

WORK-LIVE ARTIST HOUSING GUIDELINES FOR THE CITY OF BOSTON

created by

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ACKNOWLEDGEMENTS /
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Welcome to the Work-Live Artist Housing Guidelines for the City of Boston

These guidelines are intended to help artist housing stakeholders understand the dynamics and expectations of artist work-live space: how to create it, maintain it, and support it.

Maybe you are a **developer** with an inclusionary housing requirement or an interest in developing a new building specifically geared to artist housing. Perhaps you're an **owner** of an existing building with artists in it, and you want to sell your building and keep the artists there. You might have a parcel or property in an industrial zone and are eager to redevelop it for an allowable use. Maybe you are an **artist or artist community** who wants to purchase or stabilize the building you live or work in. Or you might be a **design or architecture studio** working on artist housing for the first time. You could be a **city department** who wants to integrate artists into the planning process, or guide development in a way that is efficient, effective, and supportive for creative communities overall.

These guidelines are a starting point. They're not a substitute for including artists and neighbors in the design process. Consider these guidelines a journey map for developing awesome creative places for artists to work and live together.

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CONTEXT

WHAT IS IT?

WHY BUILD IT?

CONSTRUCTION COST COMPARISON

HOW IT WORKS

WHAT IS IT?

Artist work-live housing supports artistic production, dwelling, and community on many levels.

Through a variety of spaces and amenities, it addresses the core functions of contemporary artistic practices, providing artists the opportunity to work, live, convene, and present. These core functions are interrelated and often integrated. They are present in buildings dedicated entirely to artists, and also in buildings where only a proportion of the development is dedicated to artist work-live units.

Studios provide artists of all kinds - from digital artists to sculptors, performers to musicians - space for living and creating new works. Buildings can be designed to accommodate all, or some, of the myriad media artists work in today. Depending on the scale and scope of the property, this can mean different requirements and opportunities.

Artist buildings provide Arts Amenities that enable artists to be together, work together, and present their work to one another and the public. Arts Amenities can address shared production needs that cannot be accommodated in individual studios. Some of these Arts Amenities are low-impact and can be easily managed by the owner or a capable property management team, while other higher-impact amenities may require partnerships with 3rd-Party operators. Arts Amenities contribute greatly to the desirability of work-live artist housing, and help ensure high occupancy rates.

An artist building can become a core part of a neighborhood ecosystem. It can generate vitality and creativity, allowing artists to stay resilient in changing places, furthering the goals of the community as a whole. Successful artist buildings become creative platforms that support artist, their work styles, and their communities.

In Work-Live Housing, artists:

WORK (*produce*)

produce creative projects efficiently and rigorously, leveraging proximate resources and collaborators

PRESENT (*display*)

engage internal and public audiences in projects and in-process experiments through conventional and unconventional methods

LIVE (*dwell*)

dwell as an individual or family, short or long-term, comfortably, privately, flexibly

CONVENE (*connect*)

meet friends and strangers, learn, share and enjoy together through social exchanges

PERFORMANCE PAINTING FILM DRAWING
SCULPTURE POTTERY CREATIVE WRITING
CHOREOGRAPHY DANCE VR/AR
MUSIC COMPOSITION THEATRE
COMPUTER/MULTIMEDIA GRAPHIC ART
GLASS VIDEO CERAMICS TEXTILES
WOODWORKING PHOTOGRAPHY JEWELRY
APPAREL LITERATURE SOUND RADIO

WHY BUILD IT?

Artist Work-Live Housing benefits neighborhoods, the City, developers, foundations, and the public at large.

THE NEIGHBORHOOD & THE CITY

IDENTITY preserve and express local character and history

DIVERSITY advance socioeconomic, racial/ethnic, and LGBTQ+ inclusivity

SUSTAINABILITY support economically pressured communities

VITALITY cultivate neighborhoods characterized by intrigue, excitement, variety, and acceptance

CONTEMPORARY enable fresh, relevant, global thinking to thrive in Boston

GENERATIONAL ensure young creatives make Boston their home

DEVELOPERS

OPPORTUNITY access zoning flexibility, variance approval, bonuses + exemptions

VALUE add permanent benefit and character to a development project

MARKETING align a unique and desirable message about creative development

FINANCIAL apply incentives and increase values of nearby and existing property

FOUNDATIONS

EQUITY alleviate economic pressures as the cost of staying in urban centers rises

IMPACT maximize social effects by building upon and enhancing an existing need

HIGH ROI benefit from existing mobilization of deployable assets

ENHANCEMENT attach social amenities and investments to long-term structures

ARTISTS

COLLABORATIONS find, develop, and produce work difficult to create alone

RESOURCES benefit from shared resources and diverse practices

AMENITIES access to spaces for display and audience feedback which enhances work

PERMANENCE establish creative ecosystem without threat of displacement

CONSTRUCTION COST COMPARISON

This case study compares a typical commercial residential construction cost with that of an artist work-live building development. It takes into account the Arts Amenities spaces that are recommended in these guidelines, and demonstrates that despite the additional square footage, the total cost of the development of artist work-live housing is lower than typical construction cost because of the open floor plan and utilitarian finishes.

	Area	\$/area*	Total Cost
Commercial Live Space			
Shell and Core**	15,000 ^{sf}	\$1.00/sf	\$15,000
Living Area (10 units at 1,500 ^{sf} per unit)	15,000 ^{sf}	\$0.95/sf	\$15,000
	TOTAL COST		\$30,000
Artist Work-Live Space			
Shell and Core	17,490 ^{sf}	\$1.00	\$17,490
Living Area (10 units at 1,400 ^{sf} /unit)	15,000 ^{sf}	\$0.15	\$2,250
Living Area Core (10 units x 100 ^{sf} /unit)	1,000 ^{sf} ***	\$0.95	\$950
Work Space (10 units x 150 ^{sf} each)	1,500 ^{sf}	\$0.15	\$2,250
Presenting Space (2% x 16,500 ^{sf})	330 ^{sf}	\$1.50	\$495
Convening Space (1% x 16,500 ^{sf})	165 ^{sf}	\$1.00	\$165
Community-Defined Production Space (3% x 16,500 ^{sf})	495 ^{sf}	\$0.15	\$75
	TOTAL COST		\$23,675

NOTES:

* \$1.00 represents a baseline cost for the shell and core of new building. For example, if the cost of the shell and core were \$300/sf then the cost of a Commercial Live Space would be \$300/sf + 0.95 x \$300/sf or \$585/sf.

** The Shell and Core is considered a neutral cost, whether for Commercial Live Space or Artist Live Space. In the case of adaptive reuse, renovation of an existing structure is considered equivalent to the cost of a new shell and core.

*** The Living Area Core is included in the Living Area

HOW IT WORKS

The City of Boston has helped create work-live space and retain existing spaces for artists in the city. Space, location, and real estate are primary concerns for Boston artists. The initiative is a collaboration with other city agencies including the Mayor's Office of Arts and Culture, the Boston Planning & Development Agency, and the Department of Neighborhood Development.

The City of Boston is particularly interested in projects which create spaces that:

- are permanently dedicated to artists,
- are located in zones between industrial and residential neighborhoods
- in locations that do not support traditional family housing,
- offer work-live spaces or work-only spaces for rent and for purchase at a variety of prices.

TENANT ELIGIBILITY

Some artist building require that artists apply to become a certified artist with the City of Boston. This allows them to qualify for spaces that are restricted by the City for the artist occupancy. To qualify, an artist must be able to show a recent body of work, presenting evidence of professional artistic practice over the past three years.

AFFORDABILITY

Most artist housing offers a mix of affordable units (income qualified) and market rate units. In many cases 'market rate studios' do not reflect local market conditions but are rather priced comparably to what the artist market will bear.

ARTISTIC PRACTICE

ARTIST BUILDING LEGACY
UNDERSTANDING ARTIST WORK NEEDS
INTEGRATING CULTURAL ASSETS
BOSTON'S CULTURAL ECOSYSTEM

ARTIST BUILDING LEGACY

Historically, artists have flocked to spaces that give them the flexibility and freedom to practice their work unabated. Boston has been home to many successful and important artist buildings.

