

+North Highland Park



Neighborhood Revitalization Through Arts and Culture

Carson C. Lucarelli
Candidate for Master of Urban and Regional Planning
L. Douglas Wilder School of Government and Public Affairs
Virginia Commonwealth University
Spring 2014.

+ Executive Summary

2

An internship with the neighborhood Quality of Life Team in 2012 was when my relationship with North Highland Park first began. Being my first introduction to the area, the initial question that came to mind was, *"What did this place used to be?"*

After spending several months attending meetings, researching the neighborhood's history, and digitally photographing it, I soon learned the answer to my question. It also became evident that despite its past as a vibrant street car suburb, blight and vacancies are now widespread, loitering and public drinking have replaced active streets corners, and many of the shops that once catered to residents now sit vacant. This decay not only threatens the historic fabric of North Highland Park, but also the lives of those who live there. Unless measures are taken to disrupt this insidious process, blight and urban decay will slowly dismantle the communities historic character; one building at a time.

The fact is, the neighborhood needs a refreshing strategy to help compliment the on-going work of the Quality of Life Team who have curbed neighborhood crime and improved relationships with business owners and residents (Style Weekly). Furthermore, nearly every person that was interacted with during the planning process agreed that art can help improve the neighborhood's image. Armed with that knowledge, and the backing of the community, one cannot help but wonder, *"Where can art take us?"*



Lucarelli, 2014.

Figure 1: The Six-Points, the neighborhood commercial corridor, has many vacancies, including this former salon. How can we use art to improve the physical environment of the neighborhood and attract investment. These are two of the main questions this plan will address.

+ Acknowledgements

I would like to acknowledge the following individuals for their contributions to this plan. Without their time and energy, this plan would never have made it off the ground.

- Jo White, Guardian Angels/Saving Our Youth/Neighborhood Watch
- Ryan Rinn, Storefront for Community Design
- Councilwoman Ellen Robertson and the Quality of Life Team
- Megan Rollins, Boaz & Ruth
- Hamilton Glass, Artist.
- Mickael Broth, Artist
- Nicholas Feucht, Richmond Department of Human Services
- Mark Olinger, Dept. Of Planning and Development Review
- The Village of Arts and Humanities
- Julie Burros, Chicago Department of Cultural Planning
- John Bryan, Culture Works

QUALITY OF LIFE PLAN



Prepared for the Honorable Councilwoman Ellen Robertson and the North Highland Park Community
by VCU Master of Urban Planning Students
Spring 2011 Studio I - URSP 761
Instructor Dr. Meghan Z. Gough

VCU, 2012.



www.richmond.gov

+ Table of Contents

I. Client introduction	Pg. 5
II. Plan Purpose	Pg. 9
III. Methodology	Pg. 10
IV. Art and Culture in Cities	Pg. 13
V. Neighborhood Profile	Pg. 16
VI. Cultural Asset Inventory and VCU Market Analysis	Pg. 25
VII. Case Studies	Pg. 41
VIII. Community Surveys	Pg. 49
IX. Identified Best Practices	Pg. 53
XI. SOAR Analysis	Pg. 54
XII. Vision Statement	Pg. 55
XIII. Plan Recommendations	Pg. 56
XIV. Implementation Table	Pg. 65
XV. Conclusion	Pg. 72
Appendix	

+ Client Introduction

5

Storefront for Community Design requested Carson C.

Lucarelli, graduate student, to assist in an Arts and Culture Plan for North Highland Park. This partnership will produce a working document that will ultimately satisfy the requirements of the L. Douglas Wilder School of Government and Public Affairs, Masters of Urban and Regional Planning Program (MURP *herein*) at Virginia Commonwealth University (VCU *herein*).

Storefront for Community Design is a Richmond non-profit located in the heart of the Broad Street Arts and Culture District that serves as a resource for community development. Storefront helps businesses, neighborhoods, and community members achieve their goals by connecting their clients to a strong network of experts and volunteers in design, architecture and planning.

Storefront also values open discussion and hosts a variety of workshops geared at kick-starting conversation and community action. They value arts in the community and have established a strong relationship with VCU's School of Design that gives them access to the latest talent available through their relationship with Middle of Broad (*MoB herein*) Studio.

They have worked in the past on projects with VCU's MURP Program and understand how the planning process works. In 2013, Richmond's Style Weekly Magazine, a local publication, regarded their executive director and VCU MURP alumni Ryan Rinn one of Richmond's "Top 30 Under 30." Storefront's knowledge of the planning process, their role in supporting community arts, and ability to connect neighborhoods to resources make them a prime candidate for this plan.



Storefront for Community Design



Figure 2, 3 & 4: Storefront and MoB Studios.

Source: Lucarelli, 2013, *Storefront for Community Design*, and MoB Studios

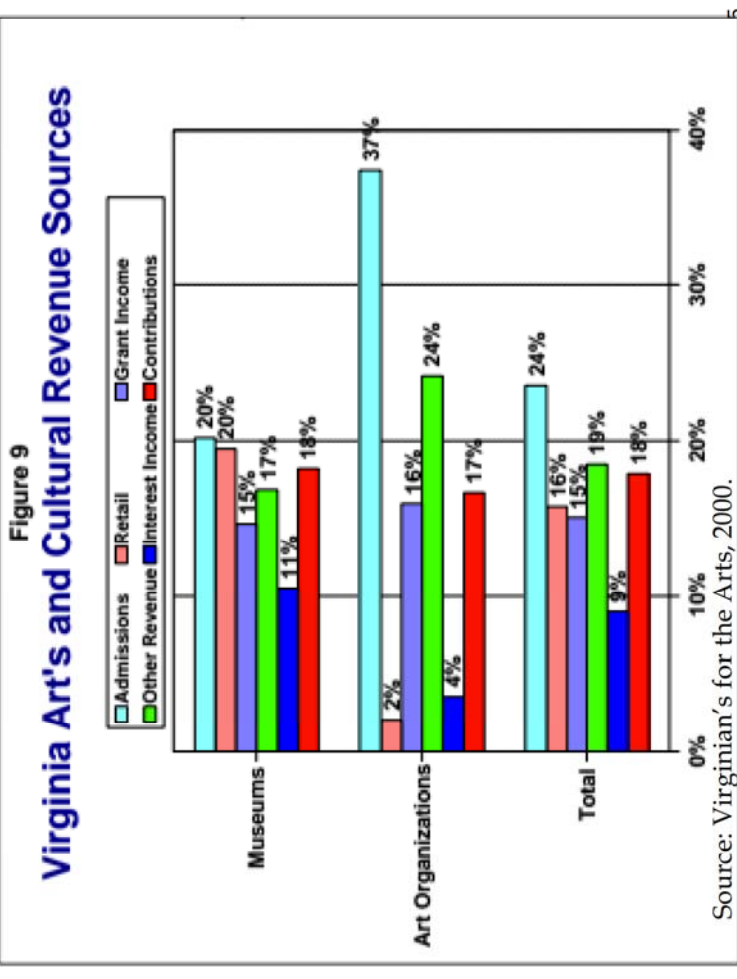
+ The Definition of Art

6

- Art is a complex term that can be defined as the expression of human creativity.

Art is multi-layered and is melded into many aspects of the social world. Art is exemplified not just with a paintbrush, but in kitchens, studios, theaters, public walls, private galleries, on film and so on.

When art is present in the community, it creates conversation. As this plan will demonstrate, this “conversation” can attract tourism, entice development, and helps remove layers of decay built up over years of neglect. Society has had a tradition of using art in the public realm for this exact purpose. Think of Ancient Rome or Greece and the illustrative gardens featuring pensive sculptures. These places were meant to not only be a respite form daily life, but to use expression and creativity to invoke a societal and interpersonal reaction. Therefore, art in the public realm is not nascent, but in some places, like North Highland Park, the thought of such has simply been forgotten.



ART ENHANCES LIFE

6

+ What is Culture?

Culture, according to Welsh Novelist Raymond Williams, is “one of the two or three most complicated words in the English language.”

Practically speaking, culture has many definitions, but can be summarized as being the impact of human behavior on society. (Smith et al., 2008). Richmond, the old southern capital, is a city rich with culture and legacy that dates back to the 18th century. The diverse architecture, the variety of festivals like the nationally acclaimed Folk Fest, and the uniqueness of each of the neighborhoods all speak to the *culture* which is Richmond, Virginia.

Today, cultural planning is used as a tool for economic and community development, as well as neighborhood revitalization (VDHCD). Like the Crooked Road in Southwest Virginia. This unique tourist corridor in the far western foothills has used the regions unique cultural legacy and contributions to Bluegrass as a ticket to regional community development. Spending in towns like Floyd, Va. are up 90% and over 250,000 visitors traveled along the route in 2008 to experience the regional flair, arts and crafts shops and authentic Country and Bluegrass venues (VDHCD). Culture is a valuable asset that communities should strive to use to their advantage.



Figure 7: Towns along the Crooked Road, like Floyd, Virginia have benefitted significantly from cultural tourism in recent years. Once a timber and coal extraction economy, the region had to rethink its strategy on how to maintain community quality of life after the economic base fell in the last century; leaving many out of work. Lucarelli, 2013.

+Introduction: Why Arts and Culture?

8

Art and culture are not traditionally thought of as catalysts for urban revitalization. As this plan will demonstrate, art and culture in the United States contributes more to the GDP than tourism, exports and agriculture (BEA). It is also being used in cities like Philadelphia, Miami and Detroit to breathe life back into neighborhoods by creating public unique public places that are inspiring, attractive to investment and tourism, and refreshing for the community. The strategies available are endless, and the circumstances of each community highly dictate which approaches are relevant. Never the less, it is a tool that is being used more and more in contemporary planning to help revive urban centers.

So why does North Highland Park need this strategy? This historic neighborhood, with close ties to the Historic Richmond Street Car (Valentine Museum), suffers from a high number of vacancies, a blighted commercial corridor and minimal access to a diverse mix of cultural experiences. There are no galleries, museums, monumental boulevards or sculptures. Instead, the neighborhood character has been defined by blight and scarcity.

Richmond has already begun using art and culture to stimulate the downtown, with the Art and Culture District on Broad Street as the most notable example (Olinger). And the five-year mural project with Art Whino, which has brought international talent to the city, plans to contribute over 100 murals by 2016 (Pomajambo). These and other partnerships, such as the RVA Street Art Festival, are rewriting the cities genetic code and helping to establish Richmond as a cultural mecca. VCU's School of the Arts also plays a significant role. VCU is the only school in the country to have an arts campus in Qatar and is the number one public School for the Arts in the country according to U.S. News and World Report.

Roughly a third of VCU Art graduates remain in the city each year; which helps foster and maintain a diverse mix of individuals (Culture Works). Individuals like Mickael Broth, VCU Alumni and local artist. Broth has worked with communities across the city including the RVA Street Art Festival.

Unfortunately, little attention has been paid to neighborhoods outside of the interstate beltway, leaving places like North Highland Park off the cultural arts radar. All of the artists and arts organizations interviewed agreed that it is time to spread the wealth of the arts to neighborhoods like North Highland Park, that stand to significantly benefit from art and culture's contributions: a chance for investment, a beautiful urban landscape, and inspired residents (Guetzkow, 2002). This plan will present Storefront with the opportunity to kick-start the transition and spread the wealth of art and culture into the public realm of North Highland Park.

Fact: In 2000, Arts and cultural organizations in Virginia generated \$849 million in revenue.
Source: Virginians for the Arts.

+ Plan Purpose

This plan creates a strategy that uses art and culture to attract investment, increase community participation and interaction, and improve the overall neighborhood image. Storefront has chosen this plan because they understand that art and culture in the community can lead to positive change. With knowledge of the planning process and a commitment to excellence through design and innovation, Storefront represents a growing movement amongst planners today to step outside traditional boundaries and start thinking about how to recreate the built environment through unique interventions such as art. Their strong network of volunteers, their affinity for design and their ability to move within political channels give this plan a high rate of success.

Questions this Plan will Address

How do we use art and culture in an urban environment to:

1. Increase community participation and interaction;
2. Attract outside investment, and;
3. Improve the image of the neighborhood?



Lucarelli, 2014.

Figure 8: A lack of formal gathering spaces like eateries and coffee shops have created informal nodes of activity along the commercial corridor. This particular corner is a haven for loitering, drug activity and public drinking.

The business owner located caddy-corner to this loitering spot, Mike Simpson, is interested in having a mural painted on his building.

Methodology

The planning process consisted of three phases. The first examined data on the neighborhood; looking closely at the relationship between blight and the physical/economic conditions as well as culturally present assets. The second phase examined how art and culture have been used around the country to address the issues identified in the Plan's Purpose. Lastly, the community was engaged to help draft a vision for moving forward; leading to the recommendations.

1. Research and Analysis:

This phase involved examining GIS Data, a Market Analysis from VCU, County Business Patterns, and research on arts and culture from sources such as American's for the Arts and the Bureau of Economic Assessment to understand the role of art and culture in the economy. Cultural assets in the neighborhood were also inventoried during this initial phase to identify the existing cultural conditions of the neighborhood. Local arts organizations, planning officials, and artists were also interviewed. These conversations were used to help identify best practices, as well as to understand the cultural arts planning process.

2. Case Studies:

Case studies were examined from three major cities to identify how art and culture are used to address the conditions of the physical environment, to increase community interaction and participation and to attract economic investment.

3. Community Engagement and Visioning:

The final phase was a two-tiered process that involved a.) input from residents, stakeholders, and the Quality of Life Team (led by neighborhood resident and Council Woman Ellen Robertson, and, b.) Distilling the above data into the plan's recommendation; using best practices and a SOAR Analysis (Strengths, Opportunities, Aspirations and Results) to guide the process. The SOAR Analysis and the cultural asset inventory are "strengths-based" approaches, and therefore were considered for this planning process. The plan's recommendations consisted of goals, strategies and objectives that can be accomplished and reevaluated in three years time.

Policies and Strategies for Public Art

- Explore public art as a means of providing a sense of community by creating more livable spaces and improving the quality of life for all citizens.
- Develop a Public Art Plan to guide the direction of the City's existing Percent for Arts Program, and allow for appropriate revisions to the program as needed. The plan should include an inventory of existing public art projects, as well as strategies and policies for expanding public appreciation and demand for public art, including recommendations on how to generate donations to the Public Art Fund. The plan should also include identification of future sites for public art and the establishment of design guidelines for public art.
- Use art to enhance public spaces in both publicly and privately owned facilities.
- Integrate art within the community to enrich the lives of Richmond's citizens by supporting educational opportunities and cultural arts programming efforts.

Figure 9: Richmond's Master Plan calls for using public art to "enhance" the spaces we live, work, and recreate in.

Source: *Richmond City Master Plan, 2000-2010.*



Lucarelli, 2014.

