHERE REQUIRED.
   - C. SERVICE EQUIPMENT.
   - D. GROUNDING ELECTRODE WITH NOT LESS THAN NO.6 COPPER GROUNDING ELECTRODE CONDUCTOR.
3. A FIFTH LUG OR GROUND LUG MUST BE FURNISHED AND INSTALLED BY CUSTOMER FOR NETWORK ON WYE SERVICES.

OH SERVICE, TYPICAL TEMPORARY INSTALLATION

XDSP

DRAWN BY A.A.W.B. DATE 4/1/88 TRACED BY A.A.W.B. SCALE NONE APPROVED	REVISIONS 7/14/89, 12/20/91, 12/31/92, 8/23/99, 01/13/00 10/28/03, 01/13/04, 11/14/11	GEORGIA POWER COMPANY SECTION 15.20

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UG SERVICE, TEMPORARY INSTALLATION

XDSP

DRAWN BY A.A.W.B. DATE 04/01/88 TRACED BY A.A.W.B. SCALE NONE APPROVED	REVISIONS 7/14/89, 12/31/92, 8/23/99, 11/10/99, 10/03/06,	GEORGIA POWER COMPANY SECTION 15.21

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5' Troughs	QTY	Price Ea	Total
Equisedum - Horsetail - 3 Gal	4	$18.00	$72.00
Colocasia - Elephant Ears - 1 gal	4	$10.00	$40.00
Arbor / Climbing Area			
Mandevilla - 3 gallon	4	$25.00	$100.00
Front Entrance / Art Gallery			
Papryus	6	$25.00	$150.00
Pots - Misc. Locations			
Ligustrum 'Sunny'	2	$20.00	$40.00
Foxtail Fern	2	$27.00	$54.00
Phlox 'Thrift' White	2	$3.50	$7.00
Huchera	2	$6.50	$13.00
Ogon	6	$1.75	$10.50
Lavender	2	$11.50	$23.00
Variegated ginger	2	$20.00	$40.00
Butterfly Garden			
Ruellia brittonia - Mexican Petunia - 1gal	3	$5.00	$15.00
African Blue Basil - 1gal	3	$5.00	$15.00
Lantana - 1gal	3	$8.00	$24.00
Astibe - 1gal	3	$4.00	$12.00
Loosestrife Guara - 1gal	3	$3.50	$10.50
Pallet Wall			
Various Herbs	15	$1.50	$22.50
Hen + Chicks	15	$2.00	$30.00
Various Succulents	10	$3.50	$35.00
Hanging Baskets			
Dichondria 'Silver Falls'	3	$22.50	$67.50
Sweet Potato Vine	3	$18.00	$54.00
Sedum 'Purple Heart'	3	$18.00	$54.00
Plants Total			$889.00
Add 10% for tax			$90.00
Add 10% in case of substitution			$90.00
			$1,069.00
Potting Mix			$455.00
Mulch 5 yards			$150.00
Gravel 2 yards			$80.00
Fill dirt 4 yards			$60.00
Delivery			$160.00
Soil and Mulch Total			**$905.00**
(5) 60" x 24 x 24 troughs			$300.00
(6) Hanging Baskets			$120.00
(10) 24" pots			$450.00
Pots Total			**$870.00**
Total for Plants/Pots			**$2,844.00**

CATEGORY	ITEM	BUILDING MATERIALS	COST	QTY	Total per Unit	Total Units	Sub Total Expense
Seating							
	Bench Seats						
		Pallets	Free				
		2X4-10'	$5.57	4	$22.28		
		1x4-10'	$4.27	4	$17.08		
		4x4-8'	$12.57	4	$50.28		
		Deck Screws 2"	$29.98	1	$29.98		
		Deck Screws 3"	$29.98	1	$29.98		
		Angle Brackets	$4.91	4	$19.64		
		Concrete Anchors	$9.67 ea	4	$38.68		
		Lag Screws	$1.31 ea	4	$5.24		
Per Unit cost					**$213.16**	**6**	**$1,278.96**
	Concrete Block Seating						
		8x8-16" Concrete Block	$1.22	10	$12.20		
		4x4-6	$6.47	5	$32.35		
Per Unit cost					**$44.55**	**3**	**$133.65**
	Bar Height Chair						
		Pallets	Free				
		4x4-8'	$12.57	1	$12.57		
		2X4-10'	$5.57	1	$5.57		
		Deck Screws 2"	$29.98	1	$29.98		
		Deck Screws 3"	$29.98	1	$29.98		
		Concrete Anchors	$9.67	2	$19.34		
		Angle Brackets	$4.91	2	$9.82		
		Lag Screws	$1.31	2	$2.62		
Per Unit cost					**$109.88**	**10**	**$1,098.80**
Tables							
	Fixed 2 Top Bar Height Table						
		Pallets	Free	1			
		2X4-10'	$5.57	1	$5.57		
		Deck Screws 2"	$29.98	1	$29.98		
		Deck Screws 3"	$29.98	1	$29.98		
		Concrete Anchors	$9.67	4	$38.68		
		4" Diameter Metal Posts 40" L	$71	1	$71		
		4" Metal Flange	$25	1	$25		
Per Unit cost					**$200.21**	**5**	**$1,001.05**
	Small coffee tables						
		Pallets	Free	1			
		4x4-8'	$12.57	1	$12.57		
		2X4-10'	$5.57	2	$11.14		
		Deck Screws 2"	$29.98	1	$29.98		
		Deck Screws 3"	$29.98	1	$29.98		
		Concrete Anchors	$9.67 ea	2	$19.34		
		Angle Brackets	$4.91	2	$9.82		
		Lag Screws	$1.31 ea	2	$2.62		

