

REUSING THE OLD MONROE ELEMENTARY SCHOOL CAMPUS AS A STAGE
FOR ESTABLISHING A CREATIVE & EDUCATIONAL DISTRICT

by

BRYAN LEE HARDMAN

(Under the Direction of JOHN F. CROWLEY)

ABSTRACT

This thesis highlights how a former elementary school could go from a design project, Monroe Creative Campus, to establishing a Creative & Educational District. Using three different ideas of districts from across the U.S. as a starting point and then incorporating an artist-in-residence program into the newly created district could potentially lead to arts and film festivals, an expansion of the district, a trail, tiny houses, and a museum hotel. The success of the Creative & Educational District in Monroe could lead to that particular district concept being used in other communities.

INDEX WORDS: Arts District, Artist Residency, Tiny House, Adaptive Reuse,
Historic School, Public Art, Historic Preservation, Monroe, Walton
County

REUSING THE OLD MONROE ELEMENTARY SCHOOL CAMPUS AS A STAGE
FOR ESTABLISHING A CREATIVE & EDUCATIONAL DISTRICT

by

BRYAN LEE HARDMAN

B.A., University of Kentucky, 1999

M.H.P., University of Georgia, 2004

A Thesis Submitted to the Graduate Faculty of The University of Georgia in Partial

Fulfillment of the Requirements for the Degree

MASTER OF ENVIRONMENTAL PLANNING AND DESIGN

ATHENS, GEORGIA

2016

© 2016

BRYAN LEE HARDMAN

All Rights Reserved

REUSING THE OLD MONROE ELEMENTARY SCHOOL CAMPUS AS A STAGE
FOR ESTABLISHING A CREATIVE & EDUCATIONAL DISTRICT

by

BRYAN LEE HARDMAN

Major Professor:	John F. Crowley
Committee:	Rosanna Rivero
	Robert Alfred Vick
	Stacy B. Jones

Electronic Version Approved:

Suzanne Barbour
Dean of the Graduate School
The University of Georgia
May 2016

DEDICATION

I would like to dedicate this thesis topic to anyone who ever wonders why things happen in life. There are aspects of our life we cannot predict or plan, they happen. We push what we want, but somehow things work out in a way that only when we look back makes sense. My first internship was working for a planning department in Radcliff, Kentucky after I inquired about a prominently situated historic home in town which was being moved. This internship was three years before I would begin to pursue a master's degree in historic preservation and 15 years before I would begin a second master's degree related to physical planning. Where does Monroe fit in? Monroe was the first town I "ran into" moving to Athens, Georgia in August 2002. One of my first historic district studies was in Monroe. I would meet a guy a year after graduation who was from the Monroe area. We moved to Monroe and I lived there for over six years in a 100-year old Folk Victorian home located in a National Register and locally designated historic district. One year before moving to Monroe, I visited the former Monroe Elementary School site through an article I read in the newspaper; neighbors wanted to find a new use for the school.

I was so involved in the community while living in Monroe, and through that involvement I met the new owner of the former Monroe Elementary School. After discussing the school site with my major professor, the idea of doing a small group design came to be and I would be going back to Monroe. I can say that Monroe will

always have a place in my heart. It is where I was able to grow as a person and experience friendly and caring people, and it is a place with so much to offer to those interested in sharing the potential and growth of the community. Monroe is a town where I felt like I had almost everything. The design concept was promoted to four governmental boards and a civic group and was selected to be presented as a student poster at the annual conference of the American Planning Association, and the poster was in three-way tie for second place. Then the design project was selected to be featured in an annual publication, *Georgia Landscape Magazine*, which is published through the College of Environment & Design, my college at the University of Georgia.

Cultivate your interests. Believe in your passions. Listen to your friends. Don't questions when things fall into place and feel like a natural fit. I feel like Monroe captured all of these aspects -- art, historic preservation, planning, design, and education. Serendipity can also transcend into the making of friends and other relationships you encounter along the journey of life.

"Keep silent unless what you are going to say is more important than silence".

-the inscription on a self-portrait by Italian painter Salvator Rosa in 1640

"The principal use of prudence or self-control is that it teaches us to be masters of our passions, and to so control and guide them that the evils which they cause are quite bearable, and that we even derive joy from them all."

-Descartes, Treatise on the Passions of the Soul (1649)

ACKNOWLEDGEMENTS

I would like to thank people who have influenced my life in ways I only understand now as I look back. I would like first and foremost thank my parents (Hannelore and Roger Hardman) for their everlasting and continued support, on many levels, as I decided to pursue another masters. My parents allowed me to grow up in a military environment where new cultures were explored, explained, and enjoyed, where castles and grounds were toured and the importance of a prayer rug was told. Sacrifices were made by my parents, but as a family we made the situations work. Growing up in Germany, I would visit my Oma and Opa. They lived in an urban environment where castles, town centers, parks, and streams would be enjoyed with talks and walks. Local shops were visited where greetings and hellos meant more. My Grandma and Grandpa lived in rural West Virginia in a home dating to 1857 and surrounded by acres rolling hills owned by the family. Catching fireflies, being mindful of well-water use, and composting shaped my thoughts of the relationship between people and nature. My love of both the urban and rural grew and flourished to how I feel about our natural and built environment today because of my early childhood interactions.

There are of course others I would like to acknowledge who have left their own marks on me or who assisted in making this thesis topic what it is today. Adam Crawley, who is more than a friend or travel companion, but a person with whom I have shared so many adventures of life with for well over a decade. Nancy McReynolds, who

encouraged me during Twilight of 2013 to look into a new degree program our old college was offering. Matt Nahrstedt and Jenna Wargo, who both agreed to work on a reuse design project of the former Monroe Elementary School campus. Matt from the first day of orientation became that person I clicked with the most through our shared interests of architecture, swimming, music, food, cultural, and travel, and because of that he became one of my best friends. Jenna was my studio friend with a Kentucky connection through her undergrad; our common interest in historic sites, sub sandwiches, and then later the Monroe design project, helped us to continue to bond. Jackie and Jim Delker are two of the sweetest people I know. They spent so many hours talking with me after I moved to Monroe and became director of the Monroe Art Guild. Their stories and adventures always left me with a smile. Susan Pelham and Sue Grilli are the two “Susans” in my life who continue to inspire me to be creative no matter where I am in life and what profession I am in. Art tells stories and their art reminds me of that fact. Bobby Carrell who allowed three grad students to be as creative as they could be on a site with so much history and possibilities. Last but not least, A.J. Archer, who is not only my most recent friend but has heard the word “thesis” so many times since we first met this semester. He also is the only person to see the thesis outside of the reading committee and will be the last person to see the thesis before the final version is submitted thanks to his editorial corrections.

Of course, there are so many other people who have come in and out of my life and have played a role in the way I approach my journey through life. I feel fortunate to have this opportunity to acknowledge just a handful of them in this section.

TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS	vi
LIST OF FIGURES	x
CHAPTER	
1 INTRODUCTION	1
2 ARTS & CREATIVE DISTRICTS	6
Colorado Creative Districts.....	12
Miller Beach Arts & Creative District -- Gary, Indiana	16
Mill Hill: East Macon Arts Village.....	18
3 ARTIST RESIDENCY PROGRAMS	21
Artist Residency Programs in the U.S.	23
Artist Residency Programs in Georgia	25
4 ARTS RELATED ORGANIZATIONS & PROJECTS IN GEORGIA	27
WonderRoot.....	27
Living Walls.....	28
glo	29
Georgia Film Academy.....	30
5 ECONOMICS, ORDINANCE, AND ART	32
National Governor’s Association Report -- Art & the Economy	32
Leveraging Public Investment in the Arts	33

	City of Beverly Hills Fine Arts Ordinance	35
	City of Suwanee: Public Art in Private Development	36
6	HISTORY OF THE OLD MONROE ELEMENTARY SCHOOL SITE	39
7	DESIGNING THE MONROE CREATIVE CAMPUS	48
8	PROPOSING THE ART INSTALLATIONS OF THE CAMPUS	58
	Phase 1. Establish a Creative Arts & Film Festival	60
	Phase 2. Expand the Creative & Educational District	63
	Phase 3. Establish a Creative, Educational, & Cultural Trail	64
	Phase 4. Construct a Group of Tiny Houses	66
	Phase 5. Construct a Museum Hotel	68
9	CONCLUSIONS AND RECOMMENDATIONS	72
	REFERENCES	74
	APPENDICES	
	A RES ARTIS LIST OF 78 ARTIST RESIDENCY PROGRAMS.....	79
	B RES ARTIS LIST OF 78 PROGRAMS BY STATES.....	81
	C RES ARTIS LIST OF 78 PROGRAMS BY THE ART DISCIPLINES.....	82
	D ARTICLE 8. BEVERLY HILLS FINE ARTS ORDINANCE	83

LIST OF FIGURES

	Page
Figure 1.1: Matthew Nahrstedt and Jenna Wargo	4
Figure 1.2: The Design Group	4
Figure 2.1: Roosevelt Row First Friday Concert	9
Figure 2.2: Roosevelt Row's First Friday	9
Figure 2.3: Phoenix Public Market	10
Figure 2.4: Light Rail on Central Avenue	10
Figure 2.5: Colorado Creative Industries logo.....	13
Figure 2.6: 40W Arts District logo	13
Figure 2.7: Greeley Creative Districts logo	14
Figure 2.8: Telluride Arts Districts logo.....	14
Figure 2.9: Aurora Cultural Arts District logo.....	14
Figure 2.10: Evergreen Creative District logo	14
Figure 2.11: MBACD logo	16
Figure 2.12: Miller Beach Arts & Creative District mural.....	16
Figure 2.13: Map Showing Gary, Indiana	17
Figure 2.14: Map Showing the Miller Beach Arts & Creative District.....	17
Figure 2.15: Site Map of the Mill Hill East Macon Arts Village	19
Figure 2.16: MHEMAV Community Center	20
Figure 2.17: MHEMAV Logo	20

Figure 3.1: Project Site Birds Eye View.....	22
Figure 3.2: Housing Plan of Project Site	23
Figure 3.3: Housing Plan 2 of Project Site	23
Figure 3.4: U.S. States with Artist Residency Programs in Red.....	24
Figure 3.5: Artist-in-Residence Sites in Georgia.....	26
Figure 4.1: Living Walls Website Homepage.....	29
Figure 4.2: glo Website Homepage	29
Figure 5.1: Beverly Gardens Park in Beverly Hills, California.....	35
Figure 5.2: Sculpture Art in Beverly Gardens Park	36
Figure 5.3: Mural on the Parking Garage	36
Figure 5.4: City of Suwanee’s SculpTour Webpage	37
Figure 5.5: Sculpture Art in Suwanee.....	38
Figure 5.6: Sculpture Art in Suwanee 2.....	38
Figure 6.1: The Monroe Creative Campus located in Monroe, Georgia	39
Figure 6.2: Detail of the Monroe Creative Campus.....	40
Figure 6.3: 1924 Sanborn Fire Insurance map.....	41
Figure 6.4: 1939 Aerial Map of School Site.....	41
Figure 6.5: Site with North Broad Street & East Marable Street Historic Districts	42
Figure 6.6: Main School Building	43
Figure 6.7: John Denton.....	43
Figure 6.8: Old Picture of Denton Hall.....	44
Figure 6.9: Current Picture of Denton Hall	44
Figure 6.10: Music Building Context View.....	44

Figure 6.11: Music Building Up Close	44
Figure 6.12: Old Photo of Library	45
Figure 6.13: Current Picture of Library	45
Figure 6.14: 1956 Classroom Building.....	45
Figure 6.15: 1956 Cafeteria Building	45
Figure 6.16: View of 5 th Grade Building	46
Figure 6.17: View 5 th Grade Building in the Distance	46
Figure 6.18: Front View of 1996 Gym	46
Figure 6.19: Side View of 1996 Gym.....	46
Figure 7.1: Resources of Monroe Map with Monroe Creative Campus Highlighted.....	48
Figure 7.2: Overview of the Monroe Creative Campus.....	49
Figure 7.3: Branding & Logos for the Monroe Creative Campus	50
Figure 7.4: 1956 Building Residential Layout.....	51
Figure 7.5: 5 th Grade Building Residential Layout.....	52
Figure 7.6: Main Building Residential Layout	53
Figure 7.7: Main Building and Greenspace with Fountain.....	53
Figure 7.8: New Construction on the Monroe Creative Campus.....	54
Figure 7.9: Parking Study of the Monroe Creative Campus.....	55
Figure 7.10: Highlighting the Features of the Monroe Creative Campus.....	55
Figure 7.11: Profits for the Residential Buildings of the Monroe Creative Campus.....	56
Figure 8.1: Map of Proposed Art Installation Sites on the Monroe Creative Campus	58
Figure 8.2: Atlanta Jewish Film Festival Website Homepage.....	60
Figure 8.3: Out on Film Website Homepage	61

Figure 8.4: Map of Georgia Cities with Film Festivals	61
Figure 8.5: List of Film Festivals in Georgia.....	62
Figure 8.6: Map of the Proposed Expansion of the Creative & Educational District.....	63
Figure 8.7: Map with the Proposed Creative, Educational, & Cultural Trail	65
Figure 8.8: Modern Inspired Tiny House	66
Figure 8.9: Historic Inspired Tiny House	66
Figure 8.10: Tiny House Corner View	67
Figure 8.11: Tiny House Interior Corner View	67
Figure 8.12: Tiny House Plan View	67
Figure 8.13: Tiny House Birds Eye View.....	67
Figure 8.14: Tiny House Elevation View	67
Figure 8.15: Tiny House Interior View.....	67
Figure 8.16: Art Hotel Website Homepage	69
Figure 8.17: 21c Museum Hotel Website Homepage.....	70

CHAPTER 1

INTRODUCTION

The purpose of this thesis is to demonstrate that an old elementary campus can be repurposed into a vibrant and creative place such as a creative and educational district. Although currently there are no districts specifically called a Creative & Educational District that does not negate the ability to establish one. Many communities across the United States have created “arts districts” and many times these are larger cities where galleries, museums, and other sources of creativity are plentiful to support a large district. In the case of Monroe, the old Monroe Elementary School site is approximately 10 acres and is about a five-minute walk to the downtown. This being said, the small town of over 13,000 residents has a music guild, art guild, and community theatre, and all three organizations are housed in the downtown or close to the downtown. Once you take into account that television and movies have been filmed in Monroe and surrounding locations, the idea of another artistic outlet becomes easier to understand. Then finally, with the presence of Athens Tech located within the old Monroe High School and how that educational aspect could aid in the artistic and creative promotion of a creative and educational district, the alignment of the prospect become more evident. Knowing the vacancies of the former School Board Office and the Old Carver Middle School further demonstrates the fact that the structures and land are in place to create a district which can be promote both creativity and education.

Creating a design for the former Monroe Elementary School campus site started for me back during the summer of 2007 when I ran across an article in a publication stating that local residents wanted to save the Old Monroe Elementary School site, especially Denton Hall and the Memorial Library. During a meeting I would later attend, words were used to describe the reuse of the school site. Some ideas to for marketing the former school site included concerts on the lawn, establishing a charter school, and mixed-use housing or commercial development. In the end, Bobby Carrell and A.C. Marshall would purchase the almost 10-acre property in order to save the Memorial Library and Denton Hall.

While living in Monroe from April 2008 through September 2014, I became heavily involved in the community. I started out volunteering and then soon became director of the Monroe Art Guild, a position I held for over five years. I also was the director of the Walton County Music Guild for over two years. I had been on the Athens-Clarke County Historic Preservation Commission, and as my interest of historic preservation became known in Monroe, I was appointed to the Monroe Historic Preservation Commission; I would later serve as chair of the commission. I served on the Historical Society of Walton County Board and became an advisor and later board member of the Monroe Cultural & Heritage Museum. Leadership opportunities were made available to me as well being selected as part of the Leadership Walton Class of 2013 and the Art Leaders of Metro Atlanta Class of 2014. Living three blocks from my job, being involved in the community, and not being related to anyone in town gave me the interesting perspective of hearing from longtime residents and newcomers about what they liked about Monroe, what they wanted to see Monroe offer, and what Monroe used

to be and has lost in the way of architectural treasures or important residents. These stories brought about heritage shows and guest lectures I could host at the Monroe Art Guild. The conversations and interest in the past were alive. I even witnessed change in the six years I lived in Monroe. An example were the two massive textile mills which were unused when I moved to Monroe; when I left, both were thriving antique businesses and an event venue with other offerings.

My contribution to the arts was seen too, as I heard from many longtime members of the Monroe Art Guild. The Monroe Art Guild was founded in 1994 after the 1993 downburst that damaged parts of downtown Monroe. With the promotion of six guest lectures, a summer art camp for kids, and seven to nine main gallery shows a year, the organization was reaching beyond the city and county limits. Big shows would bring in around 250 people for a reception, while the annual elementary school art show would host over 800 visitors. Art work for the big shows would at times come in from out of state due to relatives telling of the quality of work being shown in exhibits. I brought about new signage, an enlarged gift shop, and a website layout. A project which took four years to see get launched was a public art initiative, highlighting sculpture pieces throughout downtown and select other places. I mentioned the idea in 2010, and after much discussion and teaming up with the city, the funding was secured through my grant writing and sculptures were in place in October 2014.

Art was something I worked hard to promote in Monroe and in Walton County through career day presentations at schools, monthly newsletters, postcards for our events, articles in the newspaper, and at guest speaking engagements for civic clubs in town. As a director, I fostered relationships between other nonprofits, government

agencies, the private sector, and with people I met at work or in town. I was able to hear what people were talking about, and in turn I gave them shows and events that reflected their comments. I also kept current about what cities were doing and what arts organizations were providing their communities. Monroe may be a small town, but it offers a lot to people who enjoy the arts.

Through my various involvements in Monroe, I met Mr. Carrell and we discussed his former school site and how it could be reused. Those conversations from my time living in Monroe remained with me. In the spring of 2015, the opportunity arose to have the former school site be part of a directed studies class in which two of my classmates would take part in reusing the site and present design concepts. After meeting with Bobby Carrell on the site on April 30, 2015, classmates Jenna Wargo and Matthew Nahrstedt (Figure 1.1) became part of the design project. The design group (Figure 1.2) started in August 2015.



Figure 1.1 Matthew Nahrstedt and Jenna Wargo
(Photo credit: Bryan Hardman)



Figure 1.2 The Design Group
(Photo credit: Bryan Hardman)

The origins of the Creative & Educational District in Monroe may begin as the site of the Monroe Creative Campus using the approximately 10 acres to promote an artist-in-residency program and mixed-use living, however the site can be a catalyst for other programs and projects. The success of the Creative & Educational District could lead to arts and film festivals; expansion of the Creative & Educational District; establishment of the Creative, Educational & Cultural Trail; a grouping of tiny houses, and the introduction of a museum hotel. While all of these recommendations are placed in a sequential order based on the growth of the district and a continued growth for the arts and creative innovation, other ideas which are not mentioned in this thesis may surface.

This thesis could serve other communities to show them the possibilities of how a school campus can be used to stimulate a part of town or promote the creative arts. In this case the creative arts can include visual arts, the film industry, performance dance, graphic design, and literature to name a few. This flexibility of a creative & educational district allows for a community to cultivate and promote the creative activity already present in that particular community.

CHAPTER 2

ARTS & CREATIVE DISTRICTS

The idea to create a new district within the Monroe city limits and calling it a “creative and educational district” came mainly from the idea of merging two positive situations: using a large school complex and further supporting the arts already present in the area. Monroe has seen its student population begin to leave the city limits with the construction of new schools in the county. This shift in new school building approach has placed every new school in the county while leaving the older schools in the city, and in several cases such as the Old Monroe Elementary School site surrounded by a residential neighborhood. All of the old schools in the city are located in a northeast area of the city (north of East Spring Street and east of North Broad Street). The old Monroe Elementary School is one street away and parallel to North Broad Street, which is also known as Georgia Highway 11.

The Monroe Creative Campus to be the catalyst for establishing a creative and educational district, which would support the incorporation for an artist residency program. If the creative and educational district idea is well received, it can be expanded to encompass the other school sites located to the north and east of the Monroe Creative Campus within the city limits. The Monroe Creative Campus already has the capability to be a live/work/play site, a concept not presently seen in Monroe. The City of Monroe currently owns the buildings in which the art, music, theatre, and history museum are located in, and such investment speaks to the level of support for the arts and culture.

The Monroe Creative Campus would foster another collaborative group of people who appreciate the various forms of art. The artist residency program would bring artists to Monroe, and in turn the program would provide residents and visitors alike the opportunity to see first-hand art being created in their community. The results could be in the form of displays through art shows, sculptural installations, and performances.