Figure 10: North Highland Park has an eclectic mix of Craftsman and Cottage Style Homes from the early 20th Century.
Source: Richmond City GIS

+ Arts and Culture in the Contemporary City

12

Art and Culture are a major component of the national economy. According to the Bureau of Economic Assessment, 3.25% of the GDP in the United States is from the Arts. This figure is larger than tourism (2.8%), agriculture (1.1%) and exports (2.9%).

Americans for the Arts' most recent report, the Arts and Economic Prosperity Survey, which interviewed over 80,000 individuals in large, mid-sized and small cities produced more compelling data on the economic impact of the arts. Their data revealed that the non-profit arts community employs over 5 million Americans, and is a \$100+ Billion industry. They also determined the average multiplier effect of the arts was \$24.60, which had never before been known.

This means individuals attending arts and cultural events such as festivals, theaters, concerts, museums etc. are likely to spend, on average, \$24.60 in addition to the cost of the cultural event at places like eateries, coffee shops, parking, etc. These expenses help stimulate other business and keep the economic cycle going.

Table 1: VMFA Picasso Exhibit Impact Summary

	Direct Impact (\$Million)	Total Impact (\$Million)	Local Tax Revenue (\$)	State Tax Revenue (\$)	Total Tax Revenue (\$)
Richmond Region	\$15.0	226.6	\$244,212		
Employment	210	297			
State of Virginia	\$16.4	\$28.9	\$258,208	\$743,245	\$1,001,452
Employment	229	329			

Source: Chmura Economics & Analytics

Table 2: VMFA Picasso Exhibit Budget

	Amount
Design	\$85,000
Exhibitions Division	\$3,404,000
Registration	\$145,000
Security	\$230,000
Visitor Services	\$43,000
Publications	\$28,000
Marketing	\$750,000
Education Statewide	\$75,000
Total	\$4,760,000

Source: VMFA

Figures 11 & 12: The Chumura Group explored the economic impact (multiplier) of the recent Picasso exhibit to Richmond's Virginia Museum of Fine Arts in 2011. Direct spending is estimated at \$26.6 Million for the Richmond Region.

+ Art and Culture in the Contemporary City

13

Let's look at more local example of how this data was used to leverage success.

Hopewell, Va., a small coastal town roughly 30 miles south of Richmond on the James River had a tough decision to make: whether to renovate the historic Beacon Theater, designed in 1928 by Architect Fred Bishop, known locally for his auditorium in Carytown, the Byrd Theater.

While considering this issue, a local non-profit arts advocate, Culture Works, advised the city that considering the multiplier effect of \$26.40, renovations would have a positive impact on the local economy. For a small town that suffers from high unemployment and a lack of jobs, this was all they needed to hear. Renovations finished last year and the theater is once again as a symbol of Hopewell culture (Culture Works).

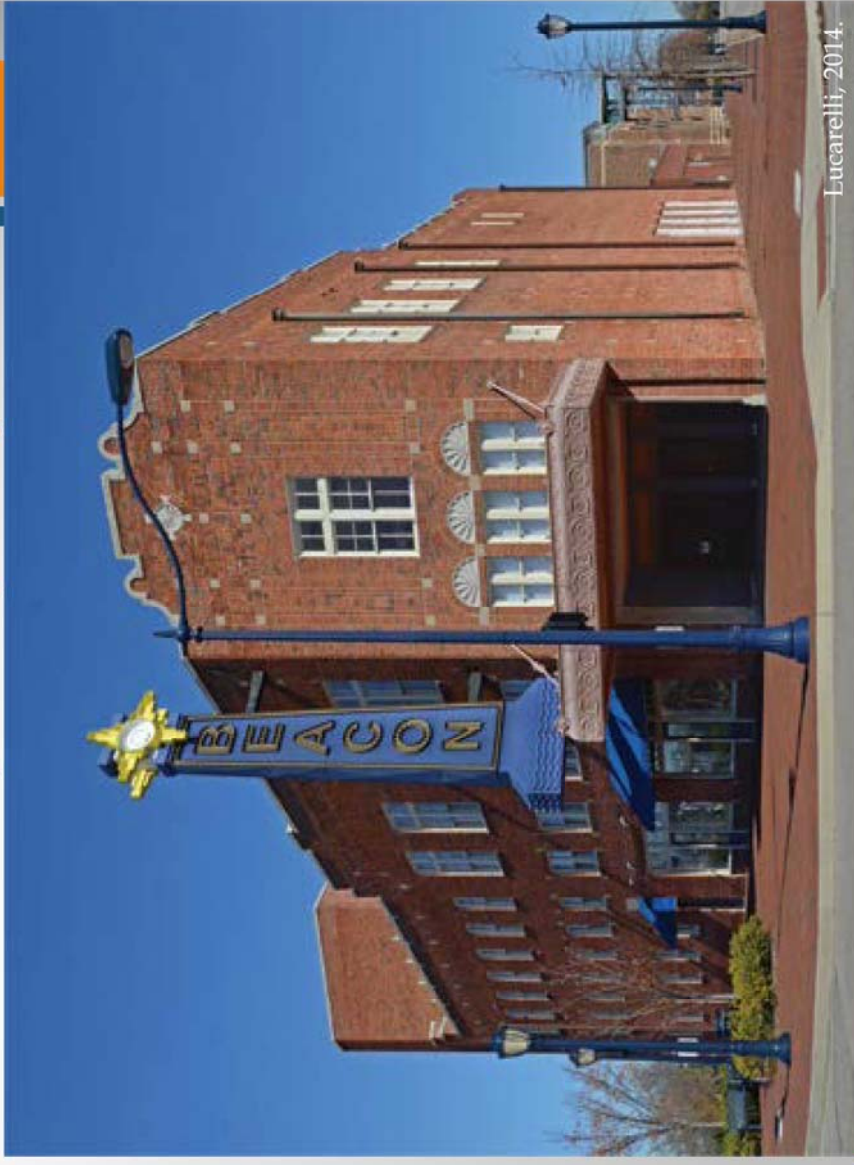


Figure 13:

Arts and Culture Multiplier: \$24.60
x Anticipated Annual Attendance: 30,000 People
= \$740,000 Anticipated Economic Impact!

+ Art and Culture in the Contemporary City

14

■ In the last 5 years, Richmond has seen an explosion of art and culture in the public realm. The Richmond Mural Project, which held its first of five festivals in July of 2012, will bring 100 murals to the city by 2016. The RVA Street art Festival which has run each year since 2012, has transformed vacant and underutilized parcels like the GRTC Bus Yard into one of the largest concentrations of street-art south of Bushwick, Brooklyn (12oz Prophet).

For a city of roughly 211, 000 individuals, there are almost four thousand employed directly in creative industries like design, studios arts, and architecture according to Americans for the Arts. These employees are spread out amongst roughly 1,000 individual businesses and account for almost 6 % of the total businesses in the city. These 1,000 businesses employ roughly 2% of 213,000 employed in the city (Americans for the Arts, 2012.) The largest concentrations of employment were in design and publishing and the Visual arts (1,359 and 710 employees respectively).

Two-Digit Data from County Business Patterns indicated that Arts employment were on par with the United States; each accounted for 2% of all those employed. The state on the other hand was one-percentage point lower, suggesting that the majority of Art-related businesses in the City of Richmond are non-profits. What these figures do not take into account are the number of student artists, and those who are self-employed; which would likely yield a much higher overall figure considering the presence of VCU's School of the Arts population; which graduates close to 3,000 students per year.

906 Arts-Related Businesses in Richmond city, VA
Employ 3,969 People

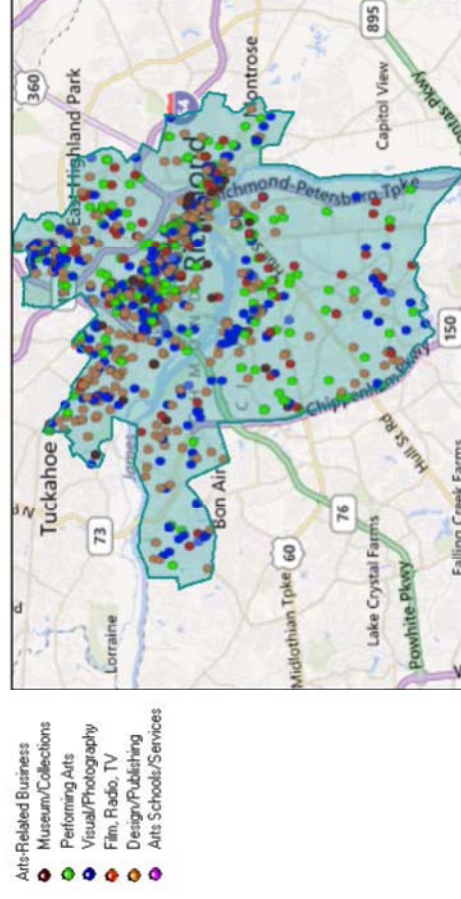


Figure 14: This map helps spatially orient the location of Richmond's Arts-Related Businesses. *Source: Americans for the Arts*

+ Art and Culture in the Contemporary City

15

Research also shows that a community flush with art, artists and creative industries benefits socially and interpersonally, as well as economically. This typology initially created by Kevin McCarthy (2002) and further developed by Joshua Guetzkow (2002) shows the societal impact of the arts, artists and arts participation in the community. This typology examines direct involvement, audience participation and the presence of arts and arts organizations within the community. It measures the gamut of benefits; from social and cultural to cognitive and interpersonal. This index helps to quantify the broad reaching impacts of art in community. It also serves as a tool for understanding arts relationship to the human condition.

	Material/ Health	Cognitive / Psych.	Interpersonal	Economic	Cultural	Social
Direct Involvement	Building interpersonal ties, reduces delinquency for at risk youth, increases opportunity for self-expression	Improves self-esteem and human skills and abilities	Builds Social Networks	Paid Wages	Improves civic pride and collective identity	Builds social capital as people connect and become involved
Audience Participation	Reduces stress and increases opportunities for enjoyment	Mozart Effect*, and improves academic improvement	Increase in tolerance to diversity	Tourist multiplier effect*	Improves community identity. Helps establish positive community norms and freedom of expression	People of all backgrounds coming together whereas they may never have before.
Presence of Artists and Arts Organization and Institution	Increases the likelihood of involvement in the arts	-	-	Improves Neighborhood attractiveness, fosters creative economies, and facilitates revitalization	Community image immediately improves	Increases tolerance and diversity, reduces crime and delinquency.

Figure 15: Source: Guetzkow, Princeton University 2002.



Lucarelli, 2012.

Figure 16: Ann Hardy Plaza's radiating pathways form striking vistas of the surrounding neighborhood.

+ Neighborhood Profile

17

North Highland Park is a neighborhood of roughly 7,000 residents situated along the north-eastern most edge of the City of Richmond (Richmond GIS). One of the first street-car suburbs in the country, it had positive mix of homeowners and renters. As one resident put it during a community engagement session, [back in the day] *"Everyone's yard was perfect...there were lots of shops and everyone was outside...you could ride your bike anywhere."*

Today over 90% of residents are of minority race, with unemployment in some of census tracts above 15% according to VCU's recent market analysis on the neighborhood. This is likely due to inadequate access to jobs and an unskilled labor force. In addition, North Highland Park confronts a high number of vacancies, abandoned properties and blighted lots, which threatens the fabric of the community (Richmond GIS). The neighborhood also deals with issues like loitering, public drinking, drug dealing and a commercial corridor that lacks access to basic amenities like goods and services and healthy food options (VCU 2014). These images give the neighborhood a rough around the edges feel, especially to outsiders. This threatens future development as well as the prosperity of the neighborhood (Wilson, et al. 1982).

The neighborhood profile for this plan serves as the cultural snapshot of the community. The focus of this section is to examine how blight, which is defined and identified, is impacting not only the physical environment but the economic environment as well. To help quantify this "blight" on the physical level, building vacancies using GIS data were used to spatially represent the impact of blight on the urban fabric.

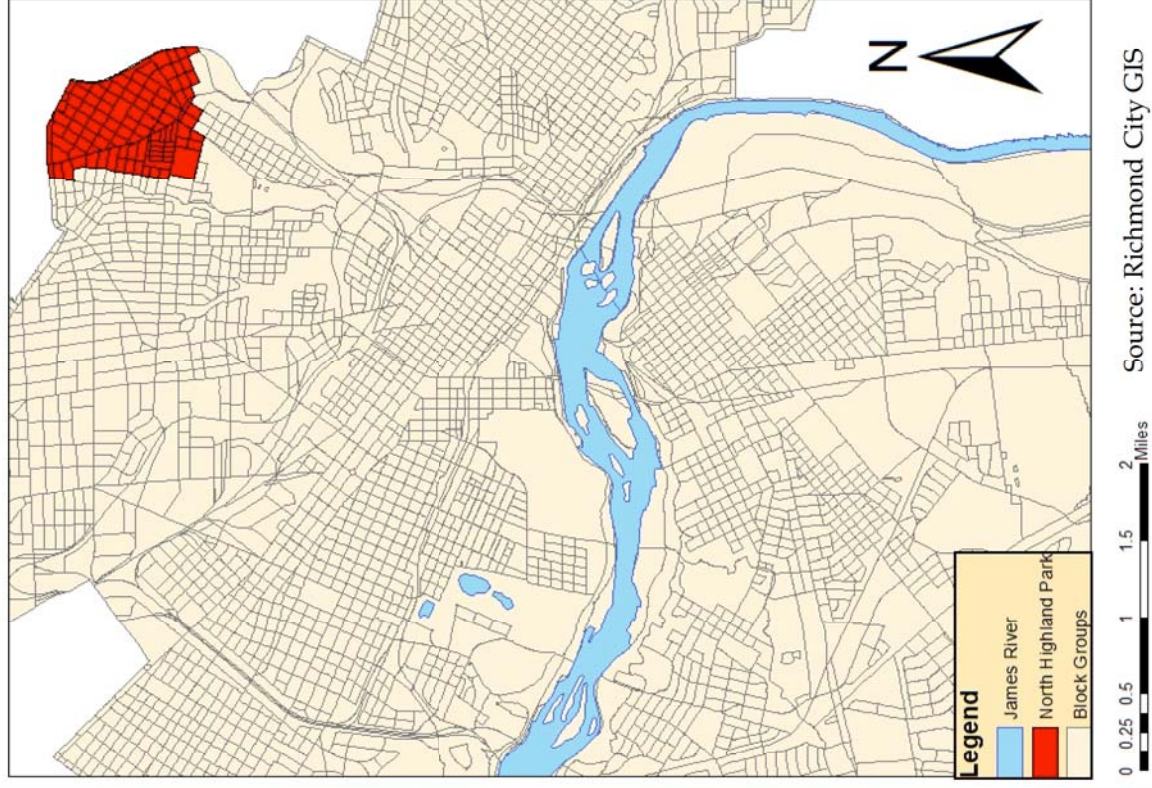
The community's cultural assets were also inventoried to understand the cultural climate in North Highland Park. Assets are commonly used in planning for community development, particularly in Asset Based Community Development (ABCD *herein*); which looks at existing assets as community strengths from which community development can spawn. These *"local building blocks"* signify present successes. This model also looks at input from residents, stakeholders and citizen, as well as professionals, and connects these ideas to viable implementation strategies (The ABCD Institute).