Per Unit cost					**$115.45**	**3**	**346.35**
Walls							
	12'x21' pallet walls						
		Pallets	Free	16			
		carriage Bolts	$1.56	30	$46.80		
		Washers	$4.95 Box	1	$4.95		
		Nuts	0.22	30	$6.60		
		2x4-12'	$6.87	6	$41.22		
		Concrete Anchors	$9.67	21	$203.07		
Per Unit cost					**$302.64**	**1**	**$302.64**
	16'x8' pallet wall						
		Pallets	Free	10			
		carriage Bolts	$1.56	20	$31.20		
		Washers	$4.95 Box	1	$4.95		
		Nuts	0.22	20	$4.40		
		2x4-12'	$6.87	4	$27.48		
		Concrete Anchors	$9.67	15	$145.05		
Per Unit cost					**$213.08**	**1**	**$213.08**
	13'x8' pallet wall						
		Pallets	Free	8			
		carriage Bolts	$1.56	12	$18.72		
		Washers	$4.95 Box	1	$4.95		
		Nuts	0.22	12	$2.64		
		2x4-12'	$6.87	4	$27.48		
		Concrete Anchors	$9.67	13	$125.71		
Per Unit cost					**$179.50**		**$179.50**
	Plexiglass Windows						
		4x4 Plexi Sheet	$108.99	1	$108.99		
		2X4-10'	$5.57	1	$5.57		
		Deck Screws 2"	$29.98	1	$29.98		
		1x1-6'	$1.87	1	$1.87		
Per Unit cost					**$146.41**	**1**	**$146.41**
Planters							
	Locking Casters	2"	$3	4	$12		
	Landscape Fabric	4'x100'	$45	1	$45		
	2x6-8'	PT	$5.77	7	$40.39		
	Chicken wire	7'x100'	$18.48	1	$18.48		
Per Unit cost					**$116**	**5**	**$580**
Lighting							
	Decorative Acrylic Tube lights						
		Red 2" diameter x 6'	$39	2	$78		
		Orange 2" diameter x 6'	$39	2	$78		
		Blue 2" diameter x 6'	$39	2	$78		
		Green 2" diameter x 6'	$39	2	$78		

		Dusk to dawn sensor	$16	1	$16		
		LED Light Sockets	$3	8	$24		
		LED Bulbs	$9	8	$72		
		outdoor low voltage wire	$27	1	$27		
		Low voltage regulator	$100	1	$100		
		GFCI Receptacels	$47	5	$235		
		12-2 UF-B Wiring 250'	$91	2	$182		
		Conduit	$39	3	$117		
Per Unit cost					**$1,084**	**1**	**$1,084**
	Overhead Lighting						
		Commercial grade string lights, 100'	$229.95	1	**$229.95**		**$229.95**
		Bright White, Transparent Glass Bulbs	$247.50	1 box	**$247.50**		**$247.50**
	Accent Lighting						
		LED Landscape Spot Lights	$140	6	**$247.50**		**$247.50**
Canopy							
	Sun Shade	18'x18'	$51	2	**$247.50**		**$247.50**
General Tools and Supplies							
	Tie Wraps		1 pack of 50	1	$5.00		**$5.00**
	Paint		$37.98 gal	3	$113.94		**$113.94**
	Plywood	19/32 4x8	$17.47	5	87.35		**87.35**
	Blackout 12'x8' Movie Screen		$65	1	$65		**$65**
	4" Dia Metal Post 8'		$142	8	$1,136		**$1,136**
	4" Dia Metal Post 10'		$172	2	$344		**$344**
	4" ID Post Flange		$25	10	$250		**$250**
	Eyehooks		$3.28	10	$32.80		**$32.80**
	10'x20' White Tarp		$34.00	2	$64.00		**$64.00**
	Vinyl coated wire rope		$12.87	7	$90.09		**$90.09**
	Rollaway dumpster		$400.00	1	$400.00		**$400.00**
Labor	Electricians and Plumbers				$5,000.00		**$5,000**
Sales Tax							**$666.76**
Grand Total							**$15,591.83**

Office of Policy Development and Research (PD&R)
U.S. Department of Housing and Urban Development
Serving all Americans

Evidence Matters

Translating Knowledge into Housing and Community Development Policy

Winter 2014

HIGHLIGHTS IN THIS ISSUE:

Vacant and Abandoned Properties: Turning Liabilities Into Assets
Targeting Strategies for Neighborhood Development
Countywide Land Banks Tackle Vacancy and Blight
Temporary Urbanism: Alternative Approaches to Vacant Land

Temporary Urbanism: Alternative Approaches to Vacant Land

Highlights

- Temporary uses can vary widely in purpose and duration; their viability depends on local market and regulatory conditions in addition to the work of entrepreneurial project initiators and their supporters.
- Common temporary projects include community gardens and other green spaces, special events such as festivals or concert series, and stores or restaurants.
- The experimentation and reversibility afforded by temporary use practices can encourage a multilayered approach to land use and increase the likelihood that a vacant space will eventually find permanent use.

For three days in May 2013, a mile-long stretch of empty riverfront land in Flint, Michigan underwent a remarkable transformation. Known locally as "Chevy in the Hole" after the nowrazed Chevrolet manufacturing plant that once occupied the site, the vacant lot became a frenzy of activity. A host of activities — birding tours, gospel choir performances, dance parties, and even a fully functional sauna[1] — drew visitors to *Free City*, a public arts festival organized by the nonprofit Flint Public Art Project. The organization's program director, Jerome Chou, says that the event encouraged residents to take an interest in their city's future, challenging them "to reimagine the city" and view abandoned parcels as opportunities rather than as eyesores.[2] The low-cost, temporary nature of this initiative epitomizes a broader shift in the types of planning strategies being adopted nationwide.[3] The recent economic crisis has left many U.S. cities, particularly those in the Rust Belt and Sun Belt, struggling with long-term economic decline, widespread foreclosures, and stalled development, resulting in an abundance of costly and unproductive vacant land. Too readily associated with conditions of blight and urban decline (see "Vacant and Abandoned Properties: Turning Liabilities Into Assets"), high vacancy rates have led organizations such as the Flint Public Art Project to consider innovative, temporary approaches that mobilize limited resources to bring land back into productive use.