Districts are as varied in their locations as the arts themselves. Presently there are two methods for the creation of arts districts: formal and informal. The formal art district is promoted and supported by the city, whereas the informal arts district developed over time and is established in more of an organic manner. In one particular example, two neighboring arts districts in the San Francisco Bay area are highlighted using these two approaches. The two districts are the Art Murmur/Uptown located in Oakland is the informal while the Downtown Berkeley is the formal. (Karen Chapple 2011)

The City of Berkeley designated Addison Street as an arts district according to a 1994 urban design/streetscape improvement plan for downtown. With the arts district plan finalized in 1996, investments followed, with City Council approving the financing of the new Berkeley Repertory Theatre (BRT) building, bond measures to fund improvements to the streetscape, and a “percent for the arts” program. New developments followed, including a 21-unit ARTech building. Then in 2002, the California Association for Local Economic Development awarded the City of Berkeley its grand prize in economic development due to its role as a catalyst for revitalization. Not long after that honor, the Berkeley Civic Arts Commission published its Art and Culture Plan and included several policies in support of its arts districts. One-fourth of the city’s restaurants are concentrated in the Downtown Arts District. In 2004, new

development was being talked about, including a new hotel and convention center developed by University of California-Berkeley, and a nine-story condominium loft building was approved adjacent to the BRT.(Karen Chapple 2011)

On the other hand, Oakland's Art Murmur/Uptown district is trying to establish their identity. This is more of a grassroots approach, where the artists are initiating the change in a particular area. The Art Murmur developed as an informal arts district. The City of Oakland assisted the district by closing off part of a block during an event and providing a complimentary shuttle service in the district. The City also provided indirect assistance through the Oakland Façade Improvement Program. Then other development began to occur, such as a 499-unit building with market-rate condominiums, a Starbucks, and a half-dozen high-end restaurants. The Uptown district was once the commercial heart of downtown Oakland and soon became a place to live, with Mayor Jerry Brown promoting the 10K Downtown Housing Initiative. Wanting to have 10,000 people downtown in 6,000 new market-rate housing units meant an increase in development. The Fox and Paramount Theatre anchored the Uptown Arts District and compliments the Murmur District and the Downtown Berkeley Arts District. Since the success of the districts, Berkeley has made efforts to protect artists elsewhere in the city, while Oakland has not shown the same effort integrating artists in the long-term plans for downtown and its vicinity. (Karen Chapple 2011)

Looking at art districts from a professional stand point, the American Planning Association showcased Roosevelt Row in Phoenix, Arizona in its "Great Places in America: Neighborhoods" of 2015. The boundaries of Roosevelt Row are considered to be anywhere with 15 minutes walking distance from the Light Rail Station at Central and

Roosevelt, which ends up being essentially 7th Street, 7th Avenue, McDowell, and Fillmore. Roosevelt Row is recognized “as a pinnacle example of how good planning can relieve some of the negative effects that come with horizontal expansion.” The district is comprised of historic single-family and multifamily homes in a southwestern architectural styles, transit-oriented infill development, old warehouses, and industrial buildings.(American Planning Association 2015)



Figure 2.1 Roosevelt Row First Friday Concert
(Photo credit: Bryan Hardman)



Figure 2.2 Roosevelt Row's First Friday
(Photo credit: Bryan Hardman)

Changes in Roosevelt Row came in 2002, when community members were encouraging a more pedestrian focus for the streets of that area. The efforts were seen 10 years later when East Roosevelt Street corridor (Central Avenue and Fourth Street) became a Complete Street in downtown Phoenix. The corridor features a bike lane, wider sidewalks lined with trees, new outdoor patio dining, and public art. These changes came about through community member efforts wanting to create more opportunities for pedestrian and local business in Roosevelt Row. (American Planning Association 2015)

The Roosevelt Row district is a infusion of density, transit, and an eclectic mix of arts and culture in a neighborhood bordering Phoenix’s Central Business District. Roosevelt Row is considered to be one of the most visible neighborhoods in Phoenix due to its thriving arts scene. The 2009 opening of the Metro Light Rail stop at the Roosevelt/Central Avenue Arts District station has been assisting the area grow in density. Increased development all over Phoenix can be attributed to planning, and Roosevelt Row has seen the results of such attention. Planning efforts have been working to promote sustainable, walkable, and transit-oriented infill development while preserving the character of the Roosevelt Row neighborhood. The results include: The Roosevelt Neighborhood's Special District Plan (1989), Policy Plan for the Phoenix Arts District (1991), Downtown Strategic Vision (2004), and Roosevelt Row Design Guidelines (2011). In addition, a project called the Adaptive Re-Use of Temporary Space (A.R.T.S.) Program was launched to address the urban blight in downtown



Figure 2.3 Phoenix Public Market
(Photo credit: Bryan Hardman)



Figure 2.4 Light Rail on Central Avenue
(Photo credit: Bryan Hardman)

Phoenix. The purpose of the project is to productively use vacant parcels for any of the following: arts and crafts markets, gardens, public art, cultural festivals, outdoor films,

and concerts. The Roosevelt Row's First Friday (local artists showcasing their work and attracting thousands of people) is considered to be one of the nation's largest art walks, with free shuttle available throughout downtown and at the Phoenix Art Museum. The Third Fridays showcase art opening at galleries throughout the district. The remaining Fridays host performances and spotlight artists. (American Planning Association 2015)

“Formal districts may be more likely to thrive where there are synergies with nearby informal districts, as well as informal networks at work. Cities everywhere capitalize on the ephemeral quality of informal districts: if mobile artist pioneers catalyze gentrification and redevelopment in one neighborhood, and then move onto the next, cities find their urban regeneration work completed for them. Ultimately it may be in the best interest of all involved to devise better formal tools to protect artists, with clear and specific goals for the arts district for the ways in which the district will benefit artists and arts organizations, and not simply function as a tool for economic development goals. But this will not happen through city leadership alone; there is also a need for artists and art organizations to employ the economic and city planning expertise that can protect them. Otherwise, those with informal networks to power will plan their spaces for them.” (Karen Chapple 2011)

Understanding how a creative and educational district can have a positive role in Monroe, the following three examples are of districts at various levels. The Colorado Creative Districts shows how support can come from state elected officials, and those

districts are then promoted through the state. The second example is the Miller Beach Arts & Creative District, which is a five-year old 501(c)3 and operates as a community development corporation in Gary, Indiana. The third example is the Mill Hill: East Macon Arts Village (MHEMAV) located in Macon, Georgia. The MHEMAV is a joint venture between residents, a nonprofit arts organization, and a government agency to revitalize approximately four blocks of the historic neighborhood as an arts village to tackle blight and encourage economic opportunity. The three examples can serve as the foundation of understanding how districts can be used to support creativity and the arts.

Colorado Creative Districts

The state of Colorado has been supportive of the creative districts concept since 2011, when the Colorado legislature and governor signed into law HB-11-1031, which encouraging the formation of Creative Districts in communities, neighborhoods, or contiguous geographic areas. There are eight purposes for the establishment of Creative Districts according to the Colorado Creative Industries (Figure 2.5) website, and these include:

- 1. Attracting artists and creative entrepreneurs to a community, infusing new energy and innovation, which in turn will enhance the economic and civic capital of the community;*
- 2. Creating hubs of economic activity, thereby enhancing the area as an appealing place to live, visit and conduct business, as well as create new economic activity;*
- 3. Attracting visitors;*

4. *Revitalizing and beautifying communities;*
5. *Providing a focal point for celebrating and strengthening a community's unique identity;*
6. *Showcasing cultural and artistic organizations, events and amenities;*
7. *Contributing to the development of healthy communities; and*
8. *Improving the quality of life of the State's residents. (State of Colorado- Creative Industries 2015d)*

Currently there are 12 Colorado Certified Creative Districts which meet the standards established by the Creative Industries. These districts include: 40 West Arts (Figure 2.6), Lakewood; Corazon de Trinidad; Denver's Art District on Sante Fe; Denver's RiNo Art District; Downtown Colorado Springs; Greeley Creative District (Figure 2.7); North Folk Valley Creative District; Pueblo Creative Corridor; Ridgway Creative District; Salida Creative District; Telluride Arts District (Figure 2.8); and the Longmont Creative District. (State of Colorado- Creative Industries 2015c)



Figure 2.5 Colorado Creative Industries logo
(Source credit: coloradocreativeindustries.org)

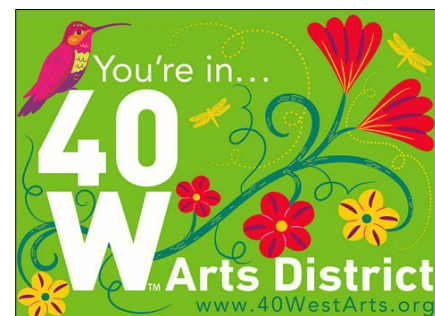


Figure 2.6 40W Arts District logo
(Source credit: lakewood.org/40WestArts/)



Figure 2.7 Greeley Creative District logo
(Source credit: greeleycreativedistrict.org)



Figure 2.8 Telluride Arts District
(Source credit: telluridearts.org)

Then there are eight Candidate Creative Districts working toward certification.

The Candidate Creative Districts include: Aurora Cultural Arts District (Figure 2.9); Carbondale Creative District; Crested Butte Creative District; Crestone Creative District; Evergreen Creative District (Figure 2.10); Fort Collins Creative District; Mancos Creative District; and Manitou Springs Creative District. (State of Colorado- Creative Industries 2015a)



Figure 2.9 Aurora Cultural Arts District
(Source credit: auroraculture.org)



Figure 2.10 Evergreen Creative District
(Source credit: evergreencreativedistrict.com)

In order for creative districts to become Colorado-Certified Creative Districts, there are certain criteria established through the legislation which must be fulfilled. The criteria include:

1. *Comprise a geographically contiguous area;*

2. *Be distinguished by physical, artistic or cultural resources that play a vital role in the quality of life of a community, including its economic and cultural development;*
3. *Be the site of a concentration of artistic and cultural activity, a major arts or culture facility, arts and entertainment businesses, arts and cultural activities or artistic/cultural production; and*
4. *Be engaged in promotion, preservation and educational aspects of arts and culture for community and provide interpretive, educations or recreational uses. (State of Colorado- Creative Industries 2015b)*

The Colorado legislature and governor continue to support the creative district initiative by passing the 2014 law HB-14-1093, which established the formation of a creative district community loan fund “to promote growth and sustainability in the creative industries in Colorado’s creative districts by providing access to capital to grow creative sector employment and infrastructure.” (*State of Colorado- Creative Industries 2015d*) Having the support at the state level and having a loan fund demonstrates the commitment the state has for the creative districts to be a success. These two laws could be implemented in Georgia and even at the local city level. Monroe could promote and encourage the Creative & Educational District through such a framework of laws and look at the certified districts as guidance.

The Boettcher Foundation is a supportive entity of the Colorado Creative District Program and is a partner of the Colorado Creative Industries. The Foundation offers a matching grant of \$25,000 per district to assist “in creating sustainable operations and

successful ongoing programs.” The Foundation was established by Boettcher Family in 1937 and is geared toward supporting the citizens of Colorado. (State of Colorado-Creative Industries 2015d)

Miller Beach Art & Creative District- Gary, Indiana

Gary, Indiana is located at the northernmost part of Indiana along Lake Michigan (Figure 2.13). The Miller Beach Art & Creative District (MBACD) is situated in the northeastern portion of Gary along Lake Street and bounded to the north and south by railroad tracks (Figure 2.14). The Miller Beach Arts & Creative District (Figure 2.11) was founded in 2011 as a 501(c)3 which operates as a community development corporation. The group operates a 5,000 square-foot facility known as the Marshall J. Gardner Center for the Arts where visual and performing arts can be hosted.



Figure 2.11 MBACD logo
(Source credit: millerbeacharts.org)



Figure 2.12 Miller Beach Arts & Creative District mural
(Source credit: billiejean.be)

The Mission of the MBACD is “to create a diverse, welcoming and vibrant cultural destination for the visual, performing and culinary arts as a catalyst for community regeneration, sustainability and enriched quality of life.”

The Vision Statement of the MBACD is “The Miller Beach Arts & Creative District strives to be a dynamic hub of creative cultural and economic activity that transforms the unique community and environment of Miller into a vital part of the city of Gary and the surrounding region. The Miller Beach Arts & Creative District convenes artists of all media and local commercial interests, and serves as a prototype for community redevelopment.”

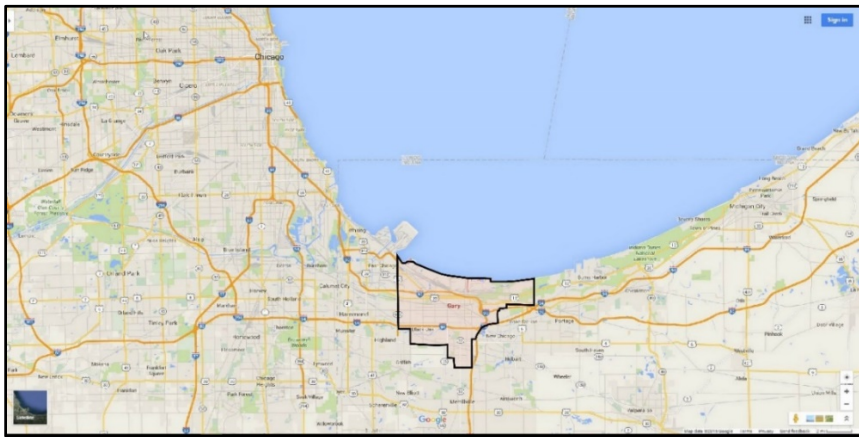


Figure 2.13 Map Showing Gary, Indiana
(Source credit: Google Maps; edited by Bryan Hardman)

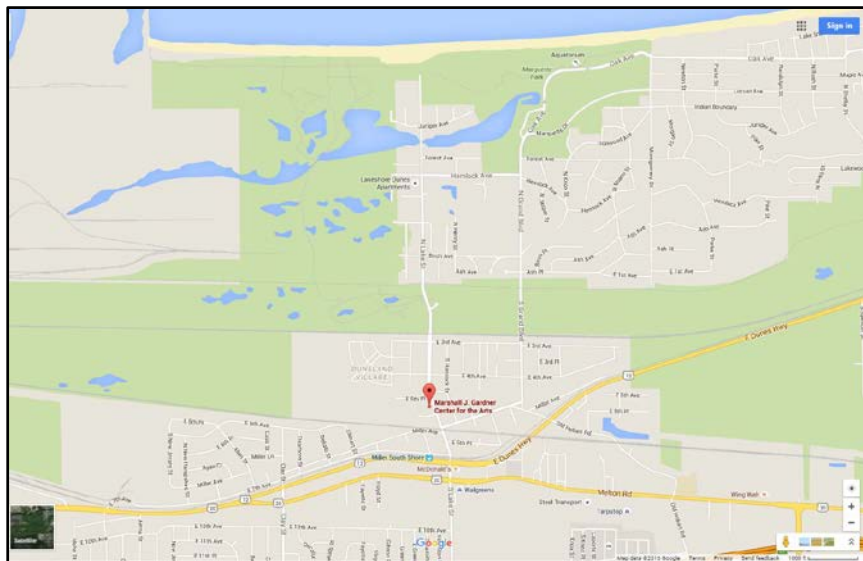


Figure 2.14 Map Showing the Miller Beach Arts & Creative District
(Source credit: Google Maps)

The Monroe Creative Campus could look at how the Miller Beach Arts & Creative District as a reference when establishing the Creative & Educational District goals. The potential influence over the creative arts that Monroe's Creative & Educational District could have in the city and surrounding region would be similar to that of the Miller Beach Arts & Creative District's Vision Statement. The idea of the MBACD being a "prototype for community redevelopment" is directly in alignment with what the Monroe Creative & Educational District could be to the community.

Mill Hill: East Macon Arts Village

The third example of a district is in the Mill Hill: East Macon Arts Village (MHEMAV) located northeast of downtown Macon and north of the Ocmulgee River. The project is a revitalization effort planning to develop approximately four blocks of the historic Fort Hawkins Neighborhood as an arts village to tackle blight and encourage economic opportunity (Figure 2.15). The project is a joint venture between neighborhood residents, Macon Arts Alliance, Macon-Bibb County Urban Development Authority, and other community stakeholders. (Macon Arts Alliance 2016) The neighborhood is known as the "Birthplace of Macon," and according to a recent inventory conducted by the Urban Development Authority, 46% of the parcels were vacant and blighted. An auditorium built by the Bibb Manufacturing Company in 1920 is being proposed as the Mill Hill Community Arts Center. (Macon Arts Alliance 2016)



Figure 2.15 Site Map of the Mill Hill East Macon Arts Village
(Source credit: www.maconactionplan.com)

A creative assets map was begun in 2015 by the Macon Roving Listeners. The same group also hired residents from the neighborhood to listen to the stories of their neighborhoods to assist in identifying their “passions and gifts.” Understanding the strengths of the neighborhood can connect residents to projects. At the same time, the Macon Arts Alliance is working in conjunction with partner groups to renovate blighted houses on the designated blocks adjacent to the proposed community center (Figure 2.16). The renovated homes will become the live/work spaces for artists. (Macon Arts Alliance 2016)

The Mill Hill: East Macon Arts Village project closely resembles the vision of the Monroe Creative Campus, bringing together the arts and residential living. Just like the MCC, the MHEMAV is located near a downtown, surrounded by residential dwellings and associated with a former use dating from the 1920s. The site can be a catalyst for that part of Macon just as the MCC can bring about economic growth and creative innovations to Monroe. The design of the logo (Figure 2.17) using the community center establishes the branding of the site and project in order to get the recognition.



Figure 2.16 MHEMAV Community Center

(Source credit: <http://www.maconartsalliance.org/mill-hill-east-macon-arts-village/>)



Figure 2.17 MHEMAV Logo

CHAPTER 3

ARTIST-IN-RESIDENCY PROGRAMS

The concept of an artist-in-residency program is not a recent idea. The first two artist-in-residencies programs began in New York with founding of The Corporation of Yaddo in 1900 and then the Woodstock Byrdcliffe Guild in 1902.(Wikipedia 2016) The Alliance for Artist Communities, a Providence, Rhode Island based repository of artist residencies, says, “Artists' residencies (also called artists' communities, colonies, retreats, workspaces, and studio collectives) provide dedicated time and space for creative work. Beyond this core value, these creative communities are a diverse group, and provide artists of all disciplines with many different styles and models of support.” (*Alliance of Artists Communities*)

The Monroe Creative Campus could easily support the idea of establishing an artist-in-residency program. At the present time, supportive arts organizations are located in or near Downtown Monroe, and those organizations include: a music guild, an art guild, a community theatre, a historical society, a history museum, and a welcome center. With the close proximity of the Monroe Creative Campus, as well as having the artist-in-residency program in place, residents and visitors of the downtown and surrounding areas would be able to engage with visiting artists, see new mediums of art, experience shows and performances, and be able to attend workshops and guest lectures of those artists during the periods of residency. The program would enhance and further the existing creative people in the area and perhaps excite other people to be creative in the process.

Taking a twist on the artist-in-residency program, a project in Chicago is creating a mixed-use, mixed income development which includes 32 total residential units with a focus on artists. The project is called the Dorchester Art & Housing Collaborative and is located in Chicago's Grand Crossing neighborhood (Figure 3.1). The project is a joint venture between the Chicago Housing Authority and artist Theaster Gates and was developed by Gates' Rebuild Foundation, Brinshore Development and the Chicago Housing Authority; the project was designed by Landon Bone Baker Architects. The project features 10 market-rate, 11 affordable, 11 public housing, and a new art center (Figures 3.29 and 3.3). The hope is that the project will lead to neighborhood revitalization and new development in the surrounding area. (LaTrace November 21, 2014)



Figure 3.1 Project Site Birds Eye View
(Source credit: chicago.curbed.com)



Figure 3.2 Housing Plan of Project Site



Figure 3.3 Housing Plan 2 of Project Site

(Source credit: *chicago.curbed.com*)

Artist Residency Programs in the U.S.

According to a Res Artis, a worldwide network of artist residencies, there are 78 registered programs in the U.S., with the oldest dating to 1946. When looking at the known dates of 62 out of the 78, more artist residencies were established during the last 15 years than any other time period with 41 programs founded. The breakdown of periods of time is as follows: Prior to 1970: 2; 1971-1979: 4; 1980-1989: 9; 1990-1999: 6; 2000-2009: 12; and 2010-2015: 29. (Res Artis 2016b) The Vision of Res Artis is: “We are the worldwide professional body for artist residencies, ensuring sustainability and development of the field through enabling connection and facilitating professional development for our member organisations.” (Res Artis 2016a)

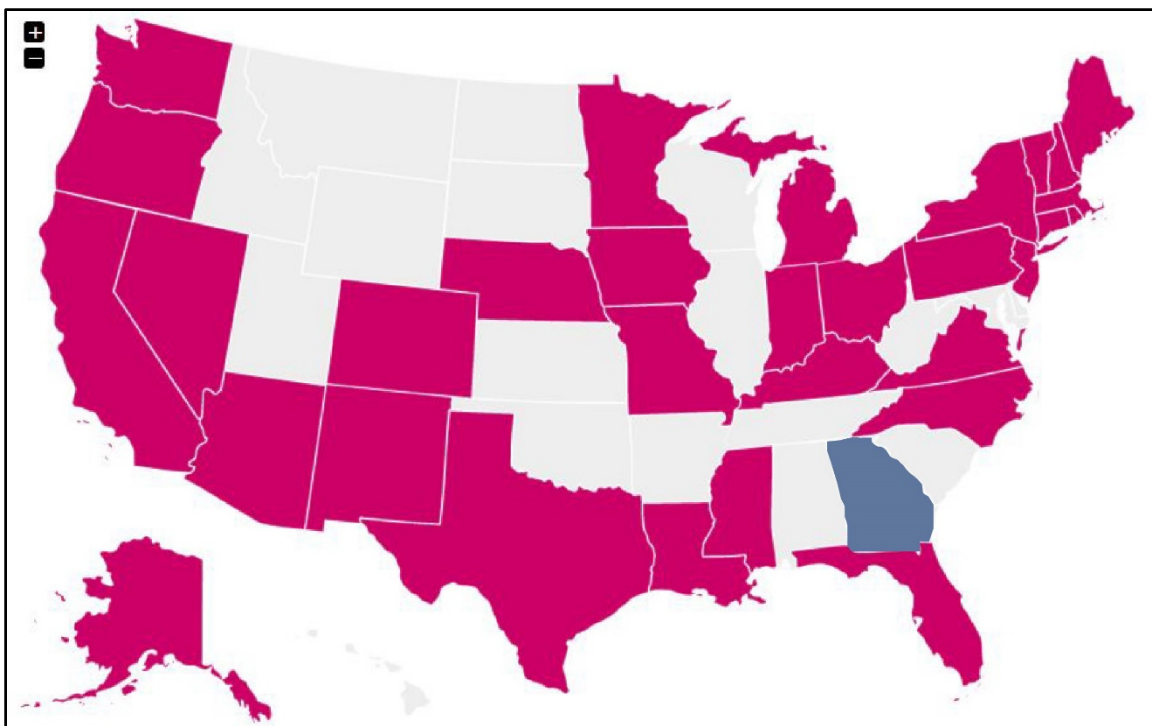


Figure 3.4 U.S. States with Artist Residency Programs in Red
 Source credit: <http://m.maploco.com/visited-states/>; edited by Bryan Hardman)

This increased number of artist residency programs throughout the United States would be a good indicator of how the timing would be right to establish a program at the Monroe Creative Campus. According to Res Artis, there are no programs in Georgia out of the 78 registered (Figure 3.4). There are 31 states with programs and New York has the most programs at 15 (19%). (Res Artis 2016b) A complete list of the 78 listed programs is available in Appendix A and a list of how many programs are offered by the states is in Appendix B. Lastly, Appendix C identifies what art disciplines are currently offered at the 78 identified programs. Looking at the list of disciplines, 17 were considered appropriate for the Monroe Creative Campus.