To understand how the economy was impacted by blight, a market analysis on the neighborhood, performed by VCU's MURP Studio I class from the spring of 2014 was examined and analyzed. The market analysis was useful to the planning process not only because it quantified market leakage (money not spent in the community on services like food), but also because it also helped to quantify how blight has impacted the neighborhood on an economic level.

+ Neighborhood Boundary

18

North Highland Park Neighborhood Boundary



Source: Richmond City GIS

North Highland Park Neighborhood Boundary



Source: Richmond City GIS

+ Neighborhood Boundary

19



Figures 17 & 18: The vast majority of housing in the neighborhood is single-family detached.

Figures 19 & 20: During the planning process, several new residential buildings projects commenced. These infill projects are mending the urban fabric and indicate positive changes in the neighborhood.



Source: Richmond City GIS

+ Neighborhood Profile

20



Lucarelli, 2014.

Figures 20 & 21: The Six-Points is the major commercial corridor of the neighborhood. It will soon be receiving a major streetscape infrastructure upgrade: a landscaped traffic island. This circular junction will help improve traffic flow and drastically enhance the image of the corridor.



Figure 22: Incorporating public art into that center island may be one strategy to help create a focal point; like in the image above taken in Mallorca, Spain. tocologne.wordpress.com

+Community Blight

Blight is a term that planners use to describe a community in distress. Blight can result from a number of social and economic factors like lack of employment opportunities, race relations, and shifts in labor market trends (Fraser, 2011). Blight typically manifests itself in the form of urban decay and can have accompanying social problems such as pervasive substance abuse, crimes of vice, and a physical environment that appears unsafe. These social factors indicate a lack of community cohesion and hinder progress (Fraser, 2011).

Blight in North Highland Park has manifested itself mainly in the form of abandoned lots, illegal dumping, loitering, public drinking and a large number of building vacancies; initially noticed during a year-long internship with the neighborhood Quality of Life Team. This rough appearance reduces incentive for businesses to relocate and decreases perceptions of safety.

Following community blight, the document will proceed into exploring cultural assets. Cultural assets play an important role in the preservation of history and legacy. Without them quality of life is diminished as messages are lost and history and legacy are forgotten. While present in every community, blight can often mask the outward appearance of cultural assets; which is why North Highland Park has remained off many a Richmonder's radar.

The cultural asset inventory in the forthcoming section will show how community blight has impacted the cultural development of the neighborhood as well. In spite of this, the neighborhood still possesses its own cultural character.



Lucarelli, 2014.

Figure 23: Despite being the commercial hub, Meadowbridge feels fragmented due to pockets of blight in between active storefronts, like this stretch seen above. Many of the folks seen loitering on the far right had open alcohol. These social conditions are unattractive to visitors and investors and speak negatively towards the overall health of the community.



Figures 24 – 27: Over sixty properties in North Highland Park are categorized as vacant. Source: Richmond GIS



+ Vacancies in North Highland Park

23

28



29

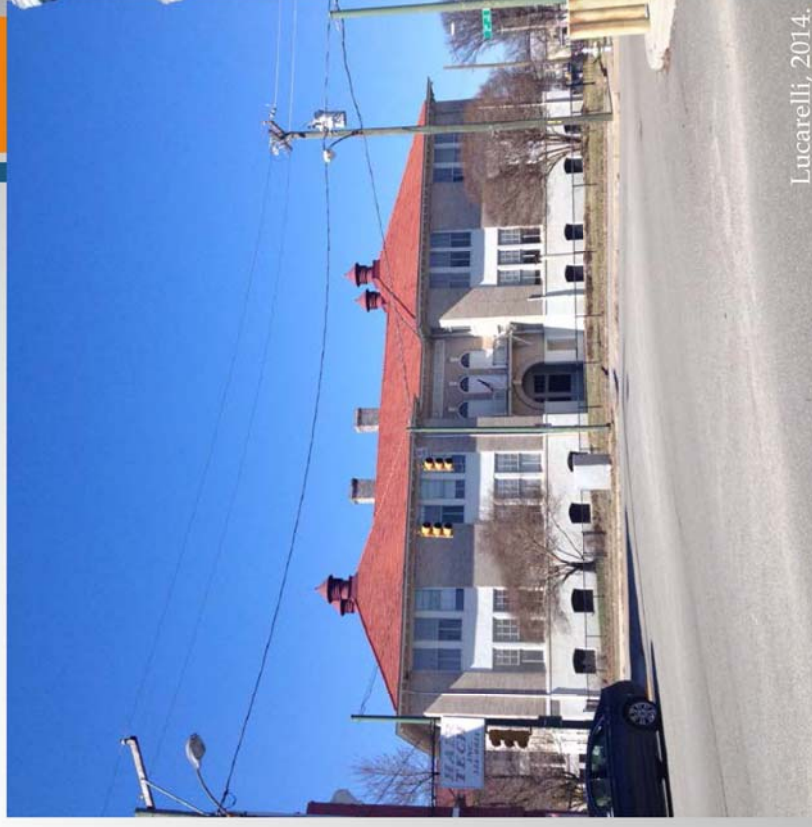
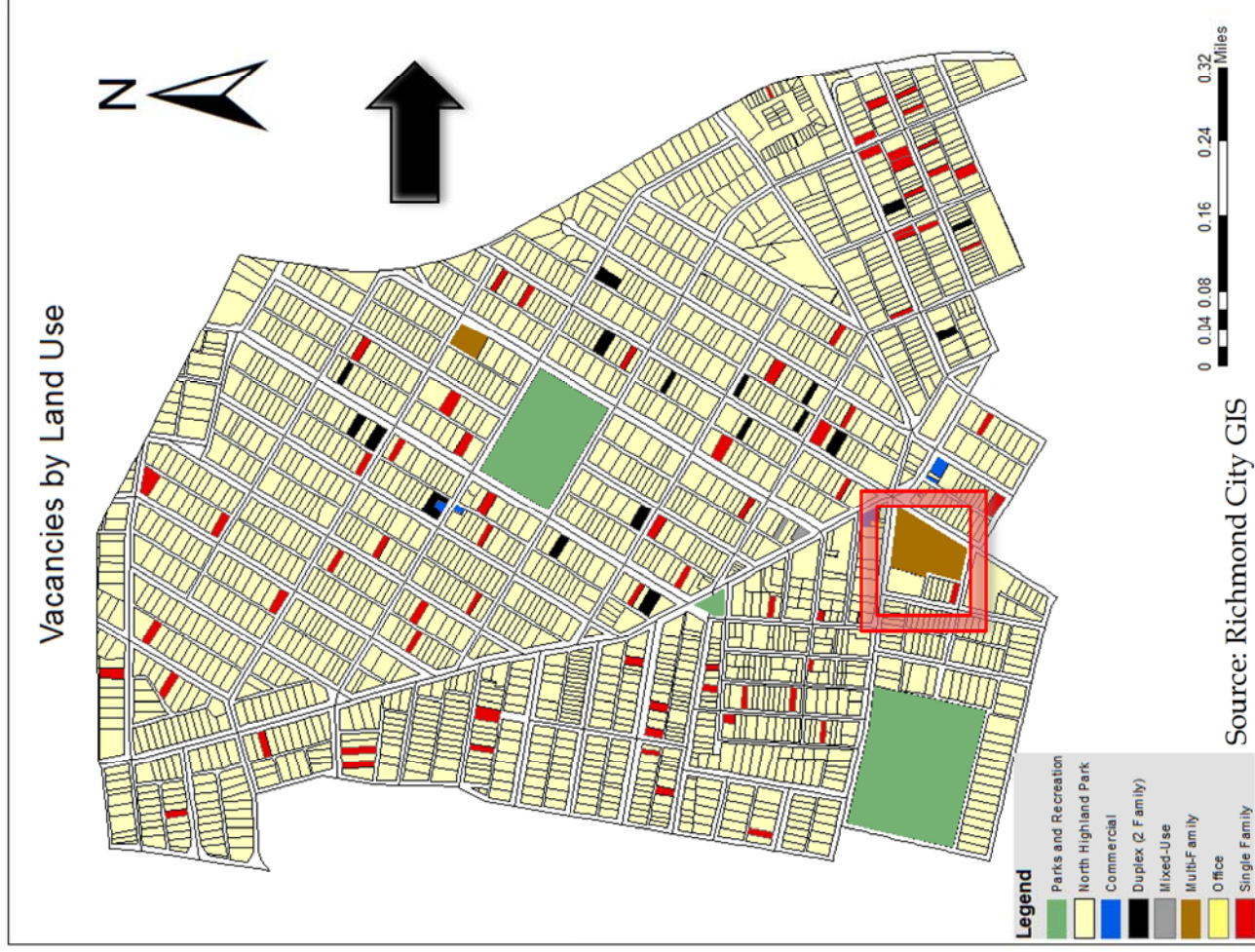


Lucarelli, 2012.

Figure 28 & 29: These buildings represent a cluster of vacant commercially zoned parcels on Milton Street. Trolleys that once ran down this way provided the pedestrian atmosphere capable of supporting commercial businesses. With the loss of the trolley, the pedestrian element and residents, the businesses have closed and remain an eyesore in the community.

+ Vacancies in North Highland Park

24



Lucarelli, 2014.

Figure 30 & 31: Highland Plaza School, located in the heart of the Six-Points was once the neighborhood's largest school. The structure was built in 1909 and lies on the register of Historic Buildings. This ornate Mediterranean Revival structure most recently housed a senior living center up until last year. Today, it is the largest vacancy in the neighborhood. A reminder of the challenges that the community faces.



Figure 32: Gabriel Prosser Freedom Park is the most underutilized public space in the neighborhood.

Assets are an intrinsic element of a cultural plan as they serve as an opportunity to bridge the gap between community and creativity. Planners are wise to link communities to art and culture through these identified assets because it is a chance to build upon what is already working (Artscape DIY). Cultural assets define a neighborhood's character and represent the uniqueness of a given community. They are rooted in historical events, poignant places, and meaningful individuals. These include parks and recreational spaces, museums, art galleries, historic buildings, neighborhood festivals, sculptures and other forms of public art (Kentucky Arts Council, 2012).

A sample inventory provided by the Kansas Art Council was used to document the neighborhood's cultural assets. The "Kentucky Model" was helpful because it grouped assets by type and defined them more specifically by using sub-categories. This model was extremely user-friendly, allowing any community to pick up this survey and document the assets in their surrounding neighborhood. The ease of this survey will also aid the client in three years time, during the re-evaluation of this plan.

The results of the asset inventory showed that North Highland Park is home to a number of festivals, two large parks and recreational spaces, a small but growing collection of public art (murals) and City Historic District designation. In spite of these assets, the inventory also revealed a number of "gaps" in the community, notably a lack of creative industries such as theaters, art galleries, museums, artisanal shops specializing in locally made products, historical attractions, and art in the public realm such as sculptures. This absence of cultural assets, such as historical sites, public art, and museums, has left the physical environment neighborhood sterile (Tennessee Advisory Commission). However, many of these gaps in the inventory were used to craft the plans final recommendations.

+Cultural Asset Inventory

26

Buildings / Sites / Businesses

- Visitor information centers
- Artisan studios/shops
- Art/craft galleries
- Art supply shops
- Framing shops
- Related retail shops
- Theaters
- School and university auditoriums
- Church performance venues
- Other performance venues
- Community centers
- Amphitheaters
- Outdoor performance areas
- Outdoor classrooms
- Audio/video equipment suppliers
- Woodworking shops
- Museums
- Antiques and collectibles shops
- Historic buildings
- Public art
- Public sculpture
- Outdoor murals
- Quilt barns/squares
- Libraries
- Bookstores
- Collections and archives
- Folk/oral history archives
- Genealogy centers
- Native American sites
- Historical markers
- Historic highways
- Cemeteries

Artisans

- Ceramics/pottery
- Fiber
- Glass
- Metal
- Painting
- Photography
- Quilts
- Wood

Recreational Activities

- Walking trails
- Hiking trails
- Horse trails
- Nature trails
- ATV trails
- Bike paths
- City parks
- State parks
- Zoo
- Wildlife refuge
- Birding and wildflowers
- Fishing
- Boating
- Canoeing/kayaking
- Pools
- Tennis courts
- Skate parks
- Running tracks
- Commercial recreation/fitness centers

Cultural Organizations

- Arts council or commission
- Art guilds
- Watercolor society
- Photography clubs
- Movie clubs
- Quilt society
- Knitting groups
- Book clubs
- Writers' groups

Civic Organizations

- Rotary Club
- Lion's Club
- Kiwanis Club
- Women's Club
- League of Women Voters
- Senior Citizens
- Chamber of Commerce
- Visitors/Convention Bureau

Figure 33: Sample pages from the Kentucky Asset Inventory.

Assets identified as “present” were compiled into the “Cultural Asset Addendum.”

The addendum, **Figure 34** on the following page, addressed all assets present in the neighborhood. To keep this plan concise, only the key findings of the inventory are discussed in the following pages; leaving the client the opportunity to go back and reexamine these at a later point in time.

+ Cultural Assets in North Highland Park

27

I. Buildings / Sites / Businesses		Description
Related Retail:		
	a. Corner Stores (x4)	
	b. Thrift Stores (x4)	
	c. Banking Institutions (x1)	
	d. Gas Station (x1)	
	e. Barber Shop (x2)	
	f. Sit Down Restaurant (x1)	
	g. Fish Market (x1)	
	h. Small Scale Grocer (x1)	
Public Art/Outdoor Murals:		
	a. Murals (x2) Artist: Hamilton Glass. 2013	
	Location: Hotchkiss Field	
	b. Painted Panels (x11) Artist: Saving our Youth 2012	
	Location: Ann Hardy Plaza Basketball Course	
	c. Hotchkiss Pool Richmond Parks and Rec	
	Location: Hotchkiss Field	
	d. Gabriel Prosser Freedom Plaque Installed 2010	
Antiques and Collectibles:		
	a. Harvest Thrift	
	Location: 3001 Meadowbridge Rd	
	B. Sunny Days Thrift	
	Location: 3001 Meadowbridge Rd	
	c. Thrift Store and Community Connection	
	Location: 3706 Meadowbridge Rd.	
Public Sculpture:		
	a. Rubbish Sculpture. Saving Our Youth. Installed 2012	
	Location: Ann Hardy Plaza	

Figure 34: Cultural Asset Inventory

+ Cultural Asset Inventory

28

Figure 35: The index on the right shows category and sub-category assets that were identified as not present; cultural gaps. These “gaps” in the inventory were analyzed and judged based on compatibility with the neighborhood. Existing cultural infrastructure and the likelihood of implementation were the major deciding factors for identifying future projects. Assets in the said inventory, such as “Zoological, Amusement and Theme Parks” were excluded from consideration for this planning process, despite being “not present,” as the historic character and existing footprint in the neighborhood do not lend themselves to such land uses.

