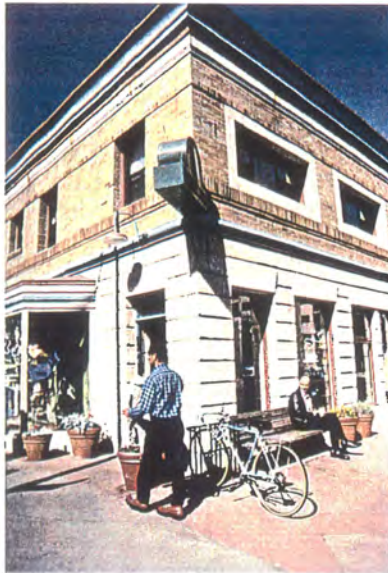




EAST VILLAGE ARTS DISTRICT GUIDE FOR DEVELOPMENT



East Village Arts District Guide for Development

City of Long Beach

October 1996

Prepared by

**Envicom Corporation
Siegel Diamond Architects
Kosmont & Associates, Inc.**

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CONSULTANT TEAM

Envicom Corporation

Elwood Tescher, Principal
Jim Gilbert, Project Manager

Siegel Diamond Architects

Katherine Diamond, FAIA, Principal

Kosmont & Associates, Inc.

Jim Rabe, Principal
Ann Kinner, Project Consultant

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Executive Summary

EXECUTIVE SUMMARY

Introduction

The *East Village Arts District Guide for Development* identifies comprehensive strategies to create a viable arts district that functions as a distinct activity center and neighborhood in the City of Long Beach. The attraction of artists and arts activities are balanced with the enhancement of the services for a broad cross section of residents and visitor-oriented uses that capitalize on the Village's location adjacent to the Long Beach Convention Center, Aquarium, and other coastal developments.

Strategies for the Village's revitalization are defined at two scales: (1) a vision for the overall pattern of uses and their character and (2) specific near, mid, and long-term actions for its achievement. The near term strategies represent realistically achievable actions that can be accomplished with private sector investments and by the public sector with available funding resources.

Preparation of the Guide for Development

Preparation of the *Guide for Development* was accomplished by a collaboration of the City of Long Beach, professional consultants, a Steering Committee composed of local residents, businesses, property owners, and organizations, and the community. Public input was received from the "Visions Gallery" (display boards on which the public recorded their visions for the future of the Village), a "Visioning" Workshop, and an "Alternatives" Workshop at which participants confirmed and prioritized revitalization strategies that they supported.

The East Village

The East Village Arts District is defined as the area bounded by Long Beach Boulevard, Ocean Boulevard, Alamitos Avenue, and 7th Street (see maps on following page). It contains approximately 162 acres, of which approximately 40 percent is developed for housing and 26 percent is developed with commercial uses. The majority of housing is multi-family and in excess of 70 percent of the commercial is retail. Churches and other institutions occupy 13 percent of the land. Only seven percent of the land is currently vacant. According to the United States Census, the East Village has 6,719 residents, including a large number of seniors and younger singles with incomes below the citywide average.

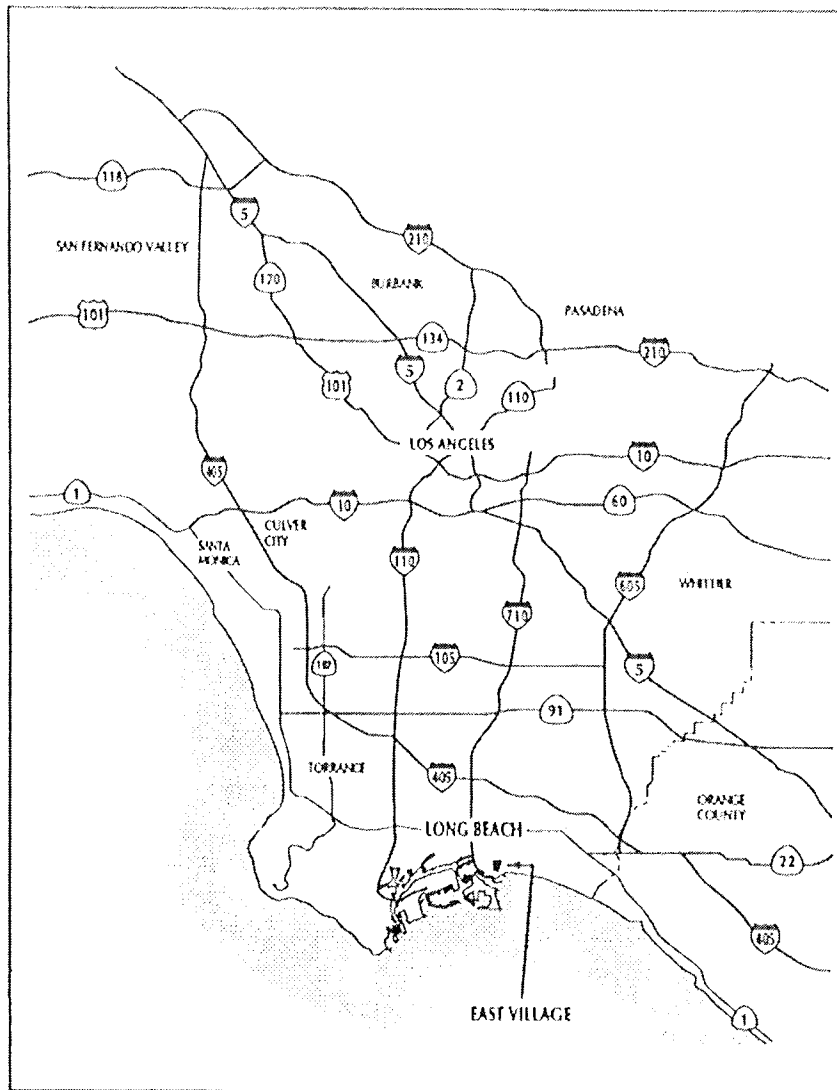
Many sites are developed with "marginal" uses or are vacant and, consequently, are highly susceptible to change. An exception is the area fronting on Ocean Boulevard, which contains high density hotels and offices. The primary supermarket, Vons, is smaller and contains less diverse merchandise than the industry standard for "contemporary" grocery stores. The area in proximity to the Broadway--Linden intersection has been the initial focus of private adaptive reuse projects for coffee shops, flower stores, and housing. Other improvements are scattered throughout the East Village.

A wide and eclectic variety of architecture is located in the East Village, from older single family "bungalow" houses to high rise, contemporary office towers. Throughout the East Village are scattered pockets of older historic buildings. Some of these have been renovated to emphasize their historic architectural character. Generally, there is a transition of densities from the high rises along Ocean Boulevard in the south to the single story housing abutting Saint Anthony's Church and School in the northeast.

Most of the East Village contains sidewalks 15 feet in width, making them very conducive to pedestrian activity. Though most streets contain trees along their length, there are few streetscape amenities. The fragmented pattern of buildings and uses inhibit pedestrian activity along many of the commercial corridors. For example, 1st Street has a small concentration of pedestrian oriented uses and buildings near Linden Avenue that is interrupted to the east by large scale buildings set back or walled from the street. Only the Broadway corridor and portions of Linden Avenue exhibit the continuity of buildings along the street that can nurture an active pedestrian life.

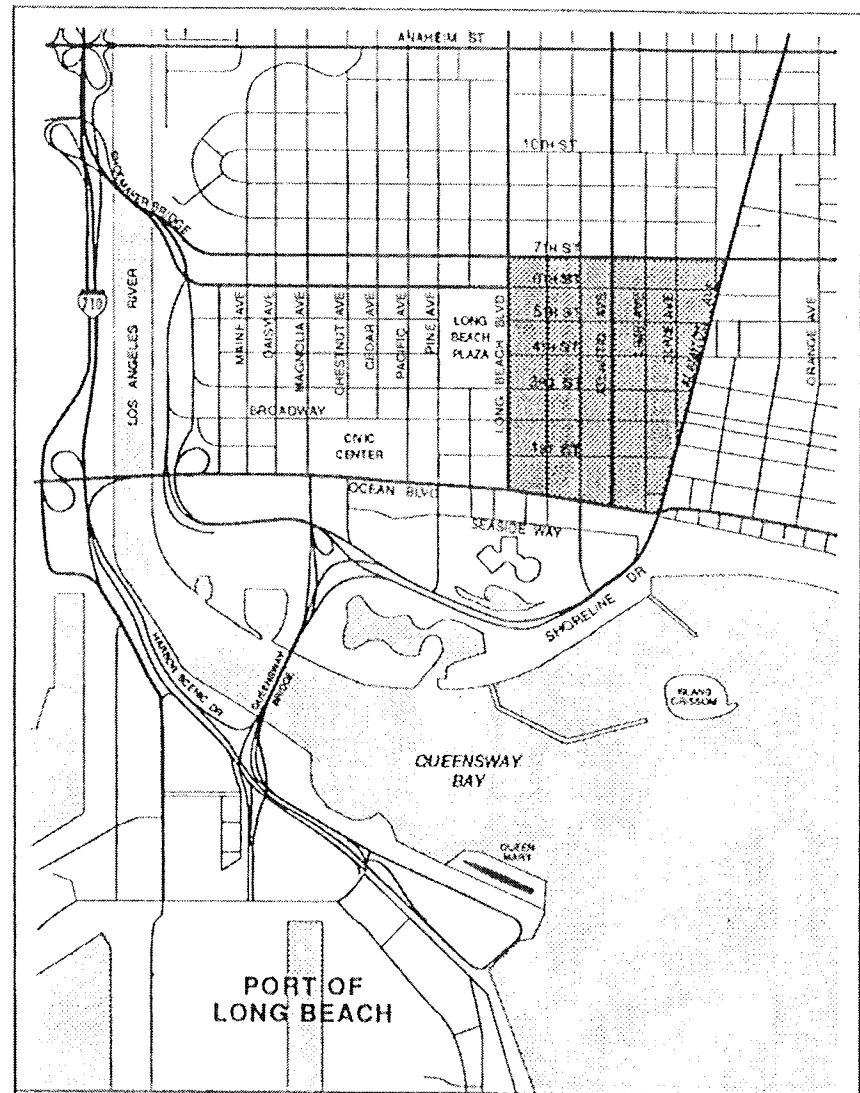
Many sites were developed prior to the establishment of contemporary parking standards and, consequently, most commercial areas and many higher density residential areas are highly deficient in parking. Recent high density office and hotel development along Ocean Boulevard and Long Beach Boulevard have incorporated parking structures on-site.

The East Village is bisected by primary citywide traffic corridors that carry high traffic volumes, including Broadway, Ocean Boulevard, 3rd Street, 7th Street, Alamitos Avenue, and Atlantic Avenue. Inherently, their regional function conflicts with intentions for pedestrian districts.



REGIONAL LOCATION

EAST VILLAGE ARTS DISTRICT GUIDE FOR DEVELOPMENT



Legend

East Village Planning Area

PLANNING AREA VICINITY MAP

EAST VILLAGE ARTS DISTRICT GUIDE FOR DEVELOPMENT



Analyses indicate strong regional demand for artist and professional live/work spaces. The East Village could capitalize on this demand if affordable spaces can be developed (generally below \$1 per square foot) and aggressively marketed to attract a "critical mass" of artists and organizations, and if there is a demonstrated commitment to the ongoing promotion of arts activities. Similarly, the East Village's population provides a market for supporting commercial services, though it is limited by their relatively low incomes. There is also a market for the expansion of hotels and complementary uses in the City due to the presence of the Convention Center and coastal developments, a portion of which could be captured along Long Beach Boulevard.

The City of Long Beach generally, and the East Village in particular, contain a significant number of cultural resources, including the Long Beach Symphony, the Freedomist Art Center and Exhibition Space, Casa de la Cultura de Long Beach, and Centro CHA (Community Hispanic Association). The Public Corporation for the Arts, located just west of the East Village, plays an important role in supporting the community's artists and activities.

The East Village Arts District "Vision"

The *Guide for Development* intends to foster the evolution of the East Village as a distinct place within the City. More specifically, it seeks to shape an area that serves as the primary center of Long Beach's arts community, is integrated with a vital and diverse residential neighborhood, provides a transition with adjacent convention and coastal uses, and captures visitors to those uses. The Village's physical environment will emphasize pedestrian activity and community gatherings, with arts and community events regularly conducted to enhance its identity and the residents' quality of life. Its sidewalks will accommodate outdoor dining and retail uses, as well as public performances. Its physical fabric of streetscape and buildings will be enriched through the designs of local artists.