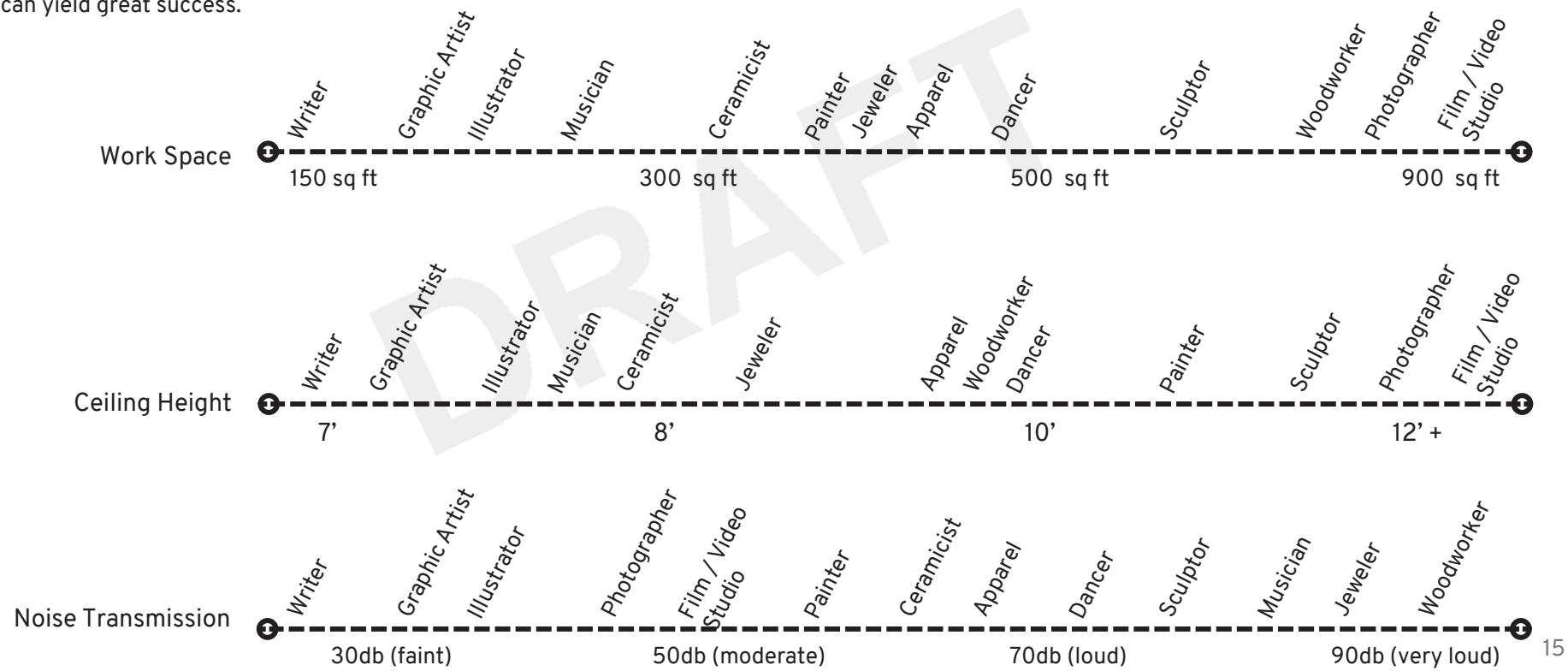
Since the 1970s, buildings like 249A Street Cooperative, Brick Bottom, Walter Baker Chocolate lofts, 300 Summer Street, Midway Artist Studios, Fenway Studios, The Distillery, The Muse Legacy Building, and many others, have furthered the ability for artists to live and work in Boston.

These buildings started as industrial places of work, and developed over time into places to both work and live, fostering space, communities and networks to share resources, skills and ideas.

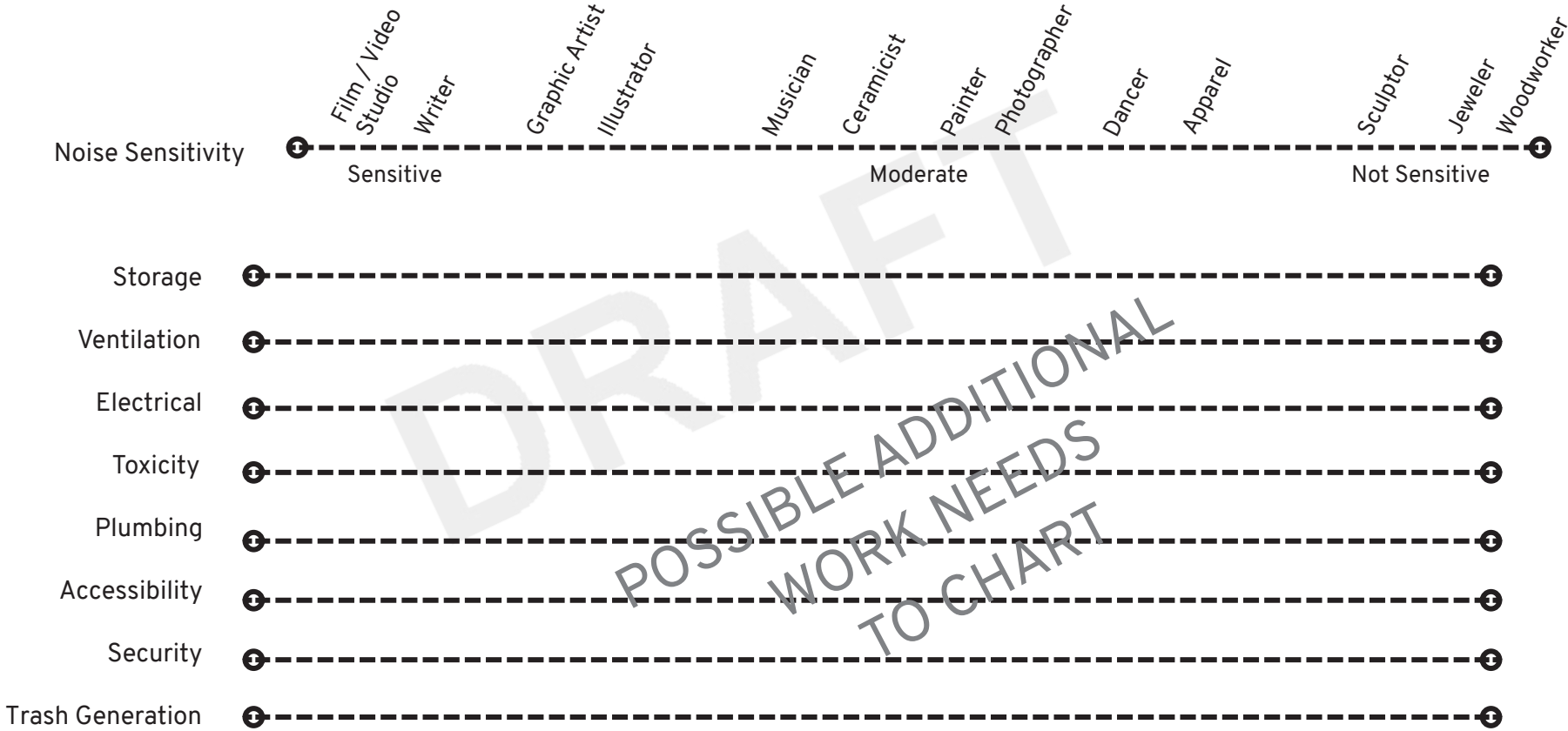


UNDERSTANDING ARTIST WORK NEEDS

Artist have distinct work needs which can be accommodated by smart design strategies. Understanding the unique needs of each discipline can help designers and developers organize work space that can easily accommodate a myriad of disciplines. In many cases, work production outliers can be accommodated by shared work space or with arts amenities. Simple spaces, properly outfitted and well-organized in a building can yield great success.