Artist Residency Programs in Georgia

According to Alliance for Artist Communities, there are three artist-in-residency programs listed in Georgia (Figure 3.5). The Hambidge Center for Creative Arts & Sciences is located in the northeastern portion of the state in the town of Rabun Gap near the North Carolina border. The Lillian E. Smith Center for Creative Arts is located less than 10 miles south of The Hambidge Center. Then located southwest of Atlanta is AIR Serenbe, an artist residency program of the Serenbe Institute. All three locations are in scenic and natural settings, while the Monroe Creative Campus would be in a small city setting with rolling pastures just outside the city limits. The close proximity to both Atlanta and Athens would help to promote the MCC as well as draw more creative people from those two cities along with people from Covington, Gainesville, Madison, Suwanee, and Watkinsville. In addition, the artist residency program could be another way of providing housing to people new to the area by using the housing on the Monroe Creative Campus as a rental option for artists, which could then be something that is seen throughout the Creative & Educational District. Currently, the owner occupied housing in Monroe is 32.1% while the rental housing is 48.8%. (Livability 2016) The influx of new people through the artist residency program could provide an opportunity for people to get to know Monroe and the surrounding areas, and this experience may in turn help to bring people back who want to purchase a home.

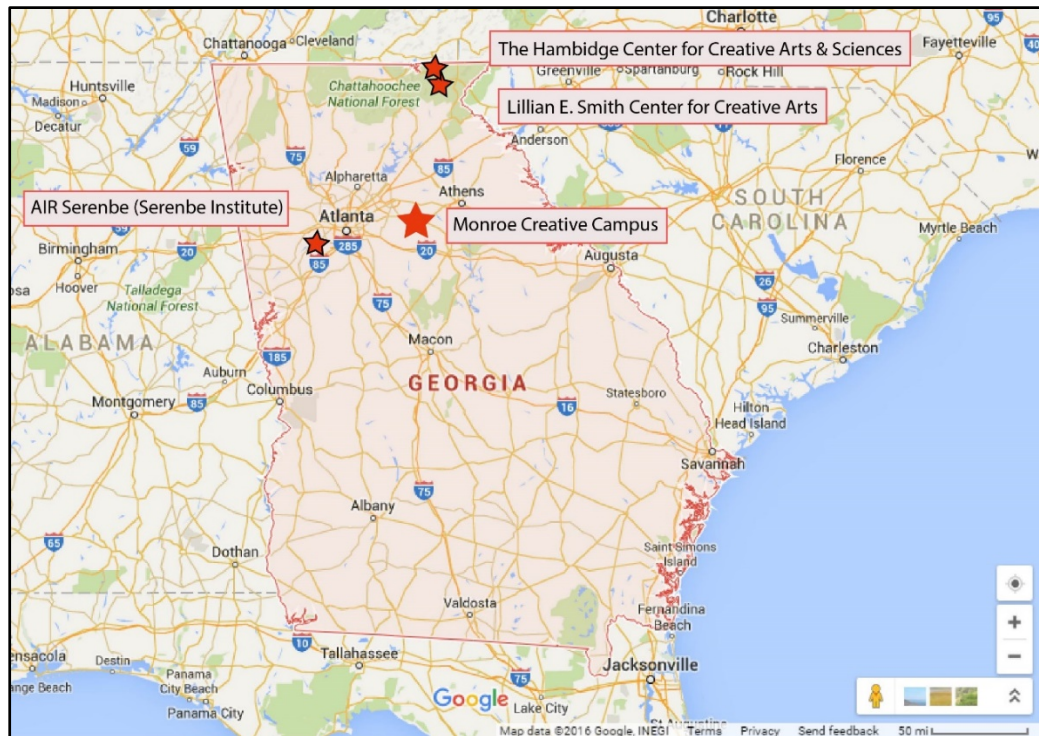


Figure 3.5 Artist-in-Residence Sites in Georgia
 (Source credit: Google Map; edited by Bryan Hardman)

CHAPTER 4

ARTS RELATED ORGANIZATIONS

As the Monroe Creative Campus transforms into the Creative & Educational District, a wealth of resources are available in the Atlanta area, which would be an asset in joint ventures. The MCC could take on the offerings of WonderRoot and be a collective artist resource for this particular region of Georgia. Through the artist-in-residency program at the MCC, organizations like Living Walls, glo, and the Georgia Film Academy could visit, perform, and add an outside perspective to the program, as well as give an additional outlet for art for the community. Each arts-related organization strengthens the presence and importance of the MCC and the Creative & Educational District by sharing innovative ideas with local talent.

WonderRoot

The Atlanta based non-profit organization WonderRoot is a multifaceted resource for the arts. The Mission of WonderRoot according to their website is: “WonderRoot is an Atlanta-based nonprofit arts and service organization with a mission to unite artists and community to inspire positive social change.” WonderRoot states its Vision is: “WonderRoot was founded in 2004 in response to Atlanta’s need for an organization that unites artists and community advocacy. We believe that artists have the potential to change the world. Musicians, photographers, writers, filmmakers, and artists of all other mediums have the ability to communicate globally, moving freely through the barriers of

language and geographical restraints. In a society that receives much of its information through the media, the most effective way to implement positive change is through using media resources. We are artists giving back to the community that has done so much to inspire us.”

WonderRoot has three main categories on its website, which include Community Arts Center, Education & Development, and Public Programs. Each area gives a deeper insight into the wide-reaching perspective WonderRoot can provide to artists and the greater Atlanta area. Under Community Arts Center there are seven sub-areas of interest: Ceramics Studio, Darkroom, Digital Media Lab, Recording Studio, WonderRoot Gallery, Performance Venue, and Community Library. In the Education and Development category there are four sub-areas which include: Artists Helping Artists, Youth Programs, Family Programs, and Walthall Artist Fellowship. The third category of Public Programs offers seven sub-areas: Arts & Activism, Public Art, Film Programs, Loose Change Magazine, WonderRoot CSA (Community Supportive Agriculture), Creative Reuse, and Exhibitions. (*WonderRoot*)

Living Walls

The arts organization Living Walls provides an opportunity for artists to paint murals in the metro-Atlanta area (Figure 4.1). The Mission Statement of Living Walls is to, “seek to promote, educate and change perspectives about public space in our communities via street art.” (*Living Walls*) According to the Living Walls website, 95 artists are listed as participating in the Living Walls project. (Living Walls 2016)

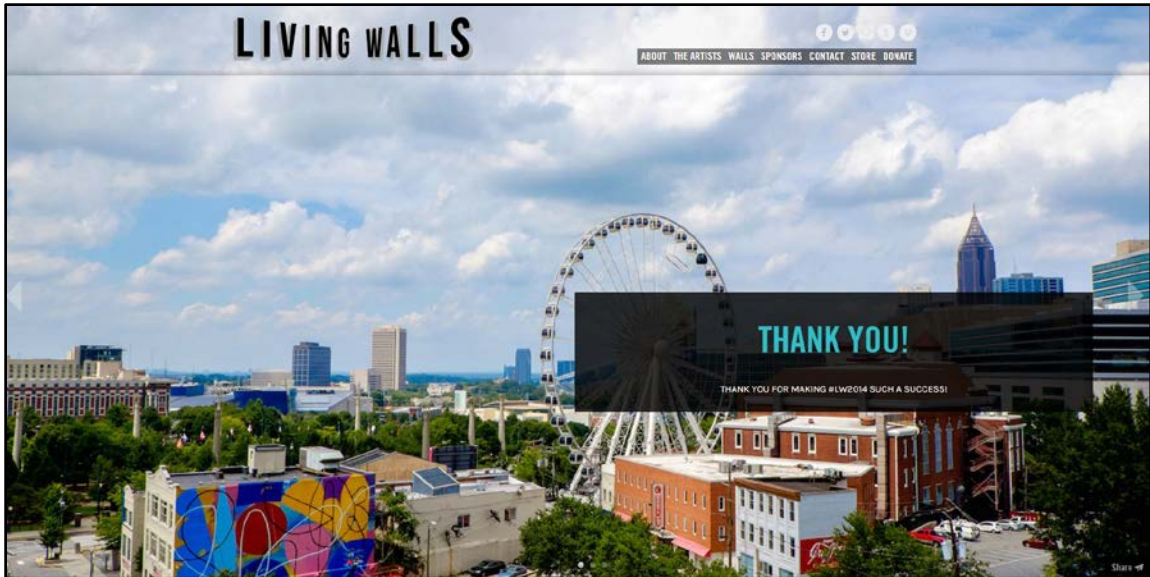


Figure 4.1 Living Walls Website Homepage
(Source credit: livingwallsatl.com)

glo

Glo is a nonprofit arts organization based in Atlanta focused on dance (Figure 4.2). The Mission of glo states, “glo makes dance as a collaborative platform that cannot be expressed in any other medium.”

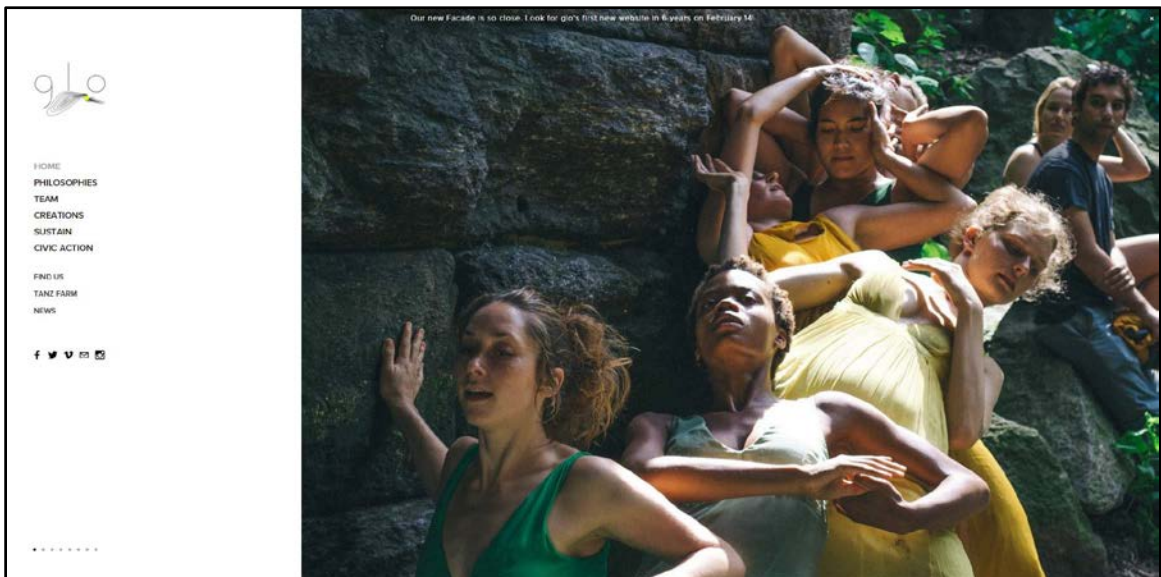


Figure 4.2 glo Website Homepage
(Source credit: www.gloatl.org)

The Vision and Purpose of glo says, “Our vision is that dance and collaboration are powerful activators of cultural identity, community transformation and shared, meaningful experiences that change lives through art. Our passion is loc, and how we encounter each other daily. Social interaction is the art, and the purpose of the art and artists of glo is to experiment, and through their work, ask deep and risky questions in a way that no one else in the region is able to do.” (*glo*)

Connecting artistic endeavors with glo would help to strengthen the already present dance studio, ballroom dance lessons, and community theatre found in Monroe. Glo would expose the community to a style of performance not readily experienced all while depicting the community as interpreted by glo through expressive dance.

Georgia Film Academy

The Georgia Film Academy is a cooperative effort fusing the University System of Georgia and Technical College Systems of Georgia and the workforce’s needs of the film and digital entertainment industries. This paring enables students to learn the “basic level of on-set film production skills, knowledge and experience with film-industry standard organizational structure, professional equipment and on-set procedures,” through a two-course certificate program. (Georgia Film Academy 2016)

Monroe has been the site of various television and movie filming over the last decade. A partnership between the Georgia Film Academy and the Monroe Creative Campus would be another great partnership. Some television and movie filming endeavors with Monroe affiliations include *The Vampire Diaries*, *Prisoners*, *American Reunion*, *Wanderlust*, *Career Opportunities*, *Dear God No!*, *It’s Supernatural*, *Social*

Circle, The People v. Leo Frank, The Holloway Story, Distorted Reality, Screen Glare, Always in Season, and Parental Acceptance. (Internet Movie Database 2016)

The Georgia Film Academy and the Monroe Creative Campus' artist-in-residency program would be a perfect pairing. The artist-in-residency program could bring in screen writers and film directors who can be develop their skills while also allowing for the community to learn from the artists. At the same time, artists could be in contact with people from the film industry, could be guest speakers at the Georgia Film Academy, and could play a integral role in helping to promote the film industry from the aspect of a screen writer or director to Monroe and the surround region. The relationship between the Georgia Film Academy and the Monroe Creative Campus would continue to foster the innovative and creative fields and allow Monroe to be a host to such activities.

CHAPTER 5

ECONOMICS, ORDINANCE, AND ART

The Monroe Creative Campus has the potential to influence a renewed sense of appreciation for the arts in Monroe, Walton County, and beyond. In doing so, the Monroe Creative Campus can be renamed as a district so that the model of such a district can be established in other communities. As the Monroe Creative Campus grows as an arts resource, the City of Monroe will have to look at methods to encourage the growth of the arts. The following three examples provide an insight into the arts and economy. The first example is the National Governor's Association Report -- Art & the Economy. The second is the Georgia Council for the Arts and the Georgia Municipal Association collaborative report titled *Leveraging Public Investments in the Arts -- The Role of Arts-based Economic Development Strategies in Georgia Communities*. The report features seven cities from all around the state as case studies. A last example is the city of Beverly Hills, California's section of its ordinance specifically addressing fine arts.

National Governor's Association Report -- Art & the Economy

When a community is supporting the arts, it is supporting something which is larger than just the painters, potters, and musicians. Art plays an integral role in a city and transcends many professions, which all go and support the larger economic engine of that particular town. A report from the National Governor's Association titled *Arts & the Economy- Using Arts and Culture to Stimulate State Economic Development* states, "Arts

and culture-related industries, also known as “creative industries,” provide direct economic benefits to states and communities: They create jobs, attract investments, generate tax revenues, and stimulate local economies through tourism and consumer purchases. These industries also provide an array of other benefits, such as infusing other industries with creative insight for their products and services and preparing workers to participate in the contemporary workforce. In addition, because they enhance quality of life, the arts and culture are an important complement to community development, enriching local amenities and attracting young professionals to an area.” (*National Governors Association Center for Best Practices*)

The report is broken down into six chapters, each one discussing in further detail art and the economy. The chapters are as follows: Chapter 1. The Creative Industries as Economic Assets; Chapter 2. Understand Your State’s Cultural Industries; Chapter 3. Incorporate the Arts & Culture into Statewide Planning; Chapter 4. Develop Strategies to Provide Support for the Arts & Cultural Sector; Chapter 5. Incorporate the Arts into Community Development Plans; and Chapter 6. Incorporate the Arts into a State Tourism Strategy. (National Governors Association Center for Best Practices) A report such as this one makes understanding the arts and the effect it can have on a city and community. Monroe could use this report to understand how art can be used in their own economy.

Leveraging Public Investment in the Arts

The Georgia Council for the Arts and the Georgia Municipal Association produced a report in June 2015 titled *Leveraging Public Investments in the Arts -- The Role of Arts-based Economic Development Strategies in Georgia Communities*. The

report features seven cities from all around the state as case studies. The cities in the report include: Thomasville, Blue Ridge, Hapeville, Duluth, Clarkston, Springfield, and Athens. The report looked at various features across the board including: key strategies; population; median household income; unemployment rate; percent of population with at least a high school diploma; percent of population with at least a bachelor's degree; and percent employed in arts, entertainment, recreation, accommodation and food services. (Georgia Council for the Arts and the Georgia Municipal Association 2016)

Analyzing the key strategies listed from each city highlighted in the report, Monroe already has some strategies in place and could take some strategies from the featured cities. Strategies Monroe currently has in place include: (1) partnerships fostered between city and arts organizations; (2) public art developed by city and arts organizations; (3) arts facility granted to arts organization by city; (4) cultural tourism promoted by chamber of commerce; and (5) art facilities developed by city and arts organizations. However, Monroe could add the following strategies and provide a large arts and economic approach: (1) creative district planned by the city and arts organizations; (2) arts education provided by partnership between school system and arts organizations; (3) arts organization staff funded by county/city; (4) arts and culture included in municipal planning; (5) creative entrepreneurs developed by community center; (6) arts and business training provided by community center; and (7) arts market produced by community center. Monroe could use the cities in the report as a reference and then make visits to those cities close by if they needed to better understand how the strategies are implemented.

City of Beverly Hills Fine Arts Ordinance

Beverly Hills is a city in Los Angeles County, California known for being home to celebrities and expensive retail shops. In addition to those two notable features, there is a linear park called Beverly Gardens Park (Figure 5.1) which runs northeast to southwest along Santa Monica Boulevard. While sculptural art is featured throughout Beverly Gardens Park (Figure 5.2), art can also be seen in other areas throughout the city (Figure 5.3).

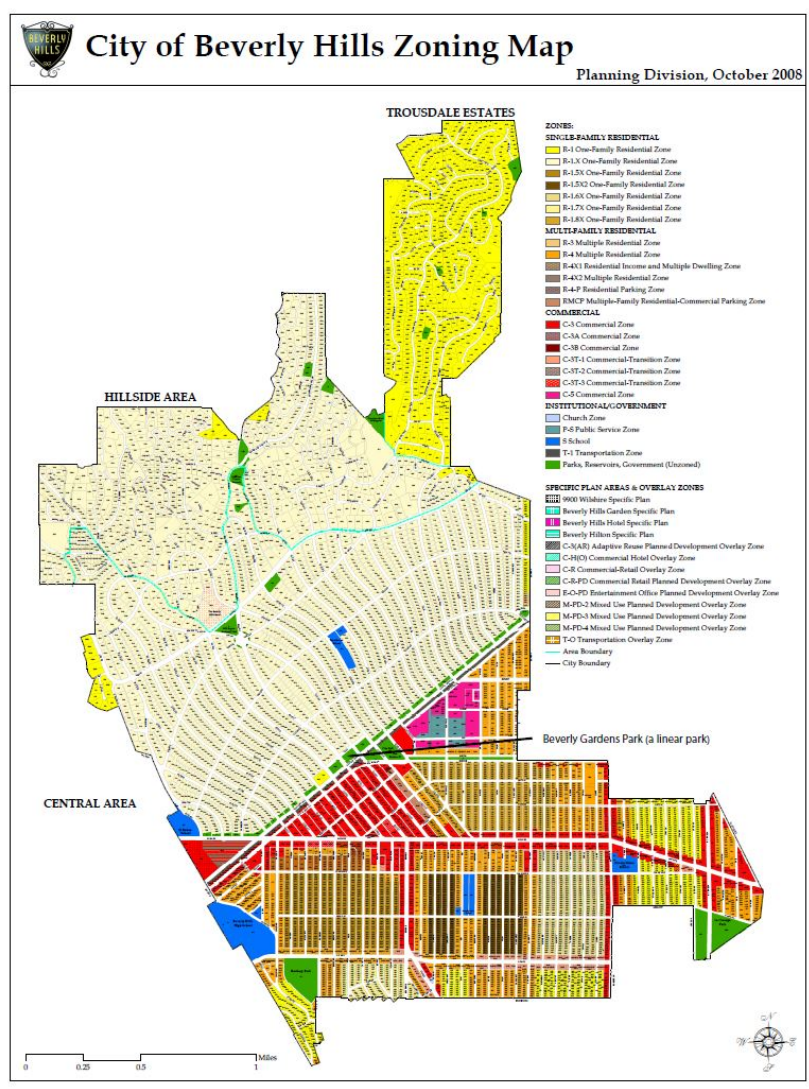


Figure 5.1 Beverly Gardens Park in Beverly Hills, California
(Source credit: www.beverlyhills.org; edited by Bryan Hardman)

The city of Beverly Hills has incorporated art into its ordinance as “Article 8. Beverly Hills Fine Art Ordinance.” The article explains 14 areas including: *Fine Art Obligation*, *Separate Fund for Purchase of City Owned Art*, *Fine Art Criteria*, *Placement of Signage of Fine Art*, and *Gifts of Fine Art* just to name a few. (City of Beverly Hills) The entire section of the ordinance is shown in Appendix D.



Figure 5.2 Sculpture Art in Beverly Gardens Park



Figure 5.3 Mural on the Parking Garage

(Photo credit: Bryan Hardman)

The city of Monroe has already partnered with the Monroe Art Guild to establish a public art program which features sculptures throughout the downtown area. (Monroe Downtown 2016) The Monroe public art program was founded in 2014, and if there is the continued interest in the promotion of the arts, the inclusion and adaptation of an article to the city ordinance similar to the one of Beverly Hills would be the next step in the city being agreeable to the creative arts.

City of Suwanee: Public Art in Private Development

The city of Suwanee has a public and private partnership with its public art program (Figure 5.4). The city’s public art program is comprised of three main

concentration areas: new commissions, Suwanee *SculpTour*, and the voluntary policy for public art in private development. Of the three areas, the voluntary policy for public art in private development because that area connects art and money.



Figure 5.4 City of Suwanee's SculpTour Webpage
(Source credit: www.suwanee.com)

According to the *City of Suwanee, Georgia: Public Art Master Plan* report, “Since 2008, developers have been required to meet with the Suwanee Public Art Commission before they obtaining a development permit. They have been encouraged to voluntarily spend up to one percent of their construction costs on public art, either by incorporating an artwork into their site or by contributing to the City’s public art fund.” (McKinley 2015)

Most of the sculptures of the SculpTour can be seen around the town center’s greenspace (Figures 5.5 and 5.6). The sculptures vary in size, material, and subject.



Figure 5.5 Sculpture Art in Suwanee



Figure 5.6 Sculpture Art in Suwanee 2

(Photo credit: Bryan Hardman)

As the city of Monroe continues to grow, having a development policy in place similar to Suwanee's would inform anyone wanting to construct new buildings what role art plays in the city. This policy places a monetary value on art, and at the same time it helps to reinforce creativity through art within the city.

CHAPTER 6

HISTORY OF THE OLD MONROE ELEMENTARY SCHOOL SITE

The Monroe Creative Campus is the name given to the former school site by the design team in 2015. The site is in the city limits of Monroe, a town centrally located in Walton County and situated north of downtown Monroe (Figure 6.1).