Whether realized as an attempt to generate public and political awareness, a grassroots initiative pioneered by local groups to improve their own neighborhoods, or a larger-scale municipal or private investment intended to generate profit on otherwise economically redundant land, both the intentions and strategies that fall under the umbrella concept of "temporary uses" can range widely. This article identifies the key factors involved in creating these temporary uses, reviews some of the most common temporary use practices, and examines the positive and negative effects of "temporary urbanism."

Just How Temporary Is Temporary?

Just as temporary land use projects are seeing widespread growth throughout the country, temporary urbanism has become the subject of an expanding body of academic literature. In the context of the dynamic nature of the contemporary city, researchers must first answer a fundamental question: What actually constitutes a temporary intervention? In other words, just how temporary is "temporary"? Although the term has multiple definitions, Bishop and Williams conclude that the concept of "temporary" cannot be "based on the nature of use, or whether rent is paid, or whether a use is formal or informal, or even the scale, longevity or endurance of a temporary use, but rather the *intention* of the user, developer, or planners that the use should be temporary."[4] Such a broad definition is itself a revealing commentary on this emerging field of planning because it includes interventions that are as short as a few hours or as long as a number of years, those that are both legal and illegal, and those that are community driven, state sanctioned, or privately financed.

As part of its ongoing research project, *Pop Up City*, the Cleveland Urban Design Collaborative has identified a number of required elements for producing temporary use projects. First, the projects require a suitable site, usually vacant land, from which to operate. The type of space used can vary — possibilities include anything from former industrial areas, railroad stations, waterfront areas, and unused commercial zones to vacant residential neighborhoods and public institutions — but the desired purpose for the temporary project will affect the choice of site.[5] In turn, a site's former use is often thematically incorporated into its new use and marketed as an asset. Oswalt, Overmeyer and Misselwitz note, however, that not all vacant land will be suitable for these temporary uses; in fact, the preferences of temporary users often mirror those of the conventional real estate market. They state that "if the investment required to renovate a space is too high, if it lies too far off the beaten track, or if suitable users are unavailable, it will remain unused."[6] This point is particularly relevant for space in America's Rust Belt, where long-term structural decline has caused high vacancy rates. In these "shrinking cities," large numbers of younger, more active residents have emigrated, removing a potential source of both initiators and consumers of such temporary uses.

This element of agency — the actors capable of initiating projects — is what the Cleveland Urban Design Collaborative identifies as the second key element of temporary use projects. Initiators of early temporary use ventures had "little in the way of financial resources, but… a large amount of social and cultural capital, a high degree of energy and

commitment, and great willingness to improvise."[7] As such, they tended to be newcomers to an area rather than longtime residents. The Cleveland Urban Design Collective identifies two main types of initiators: young, well-educated entrepreneurs, drawn by the low entry thresholds and the potential to establish conditions of economic, social, or cultural change, and those who have a regular income and pursue temporary use projects as more of a hobby, often founded upon a philanthropic or community ideal.[8] Both groups, however, share a tendency to work rapidly and flexibly; to apply an experimental, largely improvised approach to problem solving; to operate at low cost; and to tolerate an element of temporal insecurity, whether in the form of a short-term rental agreement, the absence of a rental agreement altogether, or illegal use.[9]

These formerly vacant lots were converted into an urban farm by the Massachusetts Avenue Project, which has reclaimed over an acre of vacant land in residential neighborhoods on Buffalo's West Side.
Photo courtesy: Mark Hogan AIA, LEED BD+C

In addition to the project initiators, the success of a temporary use project depends on several other types of supporters. The first of these are the "agents," the group responsible for creating the framework conditions required to initially launch a temporary use, such as lease contracts, official permits, organizational structures, and political and administrative support. Their role is "to function as a bridge," mediating between the entrepreneurs and administrators such as local authorities and the landowners.[10] Although many of the agents involved in the earliest temporary use projects did so informally, in recent years municipal policymakers, politicians, and members of the private sector have also adopted temporary use practices, offering additional formal channels through which agents can operate. To some extent, this change has created an opportunity for a new class of professionals who can offer stakeholders their expertise in operations management, planning, marketing, obtaining funding, securing permits, and resolving legal issues.[11]

Municipal policymakers and administrators have another important, although more passive, function; every built structure, whether permanent or temporary, is subject to government regulation and licensing requirements. Michael Southworth, a professor in both the Department of City and Regional Planning and the Department of Landscape Architecture and Environmental Planning at the University of California at Berkeley, notes, "[T]he regulatory environment can play a major role in stimulating or deterring uses. City regulation that controls activities such as vending and the outdoor sale of food or outdoor music, art and cultural events can be crucial in supporting street life."[12] Southworth cites Portland as an example of a city whose progressive policies on food vending have transformed vacant spaces into "gastronomic magnets that attract crowds throughout the day."[13] Similarly, the owner of the vacant site also has significant power to support or discourage temporary use projects because "it is a prerequisite of every temporary use that it be tolerated — either explicitly or implicitly — or contractually permitted by the owner."[14] Because landowners are ultimately responsible for the safety and security of their property, the risk involved in making their property available to others often deters them from allowing these temporary uses.