East Village Arts District Revitalization Strategies

Revitalization strategies intended to achieve a vital arts district and residential neighborhood in the East Village include:

Physical Improvements

Near Term

1. Adaptively reuse existing buildings for artist and professional live/work spaces consistent with a new live/work ordinance (see "Regulations and Guidelines").
2. Adaptively reuse existing buildings for artist organizations, performance venues, and possible interim studio space for the graduate students of the California State University Long Beach Fine Arts Program.
3. Modify the Linden Avenue frontages of the Marriott Hotel and retail commercial structure on the northeast side of the intersection with 1st Street to enhance pedestrian activity, removing physical barriers and incorporating windows and entries.
4. Adaptively reuse the buildings located at the Broadway--Alamitos Avenue intersection for entertainment, restaurant, retail, and/or live/work uses.
5. Incorporate pedestrian walkways and casual outdoor dining and retail uses in the redevelopment of the International School site.

Mid and Long Term

1. Infill and intensify the Broadway--Alamitos Avenue intersection as a key entry and activity node incorporating retail, restaurant, arts related, entertainment, and other uses into a pedestrian oriented "village" environment.
2. Upgrade, expand, or adaptively reuse the Vons supermarket site for grocery, neighborhood serving retail, or arts related uses by the closure and improvement of Lime Avenue immediately south of Broadway.

3. Adaptively reuse the Lime Avenue apartments for visitor-serving “boutique” hotels and bed and breakfast establishments.
4. Redevelop the Ocean Avenue frontage between Alamitos Avenue and Atlantic Avenue for high density hotels and supporting uses.
5. Adaptively reuse and redevelop 4th Street commercial properties for retail, live/work, or housing.

Parking Improvements

Near-Term

1. Consolidate and improve the parcel on the northwest corner of Broadway and Elm Avenue for a unified surface parking lot, incorporating a community information center.
2. Provide evening public parking in the Colonial Buffet parking structure.

Long-Term

Develop parking structures with ground level retail and possible upper level housing on the northwest corner of Broadway and Elm Avenue, the vacant lot on the north side of 1st Street south of the Lafayette, and the existing surface parking lot and adjacent sites between the Broadway and 1st Street commercial frontages between Elm Avenue and Linden Avenue.

Traffic Improvements

Near-Term

1. Evaluate potential improvements to “calm” traffic on Broadway, such as installing intersection “chokers.”
2. Retain curbside parking along Broadway, in order to maintain the barrier between passing vehicles and pedestrians.

Mid and Long-Term

1. Expand the shuttle bus network and schedule to provide access for visitors to activity centers from regional transit systems and peripheral districts and neighborhoods, as well as access for residents to key uses and services.
2. Close Lime Avenue south of Broadway to facilitate the expansion of the Vons supermarket and cul-de-sac the portion north of 1st Street.

Urban Design Improvements

1. Enhance the pedestrian character of the East Village by using local artists’ designs to create distinctive paving materials, benches, trash receptacles, landscape, public art, coordinated signage, and other streetscape elements. Priorities should be placed on improving Broadway, as well as Linden Avenue between Broadway and Ocean Boulevard.
2. Install art on private sites that are visible to the public and in public places within the East Village’s key activity centers.
3. Install information centers and kiosks in key public locations throughout the East Village.
4. In the long term, repave alley driving surfaces and install coordinated signage, lighting, landscape, and other elements that improve their visual quality.

Parks and Open Space Improvements

1. Develop an “arts park” on Linden Avenue between the Broadway and 3rd Street commercial frontages as the centerpiece for the Arts District identity and events.
2. Develop mini and neighborhood parks throughout the East Village as sites become available and can be acquired.

Regulations and Guidelines

1. Adopt a new live/work ordinance to facilitate the adaptive re-use of existing, and the development of new, structures for these purposes.
2. Revise the City's General Plan and zoning ordinance ("PD-30" zone) to accomplish the following: (1) foster the development of live/work spaces throughout the East Village; (2) foster the development of pedestrian districts along Broadway and along Linden between Broadway and Ocean Boulevard; and (3) reduce permitted building heights to be more reflective of the Village's intended character and market demands.

Marketing and Promotional Programs

1. Establish a new, or restructure an existing, organization to market and promote the East Village Arts District. Among its functions would be business and arts organization retention and recruitment, attraction of a minimum of 50 new artists to live/work facilities, scheduling and advertising of uses and events, and serving as liaison and expeditor of entitlements for "desired" uses.
2. Establish and conduct an annual calendar of arts and community oriented events that promote the East Village's identity and quality of life for residents, including a "Celebration of the Arts" and "Arts Walk."
3. Establish a "hot-line" to provide residents and visitors information about the East Village's uses, exhibitions, performances, events, organizations, and services.

Ongoing Coordination

1. Continue to involve the Public Corporation for the Arts in development of arts programs and events, attraction of artists and arts organizations, and participation of local artists in the design of streetscape and public art.

2. Continue to involve the East Village Association in the planning and implementation of physical improvements and programs.

Financing

Obtain funding to facilitate the development of an arts district in the East Village, including the use of Redevelopment Agency loans and assistance in property acquisition and assembly, use of Housing Development Company funds, waiver or reduction of development and business fees for artists and other "desired" uses, establishment of a Business Improvement District, use of Small Business Administration funds, use of Enterprise Zone incentives, and allocations from state or county park and transportation funds and taxes.

Public Safety

1. Establish Neighborhood Watch Programs in coordination with the City of Long Beach Police Department.
2. Open another storefront police office and operate additional foot and bike patrols to increase police "presence" and visibility in the East Village.
3. Expand the "Downtown Guides" program to provide service to the entire East Village activity corridors and centers.

Property Maintenance

1. Conduct periodic, voluntary community clean up patrols to pick up trash, remove graffiti, and improve landscape areas by weeding, trimming, and pruning.
2. Pro-actively increase code enforcement programs.
3. Continue to operate the Neighborhood Resource Center to support community meetings and provide information regarding public services and property maintenance and enhancement.

Overview and Purpose of the Guide for Development

OVERVIEW AND PURPOSE OF THE GUIDE FOR DEVELOPMENT

Introduction

The *East Village Arts District Guide for Development* identifies comprehensive strategies for the creation of a viable arts district that serves as a distinct activity center and neighborhood in the City of Long Beach. It is based on the premise that a concentration of artists and arts activities can revitalize and invigorate an ill-defined and declining neighborhood. At the same time, it recognizes that the East Village's scale greatly exceeds the area needed for a successful arts district and that viable districts in other communities are characterized by their mix of artists with other residents and purposes. To this end, the *Guide for Development* provides for a balance of arts- and resident-oriented uses, improvements, and services. Additionally, it capitalizes on the East Village's adjacency to the adjoining visitor oriented coastal developments, including the aquarium, currently under construction; the Long Beach Convention Center; and the downtown Pine Avenue retail and entertainment center.

Strategies for the revitalization of the East Village are prescribed by the *Guide for Development* at two scales: (1) a vision for its overall pattern of uses and character, and (2) specific near, mid, and long term actions for its achievement. The latter encompasses adaptive reuse and new development projects; parking, traffic, and streetscape improvements; park development; revision of the City's codes and ordinances; establishment of an organization to market and promote the East Village and coordination of supporting organizations; enhanced public safety and property maintenance programs; and financing strategies. Individually and cumulatively, the "actions" are intended to stimulate additional development, improvements, and programs that can be initiated by the private sector or as a collaboration with the public sector.

The *East Village Arts District Guide for Development* is comprised of the following sections:

1. Summary of the existing regulatory requirements, land uses, housing, population characteristics, architecture, streetscape, public art, transportation, parking, and market conditions of the East Village.
2. Summary of the key constraints and opportunities affecting the East Village as identified through technical analyses and public input.

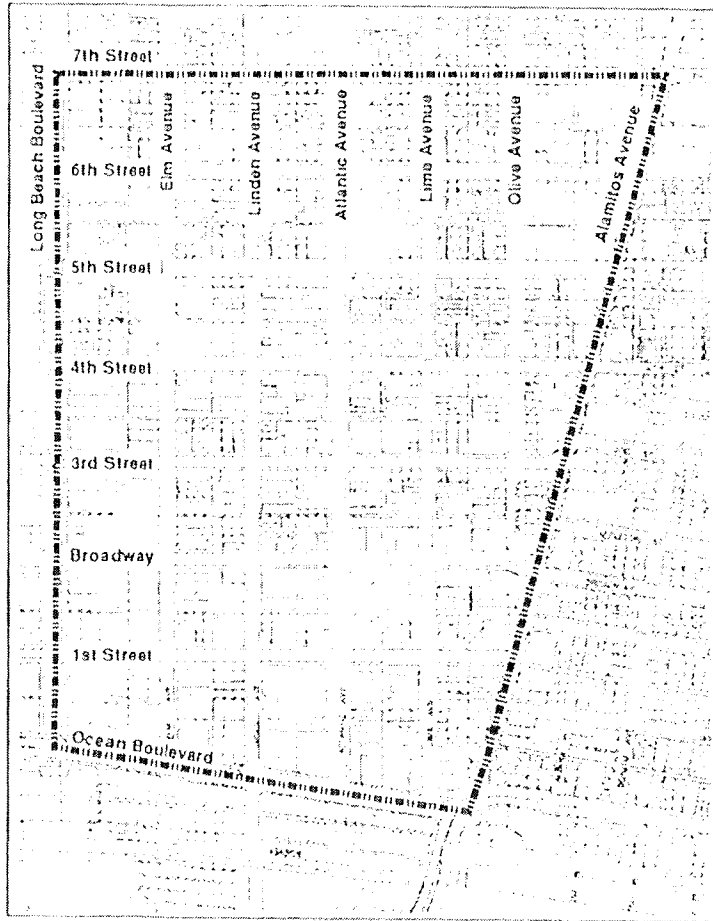


3. Presentation of the vision for the future of the East Village.
4. Overview of the strategies for the revitalization of the East Village and achievement of an arts district.
5. Discussion of the specific near, mid, and long term physical, regulatory, programmatic, organizational, and financial strategies.

Photographs are used throughout the *Guide* to illustrate the character of potential improvements, in addition to existing locations within the East Village. The images encompass the Sunset Plaza area of West Hollywood; downtown Huntington Beach; San Diego Uptown District; downtown Baldwin Park; Arlington, Virginia; and Toronto, Canada.

The East Village Arts District

The East Village Arts District is bounded by Long Beach Boulevard on the west, Ocean Boulevard on the south, Alamitos Avenue on the east, and 7th Street on the north. It is bordered by the revitalized Downtown/Pine Avenue retail and entertainment center to the west, the Long Beach Convention Center and coastal developments to the south, and residential communities to the east and north. It also directly abuts and is accessible by the Metrorail Blue Line on Long Beach Boulevard.

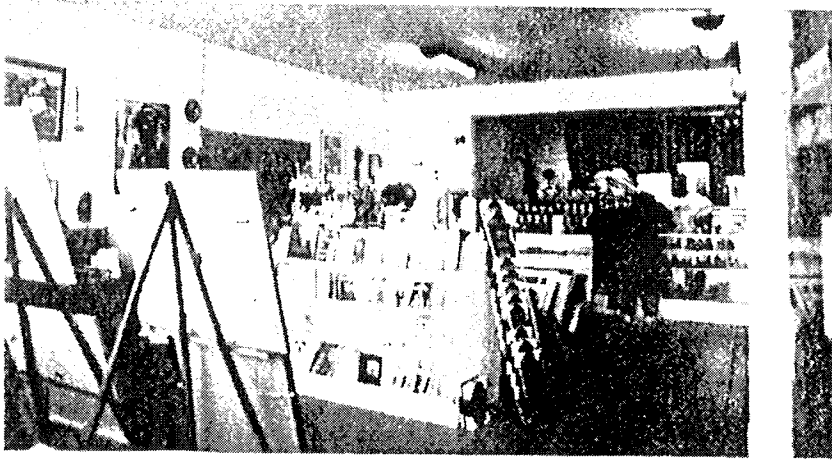


Why the East Village is Designated as an Arts District

The comprehensive plan for downtown Long Beach recognizes that a successful downtown is comprised of a diversity of districts and places – some focusing on government, some on retail and entertainment, some on offices, some on housing, and all on the intermixing of uses. The East Village is defined as a distinct place within downtown Long Beach, along with the Pine Avenue center, the West Village, American Marketplace, and a number of other places. Each is differentiated by its intended function, character, and mix of uses.