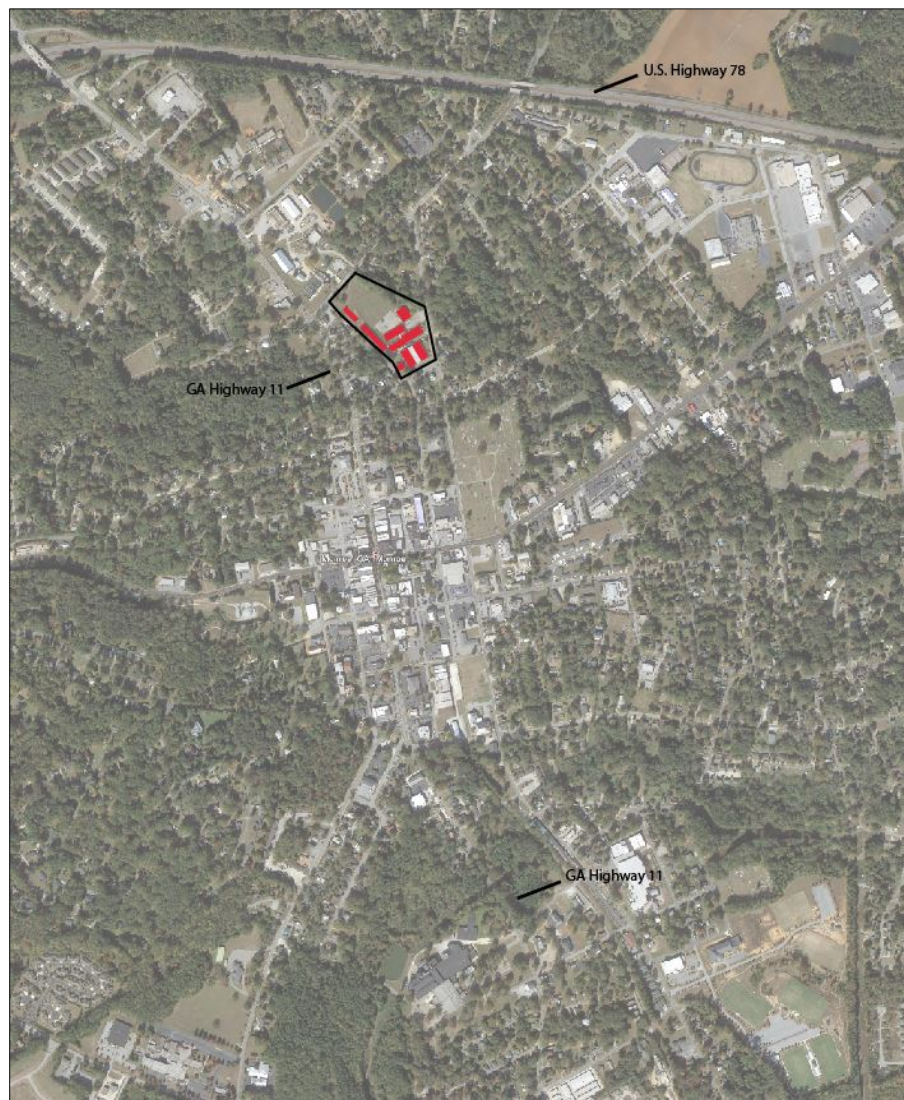


Figure 6.1. The Monroe Creative Campus located in Monroe, Georgia
(Source credit: Google Earth; edited by Bryan Hardman)

Monroe and Walton County are associated with Georgia Governors. The eight governors who have ties to Monroe and Walton County include: Wilson Lumpkin (1831-1835); Howell Cobb (1851-1853); Richard B. Hubbard (1876-1879); Alfred H. Colquitt (1877-1882); James S. Boynton (1883); Henry D. McDaniel (1883-1886); Clifford M. Walker (1923-1927); and Richard B. Russell, Jr. (1931-1933). Hubbard and Colquitt were born in Walton County, while McDaniel and Walker were natives of Monroe. Lumpkin, Cobb, Boynton, and Russell resided for a period of time in Walton County. (Sams 1967)



Figure 6.2 Detail of the Monroe Creative Campus
(Source credit: Google Earth; edited by Bryan Hardman)

The Monroe Creative Campus site has grown over the years, but during those changes the site has always remained connected to education. The site was originally a campus for a high school and then later as an elementary school. Currently the site has

seven buildings located on it: a main building, Denton Hall, Memorial Library, the third- and fourth-grade building, a fifth-grade building, a cafeteria, a gym, and a music/storage building (Figure 6.2).

The buildings were all constructed at the southernmost part of the approximately 10-acre property, with open space in the center and to the north and a forested area on the eastern part of the property. The Sanborn Fire Insurance map dating to 1924 (Figure 6.3) shows the school site without buildings and surrounded by residential development. The aerial map of 1939 (Figure 6.4) shows only two buildings on the school site, are Denton Hall and the main building.

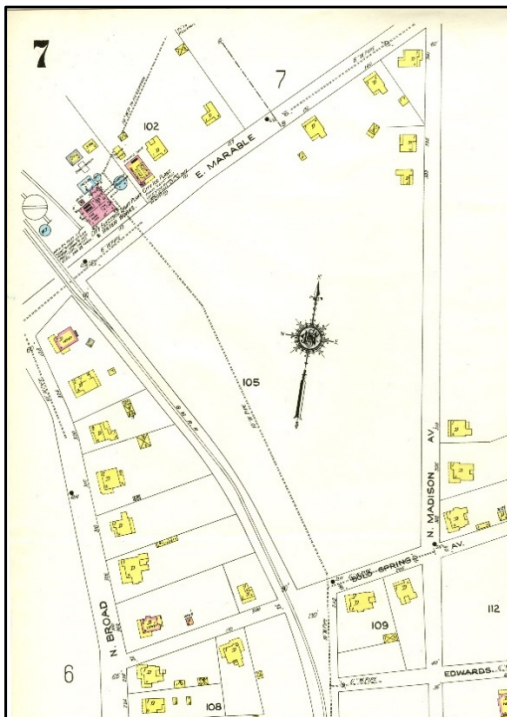


Figure 6.3 1924 Sanborn Fire Insurance map

Figure 6.4 1939 Aerial Map of School Site

(Source credit: University of Georgia Map and Government Information Library)

The school site is located on the northern part of the city of Monroe and surrounded by residential on the east, south, and west, while commercial is on the west

and the sewer and water treatment plant is to the north. The site is bounded to the north by the East Marable Historic District and then to the North Broad Street Historic District to the west and south (Figure 6.5). Even though the school site is not in a historic district, there are four structures which would qualify to be considered historic: Denton Hall, Memorial Library, and the connected 1956 buildings. The city's Historic Preservation Commission could locally designate the historic structures as a district, incorporate them into a current district, or could leave them as individuals.

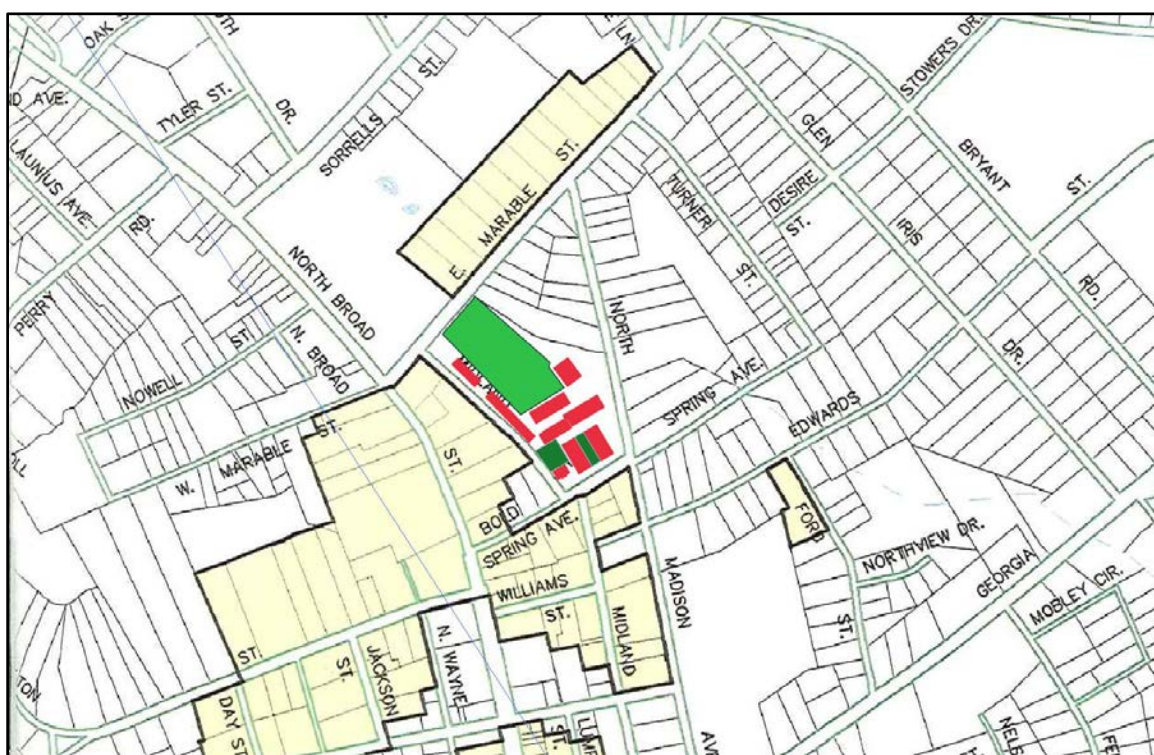


Figure 6.5 Site with North Broad Street & East Marable Street Historic Districts
(Source credit: City of Monroe Code Department; edited by Bryan Hardman)

According to Design Group Report, the first main school building was constructed in 1927 and faced Bold Springs Avenue, as it still does (Figure 6.6). After a fire in 1958, a new structure was built in its place. Then, yet again, another fire destroyed that building and in 1977 a new building was constructed. (Bryan Hardman 2015)

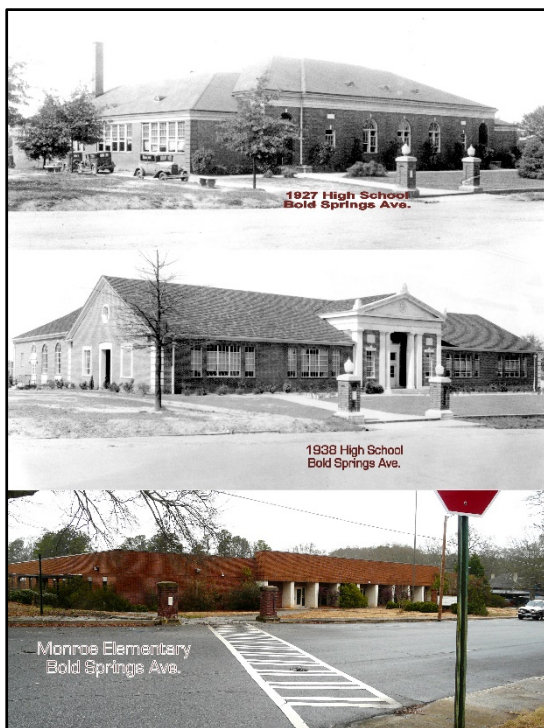


Figure 6.6 Main School Building

(Source credit: Monroe Cultural & Heritage Museum)



Figure 6.7 John Denton

Denton Hall, the granite rock gym, was constructed in 1933 and named in honor of Monroe High School Principal John Denton (Figure 6.7). The gym was built by the volunteer labor of students, teachers, and citizens. Rocks for the exterior of the gym were brought back from Stone Mountain by students (Figure 6.8). The gym opened with an inaugural basketball game, and in attendance were such notable figures as Georgia Governor Eugene Talmadge, Georgia Secretary of State John Wilson, University of Georgia President S.V. Sanford, along with well-known sports journalists from Atlanta newspapers. (Walton Wellness) The current condition of Denton Hall includes holes in the roof and flooring with alterations to the roofline and front entrance (Figure 6.9),

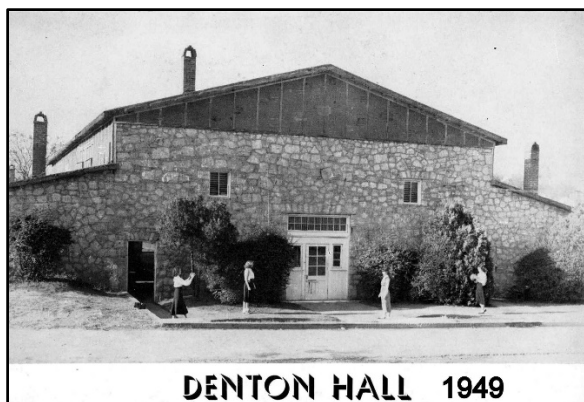


Figure 6.8 Old Picture of Denton Hall
(Source credit: Monroe Cultural & Heritage Museum)



Figure 6.9 Current Picture of Denton Hall
(Photo credit: Bryan Hardman)

A music/storage building is located adjacent and to the north of Denton Hall. It is a simple, non-academic style building made of wood construction. The music building currently is in poor condition with siding missing and holes in the roof (Figures 6.10 and 6.11).



Figure 6.10 Music Building Context View
(Photo credit: Bryan Hardman)



Figure 6.11 Music Building Up Close
(Photo credit: Bryan Hardman)

The next building to be constructed on the campus property was the World War II Memorial Library (Figures 6.12 and 6.13), a gift from Harry B. Launius and his wife in honor of their son Harry B. Launius, Jr., who was killed during the Battle of the Bulge in 1945. The Launius family wanted to honor all of the students from Monroe High School

who served in World War II during the 1942-1945. The building dates to circa 1945.

(Walton Wellness)

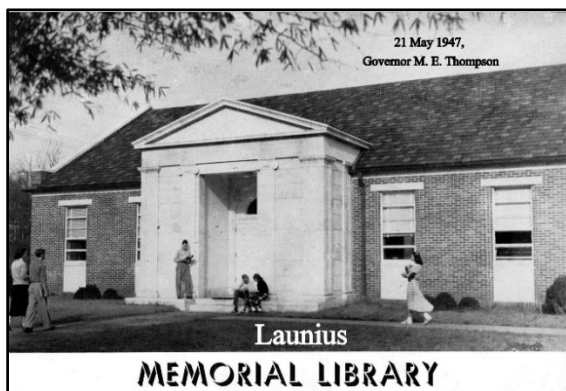


Figure 6.12 Old Photo of Library
(Source credit: Monroe Cultural & Heritage Museum)



Figure 6.13 Current Picture of Library
(Photo credit: Bryan Hardman)

Constructed behind the Main Building is the third-and fourth-grade classroom building (Figure 6.14) and cafeteria (Figure 6.15), which were designed in 1956 according to blueprints. The third and fourth grade classroom building is north of the Main Building and to the east and the cafeteria building is located to the north of the Main Building and to the west of the third- and fourth-grade classroom. Both buildings are constructed in the American International style, featuring long horizontal bandings of windows, a flat roof, and one-story height.



Figure 6.14 1956 Classroom Building
(Photo credit: Bryan Hardman)



Figure 6.15 1956 Cafeteria Building
(Photo credit: Bryan Hardman)

The next building to be constructed was the fifth-grade building in 1971 (Figures 6.16 and 6.17). The building houses ten classrooms and at the center of the rectangular building is the girls and boys restroom space. The building is located along Midland Avenue and is designed in a very simplistic International style with a flat roof and only a small transom above the classroom doors on the east side, with narrow vertical windows at the back of the classrooms on the west side of the building.



Figure 6.16 View of 5th Grade Building
(Photo credit: Bryan Hardman)



Figure 6.17 View 5th Grade Building in the Distance
(Photo credit: Bryan Hardman)



Figure 6.18 Front View of 1996 Gym
(Photo credit: Bryan Hardman)



Figure 6.19 Side View of 1996 Gym
(Photo credit: Bryan Hardman)

The last building to be constructed on the school site was the gym located north of the third- and fourth-grade classroom building and east of the fifth grade building (Figures 6.18 and 6.19). According to blueprints, the gym was designed in 1996.

The property served the surrounding neighborhood, the city of Monroe, and Walton County through 2007, when the new Monroe Elementary School was completed. Since that time the school site has been sitting vacant, owned by the Walton County School Board until the property was purchased on for \$175,000 by Bobby Carrell and A.C. Marshall. (Milligan 2013)

CHAPTER 7

DESIGNING THE MONROE CREATIVE CAMPUS

The first step in the establishment of Monroe’s Creative & Educational District comes as a continuation of the design group’s recommendations of reusing the former school site and rebranding the site as the Monroe Creative Campus. Through research and understanding the needs of various stakeholders, the design group would present an adaptive reuse of the former elementary school site to the public in which the site would be a place supportive of the arts. Establishing a place where not only art was supported but where people could live and interact with the space would make the site a collaborative effort promoting the arts as well as make the site a resource and asset to the city and county.

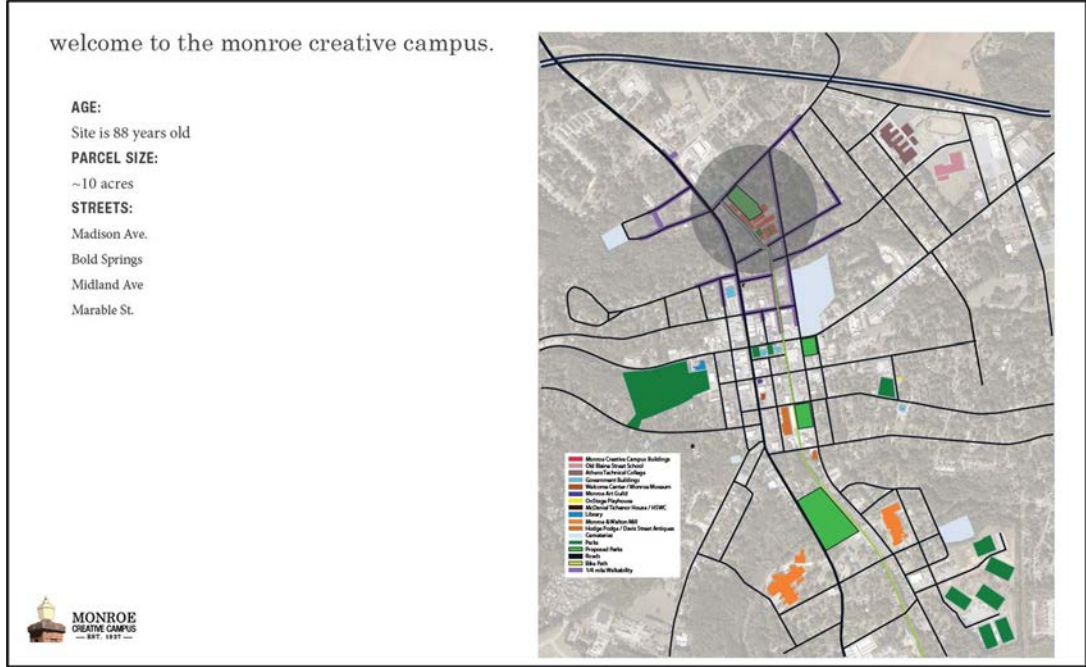


Figure 7.1 Resources of Monroe Map with Monroe Creative Campus Highlighted
(Source credit: Design Group Report)

The design concepts and reuse of the school site came from myriad areas. Two trips to the old school site were made as a team and then several trips were taken by individual group members. The design group met with Sadie Krawczyk, the city of Monroe's Economic Development Specialist and former Downtown Development Authority Director. (City of Monroe 2016)

Then the design group looked at each of the buildings and how they could be re-used, also looking at how the space between the buildings and the large greenspace at the central and northern portions of the site could be used by people and connectivity throughout the site (Figure 7.2).

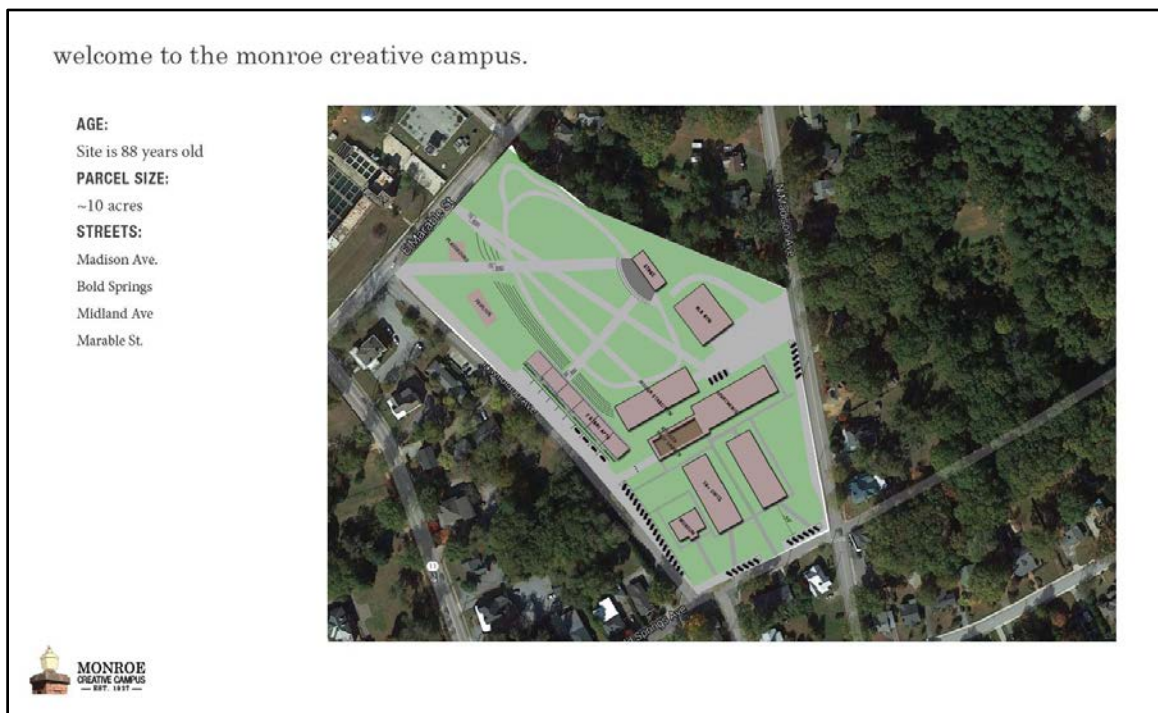


Figure 7.2 Overview of the Monroe Creative Campus
(Source credit: Design Group Report)

Understanding the history of the site also enabled us to create a branding or marketing of the site, and with that a logo which would invoke the nostalgia and modern

approach to the site. The brick posts served as the logo, featuring a brick construction of the post from 1927, since none of the historic lamps adorning the posts remain, it was suggested that a glass-blowing artist could create the new lamps using the shape of the historic ones for inspiration (Figure 7.3).