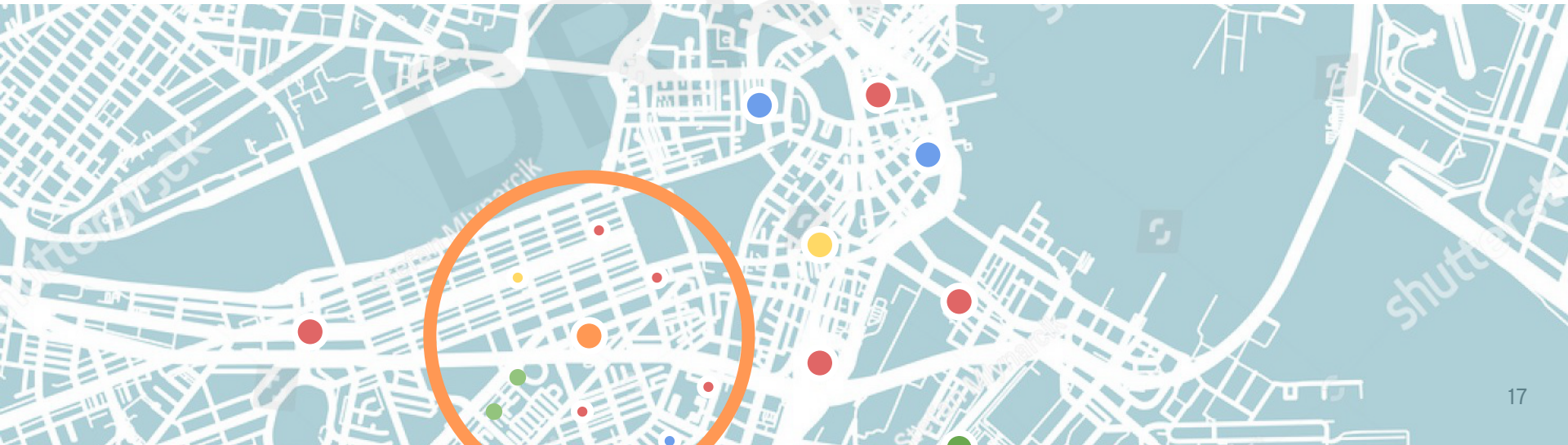
UNDERSTANDING ARTIST WORK NEEDS



INTEGRATING CULTURAL ASSETS

Sensitivity to proximate and accessible cultural assets is key to developing successful artist space. Arts Amenities and work spaces can be realized internally within the building, but should also account for proximate cultural institutions and similar services, through which buildings can develop relationships and partnerships. This affords greater efficiency of development by identifying where new assets and services may be redundant or existing opportunities are lacking.

The City of Boston has developed a Cultural Asset Map which can provide guidance on proximate artistic resources, social services, and amenities within walking/carrying distance. A reasonable study of areas within walking distance, driving and transit corridors can shape and inform the design of the project.



BOSTON'S CULTURAL ECOSYSTEM

Boston has a rich ecosystem of cultural institutions, organizations, spaces, and university programs. In order for Boston to advance contemporary cultural cache on the national and international scene, artists need places to work and live and communities and facilities that support an active practice. Artist work-live housing enables artists to make their homes in Boston, which means they can actively and meaningfully contribute to Boston's creative landscape.

ARTIST COMMUNITIES & MARKETS

SUSTAINING areas historically occupied by artists, where the artist population is in decline.

DEVELOPING areas where artists are currently relocating, where the artist population is increasing.

NEW areas being converted from non-residential use, or where non-artist residential use may be prohibited by current zoning.

[PLACE HOLDER]
GRAPHIC INTERWOVEN
LIST OF SMALL and MEDIUM SIZE
ORGANIZATIONS in BOSTON THAT
DIRECTLY BENEFIT

Mobius, FPAC, Boston Ballet, Huntington
Theatre, Arts & Business Council, OWLL,
Artisan's Asylum, Inner Sanctum, EMF
Building, Boston Arts Academy, Fuller
Craft Museum, Boston Lyric Opera

IN LIST OR IN A MAP

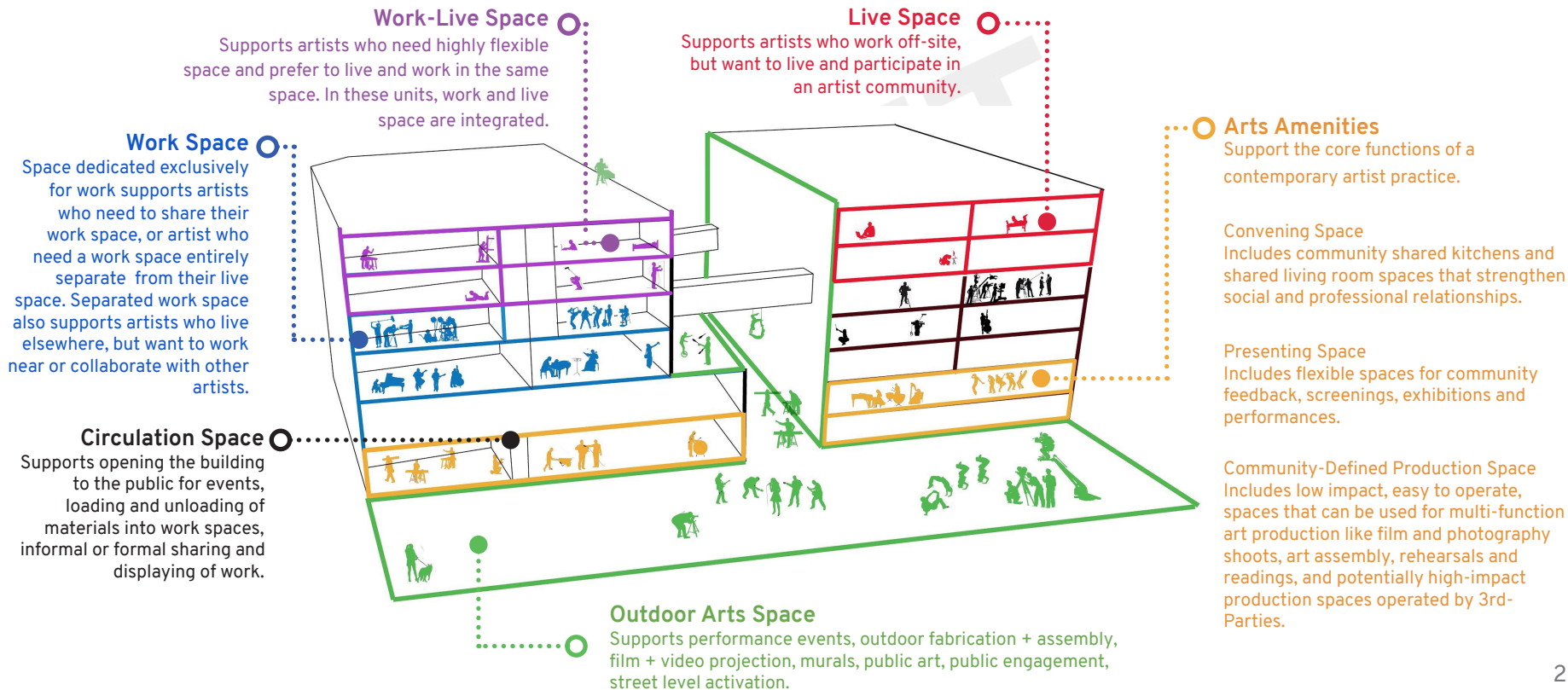
For a comprehensive and up to date list,
refer to Boston's Cultural Asset Map.