The concept of establishing an arts district in the East Village is founded on the presence of a significant number of artists, artist organizations, and arts activities in Long Beach and the recognition that their concentration can contribute to a vital and economically healthy place that becomes a focal point of community identity, activity, and culture. Places like SoHo in New York, the Gaslamp District of San Diego, Carmel, the Venice Community and Downtown Artist Loft District of Los Angeles, and the emerging Santa Ana Arts District are representative of these successes. Inherently, the vitality of many of these districts is partly attributable to their mix of artists with other residents and uses.





Considerable opportunities are evident in the East Village that make it attractive to become the focus of arts within Long Beach. A number of artists and arts organizations are already located here (e.g., Long Beach Symphony) or nearby (e.g., the Public Corporation for the Arts). A major performance venue, the Terrace Theater, is located immediately south of Ocean Boulevard. The California State University, Long Beach has expressed interest in temporarily relocating its graduate student Fine Arts studios to the downtown during the renovation of existing on-campus buildings. Conversations with artists in other communities, as well as independent studies, indicate a willingness to locate in downtown Long Beach if there is affordable live/work space and a critical mass of other artists and supporting services. Santa Ana's recent experience in attracting artists to a newly established district supports this potential.

Many existing structures in the East Village are highly suitable for reuse as live/work, arts exhibition, and performance spaces. A number of these exhibit historic and distinctive architectural elements that can contribute to a distinct image and character. The Village's wide sidewalks are particularly suitable to accommodate outdoor dining and retail that can enliven its pedestrian activity and ambiance, which is an essential ingredient in creating a highly liveable urban village.

Perhaps most importantly, there is considerable enthusiasm on behalf of local residents, property owners, and businesses to revitalize the East Village as an Arts District. This has been confirmed by the public input received during the preparation of the *Guide for Development* and demonstrated by the willingness to financially invest in the adaptive reuse of existing structures for live/work facilities and arts-related uses. This input recognizes the need to balance the attraction of artists and arts use with the large residential population that will remain in the East Village.



Relationship to Other Plans and Documents

Although the *East Village Arts District Guide for Development* provides an interrelated series of land use, urban design, transportation, and economic recommendations for a portion of Downtown Long Beach, this document does not exist in a vacuum. Rather, it complements the Long Beach General Plan, Zoning Ordinance, and two of the City's Redevelopment Plans by providing a level of specificity and detail concerning the East Village that is not found in these other planning documents.

The *Guide for Development* recommends a specific set of improvements and strategies (detailed in the following sections) that supports many of the General Plan's goals and objectives, and builds upon the generalized land use designations found in the Land Use Element. For example, the General Plan designates the majority of the East Village as a Mixed Use Land Use District, a designation that is supported and strengthened by the *Guide for Development*. Similarly, the Land Use Element identifies the East Village as one of the City's 57 unique neighborhoods, as well as classifies it as a portion of the Downtown/Port Activity Center, both of which are supported by the *Guide for Development*.

The City's Zoning Code implements the policies found in the General Plan. More specifically, it regulates such facets of development as building height and bulk, density and intensity of development, setbacks, parking and landscaping requirements. While the East Village is characterized by seven distinct zoning districts, the "PD-30" designation is of particular applicability to the area's future as it establishes standards to facilitate the development of arts-related uses.

The existing "PD-30" zone applies to a portion of the East Village bounded by Elm Avenue on the west, Alamitos Avenue on the east, and Broadway on the north. The southern boundary of the zone extends to the first set of alleys just south of First Street. Although the area covered by the zone is limited, its implementing ordinance was drafted with the intent to incorporate the surrounding area into a larger Planned Development Plan for the entire downtown.

According to the existing ordinance, the primary goal of the "PD-30" zone is "...to provide a framework to guide private development which will complement and build upon existing art and cultural institutions to create a tourist-oriented, high intensity urban village with high levels of day, night and weekend activity and special emphasis on art and cultural activities."¹

At the present time, the Long Beach Planning and Building and Community Development Departments are revising the "PD-30" Ordinance to be applicable to the entire downtown area, including the East Village. It will incorporate standards that implement many of the land use and urban design recommendations found in the *Guide for Development*.

Like the General Plan and the proposed revision to the "PD-30" Ordinance, the Redevelopment Plans for the Central Long Beach Redevelopment Project Area and the Downtown Long Beach Redevelopment Project Area also provide a context within which the *Guide for Development* was developed and ultimately must coexist. Although the two Redevelopment Plans will be unaffected by the *Guide*, they will provide yet another means to implement the *Guide's* recommendations, since they allow the City to bring the considerable powers of its Redevelopment Agency to bear on the challenges currently facing the East Village.



¹ City of Long Beach, *Ordinance No. C-7077*, 1993, p. 2.

Preparation of the Guide for Development

The *East Village Arts District Guide for Development* is the product of a collaborative effort between the Long Beach Redevelopment Agency, the project Steering Committee, the project consultant team, and the public at large. Over the course of nine months, beginning in January 1996 and ending in September, the consultant team conducted a work program that involved three parallel and integrated tracks: (1) conduct of technical analyses and studies, (2) regularly scheduled meetings with the project Steering Committee, and (3) a public involvement program.

Technical Analyses and Studies

The technical planning process involved an interrelated sequence of work tasks, which laid the groundwork for the *Guide for Development*. These tasks included gathering background data and compiling that information in a Background Report, defining a vision, identifying potential revitalization strategies, and documenting the selected recommendations in this *Guide for Development*.

Steering Committee Meetings

Throughout the planning process, the consultant team participated in a series of meetings with the 21 member East Village Arts District Steering Committee. This committee consisted of Redevelopment Agency representatives, City Council Deputies, representatives of select City Departments, and key stakeholders from the East Village, including business owners, residents, artists, and members of local organizations such as the Public Corporation for the Arts and the East Village Association. Steering Committee members are listed at the beginning of the *Guide*.

The Steering Committee reviewed analyses and revitalization alternatives, and established policy direction regarding critical planning and urban design issues. It also helped identify key implementation strategies, including priority actions and public and private responsibilities. Committee meetings served as lively forums where ideas were presented, discussed, and evaluated for their appropriateness to the East Village Arts District's future redevelopment.

Public Involvement Program

The Redevelopment Agency and consultant team recognized from the outset that public involvement in, and support of, the project's goals, objectives, and implementation strategies were critical to its ultimate success. To this end, the *Guide for Development* public involvement effort was devised and conducted to achieve three inter-related objectives: (1) coordinating effective outreach to attract participation, (2) eliciting input and stimulating consensus-building for the *Development Guide's* recommendations, and (3) encouraging and fostering the public's commitment to continued participation in the *Guide's* implementation. This involved the conduct of public workshops, a "Visions Gallery," and meetings with key shareholders. Additionally, the public was invited to attend all Steering Committee meetings.

The consultant team met with representatives of local stakeholder organizations, such as the California State University, Long Beach (School of Fine Arts, California Repertory Company, and the College of Business Administration) and the Public Corporation for the Arts, as well as major property owners (Dr. Gumbiner and Southern California Edison). In addition to identifying potential opportunities for change within the East Village and providing valuable insights into the local community and existing arts related programs, these meetings provided the consultant team with access to individuals and organizations well positioned to assist in public workshop outreach efforts.

The broadest spectrum of public input was received from the conduct of a "Visions Gallery" and two workshops. These events are discussed below and their results are presented within Appendices A through C of the *Guide for Development*.

The "Visions Gallery" provided members of the public with the opportunity to share their visions of the East Village's future and identify critical obstacles to achieve them. The Gallery was comprised of display boards that could be moved from site to site within the project area. These consisted of three East Village base maps, surrounded

by explanatory text and graphics. Blank index cards, pens and color markers were provided along with each display, and people were invited to write and draw directly on the maps, as well as to leave longer written comments on the index cards, which could then be taped directly onto the maps. The "Visions Gallery" displays were placed at the Long Beach Flower Mart, Lyon Arts Supply, and the McDonalds at 7th Street and Long Beach Boulevard, and over 100 comments were received from the public.

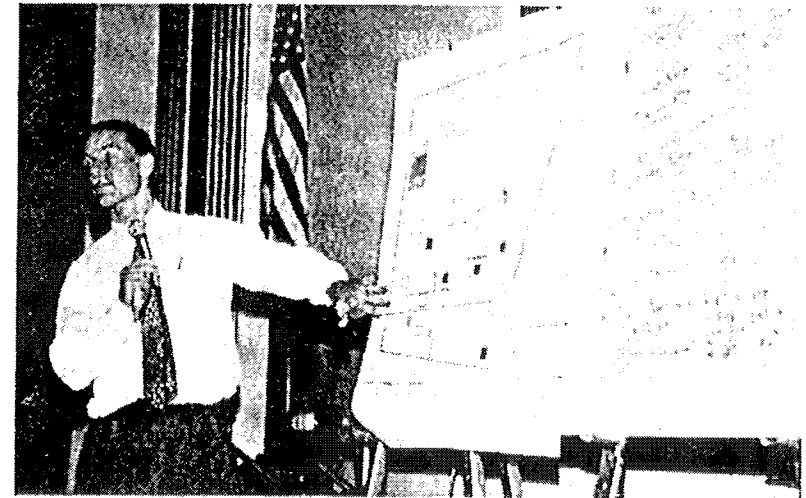


On May 18, 1996, the Community "Visioning" Workshop was conducted to provide the public with the opportunity to help define a vision and alternative plans for the revitalization of the East Village Arts District. This hands-on event provided background information about the planning area, allowed each participant to share his or her ideas regarding the East Village's future, and gave the public the chance to identify potential "opportunity" sites and projects for the neighborhood by placing paper icons representing various building types and development options on large maps of the East Village.

On July 27, 1996, the Alternatives Workshop was conducted to provide the public with the opportunity to review alternative concepts and help select a preferred plan for the East Village Arts District. These concepts were based upon input received at the prior Com-



munity "Visioning" Workshop, as well as direction provided by the project Steering Committee. Like the May 18th event, this workshop used hands-on techniques to allow participants to evaluate, critique, and rank several alternative development concepts, as well as vote on which proposed strategies and/or implementation measures were worthy of financial support. Both workshops were held at the Covenant Presbyterian Church and advertised on the City's cable channel, on posters, through the mail, and in newspaper articles written about the project.



Overview of Existing Conditions

OVERVIEW OF EXISTING CONDITIONS

This section provides an overview of the East Village's existing conditions. A more detailed discussion of these conditions is presented in the *East Village Arts District Guide for Development Background Report*, which was completed in July 1996.

Regulatory Requirements

According to the Long Beach General Plan's Land Use Element, which provides generalized land use designations for the City, the East Village is categorized as: (1) a part of the Downtown/Port Activity Center, (2) one of 57 distinct neighborhoods that has its own neighborhood plan, and (3) an area lying within the Coastal Arterial Corridor. Each of these designations defines policy for the character of future East Village development and are more fully documented in the Background Report.

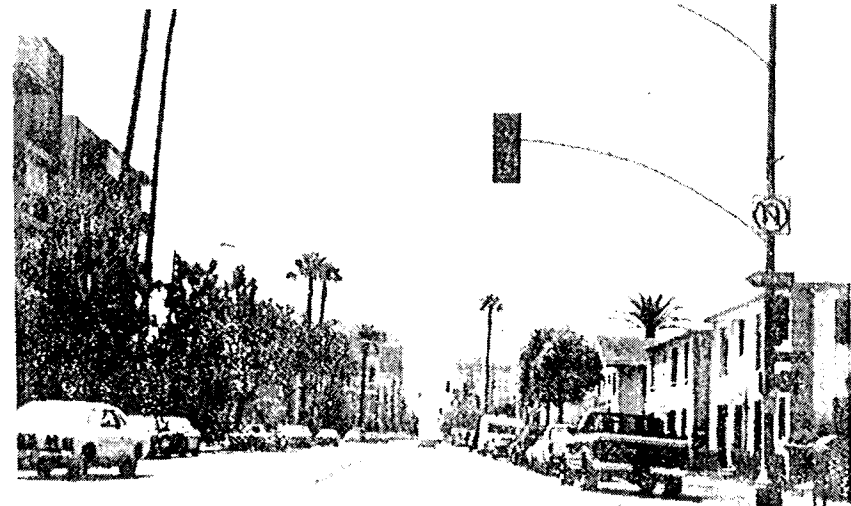
The City of Long Beach Zoning Code implements the land use policies found in the General Plan. More specifically, it regulates such facets of development as building height and bulk, density of intensity of development, setbacks, parking and landscaping requirements. The following seven zoning districts are applied to properties in the East Village: CB (Central Business District); CR (Retail Center); CT (Tourist and Entertainment Commercial); CO (Office Commercial); I (Institutional); R-4-H (High-rise, High Density, Multi-family Residential District); and PD-30 (Planned Development-30).