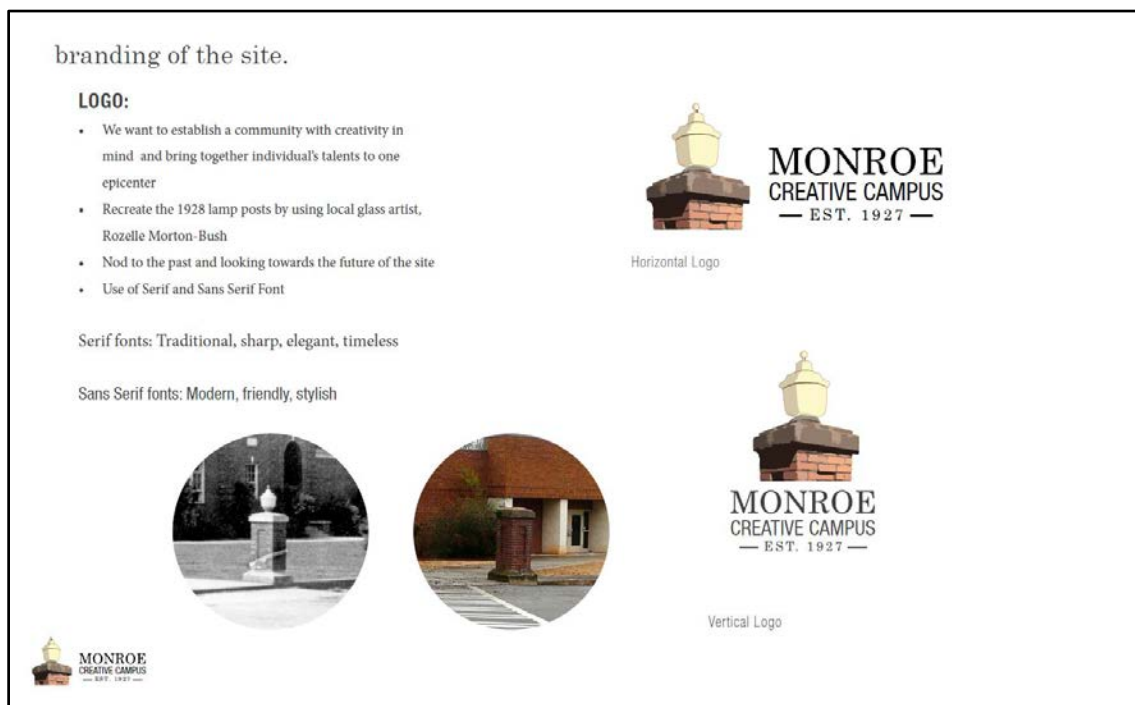


Figure 7.3 Branding & Logos for the Monroe Creative Campus
(Source credit: Design Group Report)

The new uses for buildings started with the 1933 Denton Hall. The suggested new use for Denton Hall is a reception hall similar to the one in Loganville, Georgia. The Memorial Library was suggested to be used as an information building, a satellite museum location, and/or as a gallery space to showcase local art. The next building which was featured was the 1956 building, in particular the cafeteria portion. The suggestion was to rent out the space during events and it could later be used as a restaurant or café. The other portion of the 1956 building would be used as residential one-story flats -- seven in total with an extra room to be determined (Figure 7.4).

Out of the seven flats, three were 1,100 square feet, while the other four ranged between approximately 528 to 550 square feet.

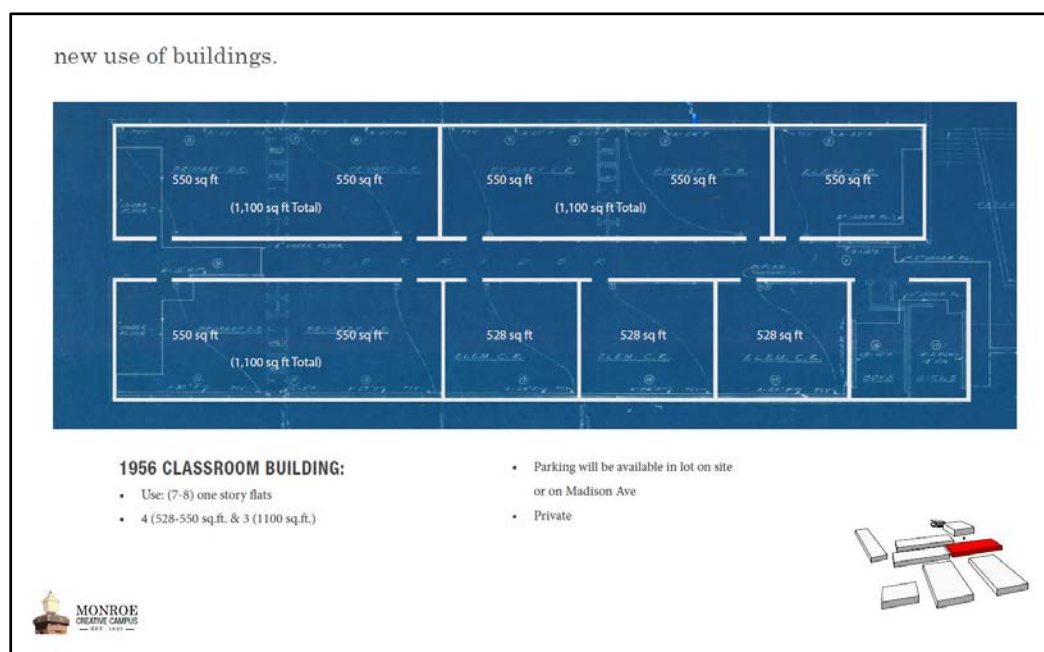


Figure 7.4 1956 Building Residential Layout
(Source credit: Design Group Report; blue prints by Bobby Carrell)

The next building of the campus to be reused was the 1971 constructed fifth-grade building located along the western edge of the campus off Midland Avenue. This building would feature six or seven units which would offer a second story addition allowing residents a view overlooking the large park space. The ground floor units would include two 552-square-foot flats and four 1,104-square-foot flats. The center unit would be approximately 600 square feet and currently houses the bathrooms (Figure 7.5). The success of these units would also enable a similarly constructed three-unit building to be constructed north of the current building along Midland Avenue.

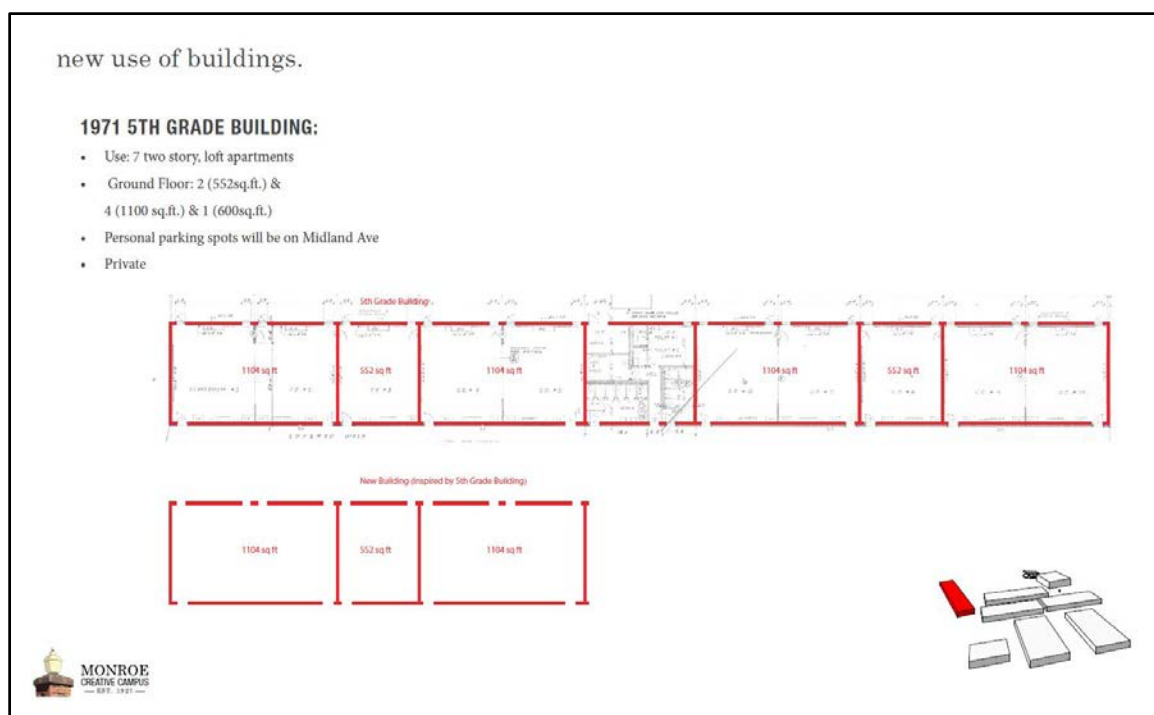


Figure 7.5 5th Grade Building Residential Layout
(Source credit: Design Group Report; blue prints by Bobby Carrell)

The building which received the largest amount of reuse and alterations was the Main Building dating from 1977. Buildings dating from 1927 and 1956 previously stood where the current building is today but those were destroyed by fire. The design group proposed to remove the central part of the existing building to provide a shared greenspace for the newly created eight flats facing the central greenspace. At the end of the greenspace near the 1956 Buildings would be a fountain, a feature which was discovered on the 1971 architectural drawings of the site map from the fifth-grade building when it was being proposed. The Main Building prior to the 1977 plan had a “U-shaped” courtyard with a fountain (Figure 6), so reinstating the fountain and opening the space up gave homage to the previous uses of the space. The 2015 proposed design includes eight flats: four at approximately 1,845-square-feet and four at approximately 1,924-square-

feet, with an approximately 8,000-square-foot (0.18 acre) central greenspace (Figures 7.6 and 7.7).

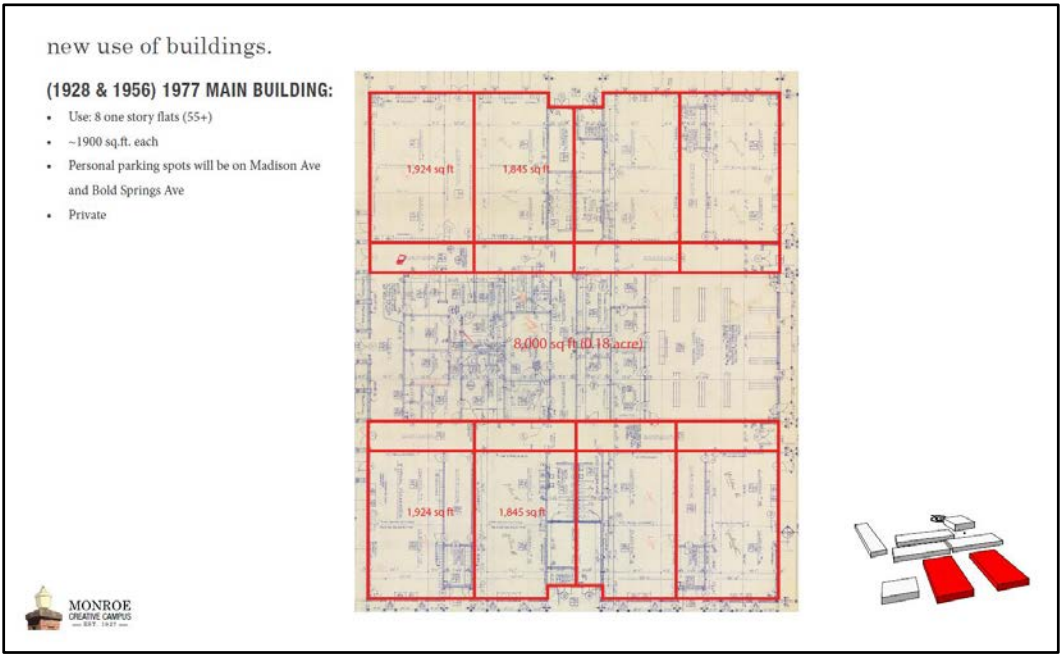


Figure 7.6 Main Building Residential Layout
(Source credit: Design Group Report; blue prints by Bobby Carrell)

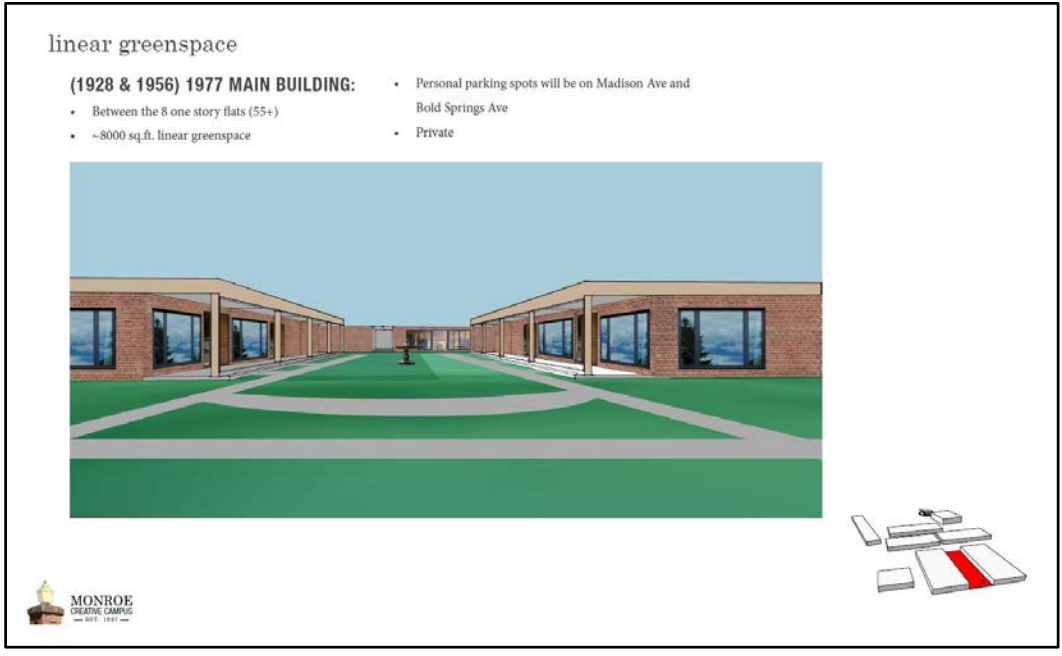


Figure 7.7 Main Building and Greenspace with Fountain
(Source credit: Design Group Report)

The 1996 gym was in the best condition of all of the buildings and suggested to be used for plays, indoor farmers markets during the cold months, volleyball/basketball courts, and to provide public restrooms for the large greenspace.



Figure 7.8 New Construction on the Monroe Creative Campus
(Source credit: Design Group Report)

New items were proposed for the campus as well, including: a stage just north of Denton Hall; a pavilion near the Marable and Madison entrance, a cardio/walk path around the park where the old track used to be; outdoor play equipment near Marable Street, a contoured skate area near the northern edge of the greenspace, and a new three-unit building in the style of the fifth-grade building (Figure 7.8).

Parking to accommodate the new uses of the site was addressed by the design group as well. Approximately 98 parking spaces were planned for along the four main roads: Madison Avenue, Bold Springs Avenue, Midland Avenue, and Marable Street (Figure 7.9).



Figure 7.9 Parking Study of the Monroe Creative Campus
(Source credit: Design Group Report; image credit: Google Earth)

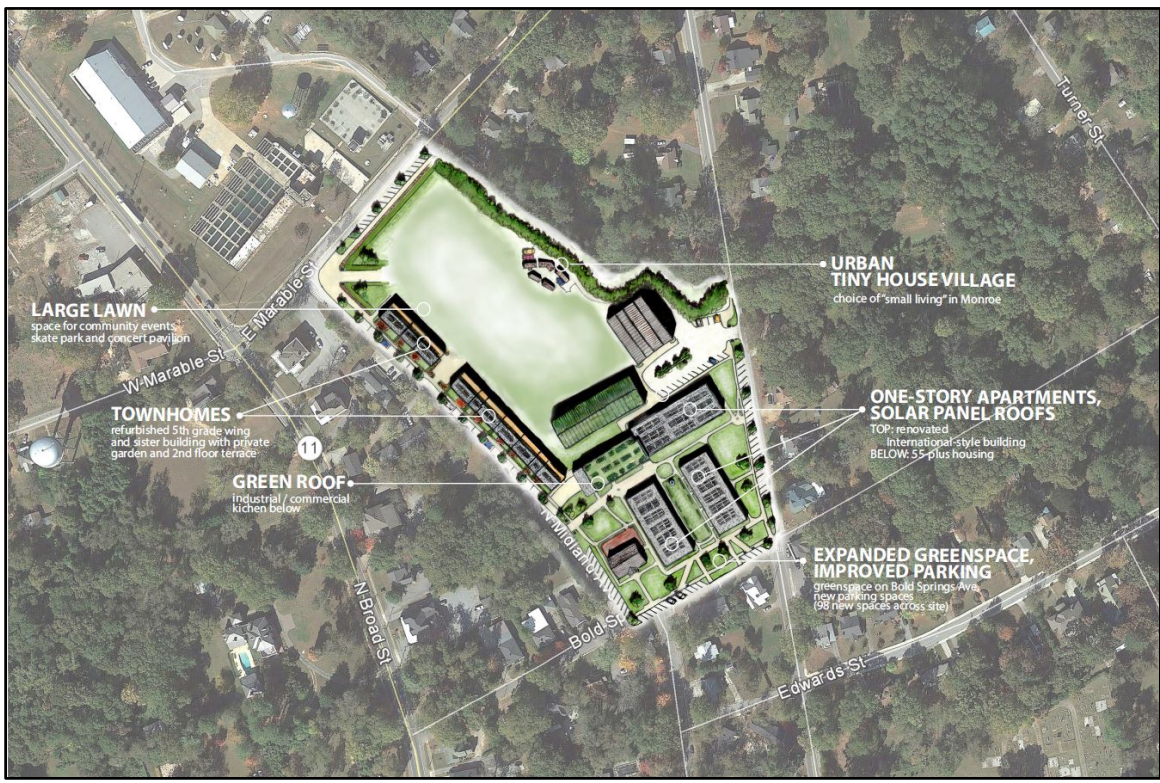


Figure 7.10 Highlighting the Features of the Monroe Creative Campus
(Source credit: Design Group Report; image credit: Google Earth)

The Monroe Creative Campus was designed to feature a tiny-house village, green roofs, solar panels, large and small greenspaces, one- and two-story flats, and an active large greenspace to be used as flexible space with the stage, play area, cardio path, and a contoured skate area (Figure 7.10). All of these features were designed to activate the approximately 10-acre site by offering mixed uses. The design project was suggested in two scenarios, one with start-up capital and the other without start-up capital. A sheet suggesting the profits to be made based on rental or sale of residential flats was created as well, however the cost of construction or renovation was not factored into the chart (Figure 7.11). Not included in the profit calculations were Denton Hall, the Memorial Library, the cafeteria, and the 1996 gym.

profits.

Building	Each	Total Units	Total Sq Ft	Rent (\$0.60 per sq ft)				Sale (\$89.00 per sq ft)			
				Total Units	1 Month	9 Month	12 Month	One	All		
5th Grade Building											
552 sq ft	\$331.20	2	1,104	\$662.40	\$662.40	\$5,961.60	\$7,948.80		\$49,128	\$98,256	
1,104 sq ft	\$662.40	4	4,416	\$2,649.60	\$2,649.60	\$23,846.40	\$31,795.20		\$98,256	\$393,024	
TOTAL		6	5,520	\$3,312.00	\$3,312.00	\$29,808.00	\$39,744.00	\$39,744.00	\$147,384	\$491,280	\$491,280.00
1956 Building											
528 sq ft	\$316.80	3	1,584	\$950.40	\$950.40	\$8,553.60	\$11,404.80		\$46,992	\$140,976	
550 sq ft	\$330.00	1	550	\$330.00	\$330.00	\$2,970	\$3,960		\$48,950	\$48,950	
1,100 sq ft	\$660.00	3	3,300	\$1,980.00	\$1,980.00	\$17,820	\$23,760		\$97,900	\$293,700	
TOTAL		7	5,434	\$3,260.40	\$3,260.40	\$29,343.60	\$39,124.80	\$39,124.80	\$193,842	\$483,626	\$483,626.00
Main Building											
1,845 sq ft	\$1,107.00	4	7,380	\$4,428.00	\$4,428.00	\$39,852.00	\$53,136.00		\$164,205.00	\$656,820.00	
1,924 sq ft	\$1,154.40	4	7,696	\$4,617.60	\$4,617.60	\$41,558.40	\$55,411.20		\$171,236.00	\$684,944.00	
TOTAL		8	15,076	\$9,045.60	\$9,045.60	\$81,410.40	\$108,547.20	\$108,547.20	\$335,441.00	\$1,341,764.00	\$1,341,764.00
New Building											
552 sq ft	\$331.20	1	552	\$331.20	\$331.20	\$2,980.80	\$3,974.40		\$49,128	\$49,128	
1,104 sq ft	\$662.40	2	2,208	\$1,324.80	\$1,324.80	\$11,923.20	\$15,897.60		\$98,256	\$196,512	
TOTAL		3	2,760	\$1,656.00	\$1,656.00	\$14,904	\$19,872	\$19,872.00	\$147,384	\$245,640	\$245,640.00
TOTAL RESIDENTIAL		24	28,790			\$155,466.00		\$207,288.00		\$2,562,310.00	

*construction costs omitted




Figure 7.11 Profits for the Residential Buildings of the Monroe Creative Campus
(Source credit: Design Group Report)

The design group presented initial design concepts to the owner in mid-October and then the final product in mid-December. Due to the very nature of the design project, and given how the former school site has been the topic of discussion since 2007, the design group presented the design concepts to four different stakeholder groups in Monroe on three dates in February and one date in March 2016. The four stakeholder groups included: the Downtown Development Authority; the Planning Commission; the Historic Preservation Commission; and the Mayor and Council. The adaptive reuse of the campus site was presented building by building in order of chronological construction. Overall the design team addressed the former school site through an adaptive reuse approach, offering up a new perspective to a site full of history and potential. The design group shared the design concepts and were not seeking the stakeholder groups' approval; the experience of presenting well thought-out ideas of a project to real authoritative groups hopefully sparked a renewed interest and possible investment in the Old Monroe Elementary School site.

CHAPTER 8

PROPOSING THE ART INSTALLATIONS OF THE CAMPUS

The Monroe Creative Campus is a resource and showcase for art of various forms. Some of the most visible art which can be placed on the campus can be in the form of sculptures and murals. While sculptures could be more of a rotating installation, perhaps on the cycle of the artist-in-residency program, the murals would be more of a long-term installation. There are a total of 13 installation sites being proposed (Figure 8.1). The art installation sites are placed to maximize the amount of visibility by visitors and residents alike. There are eight sites placed along the perimeter, three inside the loop of the big park area, and two on building ends facing other buildings.