Finally, a project's viability also depends on its customers — that is, the public. A "pop-up" project must be able to offer a product that can generate enough popular appeal to a certain population — whether aimed at a broad and inclusive market, or a particular niche group — such that the temporary initiative generates enough "critical mass" to be sustainable, even if over only a short-time scale. Media outlets are an important part of generating this excitement, with social networking applications such as Facebook and Twitter being used to rapidly propagate an otherwise "exclusive" pop-up project to a broad or niche audience. In instances where the temporary use activities aim to ameliorate social and cultural inequality, media coverage is also essential for generating wider awareness and garnering political support.[15]

Social networks support temporary use projects in another sense. "As a rule," state Oswalt, Overmeyer and Misselwitz, "temporary uses do not arise in isolation, but in clusters."[16] Capitalizing on social relationships between different groups and individuals — in particular, the sharing of knowledge, strategies, and experience — can be an important tool for fostering clusters of temporary use projects in a certain area. In addition, networking can engender new forms of cooperation; an area might develop a communal sense of identity, or members can benefit from economies of scale when negotiating permits.[17]

The complexity of the different actors and contexts is part of the reason why such a wide variety of temporary use projects are currently being adopted across the country. All, however, are united by a sense of flexibility in the activation of a vacant space, whether the projects may be strategically designed as a catalyst for future development of a different (potentially unspecified) nature, functioning as "secondary or provisional, a stand-in or substitute for the preferred permanent option," or deliberately realized as urban experiments without concern for permanency.[18,19]

Common Strategies for Vacant Space

Among the many potential projects that meet the definition of temporary urbanism, from roller discos to honey farms, a number of practices are regularly used to temporarily reactivate underutilized space.[20, 21] Urban activists have been transforming vacant land into community green space for decades, dating back to movements such as the Green Guerrillas in 1970s New York.[22] Such projects continue to be prevalent in many cities and are often operated through centralized efforts and organizations. In Philadelphia, for example, the Pennsylvania Horticultural Society oversees citywide attempts to map, transform, and maintain vacant land as green space. Between 1999 and 2008, the society was responsible for reactivating 4,436 individual vacant lots.[23] Technological advances have encouraged this coordinated approach to greening vacant land; an online land mapping project such as Grounded in Philly, founded in late 2012, provides an open-source tool that allows the city's vacant space and active gardens to be mapped in real time. In addition, Grounded in Philly functions as an online community, offering users a platform through which they can exchange information about landowners and coordinate their regeneration efforts.[24] Jeremy Németh and Joern Langhorst observe that although using individual lots as green space can provide valuable infrastructural functions, such as stormwater filtration, their "efficiency increases exponentially if they are engaged as a system of vacant lots."[25]

The types of green space being activated have expanded over time. Although the transformation of a vacant plot into a community garden remains a common practice, a growing trend has been to turn vacant space into urban farmland or even forests. While such conversions have been successful at smaller scales, they also constitute a potentially valuable strategy to transform the large areas of vacant land common to Rust Belt cities.[26] For example, in October 2013, a Detroit organization called Hantz Farms was awarded the right to purchase 1,500 parcels of land totaling 140 acres to create an urban farm and an adjoining forest, Hantz Woodlands. The project will involve razing 50 derelict structures, cleaning up accumulated garbage, and planting 15,000 trees.[27] Such initiatives, however, have proven controversial. Although the development of green space has historically been heralded as an instrument of social justice, particularly in marginalized neighborhoods that often lack adequate open space,[28] local community activists and grassroots urban farmers have accused the Hantz Woodlands project of serving the interests of the wealthy, increasing land values by removing a large acreage of potential housing stock.[29]

A second common strategy for developing temporary use projects centers on generating a special event or experience. In Buffalo's Larkinville neighborhood, the site of a long-demolished soap manufacturing plant now houses a verdant square that hosts the annual Live at Larkin series of summer concerts. The increased pedestrian traffic and vibrancy in the area has spurred the emergence of related activities at the site; for example, craftspeople sell their wares to local residents and workers on their lunch breaks.[30] Other strategies that focus on creating a place-based experience are being employed elsewhere. The Flint Public Art Project has pioneered the Stone Street Residency program, which provides free or low-cost housing to artists and designers interested in pursuing short-term projects in the city.[31] The program is part of a larger strategy to both create vibrant cultural spaces in Flint and generate public awareness and involvement in the city's future development. Sports, particularly street sports, also feature frequently in temporary use projects. In Brooklyn's Williamsburg neighborhood, the site of a proposed 3.3 million-square-foot mixed-use development has been transformed into the Brooklyn Bike Park, a year-round park for BMX and mountain bike riders that is free for local children to use. As with other projects of this nature, the space has attracted additional temporary uses, such as food and drink vendors, which has encouraged the park's developers to incorporate a fuller program of community events and park space once the site has been fully built out.[32]

Temporary uses are also growing in the retail sector, particularly in the form of pop-up shops. Some critics have argued that the grassroots, community-development origins of the pop-up shop have been coopted by the marketing departments of multinational firms,

Larkin Square, in Buffalo, New York, hosts food truck events, an author series, and the "Live at Larkin" concert series, transforming a derelict industrial area into a vibrant space.

— citing, for example, a Toys "R" Us pop-up that opened in 2011 in Brooklyn's Greenpoint neighborhood. Nevertheless, the pop-up shop remains popular among municipalities and nonprofits as a strategy for economic regeneration.[33] Németh and Langhorst argue that the relatively low capital requirements of these temporary practices on vacant land can present business opportunities to those without the means to formally lease permanent space.[34] Such projects can vary widely in scale, operating from the backs of vehicles, vacant storefronts, single plots, and even whole streets. PROXY, an initiative by an architecture firm in San Francisco, features a whole village of pop-up stores run by local businesses, including a coffee shop, a pizzeria, an ice cream stall, and a beer garden.[35] The ability to quickly assemble and dissemble retail spaces also gives businesses the flexibility to respond to seasonal fluctuations in demand. In Memphis and Cleveland, vacant lots were transformed into a winter craft market and a winter wonderland, respectively.[36] The latter incorporated a snow and ice installation, a winter forest, an ice skating rink, snowboard ramps, and a snowsuit fashion show in addition to shops, all of which were part of a strategy to create a marketable product and generate vibrancy. Incorporating such multiuse designs into temporary projects is common, as is the tendency for a single space to host multiple events over time. For example, Eco-interstice, a community garden in the Quartier Saint-Blaise of Paris, is alternatively used as a "marketplace, debating chamber, classroom, allotment, park, exhibition space, distribution center, theater, office, salon, and dining room."[37]