SPACE

BUILDING COMPONENTS
BUILDING PROPORTIONS
BUILDING TYPOLOGIES

BUILDING COMPONENTS

ANATOMY OF AN ARTIST BUILDING

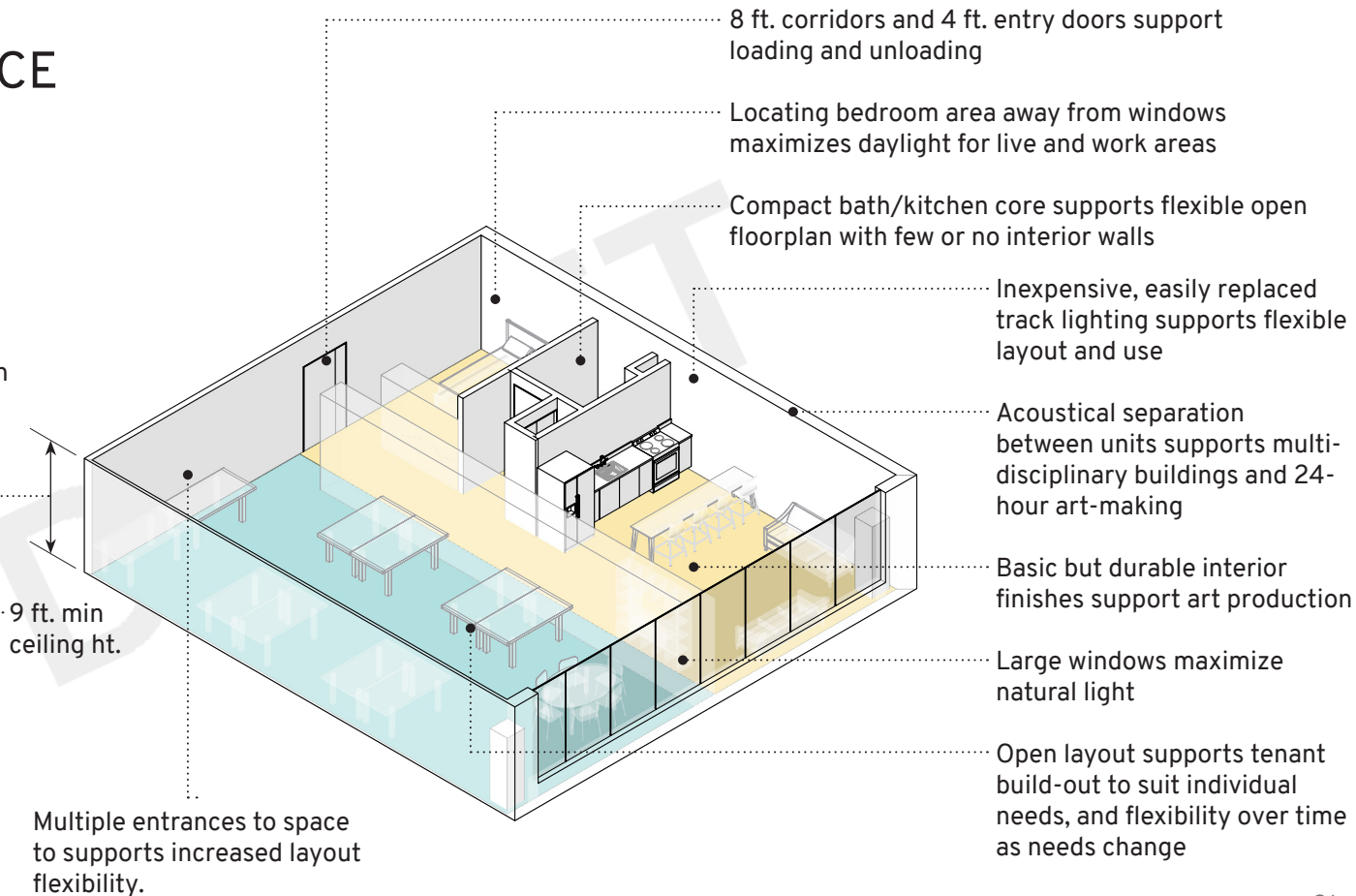


BUILDING COMPONENTS

WORK-LIVE SPACE

This is a classic artist work-live configuration.

These spaces should contain a compact live core with standard domestic amenities, and an open floor plan allowing artists to determine their own proportion of work space to live space within the premises. This flexibility allows for that proportion to change over time, but can also make sharing the workspace amongst multiple artist, or opening the workspace to the public a challenge.



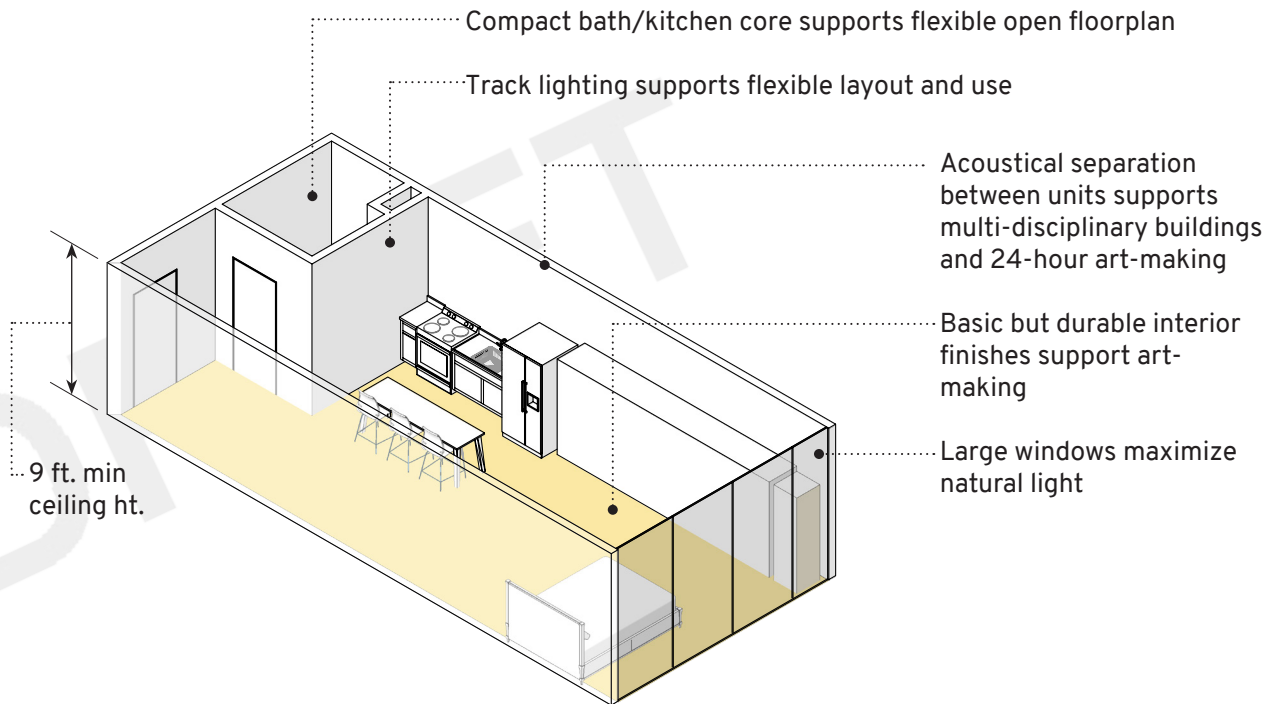
BUILDING COMPONENTS

LIVE SPACE

In some buildings, work space can be separated from live space, providing housing for artists who work outside the building entirely or have work-only space located in another area of the building.

Some disciplines, such as certain types of digital artists, and writers, can work out of a conventional live space as a home office without the need for a dedicated work space.