The following pages detail the asset highlights: parks and recreational spaces, neighborhood festivals, city historic district recognition, and public art.

Source: Kentucky Arts Council 2012

VI. Recreational Activities		Description
City Parks:	a. Ann Hardy Plaza	
	b. Hotchkiss Field	
	c. Gabriel Prosser Freedom Park	
Pool		
	a. Hotchkiss Pool	
IX. Meeting/Small Event/Workshop Spaces		Description
Restaurant(s):	a. Firehouse 15 Restaurant	
	Location: 3011 Meadowbridge Road	
Prominent Churches:		
	a. Fresh Anointing Cathedral	
	Location:	
	b. 5th Street Baptist Church	
	Location: 28 3rd Avenue	
	c. St. Elizabeth Catholic Church	
	Location: 2712 2nd Ave	
XI. Restaurants		Description
Local Flavor:	a. Firehouse 15	
	Location: 3011 Meadowbridge Road	
	b. Chicken Box	
	Location: 3000 3rd Avenue	
	c. New York Fried Chicken	
	Location: 1308 E Brookland Park Blvd	
XII. Transportation		Description
Bus:	a. GRTC Route 34: "Downtown - 4th Avenue"	
	See Appendix >> Map >> GRTC Coverage Map	
Cabs:		
	a. Standard Richmond Cab Services	

+ Parks and Recreational Spaces

29



Figures 36 & 37: Residents enjoy a game of baseball on a warm spring day.

Hotchkiss Field is the second most prominent parks and recreational space in the neighborhood. The park is home to a large recreation center, a neighborhood swimming pool and full-sized baseball and football fields. It is located along the western most boundary of North Highland Park, and serves as a gateway to the community.

+ Parks and Recreational Spaces

30



Lucarelli, 2014.

Figures 38 & 39: Gabriel Prosser Freedom Park, named after Gabriel, a slave of Mr. Thomas Henry Prosser, led an uprising in the year 1800 near Richmond, Va. His revolt led to his execution and a plaque now sits on Broad Street near MCV marking the site of his lynching (www.dhr.virginia.gov). In North Highland Park, this small park-let, located in the heart of the commercial district, remains closed to the public. Drug use and other illicit behavior resulted in the park being closed last year. It is one of the the largest underutilized public parcels.

+ Parks and Recreational Spaces

31



Lucarelli, 2014.

Figures 40 & 41: Ann Hardy Plaza is the centerpiece of the neighborhood; flanked on each corner by a small traffic islands, the park resides in the center of the residential core. Ann Hardy is also home to largest concentration of public art in North Highland Park and will soon begin implementing its Master Plan Renovations that will bring new landscaped features, a walking trail and an additional basketball court (City of Richmond).

Source: Richmond City GIS

+City and Historic District

32



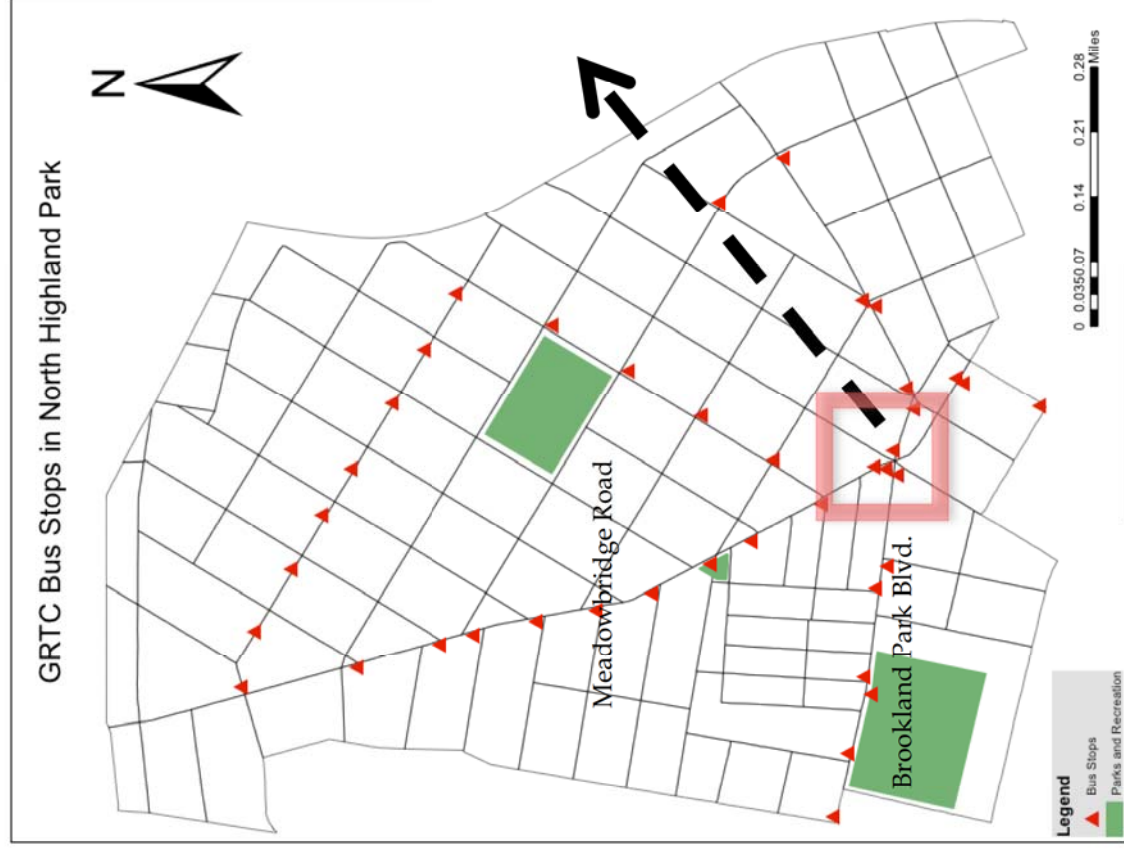
Figures 42 & 43: The Highland Plaza Historic District is one of many city historic districts in the city. This district lies to the east of the commercial corridor in the heart of the neighborhood's residential core and extends into the "Southern Tip" outside the study boundary.

An eclectic mix of Craftsman and Bungalow, detached homes, similar to those seen above, predominant the landscape. The neighborhood grid fans out from the six-points and encloses the central recreational space at Ann Hardy Plaza.

Historic Districts in Virginia not only benefit from being placed on the Register of Historic Places, which can help boost tourism, but also because such districts have the ability to leverage federal tax credits for reuse projects (DHR).



Source: Richmond City GIS



Source: Richmond City GIS



Figure 44: The neighborhood is serviced by GRTC # 34, which follows the historic trolley routes of the 1880s, and connects residents to the city core. The Six-Points will soon be the recipient of a major streetscape improvement project that will bring a major traffic circle to the center of the intersection. This measure will improve circulation and drastically improve the functionality of the space.

+ Public Art in North Highland Park

34



Figures 44 and 45: These two murals were added to the community in 2013 by Artist Hamilton Glass. One community member interviewed actually helped volunteer with the artist and spoke of the experience as being very empowering.

+ Public Art in North Highland Park

35



Source: Richmond City GIS



Figures 46 & 47: Ann Hardy Plaza has the largest concentration of public art by volume. These panel murals and rubbish cover were all painted with help from members of the community.



+ Neighborhood Festivals

36

48



Jo White

49



Jo White

50



Event Name:	Location	Average Attendance
1. National Night Out (Figures: 49 & 51)	Ann Hardy Plaza	Approx. 400
2. 2nd Annual Highland Park Spring Break	Ann Hardy Plaza	100+
3. Breast Cancer Awareness Walk	North Highland Park	20-40
4. We Care Festival	5th Street Baptist Church	100+
5. Thanksgiving Dinner	Fresh Annointing Cathedral	50+
6. Walk to Freedom	Begins at Richmond City Jail	25-50
7. Christmas Crawl (Figure: 50)	North Highland Park	Approx. 40
8. Neighborhood Christmas Caroling	North Highland Park	Approx. 10-25 persons
9. Martin Luther King Jr. Day	5th Street Baptist Church	Approx. 100

+ Cultural Asset Inventory

Figure 51: Gaps in the inventory that were identified as compatible with North Highland Park were considered during the planning process and included in the figure below. These potentials played a significant role in the recommendations of the plan and allow the client to continue where this planning process left off. Many assets found as “not present” exhibited signs of compatibility with the neighborhood, given the assets previously identified (i.e. Parks and recreational spaces).

For the record, it is important to evaluate “cultural potentials” on a case-by-case basis, examining qualities such as historic character, availability of open space, cost, and plausibility of the idea. This best practice will alleviate concerns over neighborhood needs and allow future implementers the ability to focus on what is feasible for the community.

Cultural Needs Assessment	
I. Buildings / Sites / Businesses	Potential Options
Outdoor Classroom:	a. Ann Hardy Plaza b. Hotchkiss Field
Historical Markers:	a. Gabriel Prosser Freedom Park b. Six-Points Historical District c. <i>fka</i> Highland Park School Notes: See Appendix >> <i>Upcoming Projects</i>
Historic Highways/Routes:	a. Meadowbridge Road b. Brookland Park Boulevard
Public Sculpture:	a. Six-Points Round About Improvement b. Gabriel Prosser Freedom Park
III. Performing Groups	Potential Options
School/University Groups:	a. VCU, VUU, and UR.
IV. Artisan/Regional Foods	Potential Options
Farmers Market:	a. Ann Hardy Plaza b. Hotchkiss Field c. Gabriel Prosser Freedom Park
Walking Trails:	a. Ann Hardy Plaza Notes: <i>Forthcoming per Ann Hardy Plaza Master Plan</i> See Appendix >> <i>Important Contacts</i>
Bike Paths:	a. Cannon Creek Greenway See Appendix >> <i>Surrounding Influences</i>
XI. Restaurants	Potential Options
Coffee Shops:	Meadowbridge Corridor See Appendix >> <i>Market Analysis & Maps</i> >> <i>Vacancies</i>

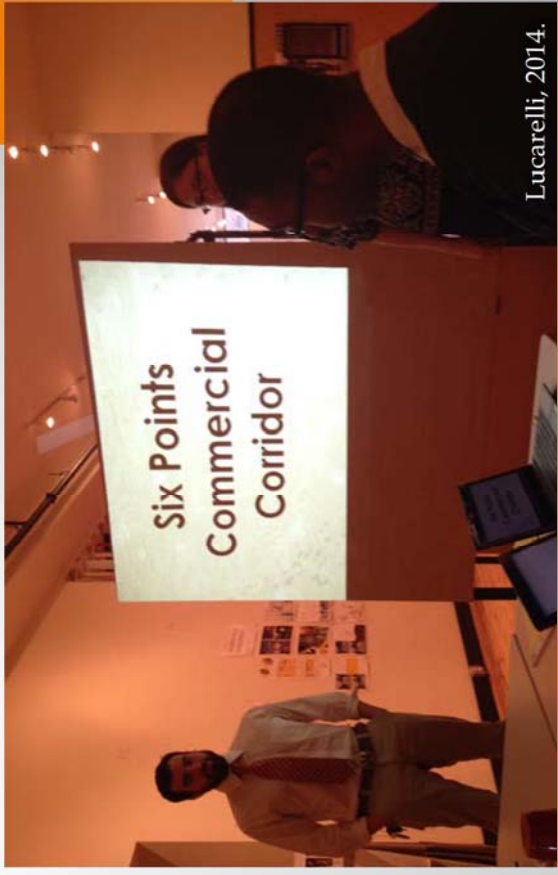
+ VCU Market Analysis

38

A market analysis is a tool planners commonly use to identify a neighborhood's market strengths and weaknesses.

During the planning process, a collaboration was formed with VCU's Studio I MURP Class; who were focusing on commercial revitalization strategies for commercial districts in Richmond's streetcar suburbs. The market analysis found, in addition to a shrinking population, a large gap in neighborhood spending. This group targeted spending patterns in the neighborhood based on purchases made on food & beverage, transportation and health care. Using a model which predicts average spending per household based on income, and comparing it to estimated expenditures of the given demographic, the class was able to determine over six million dollars in market leakage on General merchandise and five million on food and beverage (**Figures 54 and 55**). The results of this analysis reaffirm the original convictions set forth that blight has negatively impacted the community and hindered the development of the local economy.

The research of the Studio I class proved invaluable for the planning process because it demonstrated the far-reaching economic effects of blight in the community. This new data allowed for the opportunity to make the connection between art and culture in the community and economic revitalization.



Lucarelli, 2014.

Figure 52: A Community engagement meeting at Storefront with the Six-Points Team from VCU's Studio 2014 I Class.

Partnering with the Studio I class helped the planning process because it was a way to show art and culture as a remedy to the identified economic conditions in the neighborhood. The findings of the MURP Studio I Class and the benefits of Art and Culture in the community were presented in tandem on three separate occasions to the North Highland Park Quality of Life Team, led by resident and councilwoman Ellen Robertson. During these meetings, data linking art and culture to community revitalization was shared and explored. This rare opportunity gave the Quality of Life Team a chance to not only visualize the impact of blight, but also the possible outcomes if interventions like public art are used.

+ VCU Market Analysis

39

Retail Marketplace Profile: Food and Beverage Stores

	Demand (Retail Potential)	Supply (Retail Sales)	Retail Gap	Leakage Factor	# of Existing Businesses
<u>Food & Beverage Stores</u>	\$6,312,290	\$1,264,215	\$5,048,075	66.6%	6
• Grocery Store	\$5,982,630	\$1,264,215	\$4,718,415	65.1%	6*
• Specialty Food	\$92,435	\$0	\$92,435	100%	0
• Beer, Wine, & Liquor	\$237,225	\$0	\$237,225	100%	0

*Includes corner markets

Figure 53. Source: VCU Spring 2014 Studio I MURP Class

+ VCU Market Analysis

40

Retail Marketplace Profile: General Merchandise Stores

	Demand (Retail Potential)	Supply (Retail Sales)	Retail Gap	Leakage Factor Percentage	# of Existing Businesses
General Merchandise Stores	\$7,218,802	\$0	[\$7,218,802]	100%	0
Department Stores	\$2,433,061	\$0	\$2,433,061	100%	0
Other General Merchandise Stores	\$4,785,741	\$0	\$4,785,741	100%	0

Figure 54. Source: VCU Spring 2014 Studio I MURP Class

+ Case Studies

41

Research on how other cities use art and culture in the public realm to address the initial questions raised by this planning process were examined. This phase of the plan was important because it formed the bridge between theory and practice.