Of the designations applied to the East Village, the most significant is the "PD-30" zone, which is presently limited to much of the area between Broadway, Ocean Boulevard, Elm, and Alamitos. This district is particularly significant because it was established to help foster an arts and cultural district within the East Village and is not utilized in any other part of the City.

The City's Planning and Building and Community Development Departments are currently developing new zoning regulations for Downtown Long Beach, which will comprise a revised "PD-30" Ordinance. The ordinance would divide downtown into six districts, five of which would lie either partially or wholly within the East Village. It is intended that these will reflect the land use, density/intensity, building height and design recommendations of this *Guide for Development*.

Land Use

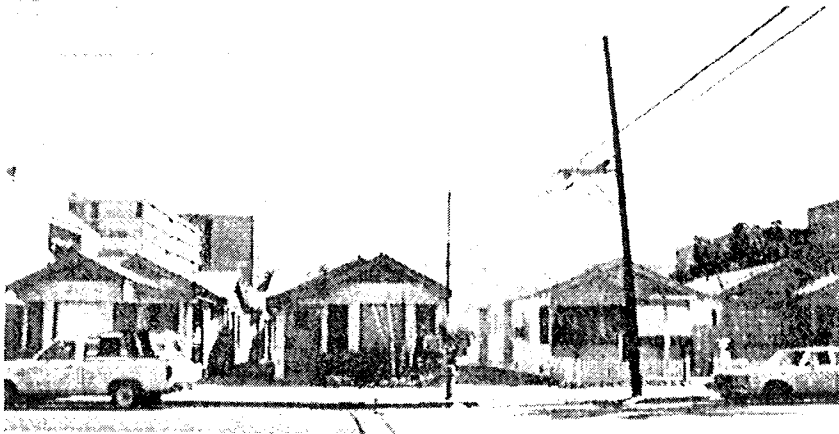
The East Village contains approximately 162 gross acres, or a quarter square mile. Commercial uses are located along the primary arterial corridors. Approximately 40.7 percent of the area is developed for housing and 25.9 percent for commercial uses. Almost 80 percent of the housing is developed at 1 to 2 stories, while the balance is medium and high-rise multi-family units. Of the commercial uses, approximately 71 percent are retail and 8 percent are office uses. Hotels/motels occupy 6.4 percent of the area, churches and other institutions occupy 13 percent, and independent parking lots occupy 3.4 percent. Vacant lands account for 7.3 percent of the area. When viewing the East Village from north to south, it becomes apparent that it changes from a predominantly residential neighborhood to an area characterized predominantly by commercial uses and mixed use structures.



Susceptibility to Change

Based on a visual survey of the East Village, it appears that approximately a quarter of the planning area is susceptible to change, either by replacement of the use or the building. This is attributed to the presence of older, residential structures and under utilized commercial and mixed use buildings. Many of the commercial uses are considered as "marginal" economic uses that would likely be replaced under stronger mar-

ket conditions. Generally, the most stable uses are the hotels and offices concentrated along Ocean Boulevard and pockets of retail uses scattered on Broadway, 1st Street, and Long Beach Boulevard. Other sites in the planning area are vacant, thereby providing opportunities to individuals and/or institutions seeking a downtown location.



Housing and Demographic Profile

The East Village study area is divided into two Census Tracts (CT); 5761, which comprises the southern portion of the East Village, and 5762, which comprises the northern portion. Although the CT boundaries do not coincide exactly with the study area boundaries, they do provide an accurate portrait of the area's housing and demographic characteristics, since those portions of both Tracts that extend beyond the East Village boundary are primarily comprised of commercial or open space uses.

Housing

The total number of East Village housing units was 4,281 in 1990 as compared to 4,360 in 1980, a two percent decline during that decade. In comparison, the entire City of Long Beach contained a total of 159,579 housing units in 1990 as compared to 148,770 in 1980, a 6.8 percent increase over the same ten year period.

The majority of East Village residents rent their home, a situation which mirrors the citywide pattern. Indeed, according to the City's Advanced Planning Department, approximately 60 percent of Long Beach's resident population rent their home, while approximately 40 percent own.

The East Village housing stock is primarily characterized by multi-unit structures as opposed to single family dwellings. Single family detached and attached units comprise only one percent and six percent of the housing stock of CT 5761 and CT 5762 respectively. Of the multi-family residential or mixed use buildings, 83 percent contain 10 or more units within CT 5761 and 69.8 percent contain ten or more units within CT 5762.

Demographic Profile

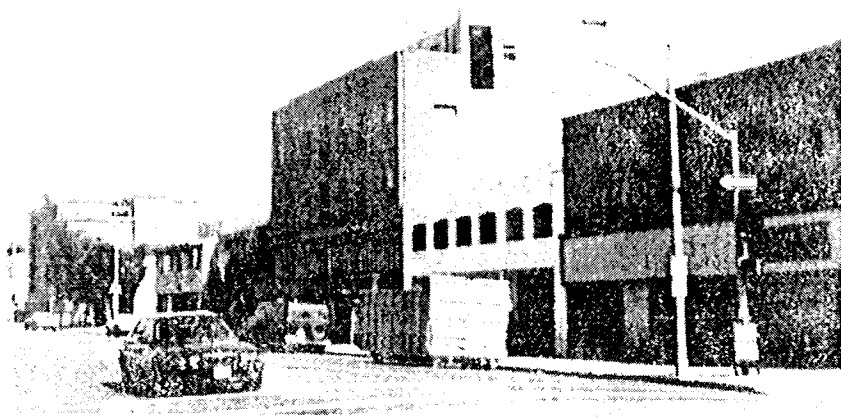
According to the 1990 Census, the East Village had a total population of 6,719 in 1990, a seven percent increase over the 1980 total of 6,272. In comparison, the City of Long Beach's total population changed from 361,355 in 1980 to 429,433 in 1990, an increase of 18.8 percent.

Of the East Village's 1990 population, 3,509 residents (52 percent) were White/Caucasian, 767 (11 percent) were Black/Afro-American, 1,998 (30 percent) were Hispanic, and 363 (5.4 percent) were Asian/Pacific Islander. In comparison with citywide racial and ethnic figures, 49.5 percent of Long Beach's total population was White, 13.2 percent was Black/Afro-American, and 23.6 percent was Hispanic.

As is typical of many inner City urban residential neighborhoods, the East Village's resident population appears less well off economically and significantly older than the citywide population. Additionally, the East Village has far more one-person households than the City as a whole. The East Village has both a sizable population of seniors living alone, as well as a significant number of younger single residents.

Architecture / Built Environment / Streetscape / Public Art

The East Village contains a wide and eclectic variety of architecture, from older single story residential cottages to recent high-rise office and hotel towers. In general, the scale of the buildings is smaller to the north and significantly taller as one approaches the southern border along Ocean Boulevard. There is no unifying characteristic of the overall built environment. Rather, the East Village is characterized by the juxtaposition of small pockets of consistent building fabric with buildings of widely divergent use, style and scale. Even the 13 designated and 11 surveyed and potentially eligible cultural resources include a wide variety of historical styles, scales and uses of buildings.



Compared to the underlying zoning, both existing and tentatively proposed, most of the East Village is under-developed. Much of the existing building fabric is in need of appropriate maintenance and/or renovation. Key to the success of the Arts District concept for the East Village will be the adaptive reuse of existing buildings for potential arts related activities.

One significant strength of the East Village is the area's existing mixed-use tradition. A significant number of the older buildings provide pedestrian friendly ground floor retail space with one or more stories of residential above. Additionally, even where there are single use buildings, they often are sited next to structures housing different types of uses. This tradition of both vertical and horizontal mixed use should

make it easier to create an artist friendly environment that combines live/work spaces with the type of urban support functions needed to make a friendly, vibrant urban village.



Circulation / Traffic

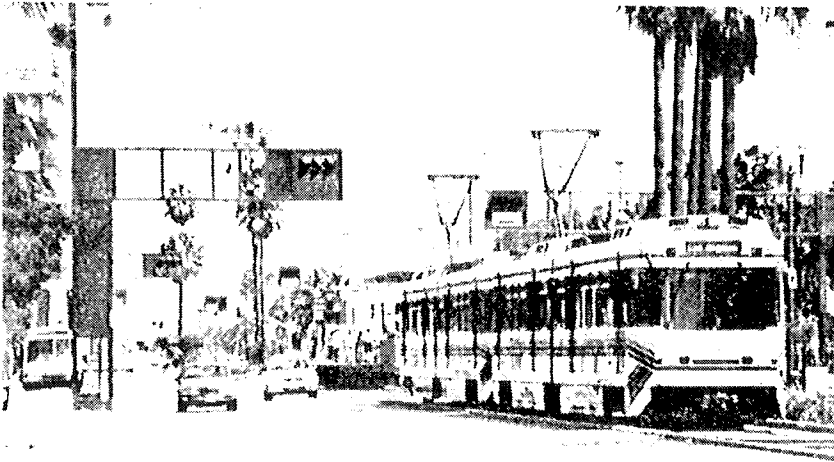
The East Village street network is characterized by a traditional grid, with the exception that Alamitos Avenue, which forms the planning area's eastern boundary, runs diagonally through south central Long Beach. The East Village is also characterized by two one-way couplets (7th Street and 6th Street, and Broadway and 3rd Street), which both serve as primary conduits linking the Long Beach (710) Freeway with neighborhoods to the east, including the East Village, Franklin School, Bixby Park, and Belmont Shores.

While these one way streets rather efficiently serve regional traffic flows, their current characteristics have some negative impacts at the local, neighborhood level, including high traffic volumes traveling at relatively fast speeds. This is particularly true along Broadway, where the intended function to efficiently accommodate thru-trips inherently conflicts with objectives to create a pedestrian-oriented district.

Transportation

The primary public transit provider in the East Village is Long Beach Transit (LBT), which currently operates several bus and shuttle lines in and around the planning area. In addition to LBT, the Metropolitan Transportation Authority (MTA), Los Angeles Department of Transportation (LADOT), and Torrance Transit also serve the area from the Transit Mall.

While bus and shuttle service is the predominant type of public transportation in the East Village, the western portion of the study area is also served by the Metro Blue Line, a 21 mile light rail system that links downtown Long Beach with downtown Los Angeles. This rail line connects to the Metro Green Line, which travels east and west along the Century (105) Freeway median, thereby linking Long Beach to Los Angeles International Airport, El Segundo, Redondo Beach, and other points in between.



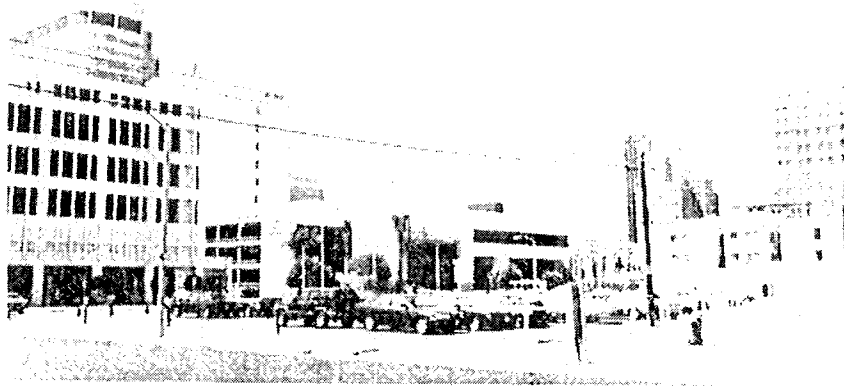
According to the City's Transportation Element, two adopted bike corridors exist in the East Village: a north/south corridor that runs along Linden Avenue, and an east/west corridor that encompasses Fourth, Fifth, and Sixth Streets. These paths are part of a recommended 122 mile citywide bike path system.