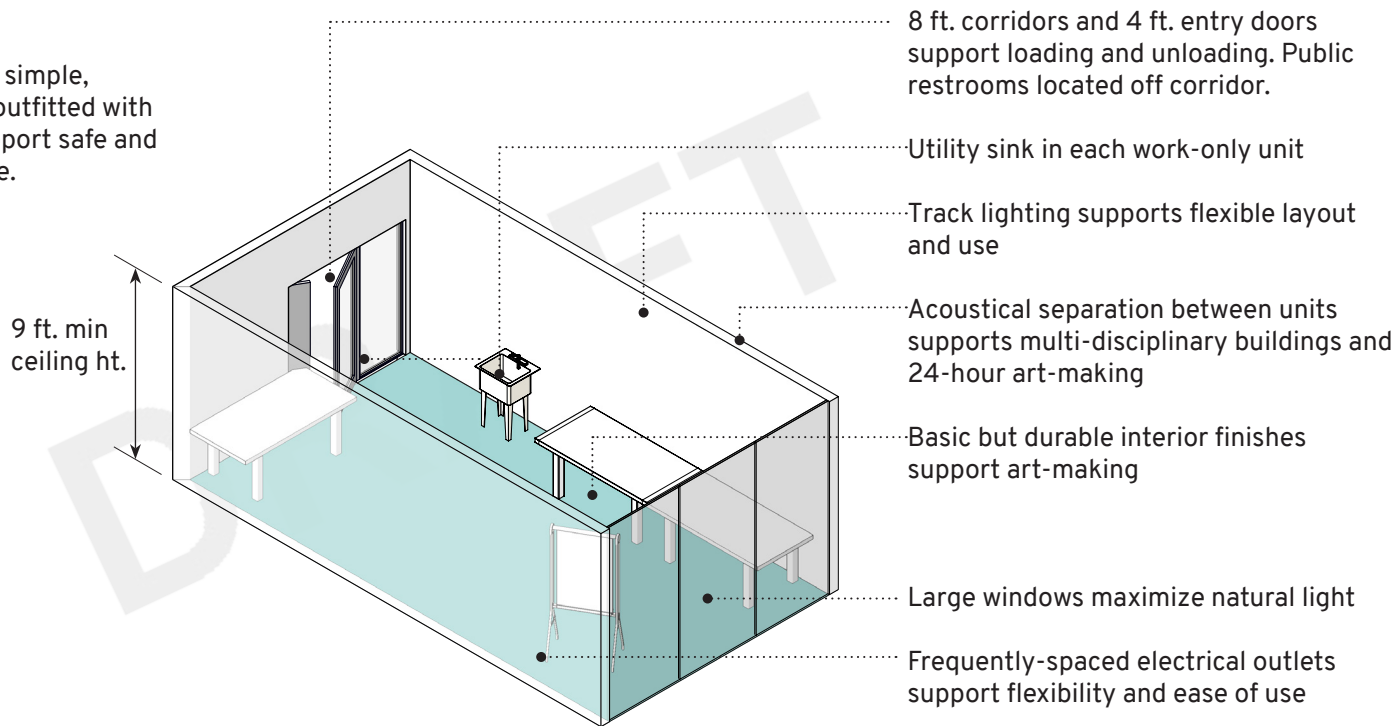
These spaces should contain a compact live core with standard domestic amenities, and an open floor plan allowing artists to determine their own layout.



BUILDING COMPONENTS

WORK SPACE

Artist work space should be simple, well-lit, open floorplan and outfitted with production amenities to support safe and efficient ease of creative use.



ARTS AMENITIES:

Artist Buildings require Arts Amenities that support convening, presenting and specialized work that cannot be accommodated in individual studios. These amenities replace some traditional development amenities.

Through careful design and thoughtful operation, Arts Amenities spaces can serve multiple functions, be shared and flexible, are highly attractive to the artist community, and affordable to build and maintain. The specific profile of Arts Amenities depends on the building type and scale, neighborhood, and community. Many are simple to operate, and can be run by a capable property manager, others may require partnerships with 3rd-Party Operators.

Engaging the local and prospective tenants of the building in a community process and market analysis to understand specific work production, presenting and convening needs is critical to developing arts amenities that will be fully utilized and well-managed.

Convening Space

are social spaces open to building residents and sometimes the public.

- share living room
- shared lounge
- community kitchens
- conference rooms

- highly affordable/ artist-run cafe or grocer*

Presenting Space

afford artists opportunities to present work to each other for feedback, and to the public. These spaces are often flexible and multi-use.

- screening room
- performance space
- gallery space
- exhibition space

- theatre*
- concert hall*

Community Defined Production Space

provide space for creative production. They can be flexible, low-impact space managed by the owner, or high-impact 3rd Party Managed Arts Amenities.

- rehearsal space
- shared work-space
- film/photo studio
- collective storage space

- woodshop*
- VR lab*
- metal shop*
- textile shop*
- digital fabrication shop*

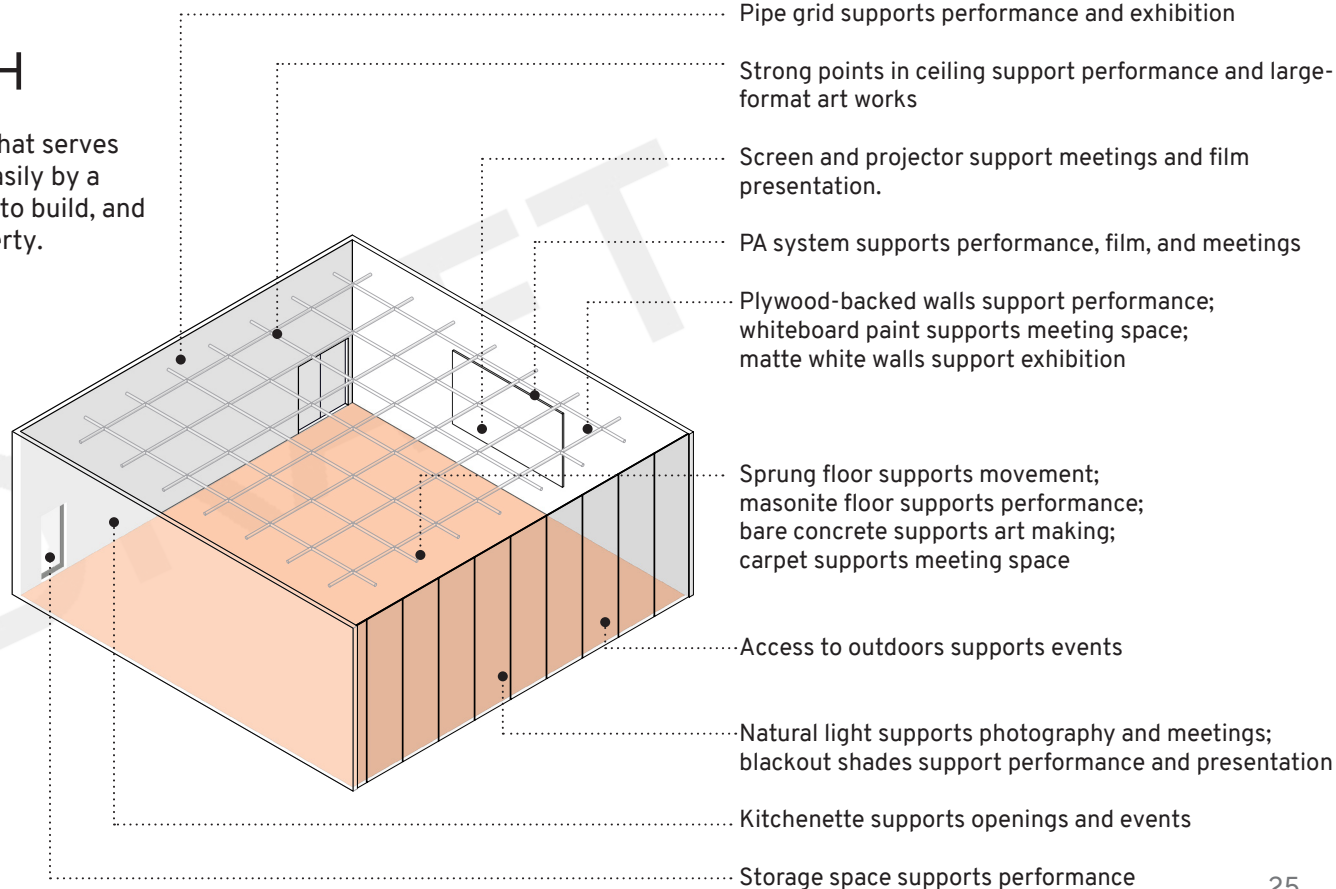
ARTS AMENITIES

A DESIGN APPROACH

Here is an example of a prototype space that serves many artist disciplines, can be operated easily by a property management team, is affordable to build, and contributes to the desirability of the property.

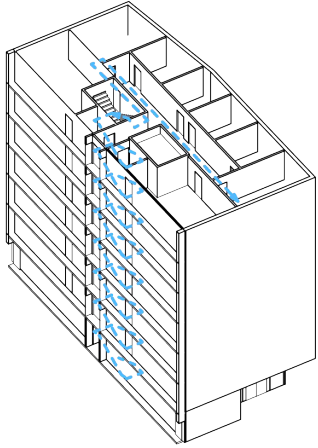
The needs of artists vary by discipline and even change over time as mediums evolve and communities shape themselves. Therefore, a flexible, open approach serves this evolution well.