Temporary Use, Lasting Benefits

Temporary use, when successful, can rapidly and efficiently bring underutilized land into productive use, thereby reducing or removing many undesirable externalities. As low-cost and low-risk strategies, temporary projects can also respond quickly to changing conditions and demands — a particular advantage in many cities, where "political and economic conditions are uncertain, and cause a reluctance to enter potential long-term commitments, responsibilities, and liabilities."[38] For city administrators facing tight budgets, temporary use projects can be a cost-effective strategy for dealing with vacant land that yields rapid results.[39]

Recycled shipping containers house food and retail vendors as part of Proxy, a two-block temporary use project in San Francisco.
Photo courtesy: Joseph Perez-Green

The experimentation and reversibility afforded by such temporary use practices can encourage a multilayered approach to land use. University City District (UCD), a neighborhood revitalization organization in Philadelphia, embraces this tactic with its 2011 project, the Porch. Built on a parking strip next to the city's Amtrak station, the Porch is a heavily programmed plaza featuring colorful patio chairs and artist-designed planters. One key feature of the Porch has been regular monitoring of the number of visitors, favored uses, walking patterns, and other elements as a method of informing its future design. Based on the data collected, the space has been reshaped since its opening to include more public art, a kiosk with information on train departures and arrivals, and additional greenery.[40] Prema Katari Gupta, UCD's director of planning and economic development, says, "[T]hat's the beauty of a lighter, quicker, cheaper project…it's flexible and allows for layering and a gradual transition to permanence."[41]

Evidence suggests that the temporary reactivation of underutilized land leads to eventual permanent use, another potential benefit of this planning strategy. Temporary uses, particularly when clustered in a specific locality, can alter existing identities for neighborhoods — or even create entirely new ones — that are attractive to investors.[42] As Ethan Kent, vice president of Projects for Public Spaces, states, "[S]mall changes, sometimes built around minimum design and extensive programming, can spur momentum for larger, more permanent ones."[43] In many cases, this outcome results from experimentation with an alternative land use (or collection of uses) that defies those established under "traditional regulatory and planning systems…based on the perceived primacy of stable and certain environments for investment."[44] Németh and Langhorst argue that although cities may need time to fully adopt temporary strategies as a primary tool for generating economic growth, rapidly shrinking cities such as Detroit and Youngstown, Ohio might be more willing to experiment with such nontraditional approaches to relieve the problems caused by widespread vacancies.[45]

Temporary use projects can also benefit other stakeholders. Although the revenues generated through temporary use projects are unlikely to be significant, the owners of vacant land can benefit when temporary users undertake the potentially costly, time-consuming job of maintaining the land.[46] Moreover, in instances where the land ultimately is returned to productive use, temporary uses can be a relatively low-risk strategy for generating otherwise unattainable long-term revenue.[47] The local community can also benefit from temporary use projects. In addition to reducing the negative externalities caused by vacant land, temporary use projects typically empower marginalized communities by "instil[ling] in them a sense of participation in the creation of a 'place.'"[48] By encouraging public participation in the planning stages of temporary use projects, initiators can catalyze communities around common goals that serve local needs and create tangible outcomes.[49]

Potential Downfalls and Emerging Solutions

Although advocates have been quick to praise temporary urbanism, a number of academics have warned of potential drawbacks to the strategy. In places where temporary interventions have successfully empowered marginalized individuals and turned urban blight into a neighborhood asset, any attempt by a landowner or government authorities to reassert control over the site will likely be met with fierce resistance. In Philadelphia's Point Breeze neighborhood, for example, a group of residents invested approximately $20,000 of community money as well as considerable time and effort to transform an empty plot into a small neighborhood park featuring planted trees, picnic benches, sidewalks, and fencing.[50] However, when the Philadelphia Redevelopment Authority (PRA), the legal owner of the property, became aware of the changes, it threatened the group with legal action unless the park was restored to its original state.[51] In removing an obvious neighborhood asset, landowners and developers risk exacerbating the marginalization of the community and discourage residents from engaging in discourse about the development of their neighborhood.[52] As Németh and Langhorst state, "[I]f temporary uses are suspended in favour of more profitable endeavours… [these] can become a liability in political terms of the displaced activities [of] the surrounding communities."[53]

The risk of negative press or legal complications from such events may discourage developers from permitting temporary uses in the first place. A number of city governments are experimenting with policies that attempt to reverse this trend. For example, San Francisco prepared an ordinance in 2010 called the Green Development Agreement, which ensures the rights of developers to proceed with preapproved development plans provided that the land is made available for public use in the interim. This ordinance replaces a more cumbersome process in which developers were required to renew entitlements every 1 to 3 years, which put them at risk of modification.[54] Other cities are following suit; in Buffalo, New York a new zoning code called the Green Code is specifically designed to encourage creative uses for vacant parcels, such as temporary urban gardens, movie screenings, and bocce courts.[55] Chris Hawley, from Buffalo's Office of Strategic Planning, states that "given the current economic climate, we see these [projects] as the highest and best use for now…the benefits have been much more dramatic than chasing after some corporate retailer. Sometimes the temporary can add much more than those kind[s] of so-called

permanent efforts."[56]

The Future of the "Temporary" in American Planning

As American cities continue to shift from centers of production to centers of consumption, the role of temporary initiatives, whether planned or unplanned, will increase in importance.In fact, the adoption of temporary strategies has been heralded by some as not simply a way to make productive use of vacant parcels but rather as a philosophy of city-making in itself; "a manifestation of a more dynamic, flexible and adaptive urbanism, where the city is becoming more responsive to new needs, demands, and preferences of its users."[57] The answers to a number of research questions in this emerging area of urban planning will therefore prove particularly valuable: What measures can governments take to encourage the development of temporary use projects? What types of temporary projects have the greatest economic, social, and cultural effects on their communities? How can planners respond to legal and liability issues to ensure productive and socially progressive temporary uses?[58] And, finally, how do the underlying causes of vacancy — whether foreclosure or long-term structural decline — affect the success of a particular project? As case study evidence and research begin to answer these questions, more light will be shed on the ways in which temporary uses of vacant space in both the Rust Belt and the Sun Belt can help create cities that are lively, economically productive, and more equitable.