The case studies examined for this planning process represent the ambitions of three separate localities to leverage community revitalization via arts and culture. From mural and public art campaigns aimed at engaging youth and attracting investment, adaptive reuse of warehouses to accommodate creative industry employees, and even using blight and refuse left behind to create a living outdoor art museum are some strategies which communities are engaged in. Furthermore, they demonstrate that increasing access to arts and culture at the community level will remediate blight, provide diverse and plentiful cultural opportunities for residents and tourists and create attractive communities conducive to new investment. Identified qualities that art and culture in the community bring demonstrate the potential of an art and culture strategy to remedy the issues identified for this planning process.

The localities examined revealed two interesting points:

1. Arts and culture in public places help revitalize communities through tourism, economic investment and community participation.
2. The gamut of approaches widely depends on the existing conditions of the neighborhood, the availability and diversity of assets, the level of community support and the strength of the agenda by which to connect the community.



Lucarelli, 2013.

Figure 55: Ed Trask is a local artist and VCU alumni that has painted countless murals in the city over the last several decades, including this piece at Richmond's 7 Hills School. He works not only in mural arts but studio as well and frequently engages in projects that involve the youth. (Style Weekly, 2013).

+ Wynwood: Miami, Florida

42

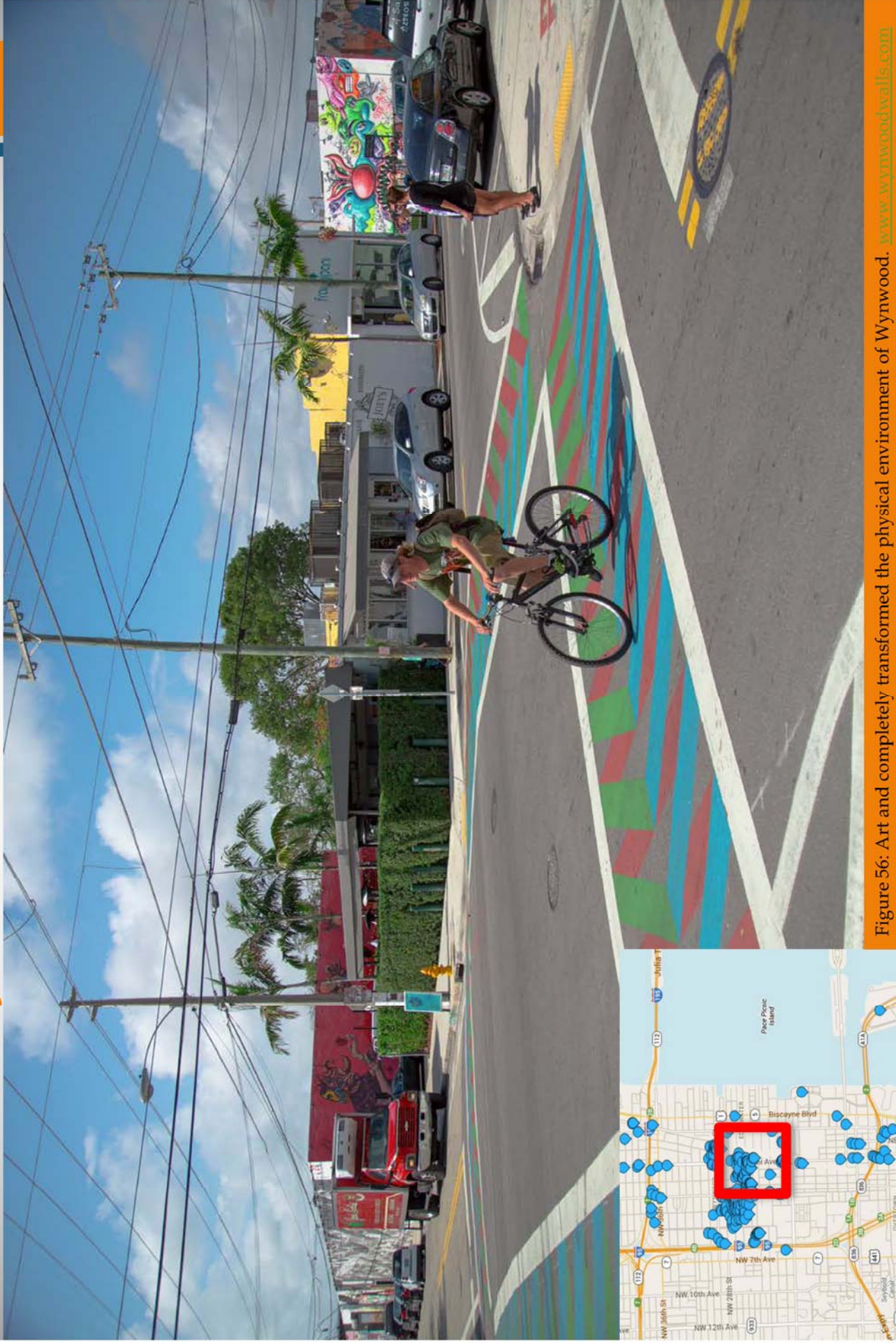


Figure 56: Art and completely transformed the physical environment of Wynwood. www.wynwoodwalls.com

+ Wynwood: Miami, Florida

43

Miami, Florida, known for its sunny beaches, vibrant art deco architecture and *Latino* flair, has the Wynwood Arts District, one of the most successful arts and culture districts in the country.

Largely unpopulated and having vacant warehouses, uninviting streets and no commercial retail, nearly a decade ago, the city took interest at this neighborhood. Through strategic goal setting, the city was able to attract creative employees to the neighborhood by repurposing the old flat warehouses into affordable live/work studios. Miami also created an arts overlay district for the neighborhood which streamlined the permitting process for public art projects and neighborhood improvements. The city also helped encourage a mix of building uses and affordable live/work studios for artists. This strategy made living affordable and enticed young talent into the neighborhood. The eventual surge brought with it a number of shops, galleries and restaurants that followed the same eclectic vibe as the surrounding community and the art within it.

According to Forbes Magazine, after years of careful planning and goal setting, the neighborhood is now regarded as one of the “best hipster neighborhoods in the county.” The windowless façades on the warehouses, once visually unappealing, are now wrapped in colorful murals. Shops, restaurants, and over seventy art galleries now dominate the landscape. Streets are active with pedestrians and there are a healthy mix of shops. The arts district also maintains an effective relationship with corporate sponsors and art supply companies and even has an interactive online webpage that maps murals, public art and the location of shops and restaurants within the overlay district. Each year, the neighborhood hosts the renowned Wynwood Walls, an open air street art festivals that brings thousands to the city.

Miami transformed an underutilized industrial zone into a vibrant arts and culture district through creative policies. This gradual but effective process helped attract young “starving artist” and promoted a surge of creativity into the neighborhood. Encouraging a mix of art, like murals, sculptures, and galleries helped define the character of the neighborhood and contributed to the rebirth of this community.



Figure 57: Warehouses like this one are now colorful and vibrant. *Source:* www.wynwoodwalls.com

The Heidelberg Project: Detroit, Michigan



Figure 58: Heidelberg Street in Detroit. Source: www.heidelberg.org

+The Heidelberg Project: Detroit, Michigan

45



Figure 59: www.heidelberg.org

Close to thirty years ago Detroit Artist Tyree Guyton, above, began the Heidelberg Project. This open-air art exhibit turned a decaying Detroit inner city street into a cultural hub for tourism by repurposing refuse and turning it into "Open-Air Art." The project transformed two blocks in a neighborhood where over 90% of its urban fabric was lost (Heidelberg Project). Guyton's famous project has rejuvenated vacant lots and buildings with art exhibits made from old appliances, record discs, furniture, and various odds and ends that created a one of a kind destination. Guyton utilizes the help of volunteers and residents and has formed strong relationships with partners around the city. The Heidelberg Project is internationally recognized and brings over 275,000 visitors a year to Detroit. Visitors spend roughly \$3,250,000 annually in the surrounding Wayne County region on services like restaurants, hotels, shopping, transportation, etc., and have helped stimulate businesses within and outside of the city. Many Detroiters have a strong emotional connection to this long-running initiative, and the project is funded largely by donations from individuals and large corporate sponsors as well as grants. On a budget of only \$410,000 the project could be considered one the most successful urban art campaigns in the country. Detroit shows how unique art and cultural attractions can have a positive impact on the local economy.

In spite of its popularity and success the project has been plagued by arson, and during this planning process, lost its House of Soul, (Figure 59 Left). In a recent statement, Guyton seems more determined than ever to continue the legacy of his project, citing this incident as an opportunity for *"a new beginning."*

+ Germantown: Philadelphia, Pennsylvania

46

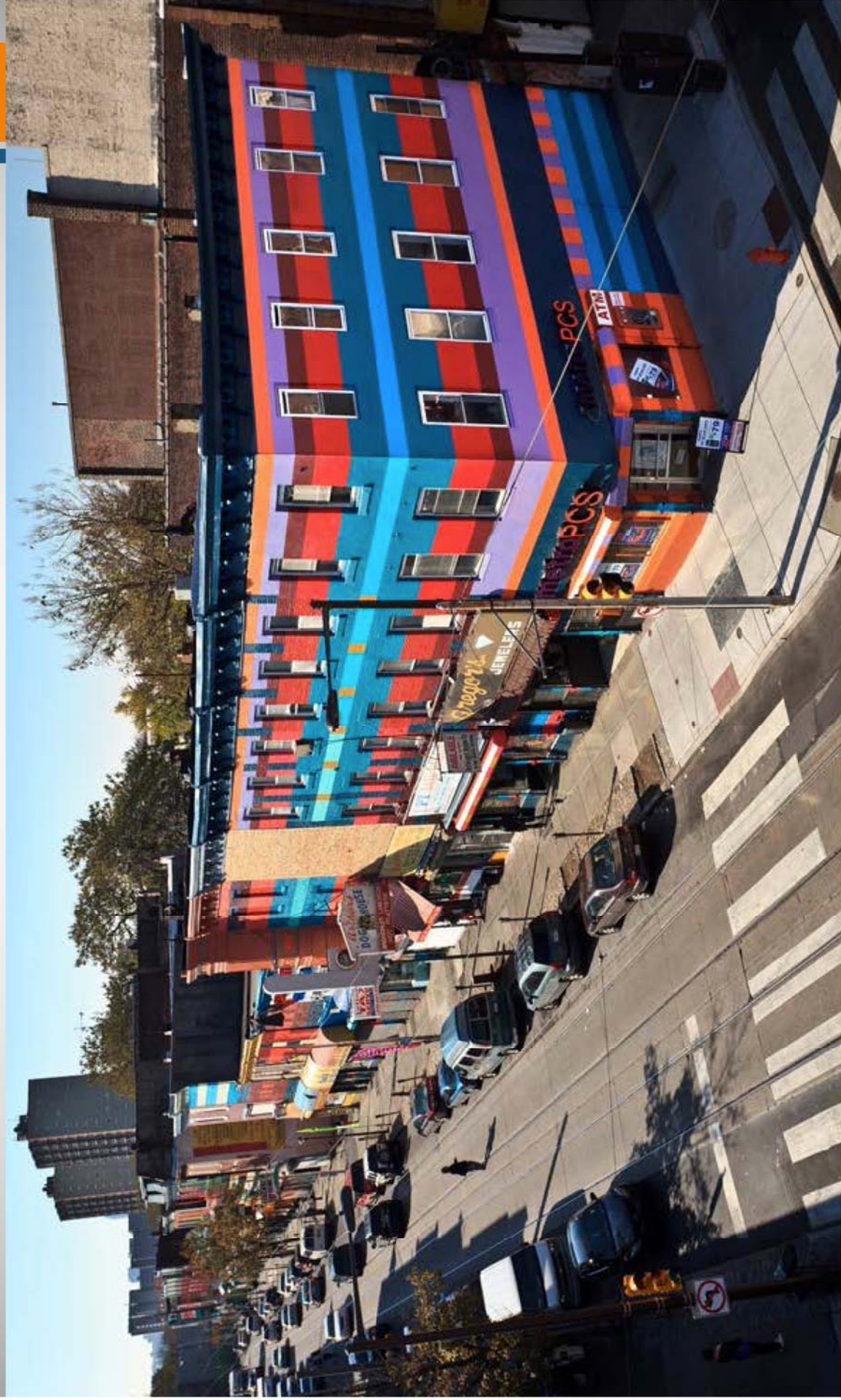


Figure 60: Philly Painting and The Village of Arts and Humanities helped coordinate this massive mural project by Dutch Duo Haas and Hahn in Germantown, Philadelphia in 2012. Source: www.dutchartevents.com

+Germantown: Philadelphia, Pennsylvania

47

Philadelphia is often regarded as both the birthplace of American subway graffiti and the traditional American mural. Philadelphia, where it's "*rarely overcast*" (Watson, 1840) is also a city of inspiring artists, like Lily Yeh, who began her work in 1986 with the restoration of a single vacant lot. Her organization, the Village of Arts and Humanities, which "*transforms communities through the arts,*" is influential in using art and culture in the public realm to revitalize communities (The Wallace Foundation). They have focused specifically on the north Philadelphia/Germantown area and have transformed vacant lots using public art, community gardens, mosaics, and cultural festivals. They also serve as a youth development organization that focuses on youth-led public art projects, along with film, studio art and dance. They have transformed over one hundred fifty vacant lots with public sculptures as well as permanent/ephemeral displays of art typically created and erected by artists and youth volunteers. These projects have helped boost property values and increase civic pride according to the Village of Arts and Humanities.

Philadelphia's Sustainable Communities Initiative and the Local Initiative Support Corporation (LISC) also operate a successful Quality of Life Plan for North Philadelphia, which includes Arts and Culture in its framework. Making art and culture a priority for the neighborhood has resulted in hundreds of engaged youth in service-learning projects that connect them to arts projects. The plan has reshaped one of Philadelphia's oldest and most historic commercial corridors (Village of Arts and Humanities). Using Guetkow's index, we can also see how Philadelphia's approach improved quality of life as more and more residents and youth became engaged over the years, helping to further the work of the non-profit. Asserting that art and cultural arts participation do in fact have a positive impact on the community over time.