Figure 8.1 Map of Proposed Art Installation Sites on the Monroe Creative Campus
(Source credit: Google Earth; edited by Bryan Hardman)

FIVE POSSIBLE PHASINGS TO SUPPORT THE DISTRICT

The city of Monroe and the Monroe Creative Campus are in a very crucial juncture in their coexistence with one another. The city is in a position to support the arts through adoption of a fine arts section to the ordinance. This gesture is or would be in addition to the redevelopment of the former Monroe Elementary School site into an creative campus which could be a Creative & Educational District inspired by the ones mentioned in Chapter 4 while providing an artist-in-residency program discussed in Chapter 5. There are five recommended phases which could develop from the support and promotion of the Creative & Educational District.

- Phase 1. Establish a Creative Arts & Film Festival
- Phase 2. Expand the Creative & Educational District
- Phase 3. Establish a Creative, Educational, & Cultural Trail
- Phase 4. Construct a Group of Tiny Houses
- Phase 5. Construct a Museum Hotel

The campus could play host to art in various forms and the community could host events which would attract a wide spectrum of people all interconnected to the arts. In addition, expanding the Creative & Educational Districts further north within the city limits could impact more creative development. A large, more empowering idea of a Creative, Educational, and Cultural Trail would build a strong network of nonprofits and provide a cohesive approach to marketing the assets of the county to residents and visitors. Then the idea of the tiny house and associated community, along with museum hotels, can encourage the arts and the way housing is approached in a new way.

Phase 1. Establish a Creative Arts & Film Festival

Once the Monroe Creative Campus becomes recognized as the Creative & Educational District in Monroe, festivals promoting the arts being focused on the campus and throughout town can be supported. Establishing an Arts & Film Festival in Monroe would confirm the importance and support for the visual and performance arts along with the film industry in Monroe and Walton County. The festival could be a yearly event and could be open to artists and film-related people with workshops and guest lectures throughout the festival. The festival could coincide with the end of the artist-in-residency duration to feature the work completed from that program and to launch a public art display such as a new mural and/or sculpture installation.



Figure 8.2 Atlanta Jewish Film Festival Website Homepage
(Source credit: *ajff.org*)



Figure 8.3 Out on Film Website Homepage
(Source credit: www.outonfilm.org)

According to the Georgia Department of Economic Development's Georgia Film & Music website dedicated to film festivals, the state hosts 27 film festivals a year (Figures 8.2 and 8.3). Atlanta hosts 18 out of the 27 (Figures 8.4 and 8.5), while other cities hosting film festivals include Athens, Columbus, Duluth, Fayetteville, Macon, Milledgeville, Rome, Savannah, and Thomasville. (Georgia Department of Economic Development 2016)

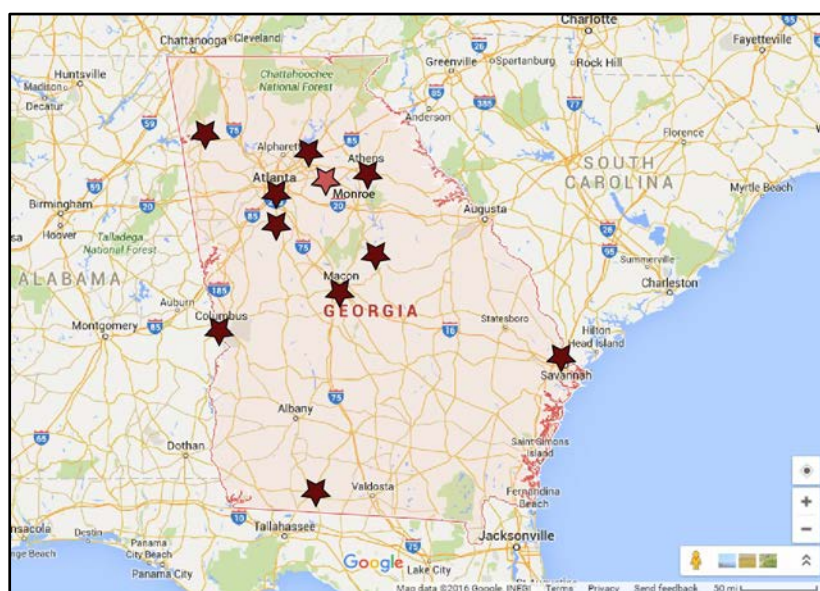


Figure 8.4 Map of Georgia Cities with Film Festivals
(Source credit: Google Map; edited by Bryan Hardman)

	<u>Georgia Film Festival</u>	<u>Location</u>	<u>Dates</u>
1	Atlanta Jewish Film Festival	Atlanta	January 26-February 17, 2016
2	SCAD aTVfest	Atlanta	February 4-7, 2016
3	Pan African Film Festival Atlanta	Atlanta	February 4-15, 2016
4	Atlanta Film Festival	Atlanta	April 1-10, 2016
5	Milledgeville Film Festival	Milledgeville	April 14-17, 2016
6	Atlanta Shortsfest	Atlanta	July 15-16, 2016
7	Macon Film Festival	Macon	July 21-24, 2016
8	Atlanta Underground Film Festival	Atlanta	August 19-20, 2016
9	Dragon*Con Independent Film Festival	Atlanta	September 2-4, 2016
10	Atlanta International Documentary Film Festival	Atlanta	September 15-17, 2016
11	Atlanta Horror Film Festival	Atlanta	October 13-15, 2016
12	Urban Mediamakers Film Festival	Atlanta	October 13-16, 2016
13	Savannah Film Festival	Savannah	October 22-29, 2016
14	Atlanta Italian Film Festival	Atlanta	2016 dates TBD
15	EcoFocus Film Festival	Athens	2016 dates TBD
16	Fayette Youth Film Festival	Fayetteville	2016 dates TBD
17	Gwinnett Center International Film Festival	Duluth	2016 dates TBD
18	Rome International Film Festival	Rome	2016 dates TBD
19	Peachtree Village International Film Festival	Atlanta	2016 dates TBD
20	Out On Film	Atlanta	2016 dates TBD
21	Kingdomwood Christian Film Festival	Atlanta	2016 dates TBD
22	Atlanta Asian Film Festival	Atlanta	2016 dates TBD
23	Covey Film Festival	Thomasville	2016 dates TBD
24	Georgia Latino Film Festival	Atlanta & Duluth	2016 dates TBD
25	BronzeLens Film Festival Atlanta	Atlanta	2016 dates TBD
26	Buried Alive Film Festival	Atlanta	2016 dates TBD
27	American Youth Film Festival	Columbus	2016 dates TBD

Figure 8.5 List of Film Festivals in Georgia
 (Source credit: www.tourgeorgiafilm.com; edited by Bryan Hardman)

A similar festival for comparison is the AJC Decatur Book Festival in metro-Atlanta, Georgia. The festival is promoted as the largest independent book festival in the country. The Decatur Book Festival features lectures, book signings, and publishing companies, and showcases the arts and culture of the community. (AJC Decatur Book Festival 2015) The Arts & Film Festival in Monroe could have a similar approach appealing to a large creative audience making Monroe and Walton County a destination. Given the 27 film festivals in the state already, adding Monroe to the list of host cities would be great for marketing of the city of Monroe, the Creative Campus, and the Creative & Educational District.

Phase 2. Expand the Creative & Educational District

The success of the Monroe Creative Campus could lead to the expansion of the area surrounding the campus and establishing the Creative & Educational District Campus with the Monroe Creative Campus practically at the core. The district could grow to include two sites north of the Monroe Creative Campus such as the Old Carver Middle School and the Old School Board Office as the Phase 1.

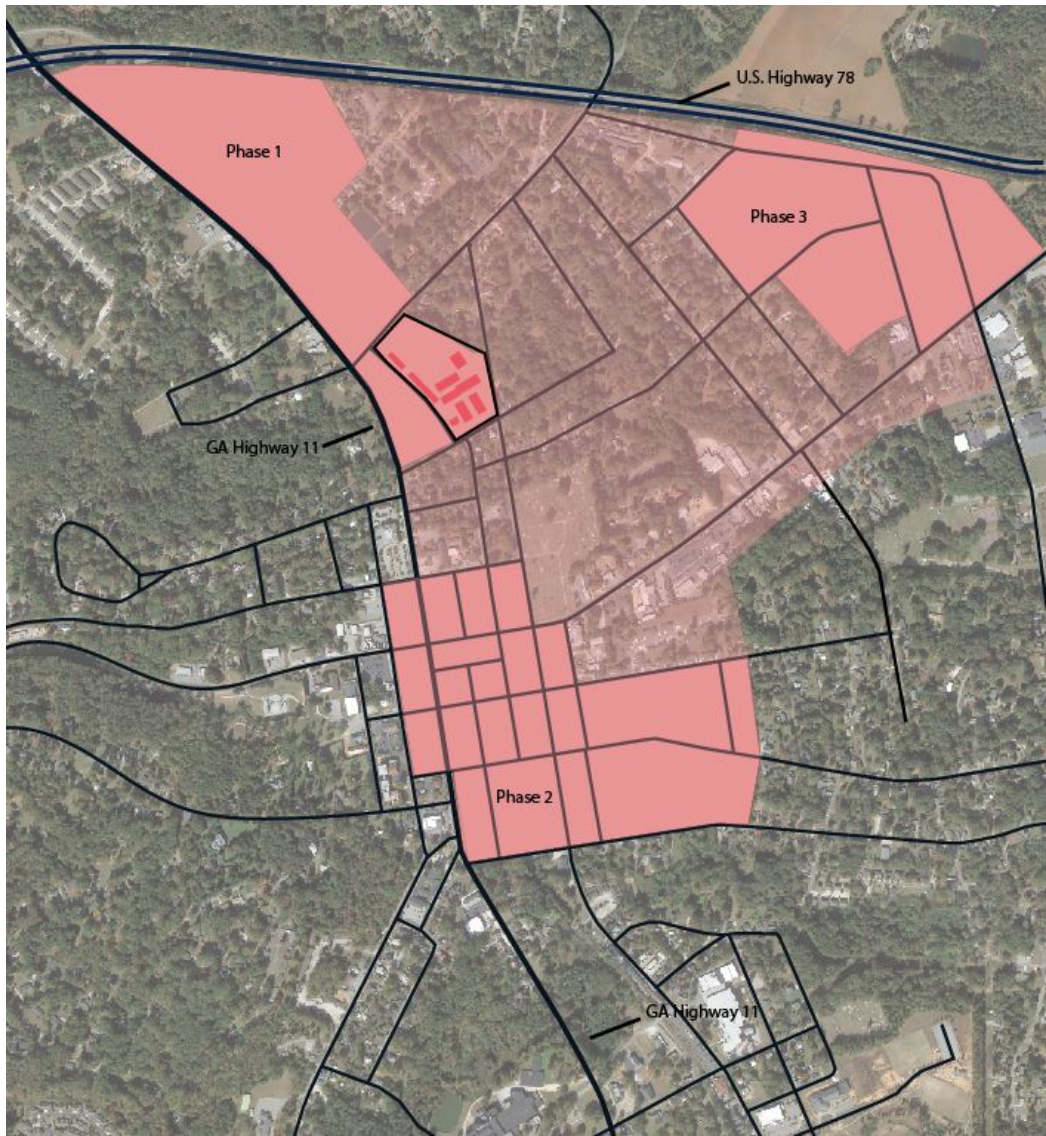


Figure 8.6 Map of the Proposed Expansion of the Creative & Educational District
(Source credit: Google Earth; edited by Bryan Hardman)

The addition of the downtown area would be Phase 2, which is incorporating all of the historic downtown, all three arts facilities, historic sites, the Welcome Center, and the Monroe Cultural & Heritage Museum. As the concept of the Creative & Educational District grows from three former school sites, the District could incorporate the Old Monroe High School site, Blaine Street Elementary School site, and the Bi-Lo grocery store site, as well as and the strip mall north of the grocery store site in Phase 3. The Creative & Educational District would then be a dominant feature in the northeastern portion of the City of Monroe between Georgia Highway 11 (North Broad Street) and East Spring Street (Figure 8.6). Along North Broad Street between Marable Street and Highland Avenue, businesses related to the arts and could establish galleries, studios, restaurants, and other small businesses in historic buildings already hosting commercial businesses. The central location of Monroe within Walton County, being strategically placed between Atlanta and Athens, makes the Creative & Educational District concept a unique feature in Georgia.

Phase 3. Establish a Creative, Educational, & Cultural Trail

Continuing on the Creative & Educational District concept and expansion, another opportunity would be to establish a Creative, Educational, & Cultural Trail which would run along Georgia Highway 11 from the northern to southern end of Walton County (Figure 8.7). This trail would connect the various nonprofit organizations promoting creativity, education, and culture. These organizations would form a collective group promoting the strengths and assets of the county. The organizations being referred to include the William Harris Homestead, the Historical Society of Walton

County, the Monroe Art Guild, the Walton County Music Guild, the OnStage, the city of Monroe Welcome Center, the Monroe Cultural & Heritage Museum, the McDaniel-Tichenor House, and the Historic Preservation Society of Social Circle.

The trail would pass by the Old Carver Middle School, Old School Board Office, the new Monroe Creative Campus, and the Old Johnson Institute within the Monroe city limits. Another place located along the trail and outside the Monroe city limits includes

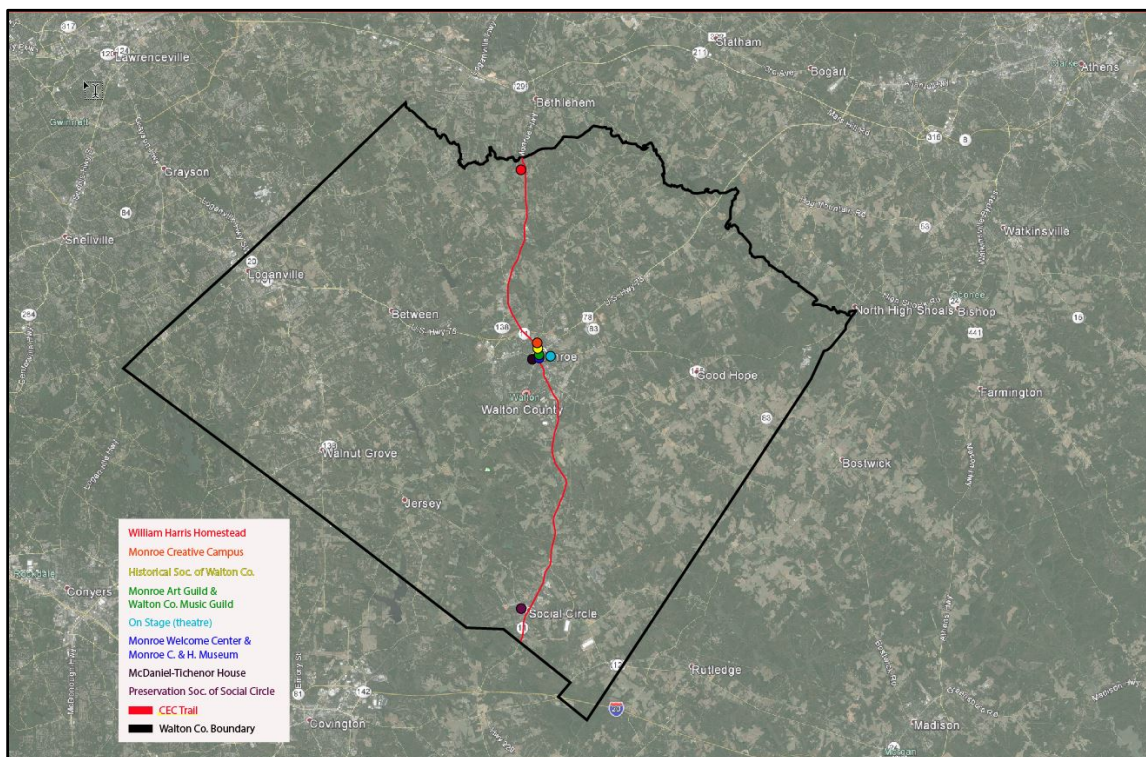


Figure 8.7 Map with the Proposed Creative, Educational, & Cultural Trail
(Source credit: Google Earth; edited by Bryan Hardman)

the former Monroe Agricultural & Mechanical School site (which is next to the Old Walker Park Elementary School) and the former John Deere training site which is now Deer Acres. The trail would be an asset to the county and to the city of Monroe, which has many of the contributing nonprofits.

Phase 4. Construct a Group of Tiny Houses

Looking to appeal to as many different types of people as possible, tiny houses are a possible addition to the Monroe Creative Campus. The tiny house location is currently suggested to be on the northeast portion of the campus near the woods and next to the performance stage with a direct access to the site behind Denton Hall. While the size may not appeal to everyone, the flexibility of the tiny house lends itself to be used as an artist-in-residence home, artist studios, and alternative housing for the people



Figure 8.8 Modern Inspired Tiny House



Figure 8.9: Historic Inspired Tiny House

(Source credit: www.countryliving.com)

wanting to live in a smaller space yet close to a downtown and surrounded by a creative atmosphere. Currently, the owner-occupied housing in Monroe is 32.1% while the rental housing is 48.8%. (Livability 2016) As stated previously in Chapter 3, the housing on the Monroe Creative Campus could provide the artists who go through the art residency program a chance to explore Monroe and the surrounding area and perhaps purchase a home. Renting a tiny house on the Monroe Creative Campus would be appealing to a specific type of person who appreciates the nature of the tiny house and the concept of being surrounded by other artists in nearby tiny houses.

A tiny house is understood to be between 100 to 400 square-feet compared to the average American house-size of 2,600 square-feet. While tiny houses may vary in shape in size, they are either built on trailers to be portable or built to be stationary. Each house has a bathroom, kitchen, living area, and a sleeping loft (Figures 8.8 and 8.9). Tiny homes leave less of a carbon footprint and cost less to construct and maintain than a traditional home. (FYI 2016) Below is an example of a tiny house concept (Figures 8.10 to 8.15) built for a trailer and designed by design group member Matthew Nahrstedt.



Figure 8.10 Tiny House Corner View
(Source credit: Matthew Nahrstedt)

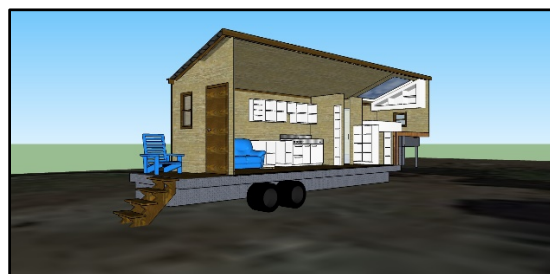


Figure 8.11 Tiny House Interior Corner View

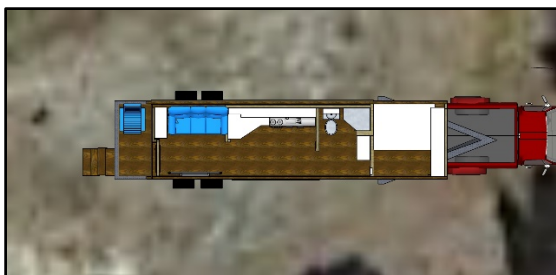


Figure 8.12 Tiny House Plan View
(Source credit: Matthew Nahrstedt)



Figure 8.13 Tiny House Birds Eye View

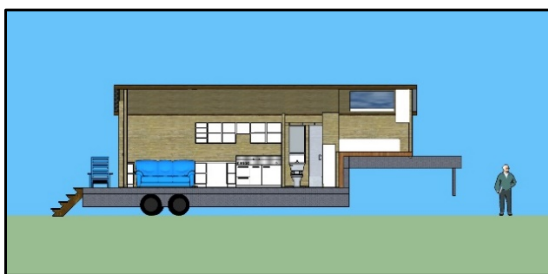


Figure 8.14 Tiny House Elevation View
(Source credit: Matthew Nahrstedt)



Figure 8.15 Tiny House Interior View

Phase 5. Construct a Museum Hotel

Constructing a museum hotel in a small town may not be the first endeavor someone may undertake, however if there is the interest and support for the arts and a need for hotels, why not provide a unique space to do both? The two examples highlighted involve the simple idea of providing a hotel for guests and a gallery space for art. The art may be in the lobby area and featured throughout the hotel. The hotels feature original art in the same fashion as a museum would, hence the term “museum hotel.” The first museum hotel is The Art Hotel located in Denver, Colorado, while the second is a small hotel group known as 21c Museum Hotels.

The Art Hotel located in Denver, Colorado recently won *#5 Best New Hotel Award by USA Today 10 Best Readers’ Choice*. (The Art Hotel 2016b) The Art Hotel features a contemporary design, high-tech amenities, and works of art are located in two galleries spaces, the hallways, and in the rooms (Figure 8.16). The hotel restaurant features fresh and local ingredients in their dishes while also providing a lounge and terrace. (The Art Hotel 2016c)

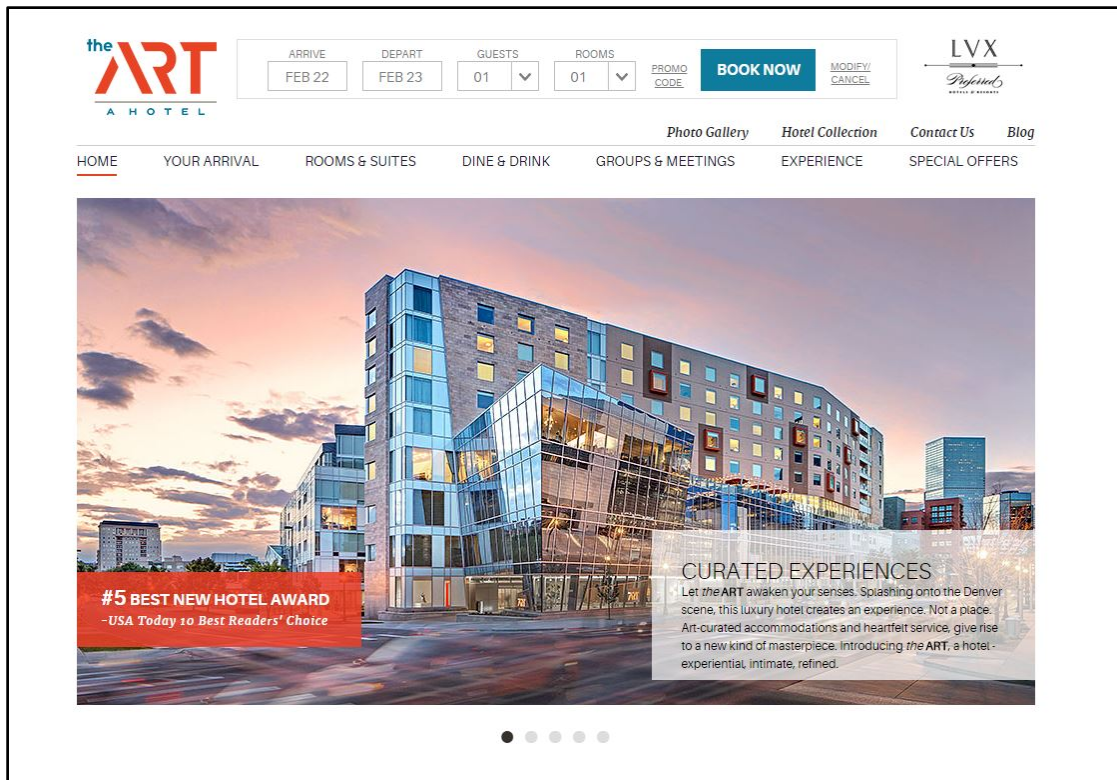


Figure 8.16 Art Hotel Website Homepage
 (Source credit: www.thearthotel.com)

The Art Hotel, through its online presence, attaches itself to the many sites visitors may be interested in seeing while making a trip to Denver. The hotel ties itself to the offerings of Denver with the line, “the ART, a hotel, is all about creating an experiential stay. Thanks to Denver’s diverse downtown, world-class museums, live theatrical performances, adventurous city attractions and seven sports teams, our hotel is perfect for any visit.” (*The Art Hotel 2016a*) The same webpage also has a column listing out amenities, neighborhoods, Denver museums, arts & venues, Denver attractions, and sports city.