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ARTS, CULTURE & CREATIVITY

How the Arts and Culture Sector Catalyzes Economic Vitality

Printer version (pdf) (https://planning-org-uploaded-media.s3.amazonaws.com/legacy_resources/research/arts/briefingpapers/pdf/vitality.pdf)

Terms such as "creative economy," "creative class," and "cultural economy" are becoming more common among urban planners, arts administrators, economic developers, and business and municipal leaders.[1] These terms reference a variety of types of jobs, people, and industries, including the sectors of visual, performing, and literary arts, as well as applied fields like

architecture, graphic design, and marketing. Whatever label is used, this use of terminology linking culture and the economy indicates recognition of the connections among the fields of planning, economic development, and arts and culture.

The activities of the arts and culture sector and local economic vitality are connected in many ways. Arts, culture, and creativity can:

- improve a community's competitive edge;
- create a foundation for defining a sense of place;
- attract new and visiting populations;
- integrate the visions of community and business leaders; and
- contribute to the development of a skilled workforce.

Keypoints

#1: Economic development is enhanced by concentrating creativity through both physical density and human capital. By locating firms, artists, and cultural facilities together, a multiplier effect can result.

#2: The recognition of a community's arts and culture assets (and the marketing of them) is an important element of economic development. Creatively acknowledging and marketing community assets can attract a strong workforce and successful firms, as well as help sustain a positive quality of life.

#3: Arts and cultural activities can draw crowds from within and around the community. Increasing the number of visitors as well as enhancing resident participation helps build economic and social capital.

#4: Planners can make deliberate connections between the arts and culture sector and other sectors, such as tourism and manufacturing, to improve economic outcomes by capitalizing on local assets.

Keypoints

Competition, definition, attraction, integration, and continued development are all pivotal aims for economic development professionals. Traditional outcomes of economic development in planning include job creation, increased tax revenues, increased property values, increased retail activity, and more sustained economic vitality. These goals are often pursued through programs such as workforce development, recruitment, amenity packages for firms, local property investment, and policies that support business. When combined with creative approaches, these traditional programs can create a richer context for economic development.

Economic development approaches that integrate arts and culture are usually combinations of facility-centric, people-oriented, and program-based approaches. Development of an arena, cultural center, incubator

space, or creative district is an example of a facility-centric method, while a people-oriented approach could include facilitating arts professionals' development by approving live-work spaces, supporting arts centers, creating cooperative marketing opportunities, or commissioning artworks. Program-based approaches target a specific issue within a community, such as developing an arts program — whether gardening, mural making, or public art displaying — to address the issue of vacant property; promoting health education through a local arts festival, exhibitions, or performances or plays with health themes; or displaying artwork in vacant storefronts to attract passersby and enliven an area. Whether targeting economic improvement through facilities, people, programs, or all three, creative strategies can strengthen economic vitality (Table 1). Each key point is explored in greater depth below, with examples and connections to the strategies in Table 1.

Table 1. Creative Strategies for Improving Economic Vitality

Strategy	Description
Promotion of Assets	Promoting cultural amenities for the purpose of attracting economic investment and skilled workers
Development	Promoting community development through artistic, cultural, or creative policies
Revitalization	Promoting community and neighborhood revitalization through artistic measures and strategies that emphasize creativity
Economic/Job Clusters	Creating economic or job clusters based on creative businesses, including linking those businesses with noncultural businesses
Education	Providing training, professional development, or other activities for arts, cultural, or creative entrepreneurs
Arts-Oriented Incubators	Creating arts-specific business incubators or dedicated low-cost space and services to support artistic, cultural, or creative professionals
Branding	Developing visual elements that communicate a community's character; using logo development and graphic design for advertising, marketing, and promoting a community

Districts	Creating arts, cultural, entertainment, historic, or heritage districts
Live-Work Projects	Providing economic or regulatory support for combined residential and commercial space for artists
Arts-Specific and General Public Venues	Providing public or private economic or regulatory support for marketplaces, bazaars, arcades, community centers, public places, parks, and educational facilities of various types
Events	Using celebrations or festivals to highlight a community's cultural amenities
Urban Design and Reuse	Implementing the reuse of existing sites or buildings for arts and culture purposes
Public Art	Supporting temporary and permanent public-art projects

Keypoint #1: Economic development is enhanced by concentrating creativity through both physical density and human capital

Concentrations of cultural enterprises and creative workers in a geographic area provide a competitive edge, likely by elevating the quality of life, improving a community's ability to attract economic activity, and creating a climate in which innovation can flourish.

Concentration of culture-sector firms and highly skilled workers, along with related facilities and business, enables partnerships and cooperative projects to develop. Concentration also facilitates the marketing of skills and products. The physical density of creative and cultural firms promotes the sector's prosperity, which is in turn economically good for the local area as a whole.

Clusters of culturally oriented businesses and workers can breed innovation and new specializations. Places where innovation is prized are naturally attractive to innovators and conducive to creativity of all types, as the frequency of exchange promotes creative activity. Planners can develop projects that deliberately locate creative professionals in a facility or area. Density or concentration of creative facilities can occur on a range of scales, from a single building to a streetscape, neighborhood, or district.