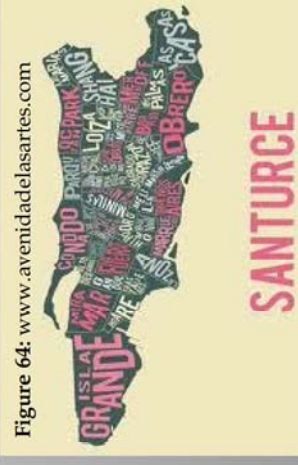
Philadelphia has succeeded in infusing art and culture into the community through a number of strategies; all of which could not be discussed. Thanks to visionaries like Lily Yeh even small projects and a strong vision can snowball into decades of success. Philadelphia also highlights the importance of a strong community commitment to engaging youth. It also shows the concentrating public art is an effective tactic for improving a communities image. Lastly, Germantown demonstrates that art and culture is a compatible component of a neighborhood Quality of Life Plan. Their ability to improve quality of life through participation and interaction led to an increase in civic pride.



Figure 61: Lily Yeh standing in front of one of her famous mosaic gardens that have transformed numerous vacant lots around Germantown. *Source:* www.villagearts.org

+ Other Notable Cities

- **Baltimore, Maryland**
 - “Station North Arts and Entertainment District”
 - Artist based neighborhood revitalization in the heart of Charm City.
- **Rochester, New York**
 - “Wall\Therapy”
 - Annual mural project organized by a local physician/philanthropist Dr. Ian Wilson, aimed at inspiring the citizens of this rust belt town through mural arts and culture.
- **Barrio Santurce, San Juan, Puerto Rico**
 - “San Juan Arts and Culture District”
 - Arts based neighborhood revitalization used to bring tourism and quality public art to an island where unemployment remains high (American Fact Finder).



+ Community Surveys

49

Average Age of Interviewee's

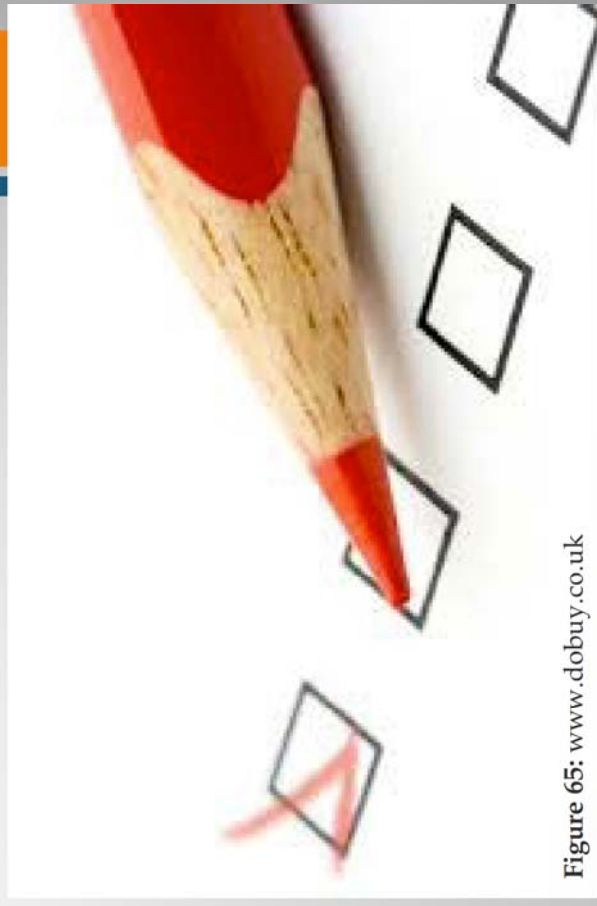
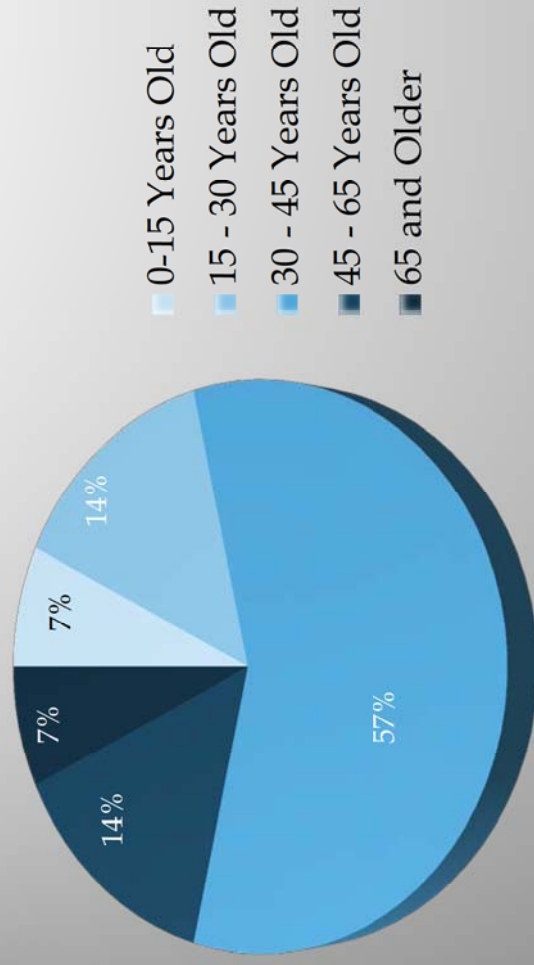


Figure 65: www.dobuy.co.uk

- To supplement scholarly research, a total of 14 people within the community were interviewed about their feelings towards art and culture in the neighborhood. The majority of people interviewed not only attend festivals, but also believe that art and culture *can* help improve the community's image. The survey questions and rubric are found in the appendix.

+ Community Surveys

Figure 66: Do you attend festivals in the neighborhood like National Night Out?

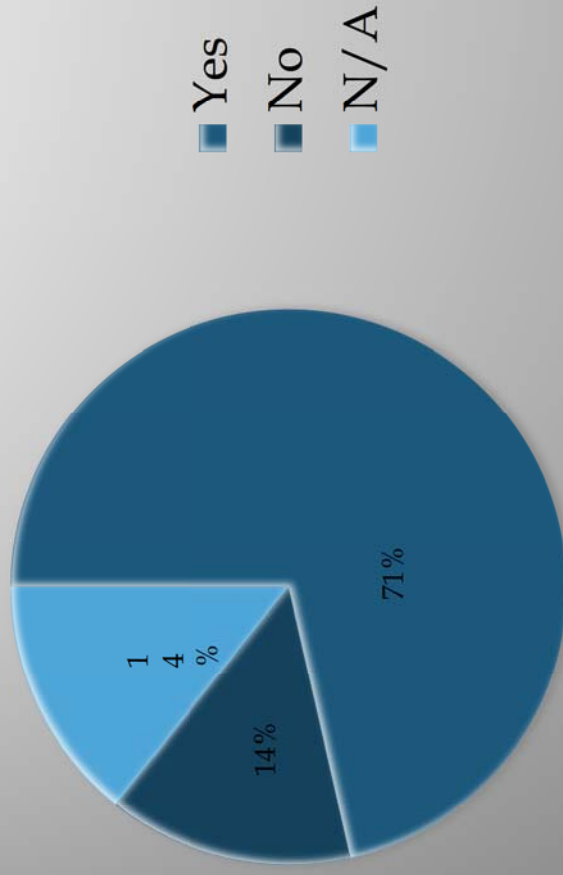
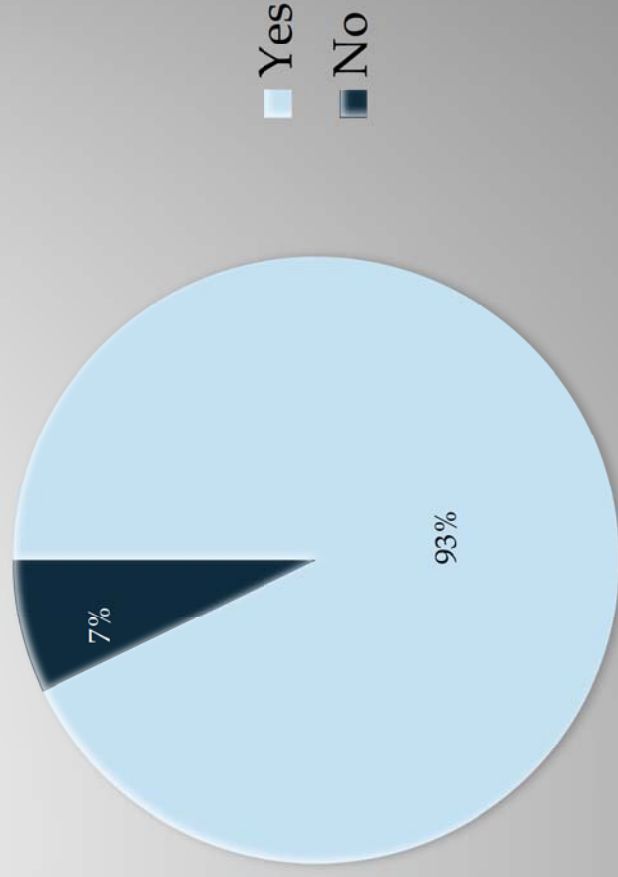


Figure 67: Do you live in the Neighborhood?



+ Community Surveys

51

Figure 68: Would you like to see more art and festivals in the neighborhood?

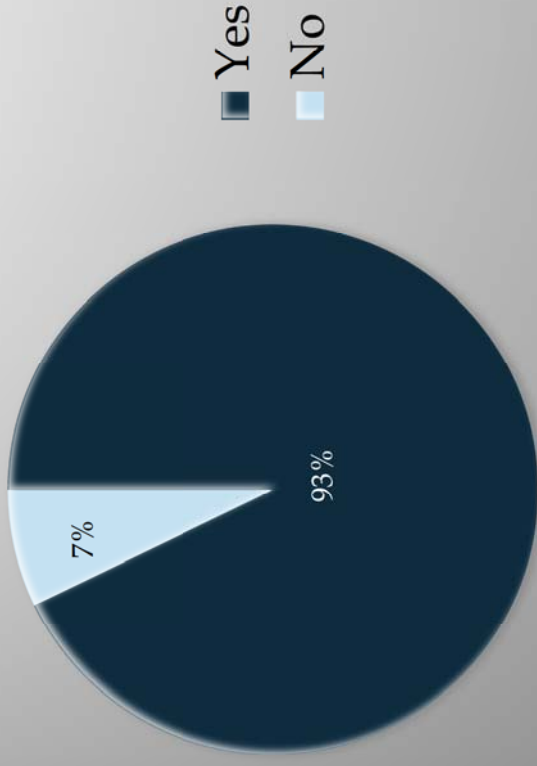
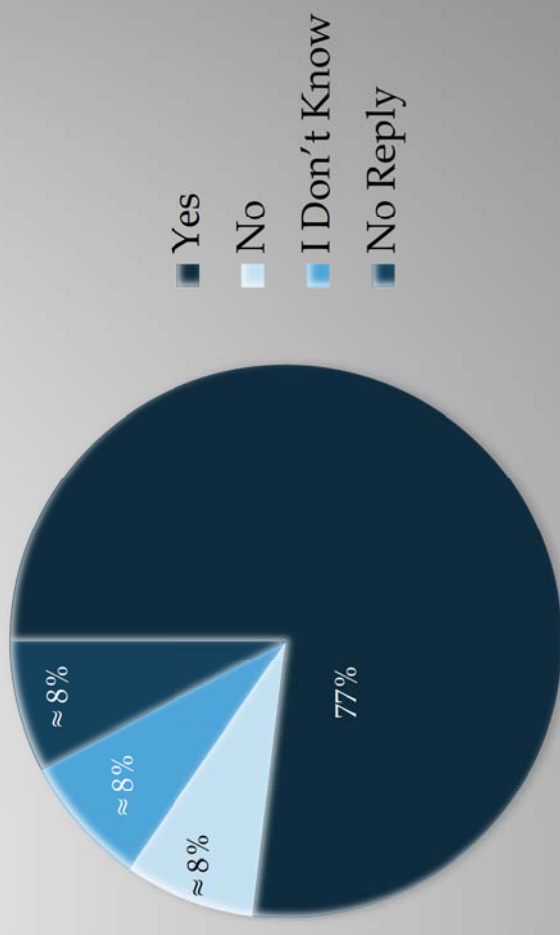


Figure 69: Do you think more public art would help the neighborhood's image?



+ Community Survey Highlights

52

- The quotations below come from the individuals surveyed during this planning process. These responses were recorded and included in this plan because they speak to the existing conditions in the neighborhood and to the challenges that this plan seeks to address.

"I would like to see the children more involved... My daughter is an artist and tried to paint a mural a few years ago and was turned down"

"The art must speak to the youth...the youth these days just aren't the same as they were...I used to be able to ride my bike all over here and see clean yards, nice houses, lots of shops."

Well you see, for me it's different...I LIVE here. I want it to be tasteful"

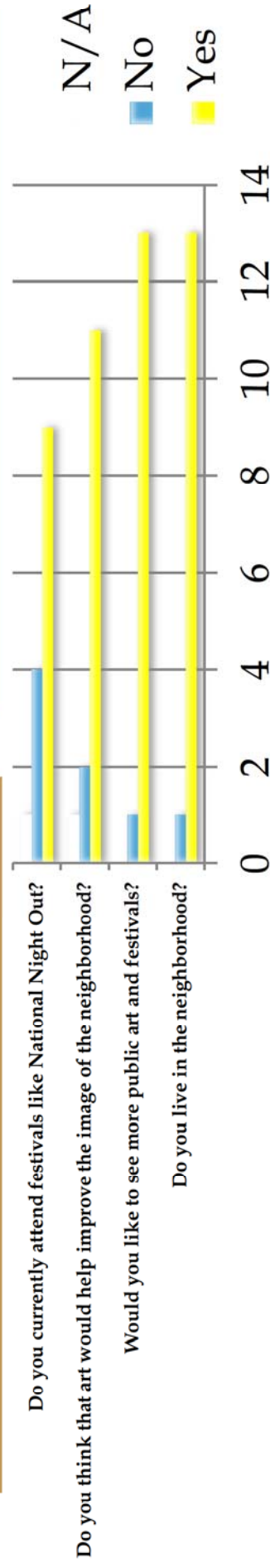
"We just need something new."

"Well you see, for me it's different...I LIVE here. I want it to be tasteful"

"We just need something new."