The 21c Museum Hotels are similar in concept to The Art Hotel, however differ in that they consist of five hotels located in five different cities: Bentonville, Arkansas; Cincinnati, Ohio; Durham, North Carolina; and Lexington and Louisville, Kentucky (Figure 8.17). The first 21c Museum Hotel was introduced in Louisville, Kentucky in 2006. (21c Museum Hotels 2016a)

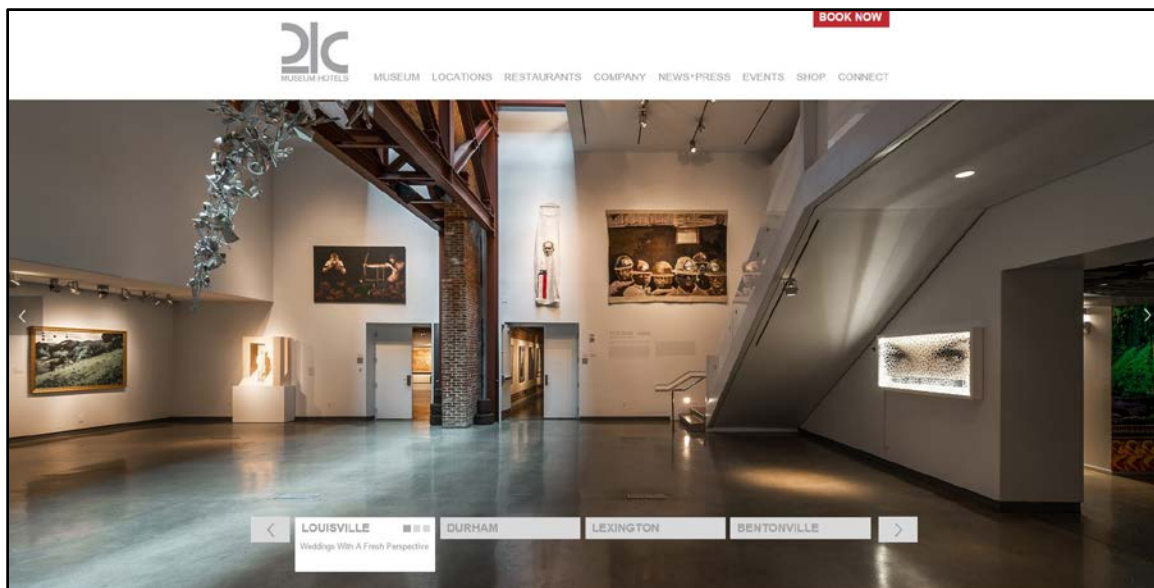


Figure 8.17 21c Museum Hotel Website Homepage
(Source credit: www.21cmuseumhotels.com)

Four of the five hotels are complete and each one has won various accolades. The 91-room Louisville hotel is located in the historic downtown and won the “2014 *Global Vision Award Winner*” from *Travel & Leisure Magazine*. (21c Museum Hotels 2016d) The 104-room Bentonville hotel won “#1 *Hot New Hotel in the United States*” from *TripAdvisor.com*. (21c Museum Hotels 2016b) Located in downtown is the Cincinnati hotel, boasting 156 rooms and receiving the “#1 *Hotel in the Midwest*” by *Readers’ Choice Awards 2014* with *Condé Nast Traveler*. (21c Museum Hotels 2016c) The Durham hotel, located in the downtown, has 125 rooms and was awarded the *Architectural Digest Magazine* “*Best New Hotels Around the World.*” The Lexington

hotel is not finished, but it will also be located in the downtown. The concept of the museum hotel is something different than the typical hotel chain.

The museum hotel is a boutique hotel offering guests the chance to be near the vibrancy and action of a downtown while being surrounded by artwork. Monroe could be a site for small museum hotel, even if the idea starts out with an existing small hotel such as the Wayfarer Hotel offering two suites and one guest room at the location in the downtown. (The Wayfarer Hotel 2016) When art is supported, a museum hotel would be a unique addition to any community, and Monroe would most certainly be well situated to establish a museum hotel near its downtown and in close proximity to the Creative & Educational District, the Monroe Creative Campus.

The idea of reusing a former school campus is nothing new, however the placement of the school within a neighborhood, the close proximity to the downtown, and the existing creative arts makes this Old Monroe Elementary School site more appealing as a catalyst for the growth of the arts in Monroe and Walton County.

The Monroe Creative Campus would be a site for artists to present their talent. The use of the campus as a sculptural park and as a hosting space integrated into the City of Monroe's public art program, which is a partnership with the Monroe Art Guild, would further promote the Creative & Education District concept. The Creative Campus would host the largest collection of sculptural art within the city limits.

CHAPTER 9

CONCLUSIONS AND RECOMMENDATIONS

While establishing an arts district or a creative district in a city can be viewed by some as a positive implementation, the opposition voices a strong valid concern as well. During the New Cities Summit in Dallas in 2014, two opposing sides surfaced. While Dallas was promoting an arts district through cultural institutions located within impressive buildings and free admission to the Dallas Museum of Art, a strong and directed comment was made by Jamie Bennett, the Executive Director of ArtPlace America. He stated, “Stop planning cultural districts!” Bennett argued that cities were creating “cultural ghettos,” and giving the impression that culture was limited to those areas when in fact culture takes place wherever people decide to interpret their stories through art. Even the summit’s keynote speaker, Chinese artist Huang Rui, echoed a similar sentiment, saying essentially that you can’t build culture and that it is the spontaneous expressions of people in their time and place. (Seward 2014)

As Monroe continues to grow, the need to brand and promote what the town is all about will continue to be important. Taking a city-wide survey from the residents and business owners would be one way to understand what the town has and what people would like to see and where they see Monroe going from their perspective. Secondly, while the public input is happening, begin the conversation of creating an “arts master plan.” Arts master plans can be reviewed coming from the nearby Georgia communities of Duluth and Athens. Their plans are more recent and could offer up fresh suggestions

about how to begin and what to look to include in an arts master plan. This will further create the boundary area for the Creative & Educational District based more on where current sites are located and where the strongest area of support is located.

Monroe is a community in the perfect location geographically, located between Atlanta and Athens. It offers the charm of a small town where the arts continue to grow each year. The balance of encouraging the talent currently existing in Monroe and the surrounding area while trying to grow and attract new creative people is not a simple task. Allowing for flexibility in the planning, and at the same time offering incentives for artists and development by the city, nonprofits, and other related groups, will help to continue to foster the creative atmosphere Monroe currently possesses.

REFERENCES

- 21c Museum Hotels. 2016a. "About 21c- A brief history. And a bright future.". 21c Museum Hotels Accessed February 4, 2016. <http://www.21cmuseumhotels.com/company/about/>.
- 21c Museum Hotels. 2016b. "Bentonville." 21c Museum Hotels Accessed February 15, 2016. <http://www.21cmuseumhotels.com/bentonville/>.
- 21c Museum Hotels. 2016c. "Cincinnati." 21c Museum Hotels Accessed February 15, 2016. <http://www.21cmuseumhotels.com/cincinnati/>.
- 21c Museum Hotels. 2016d. "Louisville." 21c Museum Hotels Accessed February 15, 2016. <http://www.21cmuseumhotels.com/louisville/>.
- AJC Decatur Book Festival. 2015. "Homepage." AJC Decatur Book Festival Accessed February 20, 2016. <https://www.decaturookfestival.com/>.
- Alliance of Artists Communities. "Residencies." Alliance of Artists Communities Accessed February 2, 2016. <http://www.artistcommunities.org/residencies>.
- American Planning Association. 2015. "Roosevelt Row: Phoenix, Arizona." American Planning Association Accessed April 18, 2016. <https://planning.org/greatplaces/neighborhoods/2015/roosevelttrow.htm>.
- Bryan Hardman, Matthew Nahrstedt, Jenna Wargo. 2015. The Monroe Creative Campus.
- City of Beverly Hills. "Article 8. Beverly Hills Fine Art Ordinance." Sterling Codifiers Accessed February 3, 2016. http://www.sterlingcodifiers.com/codebook/getBookData.php?id=&chapter_id=21196&keywords.
- City of Monroe. 2016. "Economic Development." City of Monroe Accessed February 21, 2016. <http://www.monroega.com/departments/economic-development>.
- FYI. 2016. "The Tiny House Movement." A&E Television Networks, LLC Accessed February 20, 2016. <http://www.fyi.tv/shows/tiny-house-nation/articles/the-tiny-house-movement>.

- Georgia Council for the Arts and the Georgia Municipal Association. 2016. Leveraging Public Investment in the Arts.
- Georgia Department of Economic Development. 2016. "Georgia Film Festivals." Georgia Department of Economic Development Accessed February 22, 2016. <http://www.tourgeorgiafilm.com/article/georgia-film-festivals>.
- Georgia Film Academy. 2016. "What is the Georgia Film Academy." Georgia Film Academy Accessed December 28, 2015. <http://georgiafilmacademy.org/>.
- Glo. "Philosophies." Glo Accessed February 4, 2016. <http://www.gloatl.org/mission/>.
- Internet Movie Database. 2016. "Search Results." Internet Movie Database Accessed February 17, 2016. <http://www.imdb.com/search/text?realm=title&field=locations&q=Monroe%20Georgia>.
- Karen Chapple, Shannon Jackson, Anne J. Martin. 2011. "Concentrating Creativity: The Planning of Formal and Informal Arts Districts." *City, Culture and Society*:10.
- LaTrace, AJ. November 21, 2014. "Theaster Gates' New Artist Housing Development Now Open." Curbed Chicago Accessed February 4, 2016. <http://chicago.curbed.com/archives/2014/11/21/theaster-gates-new-artshousing-development-now-open.php>.
- Livability. 2016. "Housing and Housing Statistics in Monroe, GA." *Livability* Accessed April 19, 2016. <http://www.livability.com/ga/monroe/real-estate/housing>.
- Living Walls. "Mission Statement." Living Walls Accessed February 4, 2016. <http://livingwallsatl.com/about/mission/>.
- Living Walls. 2016. "Artists." Living Walls Accessed February 17, 2016. <http://livingwallsatl.com/artists/>.
- Macon Arts Alliance. 2016. "Mill Hill: East Macon Arts Village." Macon Arts Alliance Accessed February 4, 2016. <http://www.maconartsalliance.org/mill-hill-east-macon-arts-village/>.
- McKinley, Todd W. Bressi & Meridith C. 2015. City of Suwanee Public Art Master Plan.
- Milligan, Stephen. 2013. "New Buyers Bid for Abandoned School Properties." *The Walton Tribune*, July 14, 2013. Accessed February 21, 2016. http://www.waltontribune.com/news/article_147209a0-eb19-11e2-94cd-001a4bcf887a.html.

- Monroe Downtown. 2016. "Sculpt Monroe." Monroe Downtown Accessed March 7, 2016. <http://www.monroedowntown.com/attractions/sculpt-monroe>.
- National Governors Association Center for Best Practices. "Arts & the Economy: Using Arts and Culture to Stimulate State Economic Development." Accessed February 3, 2016. <http://www.nga.org/files/live/sites/NGA/files/pdf/0901ARTSANDECONOMY.PDF>.
- Res Artis. 2016a. "About Res Artis." Res Artis Accessed February 18, 2016. http://www.resartis.org/en/about/about_res_artis/vision_mission_values/.
- Res Artis. 2016b. "List of Residencies." Res Artis Accessed December 28, 2015. http://www.resartis.org/en/residencies/list_of_residencies/.
- Sams, Anita B. 1967. *Wayfarers in Walton*. Monroe, Georgia: Walton Graphic Media. Reprint, 2000.
- Seward, Aaron. 2014. "Editorial- New Cities and Old." *The Architect's Newspaper*, July 25, 2014. Accessed January 5, 2016. <http://archpaper.com/news/articles.asp?id=7461#.VotmehUrLtS>.
- State of Colorado- Creative Industries. 2015a. "Candidate Districts." Accessed February 20, 2016. <http://www.coloradocreativeindustries.org/communities/colorado-creative-districts/candidate-districts>.
- State of Colorado- Creative Industries. 2015b. "Certification Guidelines." Accessed February 20, 2016. <http://www.coloradocreativeindustries.org/communities/colorado-creative-districts/certification-guidelines>.
- State of Colorado- Creative Industries. 2015c. "Certified Districts." Accessed February 20, 2016. <http://www.coloradocreativeindustries.org/communities/colorado-creative-districts/certified-districts>.
- State of Colorado- Creative Industries. 2015d. "Communities/Certified Districts." State of Colorado- Creative Industries Accessed December 28, 2015. <http://www.coloradocreativeindustries.org/communities/colorado-creative-districts/certified-districts>.
- The Art Hotel. 2016a. "Experience." The Art Hotel Accessed February 10, 2016. <http://www.thearthotel.com/what-to-do-in-denver.html>.
- The Art Hotel. 2016b. "Homepage." The Art Hotel Accessed February 4, 2016. <http://www.thearthotel.com/>.

- The Art Hotel. 2016c. "Your Arrival." The Art Hotel Accessed February 4, 2016.
<http://www.thearthotel.com/the-art-gallery.html>.
- The Wayfarer Hotel. 2016. "Homepage." The Wayfarer Hotel Accessed February 15, 2016. <http://www.wayfarerhotel.net/>.
- Walton Wellness. "Wellness Walk Through Historic Downtown Monroe." Walton Wellness Accessed February 21, 2016.
<http://waltonwellness.org/MonroeWellnessWalk.pdf>.
- Wikipedia. 2016. "Artist-in-Residence." Wikipedia Accessed February 18, 2016.
<https://en.wikipedia.org/wiki/Artist-in-residence>.
- WonderRoot. "About- Art, on Purpose." WonderRoot Accessed December 28, 2015.
<http://www.wonderroot.org/about/>.

APPENDICES

APPENDIX A

RES ARTIS LIST OF 78 ARTIST RESIDENCY PROGRAMS

RES ARTIS LIST FOR U.S.	City	State	Founded	Residency Founded	No. of Artists (at one time)	Website
Chulitna Lodge Wilderness Retreat	Port Alsworth	Alaska	1932	2008	4	www.chulitnalodge.com
Island Institute Alaska	Stika	Alaska	1985	1989		http://www.islandinstitutealaska.org
Bunnell Street Arts Center	Homer	Alaska	1991	2009	2	www.bunnellarts.org
ASU Art Museum International Artist Residency Program at Combine Studios	Tempe	Arizona	1954	1990	5	
18th Street Arts Center	Santa Monica	California	1988	1988	more than 20	http://www.18thstreet.org
Djerassi Resident Artist Program	Woodside	California	1979	1979	between 5 and 10	http://www.djerassi.org
Kala Art Institute	Berkeley	California	1974	1974	more than 20	http://www.kala.org
Eastside International	Los Angeles	California	2013	1998	3	www.eastsideinternational.com
Dorland Mountain Arts Colony	Temecula	California	1979	1979	4	www.dorlandartscolony.org
ArtSlant / Georgia Fee Artist Writer Residency	Los Angeles	California	2007	2012	1	http://www.artslant.com/global/articles/show/33747
Elsewhere Studios	Paonia	Colorado	2006	2010	4	http://www.elsewherestudios/
La Napoule Art Foundation	Denver	Colorado	NA	NA		www.LNAF.org
I-Park Foundation, Inc.	East Haddam	Connecticut	2001	2001	between 5 and 10	www.i-park.org
Weir Farm Art Center	Wilton	Connecticut	1989	1989	1	http://www.weirfarmartcenter.org/
ArtCenter/South Florida	Miami Beach	Florida	1984	1984	16 to 20	www.artcentersf.org
Birdsell Project	South Bend	Indiana	2014	NA		http://birdsellproject.org/
The Grant Wood Arts Colony	Iowa City	Iowa	2010	NA	2	http://www.art.uioowa.edu/
Grin City Collective	Grinnell	Iowa	2006	2006	between 5 and 10	http://www.grincitycollective.org/
Bernheim Artist in Residence Program	Clermont	Kentucky	1929	1980	1	www.bernheim.org/
A.I.R. Studio Paducah	Paducah	Kentucky	2003	2004	1	http://www.airstudiopaducah.com
May Residency & Gallery	New Orleans	Louisiana	2011	2012	1	mayneworleans.org
The New Quorum	New Orleans	Louisiana				www.newquorum.org
New Orleans Local Artist (NOLA) Studio Program	Felicity	Louisiana				
Tides Institute & Museum of Art-StudioWorks Artist-in-Residency	Eastport	Maine	1973	2013	1	www.tidesinstitute.org
Haystack Mountain School of Crafts	Deer Isle	Maine	1950	2013	more than 20	www.haystack-mtn.org

RES ARTIS LIST FOR U.S.	City	State	Founded	Residency Founded	No. of Artists (at one time)	Website
Emmanuel College Artist Residency	Boston	Massachusetts	NA	2010	4	http://www.emmanuel.edu/academics/programs-of-study-departments/art/news-resources/artist-in-residence.html
Zea Mays Printmaking	Florence	Massachusetts	2000	2012	2	http://www.zeamaysprintmaking.com/residencies
Uncharted Studios	Montague	Massachusetts	NA	NA	5	www.unchartedstudios.org
ISLAND	Bellaire	Michigan	2005	2010	1	http://www.artmeetsearth.org/
Spread Art	Detroit	Michigan	2008	2010	1	www.spreadart.org
Anderson Center for Interdisciplinary Studies	Red Wing	Minnesota	1995	1995	5	http://www.andersoncenter.org
Pike School of Art- Mississippi	Summit	Mississippi	2015	2015	4	www.PSA-MS.org/residency/
Kansas City International Artists Residency at The Artists Coalition	Kansas City	Missouri	1975	2010	4	www.kansascityartistscoalition.org
Paul Artspace	St. Louis	Missouri	NA	NA	NA	http://paulartspace.org/inde1.html
Bemis Center for Contemporary Arts	Omaha	Nebraska	1981	1981	11 to 16	http://www.bemiscenter.org
Constellation Studios	Lincoln	Nebraska	2014	2014	2	www.constellation-studios.net
Art Farm	Marquette	Nebraska	1983	1993	11 to 16	http://www.artfarmnebraska.org
Vine Arts Group International	Nebraska City	Nebraska				
St. Mary's Art Center	Virginia City	Nevada	1964	2005	2	http://www.stmarysartcenter.org/
The MacDowell Colony	Peterborough	New Hampshire	1907	1970	more than 20	http://www.macdowellcolony.org
Guttenberg Arts	Guttenberg	New Jersey				www.guttenbergarts.org
Sante Fe Art Institute	Santa Fe	New Mexico	1985	1985	between 5 and 10	www.sfei.org
Starry Night Programs	Truth or Consequences	New Mexico	NA	2011	4	www.starrynightretreat.com
The Wassaic Artist Residency	Wassaic	New York	2008	2010	between 5 and 10	http://wassaicartistresidency.org/
The Arctic Circle	New York	New York	2007	2009	16 to 20	http://www.theartcircle.org
Art Students League of NY- The League Residency at Vyt	Sparkill	New York	1875	2009	between 5 and 10	http://theartstudentsleague.org/Residency.asp1
The Rockefeller Foundation-Bellagio Center	New York	New York	1959	1959	5	http://www.rockefellerfoundation.org/bellagio-center

RES ARTIS LIST FOR U.S.	City	State	Founded	Residency Founded	No. of Artists (at one time)	Website
Residency Unlimited Inc.	Brooklyn	New York	2009	2009	11 to 16	http://www.residencyunlimited.org
The Horned Dorset Colony	Leonardsville	New York	NA	NA		www.horneddorsetcolony.org
NARS Foundation	Brooklyn	New York	2006	2009	11 TO 16	www.narsfoundation.org
The Hollows	Brooklyn	New York	NA	NA	between 5 and 10	www.hollows.info
The Sam and Adele Golden Foundation for the Arts, Inc.	New Berlin	New York	1997	2012	3	www.goldenfoundation.org
The Bogliasco Foundation	New York	New York	1991	1996	between 5 and 10	www.bfny.org
Skowhegan School of Painting & Art Kibbutz	New York	New York	1946	1946	more than 20	http://www.skowheganart.org
	New York	New York	2011	2011	between 5 and 10	www.artkibbutz.org
Figure Painting Artist Residency in NYC	New York	New York	2010	2013	16 to 20	http://daciagallery.com/artistresidency/newyork-2014-02-overview.php
Arts Letters & Numbers	Averill Park	New York	2011	2014	between 5 and 10	http://www.artslettersandnumbers.com
GAMBA Z's Artist Residency	Brooklyn	New York	NA	NA	3	issuu.com/gambazine
McColl Center for Art & Innovation	Charlotte	North Carolina	1999	1999	between 5 and 10	http://www.mccolcenter.org
AZULE	Hot Springs	North Carolina	2005	2010	3	www.AZULE.org
The Cleveland Foundation: Creative Fusion International Artist in Residence Program	Cleveland	Ohio	1914	2010	between 5 and 10	http://www.clevelandfoundation.org/CreativeFusion.html
MITCH Collective	Martins Ferry	Ohio	NA	NA	2	www.mitchcollective.org
Wave Pool	Cincinnati	Ohio	2014	2014	1	www.wavepoolgallery.org
Caldera	Portland	Oregon	1996	2001	between 5 and 10	http://www.calderaarts.org
Sitka Center for Art and Ecology	Otis	Oregon	1970	1981	5	http://www.sitkacenter.org/
Miller Gallery, Kutztown University	Kutztown	Pennsylvania	NA	2011	1	http://www3.kutztown.edu/artgallery/residency.html
SPACES Artist-in-Residence Program at The Village of Arts and Humanities	Philadelphia	Pennsylvania	NA	NA		http://villagespaces.tumblr.com/
Alliance of Artist Communities	Providence	Rhode Island				http://www.artistcommunities.org/
The House of Songs	Austin	Texas				Thehouseofsongs.com
100 West Corsicana	Corsicana	Texas	2013	2015	5	100westcorsicana.com

RES ARTIS LIST FOR U.S.	City	State	Founded	Residency Founded	No. of Artists (at one time)	Website
Vermont Studio Center	Johnson	Vermont	1984	1984	more than 20	http://www.vermontstudiocenter.org
Mary Sky	Hancock	Vermont	2015	2015	1	marysky.co
Green Hill Artist Retreat	Pawlet	Vermont	2010	2011	3	http://www.greenhillartistretreat.com/
Virginia Is For Lovers		Virginia	2014	2014	2	
The Civita Institute	Seattle	Washington	1981	2011	3	www.civitainstitute.org
Laboratory	Spokane	Washington	2013	2014	2	http://residency.laboratoryspokane.com/
Rockland	Seattle	Washington	2015	2015	2	www.rocklandresidency.com
National Parks Arts Foundation			2006	2006	1	www.nationalparksartsfoundation.org
78 Artist-in-Residency Programs-U.S.						