Parking

Since parking space counts for the East Village are not available, limited information exists regarding this resource. It was determined, however, that the East Village is served by three kinds of parking: (1) on-street (both metered and non-metered), (2) surface, and (3) structured.

At the present time, there are approximately 487 meters in the southwestern portion of the planning area. Additionally, there are seven parking structures and approximately 30 surface lots of any significant size, several of which are under utilized.



Market Analysis

There are an abundance of opportunity sites within the East Village for the development of live/work ("Loft") spaces. Although it is commonly thought that artists are the primary market for this kind of space, technology has now created the opportunity to include a rapidly growing segment of the population, generally referred to as "home-based businesses." With computers, modems, phones, faxes, pagers, and E-mail, more and more people in non-artistic careers are taking advantage of loft-like spaces to live where they work and enjoy some of the urban benefits of the neighborhoods where loft spaces have taken hold.

Within the East Village, there are a number of buildings which appear suitable for creation of live/work spaces. Some are immediately suitable for the traditional artist's loft, with high ceilings, open work spaces, and "industrial" facilities. Others are more suitable for use by the newer category of live/work business - the independent contractor serving the business community or offering some sort of personal service; i.e., the small-business consultant. Still others are suitable for performances, either by small theatrical companies or in conjunction with food service.

Lofts and Performance Spaces

Assuming that the visual arts are one of the first elements needed to create the ambiance which will spur regeneration of the East Village, buildings which might provide good loft opportunities are located throughout the planning area.

These include industrial type buildings located along the Alamitos corridor, buildings with residential space over retail stores, vacant commercial structures (including portions of the ground floor of Lafayette), and single family residences.

Existing Regulatory Issues Pertaining to Live/Work

While the City of Long Beach does have a "Home Occupation Ordinance" which addresses the use of a small portion of a residential structure (30 percent maximum), it does not have in place any ordinances intended to facilitate the adaptive reuse of industrial and/or commercial structures for live/work use. Developers of existing artists' lofts have expressed extreme frustration with the lengthy and uncertain Administrative Use Permit process, which had to be undertaken for each project in order to obtain the zoning variances and building code modifications necessary to make the projects feasible.

To create economically feasible conversions of older building fabric for artists' lofts and/or live/work spaces, both the zoning and the building code require modifications and variances. For example, while the mixed use designation of much of the East Village would probably allow the introduction of residential uses in an industrial/commercial building, the issue of parking requirements for the new use would have to be negotiated on a case by case basis. If it was interpreted that the change of use could impact the existing below code parking, which was previously grandfathered in, the new parking requirements would make many live/work projects infeasible. This is because many of the buildings that are most appropriate for live/work have little or no on-site parking. Additionally, the Uniform Building Code presently requires fire-rated separations between all commercial and residential uses (i.e., an actual wall separating the working area from the living area), which is completely antithetical to the concept of artist lofts and live/work spaces.

The State of California recognized the need to find meaningful uses to revitalize many central city neighborhoods, in addition to supporting the valuable contribution that the arts make to the life and culture of cities, by adopting Senate Bill 812. This bill enabled cities and counties to adopt alternative building regulations for live/work conversions, and allowed for the appropriate relaxation of building code standards without increasing the risk to life-safety.

Many cities (Los Angeles, San Diego, San Francisco, Berkeley, Emeryville, Pomona, San Jose, and Eureka) have used the state enabling legislation to adopt their own unique form of live/work ordinances in order to revitalize parts of their urban core. While most live/work ordinances are aimed at "artistic" tenants, the growing popularity of home-based businesses, telecommuting, and alternative work schedules suggests that a much broader variety of tenants could benefit from cost effective live/work spaces.

Arts Programs

Long Beach in general, and the East Village in particular, are rich in cultural resources. For example, the planning area is home to the Long Beach Symphony Orchestra, the Freedomist Art Center and Exhibition Space (commonly known as F.A.C.E.S.), Casa de la Cultura de Long Beach, and Centro CHA (Community Hispanic Association).

In addition to these organizations, the East Village Association sponsors the "Celebration for the Arts," an annual event typically held in early October. The purpose of this event is to showcase local artists' work and promote the East Village as an arts oriented neighborhood. To date, it has been a relatively small scale and modest neighborhood event.

Summary Of Key Planning and Design Issues

SUMMARY OF KEY PLANNING AND DESIGN ISSUES

The *Guide for Development* seeks to address a number of key planning and design issues that confront the East Village. These were identified by the public through the "Visions Gallery" and "Visioning" Workshop, as well as by the Steering Committee, Redevelopment Agency staff, and the consultants' technical studies.

Lack of Identity / Cohesiveness

The East Village's lack of identity and cohesiveness as a distinct and vital district is a critical issue. Indeed, a common complaint about the planning area is that "There is no there, there."

While this lack of identity can be attributed to a variety of factors, it is largely the result of the East Village's fragmented built environment, which is characterized by the juxtaposition of small pockets of consistent building fabric with buildings of widely divergent use, style and scale. Like so many other parts of southern California, the East Village disparate elements overshadow and detract from those structures and unified pockets of development that individually are assets to the neighborhood.

Lack of Critical Mass of Artists and Arts Uses

The East Village does not have the critical mass of artists, arts organizations, or supporting businesses that is needed to truly function as a vibrant and identifiable arts district. Experience teaches that an arts district will only develop if the area attracts enough artists to live and/or work there, identify with the neighborhood, and invest in the area's future.

Regulatory Barriers to Live/Work Conversions

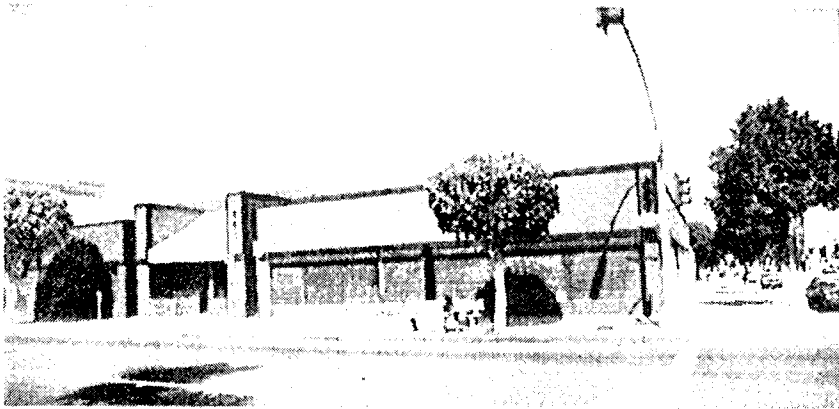
Existing regulations inhibit the reuse of existing and development of new structures for live/work functions, in particular for the common situation in which the majority of the space will be used for art studios and other primary "work" functions.

Marginal Streetscape Improvements

The East Village is characterized by consistently wide sidewalks (approximately 15 feet wide), which lend themselves to the creation of a pedestrian friendly environment. Despite this, the area's streetscape is not consistently or attractively developed. The sidewalks are in need of repair and the area could use additional street trees, street furniture (i.e. benches, trash receptacles, etc.) and lighting.



The inconsistent siting of buildings and design of their ground elevations also inhibits pedestrian activity throughout the East Village. On portions of Broadway and at other scattered locations, buildings are located directly on or adjacent to the sidewalks, contain windows and doors that "visually" open the use to the street, and contain uses characterized by a high level of customer activity that cumulatively enhance pedestrian activity. However, pedestrian continuity is often interrupted by automobile oriented developments that set back buildings from the street by parking (e.g., Vons supermarket), development that differs in scale and function (e.g., high rise seniors apartments), and "walls" the interior uses from the street (e.g., Marriott Hotel on Linden).



Underutilized Mixed Use Fabric

Although the East Village has a significant inventory of existing mixed use structures, many are underutilized and in need of repair and/or remodeling. Many of these structures, which closely resemble the low density buildings that characterize the arts district in Venice, California, are ideally suited for conversion to artists' work spaces, as well as live/work and/or small gallery or performance spaces.

Traffic Impacts

Due to its location between the Long Beach (710) Freeway and the Franklin School, Bixby Park, Bluff Park and Carroll Park neighborhoods, the East Village is subjected to relatively fast moving, high volumes of traffic traveling along several of its main east/west thoroughfares. Although vehicular traffic in and of itself is not necessarily undesirable, the traffic volumes potentially impact pedestrian activity, and can play a significant role in defining a street's overall ambiance and character. This is particularly true along Broadway, since there is a need and desire for the street to function both as an important component of the regional circulation system and as a primary pedestrian friendly corridor within the future Arts District.

Inherently, pedestrian districts emphasize the "calming" of traffic by such mechanisms as diagonal parking, narrowed lanes, the extension of sidewalks at intersections ("chokers"), speed humps, two-way traffic, and the retention of curbside parking. These conflict with the citywide objectives for the efficient and smooth flow of traffic from the freeway to eastern communities.

Parking

In order for the East Village Arts District to become a successful and vibrant center within downtown Long Beach, sufficient parking that is well situated near activity nodes must be provided. Based upon an initial analysis of the area's parking, the location and utilization of existing parking resources in the East Village needs to be substantially improved. Many older commercial and multi-family residential structures have no on-site parking or numbers of spaces will below contemporary standards.

Public Safety

Like many other urban neighborhoods in the United States, the East Village faces public safety issues that need to be address and corrected in order to help improve the area and ensure its future as a desirable place to live and work. Homelessness and crime are two issues that negatively impact the neighborhood, and could inhibit the art district's development if not addressed.

Vision for the East Village

VISION FOR THE EAST VILLAGE

"Dear Toulouse:

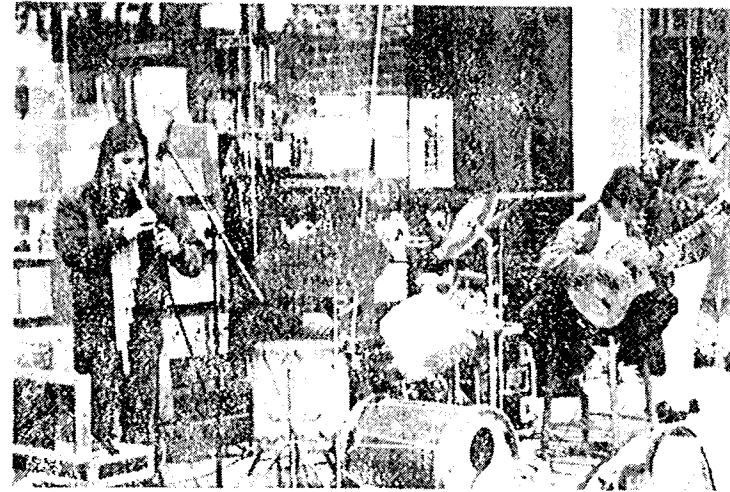
I am sitting at an outdoor cafe here in the East Village, having a Cappuccino. You would love it here...many artist lofts and studios and artist collaboratives. They have utilized old storefronts, etc. Buyers come to this area to buy art, and have fun, a la Paris. Remember that huge space on 5th and Broadway run by Saul in the 90's...Freedom Mist or something? It is now "Moulin Rouge East" a dance hall and theater! Once a year the East Village has a raffle with donated prizes from businesses and artists. Tickets are sold all over the City. From the money, they keep upgrading the ambiance. Many outdoor cafes, Parisian style, and good food.

Love, Vincent"



The preceding typifies the input received during the East Village Arts District "Visions Gallery" during April, 1996. In many respects, and with thanks to the author, it serves to define the Vision for the East Village—a distinct living, working, and entertainment district for artists mixed with other residents. A place that focuses on people, events, communal activity, and services, rather than buildings.

As envisioned, the East Village would be the home and working environment for artists in live/work buildings and other spaces. It would contain exhibition and sales galleries, performance venues, offices for arts organizations, and educational studios. These would be supported by retail services, restaurants, coffee houses, jazz clubs, and other entertainment facilities.