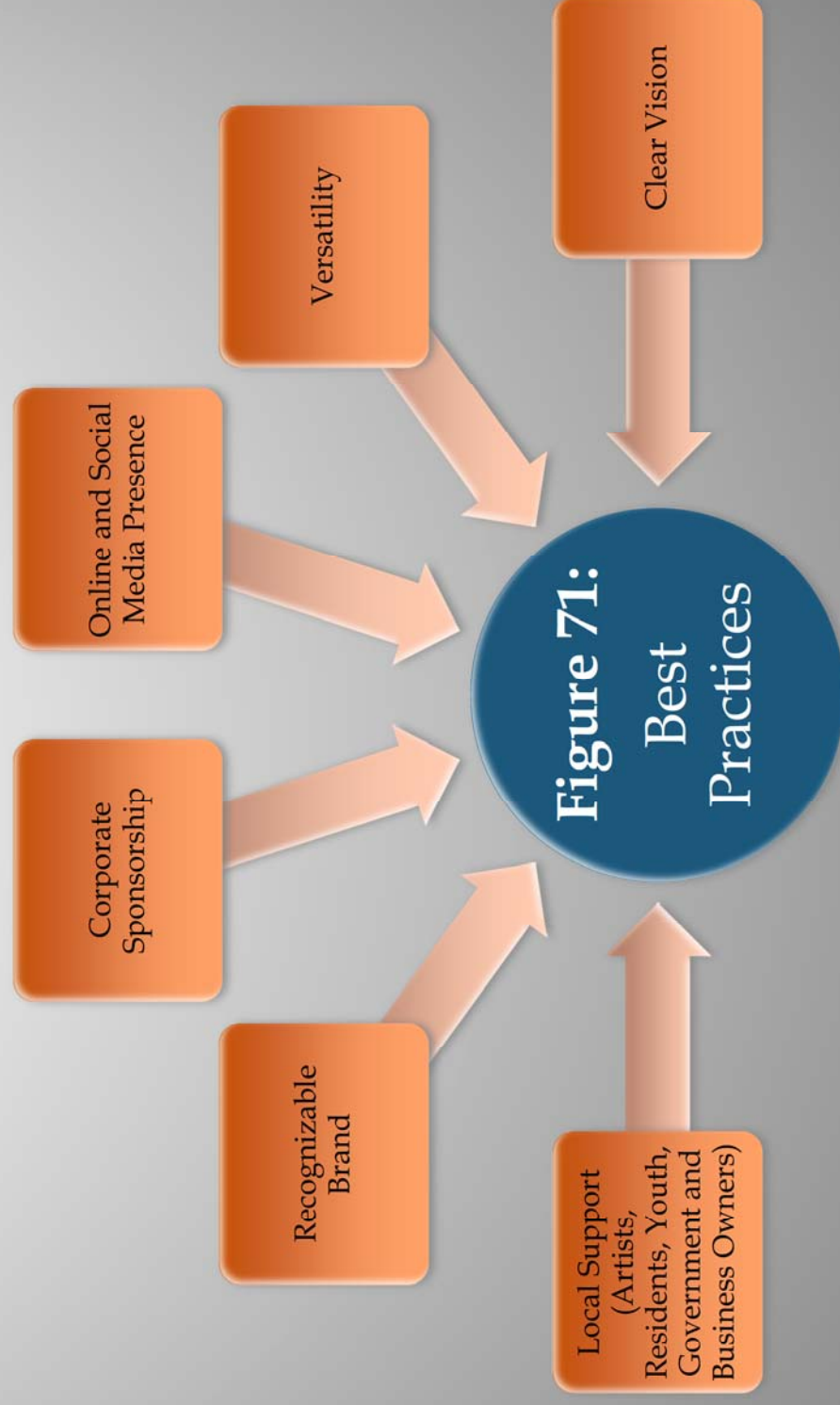
Figure 70: Local artist Hamilton Glass giving a presentation during a community engagement event in North Highland Park. *Source: Lucarelli, 2014.*



+ Identified Best Practices

53

- The best practices identified below were distilled from the three previous case studies, conversations with arts organizations, artists, cultural planners and city government officials. The best practices represent the essentials of a strong arts and culture strategy.



Strengths:

- 2 Strong Parks and Recreational Spaces
- Increasing Number of Murals
- 10+ Yearly Festivals
- Strong Commitment from Local Stakeholders and City of Richmond
- City Historic District Recognition

Opportunities:

- Strengthen Volunteer networks
- Build bridges with artist, surrounding universities, arts organizations and youth.
- Improve relationships with business owners and residents

54

Aspirations:

- A Community that provides and participates
- Public spaces that are creatively designed by community input and are inviting to residents, businesses and visitors
- A neighborhood that the community is proud to call home
- Strong partnerships with artists and community partners

Results:

- A variety of public art along the Meadowbridge Corridor
- An increase in volunteerism
- Growing partnerships with organizations, corporations and citizens
- Commercial Investment

The Vision for North Highland Park was created from conversations with the community, the Quality of Life team meetings and careful consideration of the existing assets present. The vision also took form from conversations with the aforementioned professionals (artists, planners, arts organizations and community leaders). A clear vision and short-term recommendations will keep this plan from becoming another book on the shelf.

- a.) To engage in strategies that involve using art and culture to attract investment, inspire participation and improve the image of the community*
- b.) To foster a culture that embraces creativity by maintaining a diverse and expanding number of cultural assets.*



Figure 73: Lucarelli, 2014.



Figure 74: Lucarelli, 2012.

The recommendations for North Highland Park represent short-term goals, 1-3 years, that can be achieved through a variety of broad and engaging strategies aimed at using art and culture in public places to attract investment, increase neighborhood participation and interaction, and enhance the image of the community.

These recommendations also address the collective concerns identified in this planning process: how do we remediate neighborhood blight, increase interaction with arts and culture and attract commercial investment. Many of the approaches outlined below call for strengthening existing assets in the community, such as festivals, parks and recreational spaces, more installations of public art and strengthening existing volunteer networks. Others call for building bridges with networks of artists and organizations within the Richmond community. While these approaches are certainly not a cure-all, they offer a chance to strengthen what is already valuable in the community.

+ Goal 1: Make Arts and Culture a Priority for the Neighborhood

57

Objective 1.1: Incorporate arts and culture into the existing fabric of the Quality of Life Plan

- **Strategy 1.1 A:** Create a “Cultural Liaison” that can bridge the gap between arts and culture and neighborhood Quality of Life.
- **Strategy 1.1 B:** Partner with a local arts organization and invite them to give talks at “Quarterly Meetings.”
- **Strategy 1.1 C:** Hold Quarterly Arts and Culture Meetings. Invite key individuals recommended herein.
- **Strategy 1.1 D:** Identify a community artist or artists who will help guide arts and culture in the neighborhood.
- **Strategy 1.1 E:** Re-evaluate this plan every three years to examine its impact and make adjustments accordingly.
- **Strategy 1.1 F:** Petition City to Increase Arts and Culture Funding to 5%



Figure 75: Making art and culture a priority in the neighborhood will be the first step in improving the physical characteristics of the neighborhood. *Source: Lucarelli, 2012.*

A Cultural Liaison would take priority over all arts and culture related planning in the neighborhood ; such as using vacant properties to expose temporary art exhibits, as seen in Detroit.

+ Goal 1: Make Arts and Culture a Priority for the Neighborhood

58

Objective 1.2: Pursue Funding Sources

- **Strategy 1.2 A:** Seek corporate sponsors for strategies that require large capital investments.
- **Strategy 1.2 B:** Pursue Federal, State and Local Grants.
- **Strategy 1.2 C:** Petition art donations from neighbors and local businesses like Lowes and Home Depot to help leverage small projects like façade improvements and painting park benches.

THE VIRGINIA COMMISSION FOR THE ARTS

More than 240 of Virginia's non-profit arts organizations receive grant funding from the state-run Virginia Commission for the Arts (VCA). In 2009 alone:

- VCA funding made possible 39,943 arts events attended by 7.7 million people, including Virginia residents and out-of-state-visitors.

Figure 76: The Virginia Commission for the Arts is a state wide organization that offers a wide range of grants ranging from \$500 - \$200,000. These grants can be used to leverage small and large scale projects and should be applied for within the first year. For instance, The Micro-Grant Program for Broad Street Arts and Culture ends 1 July, 2014.

Applications and deadlines for several "Project Based" Grants outside of the Broad Arts and Culture district, from organizations like the Virginia Commission for the Arts, can be found in the documents Appendix.

Source: Virginia Commission for the Arts and Culture Works.

+ Goal 2: Enhance Cultural Arts Participation

59

Objective 2.1: Strengthen existing volunteer networks

- **Strategy 2.1 A:** Survey volunteers on an event-by-event basis to understand strengths and weaknesses.
- **Strategy 2.1 B:** Keep a working log of volunteer hours, email addresses, survey responses and telephone numbers.
- **Strategy 2.1 C:** Create a Volunteer of the Year Award
- **Strategy 2.1 D:** Invite volunteers to Quarterly Meetings.



Figure 77: Surveying volunteers will enable the client to accurately determine the needs of one of its most valuable assets. This element of democracy is important in order to weigh the opinions and values of those who donate their time. Records should be preserved for evaluation purposes.

Source: Lucarelli, 2013.

+ Goal 2: Enhance Cultural Arts Participation

60

Objective 2.2: Foster a new generation of cultural minded youth.

- **Strategy 2.2 A:** Engage local faith based organizations to recruit youth volunteers for upcoming neighborhood festivals.
- **Strategy 2.2 B:** Reach a benchmark of youth you wish to impact through arts and culture over a one year period; increase this figure yearly.
- **Strategy 2.2 C:** Survey youth at festivals on what types of art and culture they would like to see represented in the neighborhood
- **Strategy 2.2 D:** Create opportunities for North Highland Park Youth to connect with outside arts and culture resources
- **Strategy 2.2 E:** Target youth volunteers to assist with all future public art installations; *i.e murals and neighborhood cleanup.*



Figure 78: Philadelphia youth writing on an interactive chalkboard designed to invoke discussion over the possibilities of a vacant lot.

The Quality of Life Team has a commitment to the youth in North Highland Park. Making the youth a priority is one way to bridge the gap between arts and culture and quality of life and instill the benefits of the arts from a young age.

Source: www.villagearts.org

+ Goal 2: Enhance Cultural Arts Participation

61

Objective 2.3: Strengthen neighborhood festivals

- **Strategy 2.3 A:** Improve marketing tactics for neighborhood cultural events and expand efforts to attract residents outside of North Highland Park.
- **Strategy 2.3 B:** Bring one new festival to Highland Park by the end of year three.
- **Strategy 2.3 C:** Increase multicultural exposure in North Highland Park by inviting multi-cultural organizations, ethnic restaurants, and performing arts groups to act as cultural vendors at neighborhood festivals.
- **Strategy 2.3 D:** Survey participants at each festival. Benchmark the number of individuals surveyed each year to improve accuracy. (*i.e. Year 1: 15; Year 2: 30; and, Year 3: 50.*)



Figure 79: Increasing cultural exposure at events like National Night Out, which attract around 400 individuals, can potentially impact hundreds of residents.
Source: Jo White, 2013.

+ Goal 3: Use Art and Culture to Enhance the Image and Attract Investment

62

Objective 3.1: Concentrate public art in targeted locations to enhance the neighborhood appearance

- **Strategy A:** Organize Pop-up Galleries along Meadowbridge Road using existing and vacant storefronts to display work of local artists.
- **Strategy 3.1 B:** Identify additional lots and buildings whose owners are open to lot restoration and muralization.
- **Strategy 3.1 C:** Re-open Gabriel Prosser Freedom Park and hold a neighborhood celebration
- **Strategy 3.1 D:** Petition for public art to be incorporated in the Six-Points Roundabout and Ann Hardy Plaza Master Plan.
- **Strategy 3.1 E:** Continue murals in the Six-Points and surrounding commercial corridor.
- **Strategy 3.1 F:** Expand neighborhood clean up efforts to include vacant lot restoration.
- **Strategy 3.1 G:** Obtain permission from the city to paint park benches, trash bins and utility boxes.



Figure 80: Vacant lots, like this one along the abandoned commercial corridor on Milton Street, represent key locations. *Source: Lucarelli, 2012.*

Let's look at this lot as a blank canvas. What would the finished product be? A dog park? A Sculpture Garden? An outdoor theater? Let the community decide!

+ Goal 3: Use Art and Culture to Enhance the Image and Attract Investment

63

Objective 3.2: Leverage the historic character of the neighborhood

- **Strategy 3.2 A:** Create a new neighborhood logo using volunteers from the Brand Center, MoB and Storefront for Community Design. Logos can be flown on pedestrian and auto oriented utility pole banners.
- **Strategy 3.2 B:** Display Valentine historical photos of North Highland Park along Meadowbridge Road to show the neighborhood in a different, historical perspective.
- **Strategy 3.2 C:** Apply for a Historical Marker.
- **Strategy 3.2 D:** Recreate the Trolley Route; Using an approach similar to the Richmond Liberty Trail.



Figure 81: These signs are the only cultural reference to the past street cars. Updated signage may attract attention to the neighborhood and help stir imaginative thoughts and conversation. It can also be used for advertising neighborhood festivals.

Source: Lucarelli, 2014.

Figure 82: VCU's Brand Center, a graduate school for marketing, may be a potential source of volunteers. Storefront should also petition for designs from MoB students as well.

Source: www.brandcenter.vcu.edu

+ Goal 3: Use Art and Culture to Enhance the Image and Attract Investment

64

Objective 3.3: Strengthen relationships with local businesses

- **Strategy 3.3 A:** Work to create a Business Improvement District for the Six-Points Commercial Corridor to help leverage projects like façade improvements and corridor beautification.
- **Strategy 3.3 B:** Hold annual business development workshop linking artists to business owners in the neighborhood to stir creativity.
- **Strategy 3.3 C:** Showcase local art [for sale] in neighborhood businesses such as eateries and thrift stores.



Figure 83: Jewelry for sale on display at a local business along Broad Street.
Source: Lucarelli, 2011.