Smart design solutions and a shared space approach can affordably accommodate a myriad of art disciplines and practices.



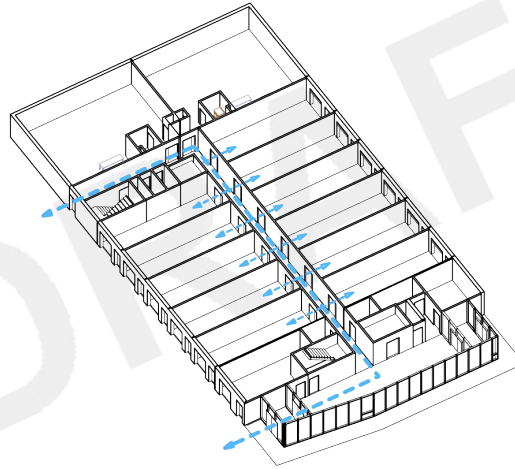
CIRCULATION

Artist work spaces frequently need to be accessible to the public, whether for open studios, or for daily visits from clients or collaborators. Because it is preferable for live areas to be secure from public access, pathways of public access should be considered. Consideration should be made of the paths, wayfinding and accessibility for visitors and guests.



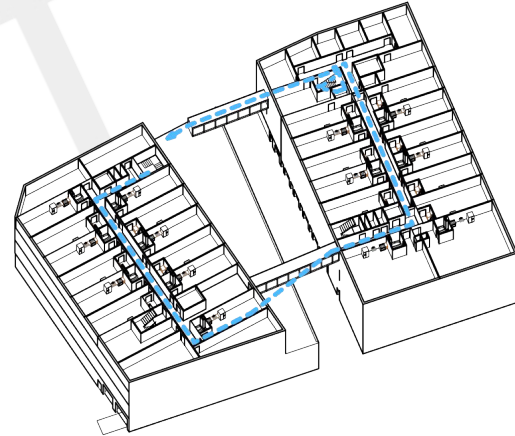
Vertical Path

This path allows the work section of the building to be open to the public, confining the path to primarily the stairs and elevator.



Horizontal Path

This path supports visiting work spaces on the same level, and creates a more roaming experience for public engagement.



Loop path

This path supports visiting workspaces on a continuous path that can be joined at multiple entrances and exits.

CIRCULATION

Entrance

Lobby spaces and entranceways are key meeting points for a building, and provide critical points of interface for resident artists and publics.

Lobbies should be welcoming, have clear information and signage about the mission and how to navigate the building. Seating and short-term convening spaces contribute to a convivial atmosphere.

Corridors

Hallways in artist buildings are historically used as impromptu areas to display works in progress for feedback or to have additional supplemental space to display work during events open to the public. This use should be anticipated and strengthened during development and supported with inexpensive, easily replaced track lighting, frequent electrical outlets, fire safety-compliant pin-up boards, and where possible, ADA compliant low-profile sculpture plinths for 3-D work display.

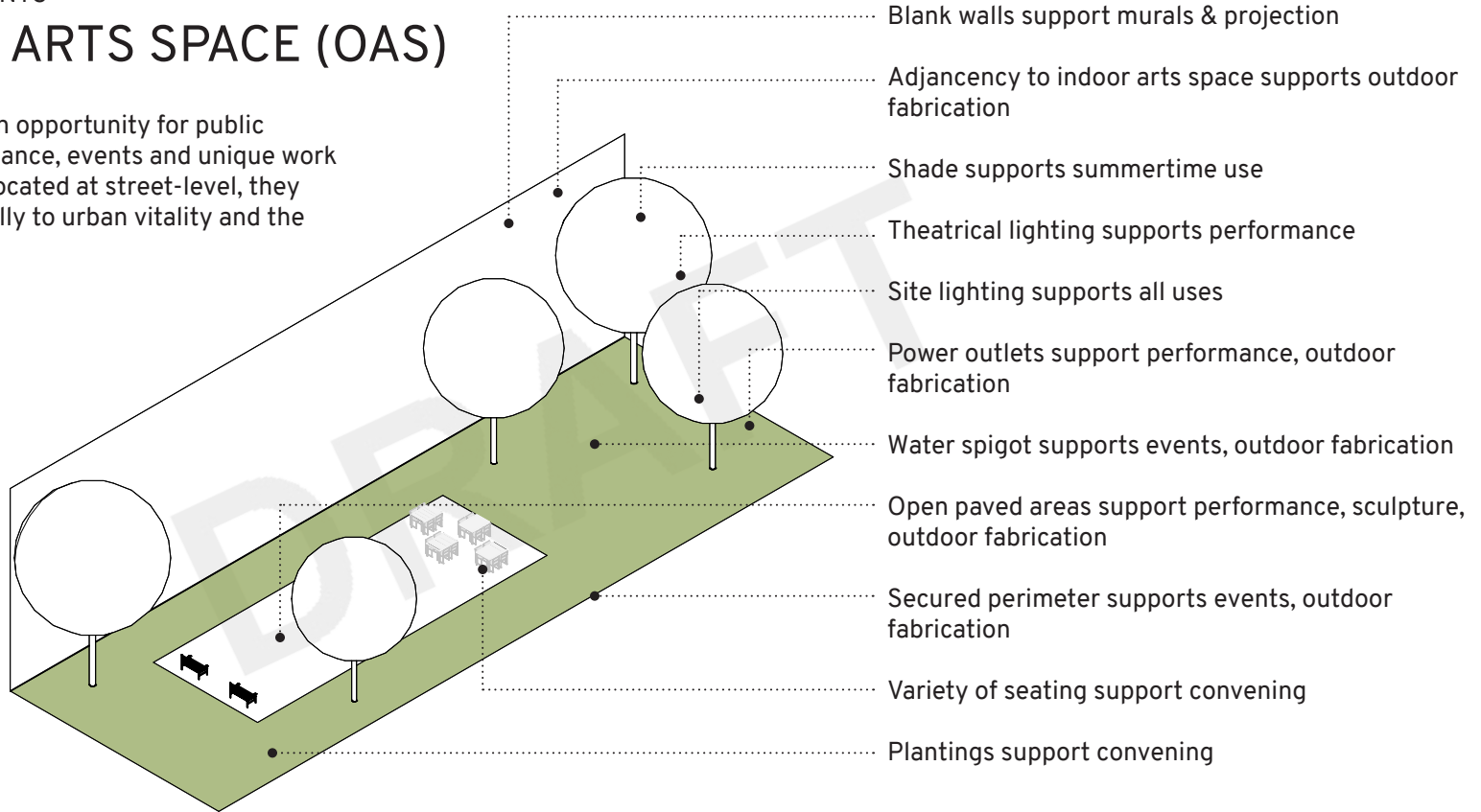
Freight Elevators, Loading & Unloading

Artists who work in mediums requiring large materials or delivery loads (like painting, sculpture, woodworking, public art, ceramics) need wide corridors and easy access to freight elevators and loading docks.

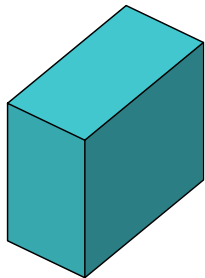
Where possible, freight elevators should be far from live sleeping spaces. In smaller developments requiring only one elevator, the elevator should be equipped for both residential and freight use.

OUTDOOR ARTS SPACE (OAS)

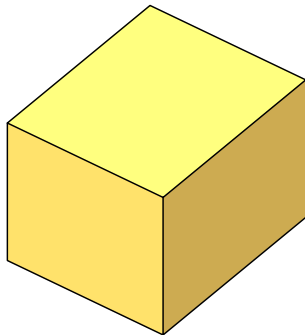
Outdoor spaces are an opportunity for public engagement, performance, events and unique work production needs. If located at street-level, they contribute meaningfully to urban vitality and the public realm.