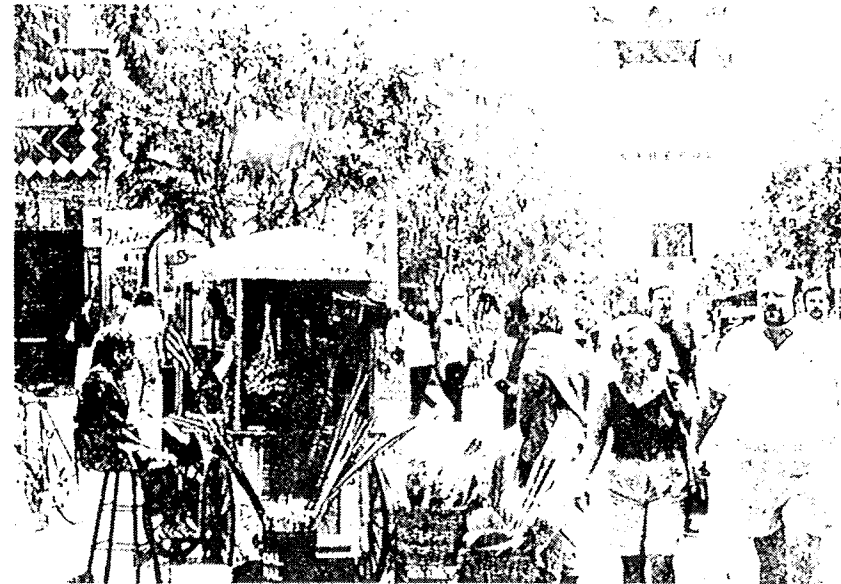
While attracting a critical concentration of artists, the majority of East Village residents will continue to represent a broad spectrum of educational, professional, economic, and cultural backgrounds. Comparable to Venice, California, San Diego's Gaslamp District, and SoHo, New York, the East Village will contain a vibrant mix of artists and other residents. As a consequence, the Village will contain grocery stores, personal service establishments, schools, parks, and similar uses that support the needs of all residents.



The adjacency of the East Village to the Long Beach Convention Center, Aquarium, other coastal developments, hotels along Ocean Boulevard, and the Metrorail Blue Line stations provide an opportunity to benefit from the visitors to the City. Existing and additional overnight accommodations on the East Village's "edges" offer a substantial patron base for its galleries, performance venues, restaurants, and entertainment facilities. Additional patrons could be captured from residents and visitors throughout southern California who travel to the City by Metrorail.

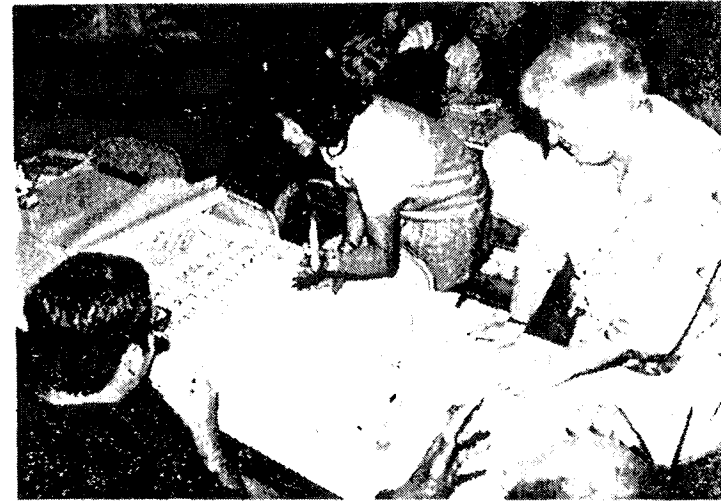
The arts and community serving uses would extensively utilize the fabric of historic and older buildings of the East Village. Many display noteworthy architectural design elements, which if renovated, could contribute to a distinct character that distinguishes the district. New development could serve as infill of comparable scale and density, maintaining the patterns that have traditionally characterized the Village; older low density residential streets in the East Village would also be preserved at this scale.

The streetscape of the East Village would function as the outdoor "front room," thereby accommodating living, working, arts, dining, entertainment, and other uses. In many respects, they functionally "continue" the uses from inside a building to its outside. The streets offer a communal space for walking, socialization, dining, retail, and community events. Additional trees, planters, benches, signage, pedestrian scaled lighting, public art, and paving treatments will enhance their quality as a "special place." Rather than emphasizing uniform streetscape improvements, local artists would contribute to the eclectic design of streetscape elements, distinguishing the East Village from other pedestrian areas of the City and region.



A central outdoor space, an arts park, can serve as the symbolic center of the East Village Arts District. It can be used to display the work of local artists and as a performance venue, as well as a small recreational center for residents. Linked to the adjacent sidewalks and uses, it would be an integral element of the urban fabric. In addition, the scattering of "pocket parks" throughout the area would serve as the "backyard" for this medium density urban village.

Arts oriented and community events would be conducted throughout the year to promote the identity of the East Village Arts District and provide a forum for community socialization. A key event, an annual arts walk, would provide the opportunity for local artists to display and sell their work to a large clientele. Other events include phantom galleries, performances, music festivals, children's art exhibitions, educational programs, farmers markets, community picnics, cultural heritage festivals, athletic events (5k/10k runs, bicycle races, etc.), and similar activities.



The revitalization of the East Village results from its proactive marketing and promotion as a distinct and desirable place in Long Beach and southern California. This involves the cooperative arrangements of local artists, residents, businesses, organizations (such as the Downtown Long Beach Associates and Public Corporation for the Arts), and the City of Long Beach.



Overview of the East Village Concepts

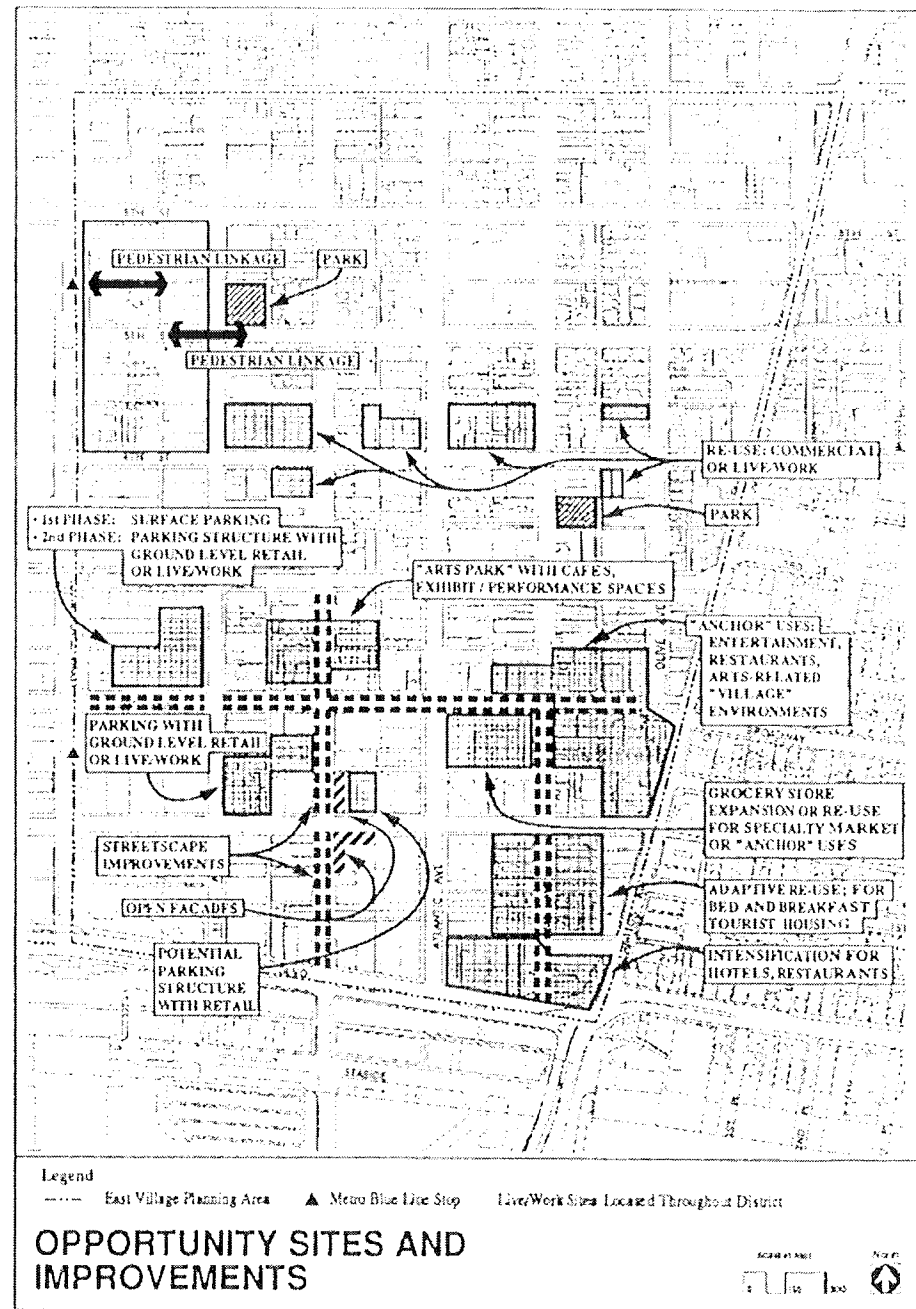
OVERVIEW OF EAST VILLAGE CONCEPTS

The revitalization of the East Village as a vital arts district will involve a coordinated mix of development and physical improvements, transportation improvements, codes and ordinance modifications, marketing and promotional programs, organizational and management strategies, public safety enhancements, property maintenance, and financing programs. These are intended to promote the development of uses and activities that support artists and other residents, as well as increasing opportunities for overnight lodging that serves coastal and convention uses, thereby increasing the customer base for the East Village's uses. Many of these may be commenced immediately or within the next two to three years, while others that are more capital intensive will require additional time for implementation.

This section presents a comprehensive overview of the revitalization strategies. Recommended priorities for implementation are described in the following section and a detailed description of each strategy is presented thereafter.

Physical Improvements

1. Adaptively reuse existing buildings located throughout the East Village for live/work spaces for artists and other professionals. This may encompass the conversion of the second story of structures currently developed as single room occupancy (SRO) housing, industrial buildings, multi-story buildings, and housing units, interim use of vacant commercial structures, and partial use of mixed use structures.
2. Adaptively reuse the Lafayette Building or vacant industrial or commercial buildings throughout the East Village for interim use as graduate studios for the California State University, Long Beach Fine Arts Program, office space for arts organizations, and/or performance venues.
3. Establish Broadway as the primary corridor of the East Village Arts District by concentrating art-oriented uses, entertainment, and supporting community services along its length. This would include



galleries, live/work spaces, performance venues, clubs, restaurants, and retail sales, as well as supporting grocery stores and other services. Specific projects should include:

- a. Facilitating the upgrade and expansion of the existing Vons supermarket structure by closing Lime Avenue south of Broadway, using this space for additional parking (maintaining access to adjacent housing), and expanding the structure toward the west and Broadway. Should Vons elect to relocate from this site, the enlarged structure should be used for another grocery store, arts or community related retail uses, or for live/work spaces.
- b. Utilizing a portion of the ground floor of the Lafayette Building, upper levels of the Broadlind, and SRO spaces above Chatz Coffee Store for live/work spaces.
- c. Intensifying the parcels on the north and south sides of the intersection of Broadway and Alamitos Avenue for restaurant, entertainment, retail, and comparable uses developed as an integrated "village." As interim uses, live/work spaces could be incorporated in renovated vacant restaurants.
- d. Consolidating and improving the parking lots located at the northwest corner of Broadway and Elm Avenue to more efficiently serve the East Village. A facility that provides information about the uses, events, and services of the East Village would be incorporated at the intersection. In the long term, the surface lot would be replaced with a parking structure with ground level retail commercial uses.
- e. Developing an "arts-park" on Linden Avenue behind the Broadway facing structures to serve as a focal point of community identity and events.
- f. Enhancing Broadway's sidewalks for pedestrian activity by facilitating their use for outdoor dining and retail and installing streetscape amenities including pavement treatments, street furniture (benches, trash receptacles, news racks, and so on), integrated signage, and public art that is designed by local artists.