Artists will rarely turn down an opportunity to showcase their work to a new audience. Since the neighborhood lacks a formal gallery, one way to introduce art and artists to the community would be to have local artists display their works of art which are for sale in local businesses. This can include jewelry and pottery.
Source: Culture Works

+ Implementation Table

65

<i>Legend</i>
<i>Planning Phase</i>
<i>Begin Implementation</i>
OL = Organizational Leadership Required
CS = Community Support Required
VR = Volunteers Required
CA/C = City Approval/Collaboration Needed
FP = Funding Partners Required

Implementation Table

Goal 1: Make Arts and Culture a Priority for the Neighborhood

Objective 1.1: Incorporate Arts and Culture into the existing fabric of the Quality of Life Plan

	Year 1	Year 2	Year 3	Estimated Cost
Strategy 1.1 A: Create a Cultural Liaison for North Highland Park			CA/C	\$35,000 - \$40,000 per year
Strategy 1.1 B: Partner the QoL team with a local arts organization	OL			
Strategy 1.1 C: Identify a community artist		FP		N/A
Strategy 1.1 D: Hold Quarterly Arts and Culture meetings at Firehouse 15 to discuss the state of affairs in the neighborhood and address any concerns or suggestions raised by the board and or residents. Market the events and open them up to the public		SN, FP		N/A
Strategy 1.1 E: Re-Evaluate Agenda After 3 Years	OL	OL		N/A
Strategy 1.1 F: Petition City to Increase Arts and Culture Funding	OL	OL		

Objective 1.2: Pursue Funding Sources

	Year 1	Year 2	Year 3	Estimated Cost
Strategy 1.2 A: Pursue Federal, State and Local Grants		OL		N/A
Strategy 1.2 B: Seek a corporate sponsor for the Neighborhood	SN, CA/C			N/A
Strategy 1.2 C: Petition art donations from neighbors and local businesses.	VN			\$0

+ Implementation Table

66





www.Sherlockphoto.com

Goal 2 : Enhance Cultural Arts Participation				
Objective 2.1: Strengthen existing volunteer networks				
	Year 1	Year 2	Year 3	Estimated Cost
Strategy 2.1 A: Survey volunteers on a event-by-event basis to understand strengths and weaknesses	VN, OL			\$0
Strategy 2.1 B: Log volunteer hours, email addresses and telephone numbers	OL			\$0
Strategy 2.1 C: Create a Volunteer of the Year Award			OL, FP	\$200-300 Incentivize with catering from a local eatery and gift cards to local eateries
Strategy 2.1 D: Invite volunteers to quarterly arts and culture focus groups.	OL			
Objective 2.2: Foster a new generation of cultural minded youth.				
	Year 1	Year 2	Year 3	Estimated Cost
Strategt 2.2 A: Engage local faith based organizations to recruit youth volunteers for upcoming neighborhood festivals.	OL			\$0
Strategy 2.2 B: Reach a benchmark of youth you wish to impact through arts and culture over a one year period; increase this figure yearly.	OL, VN			\$0
Strategy 2.2 C: Survey youth at festivals on whats types of art and culture they would like to see represented in the neighborhood	VN			Provide volunteers with a free lunch or gift card to local cultural event.
Strategy 2.2 D: Create opportunities for North Highland Park Youth to connect with outside arts and culture resources resources		VN		\$0
Strategy 2.2 E: Target youth volunteers to assist with all future public art installations; i.e murals.		VN		\$0

+ Implementation Table

67





Implementation Table

Legend				
Planning Phase				
Begin Implementation				
OL = Organizational Leadership Required				
CS = Community Support Required				
VR = Volunteers Required				
CA/C = City Approval/Collaboration Needed				
FP = Funding Partners Required				
Goal 2 : Enhance Cultural Arts Participation				
Objective 2.1: Strengthen existing volunteer networks				
	Year 1	Year 2	Year 3	Estimated Cost
Strategy 2.1 A: Survey volunteers on a event-by-event basis to understand strengths and weaknesses	VN, OL			\$0
Strategy 2.1 B: Log volunteer hours, email addresses and telephone numbers	OL			\$0
Strategy 2.1 C: Create a Volunteer of the Year Award			OL, FP	\$200-300 Incentivize with catering from a local eatery and gift cards to local eateries
Strategy 2.1 D: Invite volunteers to quarterly arts and culture focus groups.	OL			
Objective 2.2: Foster a new generation of cultural minded youth.				
	Year 1	Year 2	Year 3	Estimated Cost
Strategt 2.2 A: Engage local faith based organizations to recruit youth volunteers for upcoming neighborhood festivals.	OL			\$0
Strategy 2.2 B: Reach a benchmark of youth you wish to impact through arts and culture over a one year period; increase this figure yearly.	OL, VN			\$0
Strategy 2.2 C: Survey youth at festivals on whats types of art and culture they would like to see represented in the neighborhood	VN			Provide volunteers with a free lunch or gift card to local cultural event.
Strategy 2.2 D: Create opportunities for North Highland Park Youth to connect with outside arts and culture resources resources		VN		\$0
Strategy 2.2 E: Target youth volunteers to assist with all future public art installations; i.e murals.		VN		\$0

+ Implementation Table

68





Implementation Table

Legend				
Planning Phase				
Begin Implementation				
OL = Organizational Leadership Required				
CS = Community Support Required				
VR = Volunteers Required				
CA/C = City Approval/Collaboration Needed				
FP = Funding Partners Required				
Goal 2 : Enhance Cultural Arts Participation				
Objective 2.1: Strengthen existing volunteer networks				
	Year 1	Year 2	Year 3	Estimated Cost
Strategy 2.1 A: Survey volunteers on a event-by-event basis to understand strengths and weaknesses	VN, OL			\$0
Strategy 2.1 B: Log volunteer hours, email addresses and telephone numbers	OL			\$0
Strategy 2.1 C: Create a Volunteer of the Year Award			OL, FP	\$200-300 Incentivize with catering from a local eatery and gift cards to local eateries
Strategy 2.1 D: Invite volunteers to quarterly arts and culture focus groups.	OL			
Objective 2.2: Foster a new generation of cultural minded youth.				
	Year 1	Year 2	Year 3	Estimated Cost
Strategt 2.2 A: Engage local faith based organizations to recruit youth volunteers for upcoming neighborhood festivals.	OL			\$0
Strategy 2.2 B: Reach a benchmark of youth you wish to impact through arts and culture over a one year period; increase this figure yearly.	OL, VN			\$0
Strategy 2.2 C: Survey youth at festivals on whats types of art and culture they would like to see represented in the neighborhood	VN			Provide volunteers with a free Luncheon or gift card to local cultural event.
Strategy 2.2 D: Create opportunities for North Highland Park Youth to connect with outside arts and culture resources resources		VN		\$0
Strategy 2.2 E: Target youth volunteers to assist with all future public art installations; i.e murals.		VN		\$0

+ Implementation Table

69



Legend
Planning Phase
Begin Implementation
OL = Organizational Leadership Required
CS = Community Support Required
VR = Volunteers Required
CA/C = City Approval/Collaboration Needed
FP = Funding Partners Required

Objective 2.3: Strengthen neighborhood festivals				
	Year 1	Year 2	Year 3	Estimated Cost
Strategy 2.3 A: Improve marketing tactics for neighborhood cultural events and expand efforts to attract residents outside of North Highland Park		VN, OL		Free - \$1000 for printing
Strategy 2.3 B: Bring one new festival by year three.			CS, OL, FP, CA/C	N/A
Strategy 2.3 C: Increase multicultural exposure in North Highland Park by inviting multi-cultural organizations, ethnic restaurants, and performing arts groups to act as cultural vendors at neighborhood festivals.			OL,	N/A
Strategy 2.3 D: Survey participants at each festival. Benchmark this figure yearly.	VN, OL			Provide volunteers conducting surveys with a free lunch or gift card to a local cultural event/destination

+ Implementation Table

70

<i>Legend</i>
<i>Planning Phase</i>
<i>Begin Implementation</i>
OL = Organizational Leadership Required
CS = Community Support Required
VR = Volunteers Required
CA/C = City Approval/Collaboration Needed
FP = Funding Partners Required

Goal 3: Use Art and Culture to Enhance the Image and Attract Investment

Objective 3.1: Concentrate public art in targeted locations to enhance the neighborhood appearance

	Year 1	Year 2	Year 3	Estimated Cost
Strategy 3.1A: Organize Pop-up Galleries along Meadowbridge using existing and vacant storefronts to display work			CA/C, VN	Approx. \$1000
Strategy 3.1 B: Identify additional lots and buildings whose owners are open to lot restoration and muralization	VN, SC			N/A
Strategy 3.1 C: Re-open Gabriel Prosser Freedom Park and hold neighborhood celebration	CA/C, VN			Approx \$250-300
Strategy 3.1 D: Petition for public art to be incorporated in the Six-Points Roundabout and Ann Hardy Plaza Master Plan	OL, CA/C, & FP			N/A
Strategy 3.1 E: Continue murals in the Six-Points and surrounding commercial corridor	VN, CA/C, CS			Approx. \$2000-\$3000 per mural. See Appendix >> Sample Invoice
Strategy 3.1 F: Expand neighborhood clean up efforts to include vacant lot restoration		VN		\$0?
Strategy 3.1 G: Obtain permission from the city to paint park benches, trash bins and utility boxes.		SP, VN, CA/C, CS		Cost of Supplies

+ Implementation Table

71

<i>Legend</i>
<i>Planning Phase</i>
<i>Begin Implementation</i>
OL = Organizational Leadership Required
CS = Community Support Required
VR = Volunteers Required
CA/C = City Approval/Collaboration Needed
FP = Funding Partners Required



www.Sherlockphoto.com

Objective 3.2: Leverage the historic character of the neighborhood

	Year 1	Year 2	Year 3	Estimated Cost
Strategy 3.2 A: Create a new neighborhood logo using volunteers from the Brand Center, MoB and Storefront for Community Design		VN, OL, CA/C, CS		\$0 - \$25+ /Hour
Strategy 3.2 B: Display Valentine Historical Photos of Highland Park along Meadowbridge using storefronts of willing businesses.	FP			≈\$500
Strategy 3.2 C: Apply for an Historical Marker(s)		FP, VN		\$1,550 See Appendix
Strategy 3.2 D: Recreate the Richmond Trolley Route.			VN, CA/C	Cost of Supplies

Objective 3.3: Strengthen relationships with local businesses

	Year 1	Year 2	Year 3	Estimated Cost
Strategy 3.3 A: Work to create a BID for the Meadowbridge / Six-Points Corridor			OL	N/A
Strategy 3.3 B: Hold annual business development workshop linking artists to business owners in the neighborhood			OL,	Incentivize with catering from a local eatery and gift cards to local eateries
Strategy 3.3 C: Showcase local art in neighborhood businesses such as eateries and thrift stores.		VN, CS, OL		Free - \$500

+ Conclusion

Art and culture alone will not rectify the issues in the community. At minimum, this plan hopes to build upon what is already successful in the neighborhood, its cultural asset base.

Revitalization requires strong leadership and a number of innovative strategies in order to remain efficacious. Art and culture in the community, will however, act as an integral component of this formula. As seen with the case studies, art and culture in the community can provide the foundations for success.

By the end of the planning process, a new mural was painted in the heart of the Six-Points commercial corridor. This project was over a year in the works, and culminated with a corporate sponsor, Altria, picking up the tab. The hopes are that this new piece of art will help further the momentum, and put this strategy into motion. With new beginnings on the horizon, North Highland Park stands poised, for change.



Figure 84: A 'before' and 'in-progress' shot of the new mural by Hamilton Glass at the Northside Outreach Center in Highland Park. The doves were inspired by conversations with residents during a community engagement meeting, where Hamilton was present.
Source: Lucarelli 2014

+ Works Cited

73

Adams, Deborah Page, et al. National Association of Social Workers "Asset building as a Community Revitalization Strategy." September 1997.

ABCD Institute

American Fact Finder, 2014

Americans for the Arts 2012, *Arts and Economic Prosperity Survey IV*.

APA; American Planning Association Annual Conference; Chicago, Illinois. Lecture: Connecting Cities to Arts and Culture. 2013

The City of Chicago; Department of Cultural Planning, "Chicago Cultural Plan" 2012.

Art 180

Art Whino

Bureau of Economic Assessment, 2013 Report

Chumura Economics and Analytics, June 2011. *The Economic Impact of the Picasso Exhibit in the Richmond Region and in Virginia*. Prepared for Bob Tarren Director of Marketing Virginia Museum of Fine Arts.

Country Business Patterns

Fleming, Ronald. 2007, *The Art of Placemaking: Interpreting Community Through Public Art and Urban Design*. London, England. [Merrell Publishers Ltd](#)

America's Best Hipster Neighborhoods, 2012 Wynwood, Miami, FL. Forbes Magazine

Fraser, Jeffery. Fall 2011, *The Cost of Blight: Vacant and Abandoned Properties*. The Pittsburgh Quarterly.

Griego, Tina. 18 February, 2014. Word & Image: Richmond Chapter Co-Founders, *Saving Our Youth and the Guardian Angels*. Style Weekly.

+ Works Cited

74

Guetzkow, Joshua. 2012. *How Arts Impact Communities: An Introduction to Literature on art studies impacts*. Princeton University. <http://www.princeton.edu/~artspol/workpap/WP20%20-%20Guetzkow.pdf>

Handson Greater Richmond

Heidelberg Project Annual Report, 2012.

Judkis, Maura. The Style Blog, Open Walls Baltimore: Street art to revitalize a neighborhood. 3 April, 2012. www.washingtonpost.com

Markusen, Ann. Project on Regional And Industrial Economics, "Arts and Culture in Urban/Regional Planning: A Review and Research Agenda." August 2009.

The City of Roanoke and Roanoke Arts Commission; "Arts and Culture Plan for Roanoke, Virginia." 2011.

Solomon, Brett. 14 November, 2012. NBC 12. *Roundabout and traffic circles planned for busy neighborhood*. www.nbc12.com
VCU, MURP Studio I Class.. North Highland Park Quality of Life Plan. 2010

Dickinson, Elizabeth Evitts, *Gallery walls: Cities embrace street art as a ticket to success*. 5 December, 2012. www.grist.org

Lucarelli, Carson. 12oz Prophet. The Daily News, *Recap: The RVA Street Art Festival*. 9 October, 2013 <http://www.12ozprophet.com>

McKenney, Carlton. Street Railway Map of Richmond, 1930, *Railways of Virginia*. 28 December, 2011. www.chpn.net

Nichols, Darren. 11 November, 2013. The Detroit News; "Fiscal health expert: Cities should learn lesson from Detroit's woes" <http://www.detroitnews.com/article/20131111/METRO01/311110102#ixzz2mkPSNhQF>

Peterman, Walter. 2004. *Community Development Journal, Advocacy vs. collaboration: Comparing inclusionary community planning models*. *Community Development Journal* Vol. 39 No. 3 © Oxford University Press

+ Works Cited

- Potterfield, T. Tyler. 2009. *Nonesuch Place: A History of Richmond Landscapes*. Pg. 123
Charleston, SC: The History Press.
- Richmond City Master Plan, 2000-2010.
- Richmond City GIS
- Solomon, Brett. 14 November, 2012. NBC 12. *Roundabout and traffic circles planned for busy neighborhood*. www.nbc12.com
- Tennessee Advisory Commission on Intergovernmental Relations, November 2012. *Dealing With Blight: Strategies for Tennessee's Communities*.
- The Valentine Museum
- VCU Spring 2014. Six-Points Commercial Corridor, VCU MURP Studio I Class.
- VCU, Spring 2010. *North Highland Park Quality of Life Plan*. VCU MURP Studio I Class.
<http://www.has.vcu.edu/>
- The Village of Art and Humanities.
- Virginia Commission of the Arts
- Virginia Department of Housing and Community Development.
- Virginians for the Arts, Arts Economic Impact Report, 2000.
- Virginians for the Arts, Arts Economic Impact Report, 2012
- The Wallace Foundation