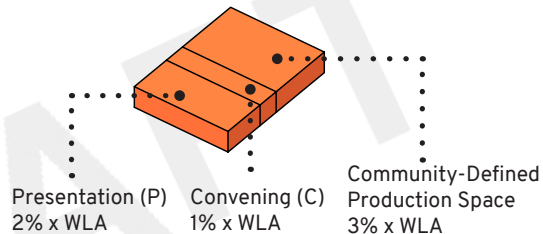
BUILDING PROPORTIONS



Work Area (W)

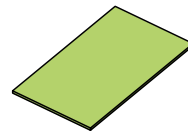


Live Area (L)



Arts Amenities

Supplementing the total work-live area, Arts Amenities should be an additional 6% of the overall Work-Live Area.



Outdoor Arts Space (OAS)

Outdoor Arts Space

Whether on the rooftop, terraces, or adjacent to the building, OAS should be 50% of the building's footprint.

Work-Live Area (WLA)

The Work-Live area is the sum of any artist work space (integrated or separate) and the artist live area within the development. The WLA drives the amount of accompanying Arts Amenities.

Each type of space functions as a part of a whole. The proportion of these spaces is critical to making the building a success. These proportions serve as a useful guideline for both small numbers of artist units integrated to mixed-use developments, or standalone artist buildings.

# of Live Units	Work-Live Area (WLA)	Presentation	Convening	Community Production	Outdoor Arts Space
3	4,500 ^{sf}	90 ^{sf}	45 ^{sf}	135 ^{sf}	+/- 375 ^{sf}
10	15,000 ^{sf}	300 ^{sf}	150 ^{sf}	450 ^{sf}	+/- 1000 ^{sf}
30	45,000 ^{sf}	900 ^{sf}	450 ^{sf}	1,350 ^{sf}	+/- 2,800 ^{sf}
50	75,000 ^{sf}	1,500 ^{sf}	750 ^{sf}	2,250 ^{sf}	+/- 3,750 ^{sf}
100	150,000 ^{sf}	3,000 ^{sf}	1,500 ^{sf}	4,500 ^{sf}	+/- 7,500 ^{sf}

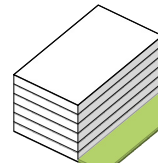
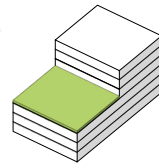
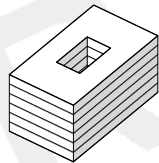
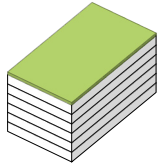
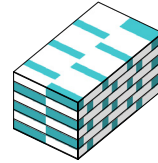
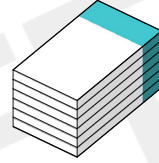
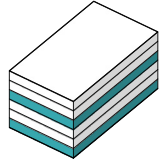
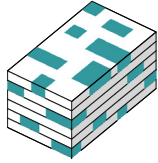
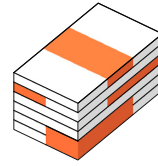
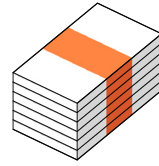
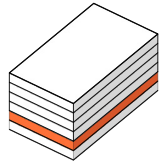
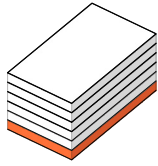
WORK-LIVE STUDIO SIZES

Recommended artist unit sizes are based on Department of Neighborhood Development (DND) guidelines plus a given amount of additional work space. Rather than designations by the number of bedrooms, unit sizes are designated XS, S, M, L, and XL, to reflect the needs of artists for open flexible floorplans rather than units with many interior walls.

Work spaces can be located in the same unit as live spaces (work-live units), or can be located in a different area of the building.

A variety of space sizes is preferred to support a variety of disciplines and household sizes.

DND unit	Live Area	Work Area	Unit Size	Disciplines supported by Work Area
studio	500	150	650 (XS)	Writing, Location-based Photography, Performance, Location-based Filmmaking, Music Composition
1-bed	600	200	800 (S)	Drawing, Music, Illustration, Graphic Arts
2-bed	800	300	1100 (M)	Ceramics, Jewelry, Apparel, Painting
3-bed	950	550	1500 (L)	Sculpture, Dancing, Dramatic Arts
4-bed	1100	900	2000 (XL)	Studio photography, Large-scale Sculpture/Painting, Studio Filmmaking, Woodworking

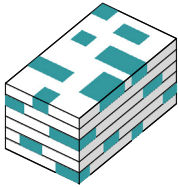


BUILDING TYPOLOGIES

Working, living, convening and presenting spaces can be organized into various arrangements. The specific arrangement of these spaces are influenced by site, financing, community input, market analysis and proximity to other cultural assets. Whether the project is an adaptive re-use or a new construction, the following possible configurations provide guidance for furthering the selection and design of spaces and amenities.

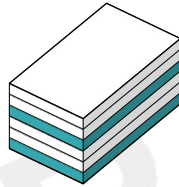
WORK SPACE

Work space can be integrated, adjacent to, or separated entirely from live space. Work space can be allocated to individual artists or shared by multiple artists with compatible disciplines. The best work space typology for your building depends on the size, scale, site, and disciplinary focus of the artists that will use it.



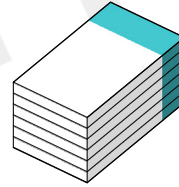
Integrated Work-Live

Work areas integrated with live areas create work-live studios which are used for both dwelling and art production. This is advantageous for individual artists who require ongoing flexibility, but this approach limits the public accessibility and shareability of work space.



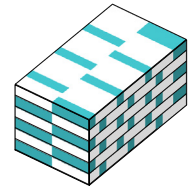
Work Floors

Work areas can be separated from live spaces and consolidated onto work-only floors. Concentrating work space horizontally supports public access, and work space sharing.



Work Tower

Work areas separated entirely from living space and concentrated vertically in a co-located block. This supports public access and mitigates noise concerns. This configuration benefits high-impact artistic disciplines, and can be used to abut industrial sites.

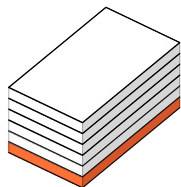


Adjacent Work Spaces

Work areas separated from living units but dispersed throughout the building. This provides greater immediate access to work space by keeping live space near work space, but in separate units.

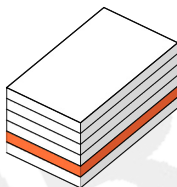
ARTS AMENITIES

Arts Amenities are arts-specific managed amenities that support the core functions of artistic work and community. They are often flexible, multi-use spaces that can be used as Presenting Spaces like gallery space, meeting rooms and performance space, Convening Spaces like community shared kitchens, shared lounges and living rooms, and Production Spaces like large open space for film & photo production, art assembly and rehearsals.



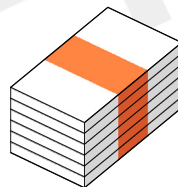
Arts Amenities at ground level

Whenever possible, the ground level affords opportunities for street-front activation, easy access to the public, and ease of loading and unloading.



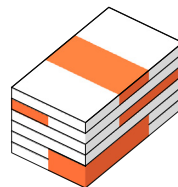
Arts Amenities on a higher floor

In areas with high demand for retail or commercial space at the ground level, Arts Amenities can be located on a higher floor.



Arts Amenities in the center

Where a deep floor plate is unavoidable, Arts Amenities can be located in the center of the building to prioritize day-lit areas for artist work and live space.



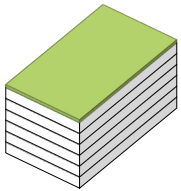
Arts Amenities distributed

Allows for strategically locating various programs to best take advantage of program space needs such as street-front space, day-lit or dark space, etc.

OUTDOOR ARTS SPACE

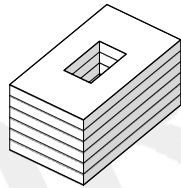
Outdoor spaces afford artists unique production, convening and presentation opportunities, including space for public engagement in performance, outdoor events or specialized fabrication.

Even simple outdoor infrastructures can greatly enhance the usability and function of these spaces, while preserving the attractive qualities and benefits of an outdoor space.



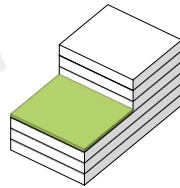
OAS on rooftop

Rooftop art space is efficient in densely built areas where at-grade space is not available on the site.