4. Establish Linden Avenue as a pedestrian-oriented corridor linking the East Village with Ocean Boulevard and the adjacent Long Beach Convention Center/Terrace Theater and coastal developments. Retail and arts-related uses would be continued south from the "Arts Park" to Ocean Boulevard, capitalizing on the pedestrian-oriented "node" at 1st Street. Specific projects would include:

- a. "Opening" the Marriott Hotel's Linden Avenue building elevations and the facade of the commercial building located on the northeast corner of Linden Avenue and 1st Street by removing barriers that separate the building from the street and incorporating windows and entries.
 - b. Developing parking facilities with ground level retail on the parcels to the rear of the Broadlind and vacant site on 1st Street south of the Lafayette Building. In the long term, the former could be extended to the Elm Avenue frontage.
 - c. Enhancing Linden Avenue's sidewalks for pedestrian activity by facilitating their use for outdoor dining and retail and installing streetscape amenities including pavement treatments, street furniture (benches, trash receptacles, news racks, and so on), integrated signage, and public art that is designed by local artists.
5. Establishing Lime Avenue between the Vons supermarket site and Ocean Boulevard as a corridor of overnight accommodations and supporting restaurants and retail uses. This would serve as a transition of the Village with Ocean Boulevard's existing hotels and adjacent convention and coastal visitor oriented uses. Specific projects would include:
- a. Intensifying the sites on the north side of Ocean Boulevard between Atlantic and Alamitos Avenues for a hotel, restaurants, and supporting retail uses. Public plazas would be incorporated to support outdoor dining and continue the pedestrian activity from the East Village.

- b. Reusing the hotels and motels on Lime Avenue between Ocean Boulevard and 1st Street for “boutique” overnight accommodations (“pensiones” and bed and breakfast uses).
- 6. Reuse and intensify existing commercial properties located on 4th Street for community oriented retail commercial or live/work spaces.
- 7. Incorporate pedestrian walkways in the redevelopment of the International School site that connect it with residential and commercial areas to the east and south and the Metrorail Blue Line station on Long Beach Boulevard. Plazas should be incorporated to accommodate outdoor dining and retail sales.
- 8. Develop new housing throughout the East Village, including structures that integrate housing with ground level commercial uses along the primary streets. The intensity of development should be limited generally north of 4th Street, east of Linden Avenue, and west of Saint Anthony’s Church and School to preserve the area’s lower density character.
- 9. Develop mini-parks throughout the East Village as lots and funding become available.

Transportation and Other Parking Improvements

- 1. Expand the shuttle bus network to provide access for residents and visitors to key uses, activity centers, and services in the East Village and adjacent activity centers including the proposed Gumbiner Museum, Pine Avenue and Promenade’s retail and entertainment uses, the Convention Center and Terrace Theater, Aquarium, Belmont Shore, and Metrorail Blue Line Stations.
- 2. Develop bike ways along the East Village’s streets and storage facilities at key uses and activity centers.
- 3. Implement improvements to “calm” traffic conditions along Broadway. At a minimum, these should involve the retention of curbside parking as a buffer between the traffic and pedestrian activity and development of landscaped “chokers” at intersections that extend the sidewalks into the street the depth of a parking space, narrowing the crosswalk.

- 4. Conduct an updated evaluation of citywide traffic conditions and improvements to confirm the role of Broadway in regional traffic flows and appropriate improvements that are compatible with intended pedestrian character. This analysis should also examine the need for widening of Alamitos Avenue and construction of an underpass at Ocean Boulevard.
- 5. Use the Colonial Buffet parking structure for night time use for the East Village.

Regulations and Guidelines

The City’s existing codes and ordinances should be revised to:

- allow the “by-right” conversion of commercial and industrial buildings for live/work spaces throughout the East Village;
- promote pedestrian activity along Broadway and Linden Avenue; and
- reduce the permitted building heights generally north of the parcels on the south side of Broadway and east of Elm Avenue.

Marketing and Promotions

- 1. Establish an organization to pro-actively market and promote the East Village. Its functions would include business retention and attraction, with an emphasis on arts-related uses and organizations, organization and conduct of a calendar of events, assistance in property acquisition and entitlement, and liaisons with the City, the Public Corporation for the Arts, and other community organizations. It should establish a goal of attracting a minimum of 50 new artists as residents of the East Village in the short term.
- 2. Establish an annual calendar of arts and community oriented events that promotes and establishes identity for the East Village, including an annual “arts walk” and phantom galleries.
- 3. Establish an “hot line” that provides residents, businesses, and visitors to the East Village information regarding uses, events, and services.

Organizations Coordination

Continue the involvement of the East Village Association, Public Corporation for the Arts, and other local organizations in the planning and implementation of recommended East Village improvements and strategies.

Public Safety

Improve the safety of the East Village through expanded neighborhood watch programs, police presence and visibility (including a possible store front office), and the Downtown Guides Program.

Property Maintenance

Improve the maintenance of properties and buildings in the East Village through periodic neighborhood "clean up" days by local residents and merchants, more proactive code enforcement, and expanded programs to educate residents and merchants regarding the techniques of property maintenance and improvement.

Financing

Undertake the funding of recommended East Village improvements and programs through the use of a variety of public and private sector sources. This may encompass Redevelopment Agency Rehabilitation Loan Funds and assistance in parcel assembly, Housing Development Corporation participation, use of the Arts Fee, Small Business Administration and Economic Development Resources, establishment of a Business Improvement District, waivers or reduction of fees, and/or acquisition of state and county bonds and other funds.

East Village Priorities

EAST VILLAGE PRIORITIES

Implementing the Strategies: A Blueprint of Next Steps

Priority should be placed on implementing the improvements and programs that will be the most effective in inducing the revitalization of the East Village as a distinct and vital center of the arts and can be easily financed in today's constrained economic environment. While some of the recommendations involve significant capital investments, such as the construction of multi-story parking structures, many can be implemented in the short term with considerably lower levels of funding. These will involve the creative use of the collective energies and resources of the private and public sectors. The following recommendations can be initiated and are achievable in the near term.

1. Revise the City's codes and ordinances to facilitate the adaptive reuse of structures for live/work spaces, accommodate pedestrian oriented development on Broadway and Linden Avenue, and reduce permitted building heights.
2. Use Housing Development Company funds to assist in the adaptive reuse of buildings for live/work facilities.
3. Establish a marketing and promotions organization, with the immediate goal of attracting a minimum of 50 new artists and new arts organizations to the East Village.
4. Establish and implement an annual calendar of events in collaboration with the East Village Association, Public Corporation for the Arts, and Downtown Long Beach Business Association.
5. Initiate the involvement of artists in designing and implementing local public arts projects (e.g., medallions on lighting poles, paving treatments, etc.).
6. Work with the developer of the International School site for the incorporation of pedestrian walkways and plazas and to ensure that the project is compatible with the East Village. Additionally, consider the allocation of the one percent arts fee from this project to a general fund that can be used for public art in the greater East Village area.
7. Work with California State University, Long Beach to facilitate the identification and leasehold of buildings for their use as interim Fine Arts facilities.
8. Work with the Long Beach Police Department to identify strategies to increase police presence in the East Village, including a possible store front police office and additional foot/bike patrols.
9. Continue to fund the Downtown Guides and further expand their services into the East Village.
10. Initiate periodic "clean up" patrols that use residents, merchants, and other volunteers to weed, remove trash, paint facades, and make other improvements to East Village properties.

East Village Strategies

EAST VILLAGE STRATEGIES

TARGETED DEVELOPMENT SITES

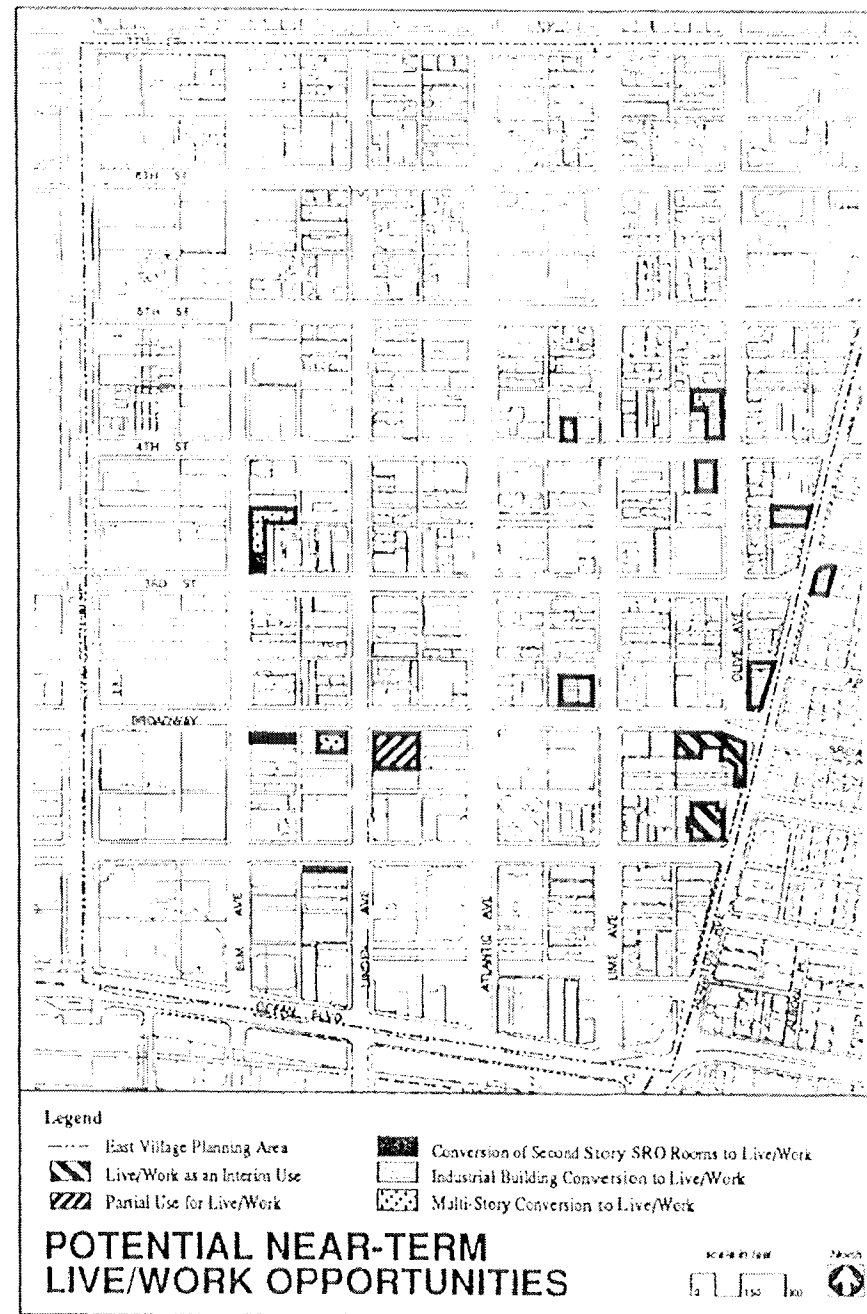
A. Near Term Improvements

Adaptive Reuse of Existing Buildings for Live/Work and Home/Occupation Functions

In the present economic climate, extensive new construction is highly unlikely. Therefore, revitalization of the East Village must come about through the creative reuse and conversion of existing building fabric. This concept of conversion reinforces the concept of the East Village as an Arts District; artists have traditionally converted old industrial spaces into live/work, artist lofts. While the existing building fabric of the East Village does not resemble the highrise manufacturing buildings of SoHo in New York or the Downtown/Little Tokyo Art District, it is highly comparable to the building fabric of the successful Art District in Venice, California.

Typical buildings in the East Village which lend themselves to conversion fall into four categories: (1) small scale, typically one story, vacant and/or underutilized industrial and commercial buildings, (2) small scale, typically two story mixed use structures with single room occupancy residential units over retail commercial space on the ground floor, (3) larger, multi-story historic and/or older residential and/or commercial structures, and (4) single family residential structures (See Appendix D for a more detailed analysis).

Live/work space is not just for artists. Rather, it meets the needs of a growing number of creative, urban professionals who have the need for more business space than a typical home occupation and who cannot afford to rent both a home and a separate office. Other creative urban professionals may require more highly finished, gentrified spaces and may be capable of paying higher rents. However, it is clear that low rental rates are critical to most live/work renters and essential for starving artists. As the economic analysis indicates, artists can afford rental rates of \$0.75-\$0.80 per square foot for appropriate space in the East Village. As such, high bay, well lit spaces of 800-1000 square feet, which rent for \$600-\$800 per month, are likely to be highly marketable.