The Crane Building in North Philadelphia is an example of a facility-centric redevelopment for creative businesses and artists. Originally built in 1905 as a plumbing warehouse, the building today houses Crane Arts (www.cranearts.com (http://www.cranearts.com)), with four floors of artist studios and suites and a variety of project spaces available for community programs and cultural development. Facilities include an art-restoration studio, a ceramics studio, a

multimedia studio, and a printmaking, painting, and sculpting studio. One of the office suites is a cultural coworking space opened by Peregrine Arts (www.peregrinearts.org (http://www.peregrinearts.org)) for entrepreneurs, consultants, artists, writers, visionaries, and anyone working in design, media, history, the arts, and cultural heritage. The building has been successful enough that Crane Arts is considering opening another building. As an economic development tool, the building is beneficial not only to the creative occupants but to adjacent communities and the design profession as a whole. For example, during the recent economic recession, local architects with few or no incoming projects participated in a gallery exhibit at Crane Arts in an effort to "get back to the act of making things."[2] The exhibit was an effective tool for marketing and design. In Tampa, Florida, a local developer designed and created the Sanctuary Lofts (www.sanctuarylofts.com (http://www.sanctuarylofts.com)) as an urban revitalization project to concentrate creativity and attract residents back to the downtown. The project began with an early 20th-century Greek Revival church in the Tampa Heights historic district that was transformed into loft apartments with space for creative-studio rentals. Many of the existing materials were salvaged, including doors, windows, pews, and hymnal racks. Sanctuary Lofts now serves as workspace for painters, artists, photographers, designers, and architects. This unique living space can assist in facilitating communication between creative organizations and the public and can create a stronger sense of identity for community residents.

Keypoint #2: The recognition of a community's arts and culture assets is an important element of economic development

Recognizing and strengthening existing assets are vital parts of community development and can contribute to economic development. Assets include those related to entertainment (e.g., theaters, performing groups), personal development (e.g., community centers, bookstores), and education (e.g., schools, museums), as well as more directly to job creation and industry (e.g., translators, designers). Cultural and creative amenities are assets as well as excellent tools for identifying and promoting other community assets. Creative-class theory suggests that a high-tech, highly educated workforce prefers a location with creative amenities.[3] A flourishing arts and culture sector can affect where workers in the information economy, especially younger ones, want to live and as such is important for workforce recruitment and retention strategies.[4] To promote local culture and creativity, communities can deem an area or part of town as an arts, cultural, or creative district. A district is technically a designation to name and centralize creative assets by locating and drawing attention to cultural assets throughout the community. There may be economic incentives to live or work in such a district.

For example, Taos, New Mexico, has a number of designations intended to promote it as an arts and culture magnet. The State of New Mexico has designated Taos an Arts and Cultural District.[5] The New Mexico Arts and Cultural District Resource Team reviews the state of the creative economy and emphasizes building upon current assets to develop economic well-being. At the federal level, Taos is designated as part of the Northern Rio Grande National Heritage Area. Additionally, Taos is pursuing the New Mexico "Quality of Life" local option tax

(a tax incentive to improve energy and water conservation, sustainable building, employment benefits such as job-training programs and employer-provided child care, and other quality of life factors) to support the continued formal existence of the Arts and Cultural District. It is also considering the construction of an arts-incubator space, to complement its affordable housing project, ArtSpace.[6] Taos's approach to economic development is based on asset recognition and directly connected to the arts and culture sector. Another way to recognize assets and capitalize on them economically is to find ways to publicize and display the community's existing artistic talent and related amenities, such as ethnic foods, costumes, and visual arts and crafts. For example, in New Orleans the cultural heritage of Louisiana is celebrated through the New Orleans Jazz and Heritage Festival. This festival increases tourism through a showcase of music of every kind — "jazz, gospel, Cajun, zydeco, blues, R&B, rock, funk, African, Latin, Caribbean, and folk to name a few."[7]

Keypoint #3: Arts and cultural activities in an area can draw crowds from within and around the community

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 is a way to attract pedestrians.

Arts and cultural activity often attracts attention, whether for casual perusal or artistic investment. Such activity can include events at culturally specific facilities such as theaters, museums, music clubs, and galleries, as well as cultural activity in venues such as arenas, public parks, community centers, and schools. Communities can also develop creative ways to make artistic activity happen in vacant or underutilized spaces. Several communities have embraced the practice of promoting creative activity in vacant retail windows and storefronts as a revitalization tool. An economic redevelopment process can often last several years. In an attempt to temporarily transform a street scheduled for redevelopment in Brooklyn, New York, by the local BID, the local arts group Ad Hoc Art (http://adhocart.org/site (http://adhocart.org/site)) transformed a row of vacant stores into a street art gallery. Known as Willoughby Windows, the block of Willoughby Street between Bridge and Duffield was turned into a temporary art exhibit, which included a photography-themed screenprint where a camera store used to be, woven paper maps, and a large cash register (representative of the perceived financial mistakes of Wall Street).[8] This temporary, creative art exhibit transformed an otherwise vacant eyesore into an interesting space for pedestrians.

Boston Art Windows is a collaboration between the city and local artists aiming to fill vacant storefronts in the Downtown Crossing area with exhibits that draw pedestrians.[9] The space is a streetside art gallery incorporating interactive video, lighting, and sound to encourage passersby to pause and enjoy the spectacle. One artist's camera records the movements of pedestrians and plays them back in time-delayed video loops that eventually cover a screen.

The redevelopment authority involves curators with the storefront show, seeing the exhibit as an opportunity to facilitate changes to Downtown Crossing as economic development continues.

In Grand Rapids, Michigan, local artists, business owners, and the public engage in an annual creative event called Art Prize (www.artprize.org/ home (http://www.artprize.org/ home)). Art Prize is an open contest in which any artist, established or emerging, can show work and any visitor can vote on it. In essence, Art Prize is the creation of a context for the city to become a temporary art gallery. During this informal creative event, public participation, interaction, and economic development are strengthened as more than 100 venues open for it (including local retail and business spaces). More than 1,000 people volunteer. The resulting relationships extend beyond the boundaries of the competition to strengthen interaction among retail shops, business owners, and the art world. Economic benefits of the contest include increased traffic and improved business.