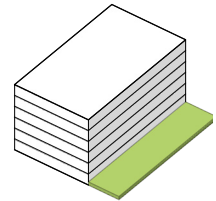
OAS in a courtyard

Courtyard(s) allow for privacy and security, and afford advantages for easily controlling lighting during nighttime events & shading during daytime events.



OAS on a roof terrace

Where zoning requires setbacks, roof terraces make sense. They also allow for interesting adjacencies of indoor amenities adjacent to the outdoor space.

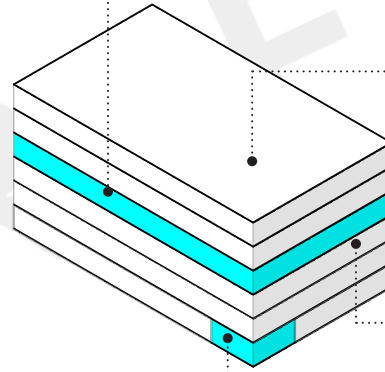


OAS in a yard or plaza

The most cost-effective option, if zoning requires open area on the site.

ARTIST STUDIOS IN NON-ARTIST BUILDINGS

When artist spaces are being integrated into mixed use residential or commercial developments, thoughtful design can support the unique needs of artist living and work production while enhancing the lifestyle of other tenants, and elevating the profile of the property.



Consolidation of all arts spaces into a single wing, floor, or area of the building is preferred. This supports greater efficiency of studio work amenities, public access during events, proximity between studios for sharing resources and collaboration, and increased affordability for noise

Rooftops can be excellent locations for Outdoor Arts Space (OAS) in mixed-use developments.

Work spaces can act as a buffer to live spaces or work-live spaces in an industrial zone.

Arts Amenities located at street level can highlight the presence of artists and allow for public engagement.

OPERATIONS

OPERATIONS OVERVIEW

OPERATING ARTS AMENITIES

DIGITAL ARTS AMENITIES

POLICIES

PROTOCOLS

OPERATIONS OVERVIEW

The Work-Live building and its corresponding Arts Amenities should establish and maintain viable services related to establishing the identity and function of both the property and its cultural purpose. The budget for this should be provided by the owner/mitigation and is not a discretionary service. It is part of the service of the asset, managed by the owner or a third-party provider, not an obligation of the residents. Arts Amenities greatly improve the marketability of the artist spaces, and ensures high rates of occupancy.

An association or council of artists living and working in the building can provide guidance and feedback over time to continually shape the creative activities of building and steer programing. In many cases, simply having clearly communicated and well-formed building policies allows these activities to take place safely, and unabated. In the case of larger projects, having an arts administrator on staff can provide consistent implementation and advance the cultural activities of the project, in a professionally managed capacity.

OPERATING ARTS AMENITIES

Artist Buildings require Arts Amenities that support working, presenting and convening. These can be provided through a combination of Owner Managed Arts Amenities (OMAA) which are low-impact amenities managed and operated by building owners, and 3rd-Party Arts Amenities which are high-impact amenities within the building or nearby managed by specialized 3rd-party operators.

Owner-Managed Arts Amenities

(LOW-IMPACT AMENITIES)

These are flexible, multi-use, run by a capable property management team with no special expertise. Management involves operating an online calendar for bookings and basic cleaning. They can be financed by building rent & fees as any other amenity would, alongside basic infrastructure amenities.

- rehearsal space
- screening room
- conference rooms
- shared work-space
- flexible film/photo studio space
- performance space
- collective storage space

3rd-Party Managed Arts Amenities

(HIGH IMPACT AMENITIES)

3rd Party Arts Amenities are specialized spaces leased to 3rd parties and operated independently but inline with the mission of the building. These can address specific community and market-driven needs. Often, spaces are leased to these 3rd party operators at a reduced rate to attract a suitable tenant consistent with the building's purpose. These 3rd party amenities must be directly in service to the artists inhabiting the building, but can also serve the public.

- woodshop
- VR lab
- metal shop
- textile shop
- digital fabrication shop
- highly affordable/ artist-run cafe or grocer
- theatre

DIGITAL ARTS AMENITIES

Promotion of Work

Accommodations should be made for the promotion of work happening both inside and outside the building. This will attract artists to the development, and further the economic and cultural opportunities of the artists.

Community Calendar

Property management should maintain an arts events calendar open to submissions from all artists. A simple calendar focused exclusively on arts events strengthens and affirms the purpose of the development project and keeps a focus on the future.

Artist & Resource Directories

Artists should be listed in a directory to accelerate new connections and meetings. Professional skills, bios, photos, and contact information should be included on an opt-out basis. This allows new residents to become members of the community more rapidly, and to develop new professional and personal relationships. Sharing tools and resources through a formal directory is an added benefit.

Internal Communication

Artists should be afforded infrastructure for internal communication. This can include online message boards, physical bulletin boards, and digital screens for postings and promotion. This allows for display of arts events past and future inside and outside the building.

DRAFT

POLICIES

Hallways

Corridors should be accommodating for the display and presentation of artist work, and hallway policy that is ADA and code compliant should be implemented.

Income Restricted Studios

Some artists will find that their income rises over time making them no longer eligible for income restricted studios. In these instances, since many artists create complex build-outs, their studio should be reassigned to be a market rate studio, and the next available comparably-sized market unit then assigned as an income restricted unit.

Noise

During normal operating hours, some studios and disciplines will generate noise that may transmit to other units. Noise generated by arts practices should be privileged and protected activity, within reasonable considerations.

Supply Recycling

A clear policy for sharing surplus supplies, recycling, or large waste should be maintained and publicly posted.

PROTOCOLS

Artist Advisory Group

Artists are an active and civically engaged group. They are historically eager to be involved in building governance and management. We recommend forming an artist advisory group that focuses on the work aspect of the work-live mission, and advises on ways of improving Arts Amenities. This group can also be engaged in recruiting 3rd party operators and strategic partnerships.

Orientation for New Artists

New artists are coming to the building as, in most cases, both their home and place of work. They need to be properly oriented to not only the residential policies, but also the work related opportunities, policies and proximate cultural services.

Forwarding History

The history of the project should be documented from its inception and forwarded, as a critical part of the cultural character of a development.

Internal Arts Programming

Programming within the arts amenities should be stimulated by providing economic incentives for artist talks and other forms of sharing. This can act as an economic offset in communities historically under financial pressure.

Artistic Program Staff

In the case of larger projects, having an arts administrator on staff can provide consistent implementation and advance the cultural mission of the project, in a professionally managed capacity.

Internal Transfers

Property management should maintain a list of artists internally within the building who are seeking to move to a studio of a different shape, size or configuration, and offer available studios internally before marketing outside the building. This supports economic mobility.

NEXT

DESIGN PROCESS

FUTURES

CHECKLISTS

DESIGN PROCESS

[PLACE HOLDER]

1. Account for existing and overlooked assets that might be compelling to artists
 - Developing a relationship with community ensures you have a long waiting list of eligible tenants
2. Analysis of artist market + needs as well as peripheral resources
 - The community should offer input and insight into the design, because it strengthens the desirability of the physical properties once it is built.
 - Artist Amenities are not gifts to the artist community, they ensure high rates of occupancy.
3. Making a building attractive and compelling involves including artists in its design + aesthetics. A building that looks

FUTURES

Housing development trends across the country and beyond are supporting the integration of work and life amenities, and advancing social functions of residences beyond individualized housing units. Artist buildings are at the forefront of this trend. Increasingly as people seek more meaningful integrations of their living and working, highly desired convergence of work, life, convening, and sharing are on full display in projects of this nature.

As urban populations flourish, artist buildings preserve and advance cultural viability and vitality, enabling artists to live at the heart of the neighborhoods that they often cultivate. These buildings support diversity, quality of life, and creative capacity in the cities in which they are located.

We hope these guidelines help with to develop long-lasting artist buildings that support the growth of Boston artists at all stage of their careers. The cultural landscape of Boston institutions, organizations, and creative agencies relies on housing models that enable artists to call Boston their home.

CHECKLISTS

[PLACE HOLDER]

[these checklists will be compiled based on tentatively approved doc above]

1. for BPDA
2. for Developers
3. for Artists

END OF DRAFT
DOCUMENT