(Source credit: Res Artis. 2016b. "List of Residencies." Res Artis Accessed December 28, 2015. http://www.resartis.org/en/residencies/list_of_residencies/; edited by Bryan Hardman)

APPENDIX B

RES ARTIS LIST OF 78 PROGRAMS BY STATES

Res Artis List (31 States Total)				
New York	15	19%	32% for NY, CA, NE	
California	6	7%		
Nebraska	4	5%		
Alaska	3			
Louisiana	3			
Massachusetts	3			
Ohio	3			
Vermont	3			
Washington	3			
Colorado	2			
Connecticut	2			
Iowa	2			
Kentucky	2			
Maine	2			
Michigan	2			
Missouri	2			
New Mexico	2			
North Carolina	2			
Oregon	2			
Pennsylvania	2			
Texas	2			
Arizona	1			
Florida	1			
Indiana	1			
Minnesota	1			
Mississippi	1			
Nevada	1			
New Hampshire	1			
New Jersey	1			
Rhode Island	1			
Virginia	1			
Blank	1			
TOTAL	78			

(Source credit: Res Artis. 2016b. "List of Residencies." Res Artis Accessed December 28, 2015. http://www.resartis.org/en/residencies/list_of_residencies/; edited by Bryan Hardman)

APPENDIX C

RES ARTIS LIST OF 78 PROGRAMS BY THE ART DISCIPLINES

Top Disciplines being Offered from the 78 U.S. sites				MCC
Visual Art	63	1	X	
Sculpture	50	2	X	
New Media	42	3		
Printmaking	37	4	X	
Textile Art	37	5		
Performing Arts	35	6	X	
Music	35	7	X	
Literature	34	8	X	
Dance	32	9	X	
Film Making	32	10	X	
Animation	30	11	X	
Ceramics	28	12	X	
Architecture	24	13	X	
Educational Programs	23	14		
Theatre	22	15	X	
Curatorial	17	16		
Administration	6	17		
Photography	4	18	X	
Environmental (Also Ecology & Science)	3	19		
Music Composition	3	20		
Painting	3	21	X	
Poetry	2	22	X	
Metal /Forging /Welding	2	23		
Social Justice	2	24		
Bookmaking, Papermaking	2	25		
Writer	2	26	X	
Contemporary Performance	1	27		
Classics, History, Philosophy	1	28		
Installation, video, sound	1	29		
Ethnographic Art	1	30		
Circus, Performance Art	1	31		
Mathematicians	1	32		
Furniture	1	33	X	
Arts Writing	1	34		
Social Practice / Socially Engaged Art	1	35		

17

(Source credit: Res Artis. 2016b. "List of Residencies." Res Artis Accessed December 28, 2015.
http://www.resartis.org/en/residencies/list_of_residencies/; edited by Bryan Hardman)

APPENDIX D

ARTICLE 8. BEVERLY HILLS FINE ARTS ORDINANCE**Article 8. Beverly Hills Fine Art Ordinance****3-1-801: DEFINITIONS:**

The following definitions are applicable to the provisions of this article:

ACT OF GOD: A direct, sudden, and irresistible action of natural forces such as could not reasonably have been foreseen or prevented, as a flood, hurricane, earthquake, or other natural catastrophe.

COMMERCIAL/INDUSTRIAL BUILDING: Any building or structure, all or part of which contains a commercial or industrial use permitted by this code. "Commercial structure" shall not include any building or structure constructed or reconstructed for the elderly or disabled pursuant to title 10, chapter 3, article 12.5 of this code.

COMMISSION: The fine art commission.

CONSTRUCTION COST: The total value of all building permits issued by the city as they relate to the construction, reconstruction or addition work on a commercial/industrial building, or the office or retail portion of a mixed use building in the city.

DECORATIVE ART: Arts and crafts that are employed in the making of ornamental and functional works in a wide range of materials. Decorative arts are concerned with design, decoration, ornamentation and/or functionality of the object rather than the purely aesthetic.

FINE ART: Art produced or intended primarily for beauty rather than utility. Fine art includes, but is not limited to: sculpture, photography, drawing, multimedia art and painting. Fine art shall not include the following: a) decorative, ornamental or functional elements designed by the architect or other design consultant retained for the design and construction of the subject building; b) art objects that are mass produced with a standard design such as fountains and statuary objects; c) an artistic or architectural element that is a structural part of a building; or d) decorative art.

FINE ART OBLIGATION: The obligation to provide art or make an in lieu payment as specified in section 3-1-802 of this chapter.

MIXED USE BUILDING: A site with two (2) or more different land uses, such as, but not limited to, a combination of residential, office or retail uses in a single or physically integrated group of structures or the development of a combination of different land uses in a single zone.

PROPERTY OWNER: The titleholder of the subject property.

RECONSTRUCTION: All alterations or repairs made to a commercial/industrial building or the office and/or retail portion of a mixed use building where:

- A. Any such alterations or repairs result in changes to the exterior of the building, with the exception of signs and/or awnings;
- B. The changes to the exterior of the building are not limited to repair and/or ordinary maintenance; and
- C. The building permit valuation of all alterations or repairs to the building equals or exceeds five hundred thousand dollars (\$500,000.00).

Notwithstanding the foregoing, reconstruction necessitated by damage due to fire, flood, wind, earthquake, or other disaster shall be exempt from this article. (Ord. 15-O-2672, eff. 2-6-2015)

3-1-802: FINE ART OBLIGATION:

- A. Any construction, reconstruction or additions, to a commercial/industrial building or mixed use building in the city of Beverly Hills shall be assessed with the obligation to provide fine art as follows:
 - 1. For projects with total construction costs between five hundred thousand dollars (\$500,000.00) and one million dollars (\$1,000,000.00), the fine art obligation shall be satisfied by either of the following: a) installation of fine art that has a value equal to, or exceeding, one percent (1%) of the total construction costs; or b) payment of an in lieu fee to the fine art fund equal to ninety percent (90%) of the value required by the immediately preceding item a of this subsection.
 - 2. For projects with total construction costs equal to or greater than one million dollars one cent (\$1,000,000.01), the fine art obligation shall be satisfied by either of the following: a) installation of fine art that has a value equal to, or exceeding, one percent (1%) of the first one million dollars (\$1,000,000.00) plus one and one-half percent (1.5%) of the amount in excess of one million dollars (\$1,000,000.00); or b) payment of an in lieu fee to the fine art fund equal to ninety percent (90%) of the value required by the immediately preceding item a of this subsection.
- B. If the in lieu payment option has been chosen pursuant to subsection A of this section, then such in lieu payment shall be made prior to the issuance of the related building permit. Once the funds for the in lieu payment have been made available to the fine art fund, then the property owner's obligations under this article shall have been fulfilled. (Ord. 15-O-2672, eff. 2-6-2015)

3-1-803: SEPARATE FUND FOR PURCHASE OF CITY OWNED ART:

All payments made to the fine art fund of the city shall be used solely for the following in connection with fine art: a) planning, b) acquisition (including appraisal fees), c) installation, d) improvement, e) maintenance (including professional services required to

maintain the integrity of the public art collection), and f) promotional activities associated with city owned fine art for display in the city. Any fine art purchased with such funds shall be the property of the city, and shall meet the requirements set forth in subsections 3-1-805B through D of this chapter. (Ord. 15-O-2672, eff. 2-6-2015)

3-1-804: APPLICATION REQUIREMENTS FOR PROPOSED FINE ART:

After final approval by the architectural commission, if required, an application shall be filed with the city for approval of the proposed fine art by the fine art commission. The application shall be on the form designated by the city, containing the following information:

- A. Preliminary sketches, photographs, models, or other documentation of sufficient descriptive clarity to indicate the nature of the proposed fine art;
- B. Curriculum vitae of the artist;
- C. An appraisal by an independent, qualified fine art appraiser or other evidence satisfactory to the commission of the value of the proposed fine art, including, but not limited to, bona fide invoices, auction records, and fine art gallery records;
- D. Documentation showing at least one piece of the same or comparable medium, size, and condition that has sold in the last five (5) years, at or above the required fine art obligation value shall be included;
- E. Sketches, photographs, or other documentation representing to scale the relationship of the proposed fine art as installed to the proposed commercial or mixed use structure. Final approval will be contingent upon accurate depiction of proposed artwork and accurate depiction of installation of artwork; and
- F. Such other information as may be requested by the director of community development.

Upon receiving a complete application, the fine art commission shall consider the application at its next regularly scheduled meeting; provided however, that the complete application must be received at least two (2) weeks prior to the meeting at which it will be considered. Ten (10) days' prior written notice shall be provided to the applicant of the time and place of the meeting at which the application will be considered. (Ord. 15-O-2672, eff. 2-6-2015)

3-1-805: FINE ART CRITERIA:

The fine art commission shall approve the application if the proposed fine art satisfies all of the following criteria:

- A. The fine art has the minimum value required by section 3-1-802 of this chapter as determined by the appraisal submitted along with the application pursuant to section 3-1-

804 of this chapter. Such appraisal shall not use the current market value of materials used to produce a comparable art piece as a basis for determining the value of the proposed fine art. The value of the fine art shall not include the items listed in section 3-1-806 of this chapter.

B. The fine art has been, or will be, created by an established artist. "Established artist" shall mean a professional artist who derives his or her income primarily from his or her work as an artist and is accepted and recognized in the field of fine art, internationally or nationally. Documentation to support the artist's stature should include, but is not limited to: 1) inclusion in art journals and art books; 2) fine art gallery representation; 3) museum exhibition or collection; 4) auction house records; and, 5) letters of support from fine art curators. The members of the architectural, engineering, design or landscaping firms retained for the design and construction of the commercial or mixed use building under review shall not be considered qualified established artists for the purposes of this article.

C. The fine art has intrinsic quality and enduring value.

D. The fine art is compatible with and enhances the aesthetic quality of the proposed installation site. The relationship of the fine art to the site in terms of physical size, shape and color shall be considered, as well as the social and cultural interaction of the fine art with the space it occupies and the surrounding area. (Ord. 15-O-2672, eff. 2-6-2015)

3-1-806: INELIGIBLE COSTS:

Expenses for the following do not qualify as fulfilling the fine art obligation:

- A. Art consultants;
- B. Appraisers;
- C. Insurance;
- D. Maintenance costs;
- E. Shipping;
- F. A structure, upon which artwork is displayed (e.g., a pedestal);
- G. Professional fees for the artist(s);
- H. Labor of assistants, materials, and contracted services required for the installation of the work of art;
- I. Any required permit or certificate fees;
- J. Business and legal costs directly related to the project;

- K. Studio and operating costs;
- L. Communication and other indirect costs (insurance, utilities);
- M. Travel expenses of the artist for site visitation and research;
- N. Transportation of the work of art to the site;
- O. Preparation of the site to receive the artwork;
- P. Installation of the completed work of art;
- Q. Documentation (e.g., color slides and black and white photographs of the artwork);
and
- R. Directional elements such as super graphics, plaques, or color coding except where these elements are integral parts of the original work of art. (Ord. 15-O-2672, eff. 2-6-2015)

3-1-807: PLACEMENT AND SIGNAGE OF FINE ART:

- A. The fine art required by this article shall be located in a public place. A "public place" means any area on public or private property that is easily accessible and clearly visible to the general public. If located on private property, the area must be open to the general public during normal business hours and clearly visible from adjacent public property such as a street or other public thoroughfare or sidewalk.
- B. The applicant may request to have the work of fine art placed on city owned property. Upon such request, the fine art commission may recommend a site on city owned property for approval by the city council. Any work of art installed on city owned property pursuant to this section, would be gifted to the city with an endowment provided by the current property owner for transport, installation, insurance, and maintenance, in an amount acceptable to the city council.
- C. Each work of art shall be identified by a plaque stating the artist's name, title, date the artwork was created, and the year of installation. The plaque will be placed and maintained in a location near the artwork and easily viewable by the public. (Ord. 15-O-2672, eff. 2-6-2015)

3-1-808: SCHEDULE OF INSTALLATION OF FINE ART:

- A. Prior to the issuance of a building permit that triggers a fine art obligation, the applicant shall deposit with the city cash, a letter of credit, or other security satisfactory to the director of community development in an amount equal to the

value of the fine art as required by section 3-1-802 of this chapter. The security shall guarantee installation of fine art, or an in lieu fee, as required by this article.

- B. All fine art required by this article shall be installed, as approved by the fine art commission, prior to the final inspection of the construction or reconstruction that has triggered the requirements of this article. Within seven (7) days of installation of the approved fine art, the applicant shall notify the fine art commission and city staff to verify compliance.
- C. If the fine art required by this article is not installed by the final inspection of the construction or reconstruction that has triggered the requirements of this article, then the applicant shall forfeit the security posted with the city, and such monies shall be deposited into the fine art fund. In the case of unforeseeable, and verifiably documented, extenuating circumstances, the deadline to install the fine art may be extended up to a maximum of twelve (12) months, with the written approval of the fine art commission. (Ord. 15-O-2672, eff. 2-6-2015)

3-1-809: OWNERSHIP, MAINTENANCE, AND INSURANCE BY THE PROPERTY OWNER:

The property owner:

- A. Shall, except if the fine art is placed on city owned property, own such fine art, and if the building is sold, shall transfer ownership of the fine art as an integral part of the sale of the building.
- B. Shall execute a recordable covenant running with the land, in a form acceptable to the city attorney, regarding the fine art.
- C. Shall maintain such fine art at the on site location as approved by the fine art commission, unless a different on site location is approved by the fine art commission at the request of the property owner.
- D. Shall maintain artwork per the guidelines set forth by the artist who created it, or the artist's representative, if applicable.
- E. May request the ability to remove the fine art at a later date by offering to donate the piece to the city or by paying the original or present day value of the art, whichever is higher. Such request must be reviewed by the fine art commission and approved by the city council. If the piece will be gifted to the city, the owner must provide the city with an endowment for the piece to pay for transport, storage, reinstallation, insurance and maintenance in an amount acceptable to the city council. If there is construction, reconstruction or an addition to the property in conjunction with the request to remove the original fine art, then there will be a new fine art obligation assessed in accordance with the provisions of this article.

- F. For all fine art installed after January 1, 2015, shall provide an appraised valuation or other evidence of value satisfactory to the fine art commission, of the artwork every five (5) years, to guarantee the work is insured to its proper market value. Any appraisal shall be made by an independent, qualified fine art appraiser and shall be paid for by the property owner. Other evidence of value may include bona fide invoices, auction records, and fine art gallery records.
- G. Shall maintain in full force and effect at all times, insurance coverage in the amount of the most recent appraised value, insuring such fine art against any loss or damage, including vandalism, in accordance with the provisions of [chapter 4](#) of this title. Annual proof of insurance coverage must be provided to the city.
- H. Shall, in the event that the artwork is destroyed, stolen, damaged, or lost, resulting in an insurance claim against such loss, use any funds that are paid out to the owner by the insurance company toward the purchase of a replacement work of art, subject to the most current criteria of the fine art ordinance and equal to the insured valuation of the lost work. Alternatively, the property owner has the option to deposit into the fine art fund an amount equal to the insured valuation of the lost work. (Ord. 15-O-2672, eff. 2-6-2015)

3-1-810: RECONSTRUCTION OF BUILDINGS THAT PREVIOUSLY MET THE FINE ART OBLIGATION:

Each reconstruction with a total construction cost of at least five hundred thousand dollars (\$500,000.00) shall trigger the fine art obligation.

- A. If a building that had previously satisfied the fine art obligation is damaged by an act of God resulting in a reconstruction and the original fine art is intact or an in lieu fee was previously paid, there will be no additional fine art obligation required. However, if the original fine art is destroyed, a replacement work of art that meets the requirements of the fine art ordinance currently in effect will be required in an amount equal to the insured value of the lost or destroyed art piece. Alternatively, the property owner has the option to deposit into the fine art fund an amount equal to the insured valuation.
- B. If a building that had previously satisfied the fine art obligation is voluntarily reconstructed and the original fine art is intact or an in lieu fee was previously paid, a new fine art obligation will be required based on the difference between the construction cost of the new project less the construction cost of the project that triggered the original fine art obligation. However, if the original fine art is missing or destroyed, a new fine art obligation that meets the requirements of the fine art ordinance currently in effect will be required in an amount: 1) based upon the construction costs of the new project as specified in section 3-1-802 of this chapter; or 2) equal to the most recent appraised value of the missing or destroyed original fine art, whichever is higher. (Ord. 15-O-2672, eff. 2-6-2015)

3-1-811: DENIAL BY THE FINE ART COMMISSION:

- A. In the event a work of art proposed by the property owner is denied by the fine art commission, the property owner must present other works of fine art to the commission. The full application process must be followed for each work of fine art presented to the commission, as set forth in 3-1-804 of this chapter.
- B. The applicant may request that the fine art commission reconsider its decision if changes are made either to the proposed fine art or the subject building such that there are new facts upon which the commission may reconsider its earlier decision. (Ord. 15-O-2672, eff. 2-6-2015)

3-1-812: APPEAL TO CITY COUNCIL FOLLOWING DENIAL BY THE FINE ART COMMISSION:

Any final decision of the fine art commission may be appealed to city council under title 1, chapter 4, article 1 of this code. (Ord. 15-O-2672, eff. 2-6-2015)

3-1-813: GIFTS OF FINE ART:

- A. All proposed gifts to the city of fine art with a value in excess of ten thousand dollars (\$10,000.00) that are proposed to be installed in a "public place" (as such term is defined in subsection 3-1-807A of this chapter) shall be reviewed by the fine art commission in accordance with the terms of this article, prior to being presented to city council for consideration of acceptance. Nothing herein shall prevent the city council from accepting gifts of fine art with a value in excess of ten thousand dollars (\$10,000.00) that will not be displayed in a public place, without review by the fine art commission.
- B. If the donor requests a receipt from the city containing a specified value of the donated art, such donor will need to provide an appraisal to the city which supports the stated value. (Ord. 15-O-2672, eff. 2-6-2015)

3-1-814: DEACCESSIONING OF CITY OWNED FINE ART:

- A. Introduction: Deaccessioning is a legitimate part of the formation and care of a collection. However, deaccessioning should be a deliberate and seldom used procedure. It is the policy of the city not to dispose of artwork simply because it is not currently in fashion, and not to dispose of work whose worth might not yet be recognized.
- B. Definition: "Deaccessioning" shall mean any actions or set of procedures that result in the cessation by the city of its ownership and possession of works of art, through sale, exchange, gift or any other means not in conflict with state or federal law.
- C. Conditions:

1. No artwork shall be deaccessioned within five (5) years of acquisition by the city or installation unless:

- a. The piece poses a threat to public health or safety;
- b. Authenticity was misrepresented at the time of acquisition or installation;
- c. There is a valid challenge to title; or
- d. It possesses faults of design or workmanship that result in excessive or unreasonable maintenance, and/or damage to an extent where repair is unreasonable or impractical.

2. Once the five (5) year period has lapsed, the fine art commission may recommend to the city council the deaccessioning of any work of art if any of the following conditions apply:

- a. The cost to repair the work is more than fifty percent (50%) of current appraised value, or the work is so deteriorated that restoration would prove unfeasible or misleading;
- b. Destruction of, or changes to, the site where the art is located threaten the artwork's survival or result in a significant diminishing of its artistic integrity or accessibility; or
- c. The fine art commission determines that there is an exceptional and unforeseen reason for removing the artwork from its current site, and no other suitable site in the city can be found.

D. Procedures: If the conditions for deaccessioning are met, the following information, as appropriate, shall be considered by the fine art commission at a formal meeting:

1. Reasons for the proposed deaccessioning;
2. Opinion of the city attorney's office, if necessary;
3. Process of acquisition method and cost and/or value at the time of acquisition;
4. Expert appraisal of the current market value of the work;
5. Costs associated with deaccessioning or removal;
6. A condition report from a professional conservator; and
7. Professional fees associated with the subsequent sale, auction, donation or trade of the artwork.

At the discretion of the fine art commission, where applicable and achievable, the original donor of the work may be given right of first refusal to purchase the work within sixty (60) days of notification. No works may be sold, traded or transferred to a member of the fine art commission, city of Beverly Hills officials or staff or their agents.

Nothing in this section shall prohibit the city council from deaccessioning any piece of city owned art, at any time, if the city council determines that deaccessioning is in the public interest and that following the procedures set forth in this section is not in the public interest. (Ord. 15-O-2672, eff. 2-6-2015)

City of Beverly Hills. "Article 8. Beverly Hills Fine Art Ordinance." Sterling Codifiers Accessed February 3, 2016.

http://www.sterlingcodifiers.com/codebook/getBookData.php?id=&chapter_id=21196&keywords.