Keypoint #4: Planners can make deliberate connections between the arts and culture sector and other sectors

Establishing opportunities for partnerships among various economic sectors and creative professionals is a way to promote economic development. The talents of artists (especially related to design and communication) can enhance the value of local products and services and increase their dissemination. Partnerships often begin with economic clusters that are closely related to or dependent on the design field; examples include marketing, tourism, high-end manufacturing, and filmmaking. These economic clusters are groups of organizations with related producers, suppliers, distributors, and intermediaries. Proximate organizations can take advantage of shared interests, relationships, and economies.[10]

Deliberate team building by planners can help artists, designers, and people in related economic clusters to their shared advantage. Connecticut, for example, has recently instituted Cultural and Tourism Partnership Grants that encourage interdisciplinary collaborations among tourism, historical, film, and arts organizations.[11] The goal is to help localities develop relationships and strategies to improve tourism, an important goal in economic development.[12] The grants support projects such as film and arts festivals, development of garden and museum trails, seasonal crafts and events, and theater packages. Lead applicants must be nonprofit organizations, but they can partner to seek funding for both profit and nonprofit ventures.

Brooklyn, New York, is experiencing an economic transformation as a result of food. A growing gastronomical entrepreneurial energy is transforming once industrial, underutilized pockets of Brooklyn into culinary oases. Entrepreneurs in their 20s and 30s, who often have a strong sense of community and creativity, are opening restaurants, bars, pubs, specialty shops, butcheries, coffee shops, and other food production and processing facilities throughout the borough. These businesses are not only meeting the growing local and regional demand for locally produced and wholesome foods but also creating an incubator for culinary quality, craftsmanship, and artistry. For example, the outputs of Cut Brooklyn, a knifemaking business, become the inputs for Brooklyn Kitchen, a specialty store; cacao nibs, a product of Mast

Brothers Chocolate, and Ethiopian coffee beans from Gorilla Coffee are added to beer at Sixpoint Craft Ales; and root vegetables purchased from a nearby farmers market are combined with wort from Sixpoint to make relish at Wheelhouse Pickles.

This new collaboration between business owners is resulting in increased economic vitality and sense of community between merchants as well as residents.[13] In February 2010, recognition of the economic, environmental, health, and social impacts of food production, processing, access, consumption, and waste disposal prompted residents of New York City and the Manhattan borough president to develop "FoodNYC: A Blueprint for a Sustainable Food System," a report that establishes goals and provides recommendations for improving and balancing the health, economic, and environmental needs of the city. This report recognizes the untapped economic potential of the region's food system, as well as the health, equity, and environmental challenges of this economic sector.

Conclusion

The economic development field has changed in the last decade from one that primarily emphasized location and firm-based approaches to one that more overtly acknowledges the development of human capital. Human capital refers to the sets of skills, knowledge, and value contributed by a population and has become a recognized asset as firms choose where to locate (and cities choose what to advertise and develop and whom to recruit) and entrepreneurs develop economic activity.

Members of some sectors of today's workforce seek certain characteristics in the places they choose to live. Places with entertainment options, public interaction, lively streets, and recreational and educational amenities are preferred, along with arts and culture activities and amenities. Leaders in the field of planning and economic development are developing noteworthy, creative approaches to making places of any scale more satisfying to this workforce, while increasing economic viability and competitiveness.

This briefing paper was written by M. Christine Dwyer (senior vice president, RMC Research Corporation) and Kelly Ann Beavers (PhD candidate, Virginia Tech, and American Planning Association arts and culture intern), and edited by Kimberley Hodgson, AICP (manager, Planning and Community Health Research Center, American Planning Association).

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This is one in a series of briefing papers on how planners can work with partners in the arts and culture sector and use creative strategies to achieve economic, social, environmental, and community goals. Prepared by the American Planning Association, as part of a collaborative project with the RMC Research Corporation and with funding from the Rockefeller Foundation.

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AVONDALE ESTATES ARTS ALLIANCE
C/O LITTLE TREE ART STUDIOS
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AVONDALE ESTATES GA 30002

Policy Period: **From** 05/30/16 **To** 05/30/17 1 YEAR
12:01 a.m., Standard time at your mailing address shown above. **Exception:** 12 noon in New Hampshire.

Name of Agent/Broker: CAMERON & ROBERTS INS AGCY INC
Code: 260132

Previous Policy Number: 20 SBM NZ5798

Named Insured is: NON PROFIT

Audit Period: NON-AUDITABLE

Type of Property Coverage: NONE

Insurance Provided: In return for the payment of the premium and subject to all of the terms of this policy, we agree with you to provide insurance as stated in this policy.

TOTAL ANNUAL PREMIUM IS: $466

Countersigned by Susan L. Castaneda
Authorized Representative

03/29/16
Date

SPECTRUM POLICY DECLARATIONS (Continued)

POLICY NUMBER: 20 SBM NZ5798

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MEDICAL EXPENSES - ANY ONE PERSON	$ 10,000
PERSONAL AND ADVERTISING INJURY	$2,000,000
DAMAGES TO PREMISES RENTED TO YOU ANY ONE PREMISES	$ 300,000
AGGREGATE LIMITS PRODUCTS-COMPLETED OPERATIONS	$4,000,000
GENERAL AGGREGATE	$4,000,000
EMPLOYMENT PRACTICES LIABILITY COVERAGE: FORM SS 09 01	
EACH CLAIM LIMIT	$ 5,000
DEDUCTIBLE - EACH CLAIM LIMIT NOT APPLICABLE	
AGGREGATE LIMIT	$ 5,000

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The Limits of Insurance stated in this Declarations will be reduced, and may be completely exhausted, by the payment of "defense expense" and, in such event, The Company will not be obligated to pay any further "defense expense" or sums which the insured is or may become legally obligated to pay as "damages".

RESOURCES & REFERENCES

The Venice Pop Up Park:
72U designed and built a temporary pop up park on Abbott Kinney to inspire the Venice community. The grand opening was on August 15, 2015. The space will be around for 9+ months. We hope you enjoy the good vibes, free wifi and entertainment (from time to time).
https://www.youtube.com/watch?v=CVj5SbUuFZw

Art Lot Dublin is a project funded by local businesses which has transformed a previously derelict site in Dublin's City Centre into an outdoor exhibition space for contemporary art, interventions and performances.
https://artlotdublin.wordpress.com/

How One Weekend in Dallas Sparked a Movement for Urban Change

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