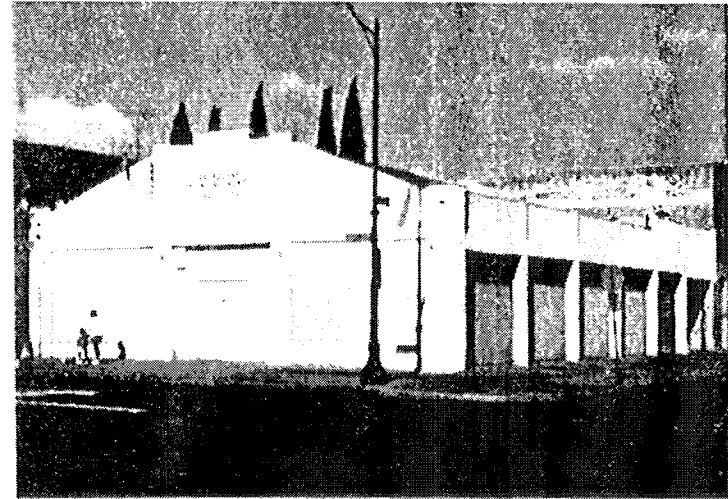


While there are many different types of artists with differing needs and personal preferences, desirable artist live/work space is usually typified by large, open, undefined space, high ceilings, good natural light and ventilation, plus a single bathroom, minimal kitchen, semi-defined sleeping space and minimal storage. Artists typically are not looking for any fancy finishes. In fact, they generally prefer a space with rough, minimalist finishes where they can use their own creativity and/or where they don't have to worry about making a mess with the artwork.

In order to keep rentals at marketable rates, it is essential to keep the cost of the conversion as low as possible. Other creative, urban professionals may require higher levels of finishes and amenities and may be able and willing to pay higher rents. Artists, however, are more typically willing to move into urban neighborhoods perceived as less desirable and potentially more dangerous. Given the above considerations, the following describes a typical adaptive reuse conversion of the four basic building types available in the East Village.

Single Story Industrial/Commercial

The first consideration when selecting a single story industrial/commercial building for conversion is to verify that there is no problem with hazardous materials and/or that the owner accepts responsibility for any required clean-up and disposal. Another important cost consideration is the seismic status of the structure - unreinforced masonry buildings may be more expensive to convert depending on the building code modifications ultimately adopted by the City of Long Beach (see section on *Regulations and Guidelines*). The next set of considerations should include the height and quality of the space (the higher the better, the more natural light the better), the availability of off-street parking (desirable but not essential), the opportunity for vehicular access for deliveries to each individual live/work space (desirable but not essential) and the overall aesthetics of the building (straight forward industrial preferred, "tacky" commercial features may require removal).



Once an industrial building has been identified, the basic conversion simply requires dividing the shell into 750 - 1000 square foot units (minimum width +/- 15 feet), and providing access to each unit either by cutting new exterior entrances to each space if possible, or by providing an appropriate internal exit corridor. Each unit must be provided with a single bathroom and a minimal kitchen/kitchenette with basic, inexpensive fixtures and finishes. Each unit should have a residential/sleeping area no larger than 25-30 percent of the overall space. If the ceiling height permits a loft/mezzanine built over the kitchen/bath/storage, this is an ideal solution that adds cost effective square footage and maximizes the available high bay work area.

Because the quality of daylighting and natural ventilation is such an important feature, it will probably be necessary to add skylights and/or windows. Building insulation in the walls and roofs of typical industrial/commercial structures does not meet present code (see section on *Regulations and Guidelines*). Although upgrading the insulation is not mandatory for marketing to artists, if it is added, simple, exposed, foil-faced batt insulation is adequate.

While it is clearly impossible to establish the cost for converting any one specific structure, a preliminary budget figure of +/- \$30 per square foot should provide a reasonable starting place for evaluating the economic feasibility of a project. Site/building specific cost project estimates must be established by each development team.

Two Story Mixed Use

Unlike the conversion of the industrial/commercial buildings described above, the adaptive reuse of the typical two story mixed use building with single room occupancy (SRO) units above retail commercial space is primarily a re-configuring of the existing residential portion of the building to create fewer, but larger, live/work units. It is important to note that while the resulting live/work spaces will still provide highly affordable housing, the policy issues of reducing the availability of single room occupancy units will need to be addressed. Additionally, it is equally important to recognize that the rents on the larger live/work units may not result in a net increase to the owner's revenue stream.



Other factors, however, such as lowered vacancy rates, less turnover and therefore lower maintenance and upkeep, and potentially positive impacts on the rental rates of the ground floor commercial spaces, may make the conversion worth the initial investment. Given the above concerns, the first selection criteria in considering the upgrading of the second story residential portion of a mixed use building is likely to be

the history and present state of occupancy of the residential units. Upgrading buildings with unoccupied single room occupancy units will not require the added expense of relocation fees for existing tenants.

The basic strategy for the adaptive reuse of a typical residential floor of the typical two story mixed use structures is combining 2-3 units to create a single, larger live/work unit with one cleaned-up and slightly upgraded kitchen and bathroom (ideally the conversion does not require upgrading the entire plumbing but simply replacing specific broken fixtures). The demolition of the unused kitchen(s) and bathroom(s) from the original SRO unit enlarges the living/work space. The typical SRO units visited by the planning team ranged in size from +/- 250 - 450 square feet. The minimum live/work space is 600 - 750 square feet.

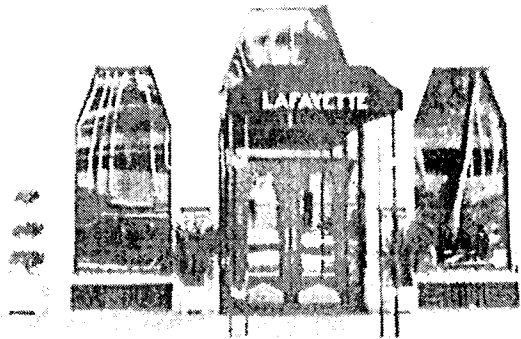
Existing stairway and corridor access to the second floor units is typically adequate for functional purposes, but the stair do not meet present building codes (see section on *Regulations and Guidelines*). While it is clear that artists engaged in large scale sculptures are unlikely to select a second story, walk-up unit because of access problems, the relatively low residential ceiling height of these units is a potential marketing problem. Wherever possible, it is desirable to demolish the existing ceilings and expose the underside of the higher structure. Again, the building insulation does not meet modern code requirements and may or may not require upgrades (see section on *Regulations and Guidelines*).

Again, while it is clearly impossible to establish the cost for converting any one specific structure, a preliminary budget figure of +/- \$30 per square foot should provide a reasonable starting place for evaluating the economic feasibility of a project. Site/building specific project cost estimates must be established by each development team.

Multi-Story Historic

There is no "typical" multi-story, historic structure typology. Each potential project is unique. One very interesting potential project is the conversion of the unused portion of the Lafayette's ground floor live/work space. This high bay space used to be banquet/ballroom space

when the Lafayette was a luxury hotel. Lacking street frontage (except for a narrow storefront on Broadway), the space cannot be marketed for retail commercial uses and potential nightclub uses may not be compatible with maintaining the peace and quiet of the residential condominium uses above. The spaces are quite deep and presently are relatively dark. It is possible, however, to introduce skylights into key locations since major portions of the proposed live/work space are not located under the residential tower. The central core area, where it is impossible to introduce daylighting, may be attractive to a number of artists who actually need darkened spaces for photo/video studios, etc. The units made from subdividing the former banquet hall could be provided with individual access off of the sideyard. The Lafayette is located right at the heart of the East Village renaissance, at the corner of Broadway and Linden, and already houses E.A.C.E.S., a community serving ceramic studio. Therefore, the idea of converting the high ceiling spaces into live/work spaces seems highly attractive.



While it is clearly impossible to establish the cost of converting this structure without significantly more detailed information, what is known is that seismic upgrades have already been completed at the Lafayette and that sufficient plumbing exists. Like the other conversions, a preliminary budget figure of +/- \$30 per square foot should

provide a reasonable starting place for evaluating the economic feasibility of a project. Site/building specific project cost estimates must be established by the actual development team.

Other interesting multi-story historic structures which might be appropriate for adaptive reuse as live/work space include the Broadlind (requires combinations of single room occupancy units similar to the two story mixed use structures) and the four story commercial structure on Elm north of 4th Street, where artist studios are already being developed on the ground floor.

Single Family Residential

Many of the artists living and working in Venice, California have simply converted a significant portion of single story residential structure for their studio use. Sometimes these conversions involve opening up walls and ceilings to create larger open spaces (with the necessary structural headers and shear connections), but often they simply involve changing the use of the living and dining rooms from residential to work spaces. The difference between this type of live/work and an already allowable home occupancy use is that the percentage of space allocated to work is essentially reversed 70-75 percent work and 30-25 percent residential.



Adaptive Reuse of Existing Buildings for California State University, Long Beach Fine Arts Program

Description

It is anticipated that the California State University, Long Beach (CSULB) Fine Arts Program will require temporary building space as their existing on campus structures are seismically upgraded and renovated, with work initiated in two to five years. It is estimated that between 3,000 and 30,000 square feet of studio space will be required to accommodate up to 80 graduate students and 10 to 30 faculty. No administrative or office space will be needed.

University representatives have indicated an interest in using suitable buildings in the East Village for these purposes. A number of buildings identified as potential live/work space (preceding strategy) could accommodate the Fine Arts functions, including portions of the Lafayette and the industrial conversions. All have the high ceilings, open floor plans, and potential for skylighting necessary for the arts program. Additional structures in, or abutting, the East Village that were not inventoried, such as the vacant roller rink on the east side of Alamitos Avenue, may also be feasibly used for studio space.



Location of the CSULB Fine Arts studios in the East Village, coupled with the attraction of new artists to live/work spaces, could result in a significant concentration of uses, activity, and resources that would enhance the area's identity as an arts district. Students could periodically display their artwork as independent events in the studio space, phantom galleries, and/or local businesses, as well as participating in broader Village arts programs such as an annual arts walk or Celebration of the Arts (refer to "Marketing and Promotional Programs"). The CSULB students could participate in the "ownership" of an arts park, assisting in the programming of events, contribution of art, and provision of volunteers to maintain the property. They could work with other local artists in the design and construction of public art and streetscape improvements. Students could also, voluntarily or with compensation, provide labor to assist artists and others in the renovation of other existing structures for live/work functions. The physical presence of the Fine Arts students would likely serve as a "magnet" for other arts uses and support businesses in the East Village, such as arts supplies and book stores, coffee shops, performing arts venues, jazz and night clubs, restaurants, housing, and comparable uses.

Design Specifications

Existing buildings would be renovated to accommodate the Fine Arts studio functions. Many of the spatial and physical requirements would be comparable to those for the live/work spaces described in the preceding strategy (open floor plans, high ceilings, lighting, and so on). It would differ in the need for larger common open spaces that could accommodate a large number of students rather than individual artists. These spaces should be flexible to allow for their subdivision into various size spaces for the students.

Implementation Responsibility

Adaptive reuse of existing buildings for Fine Arts studios would be the responsibility of the CSULB, coordinated through the Director of Property Development. The City of Long Beach Redevelopment Agency or other entity promoting the East Village (a Business Improvement District, the Downtown Long Beach Associates, or other) should aggressively pursue and assist the University in identifying and negotiating leases for properties and assist in expediting City

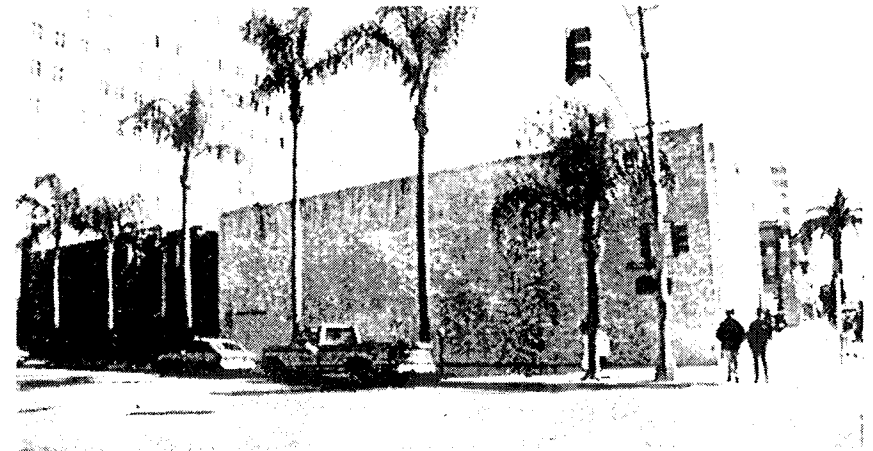
permits. Once located in studio space, the CSULB Fine Arts Program faculty and/or students should be solicited to participate as key players in the marketing and promotion activities of the East Village.

Modification of Linden Avenue Building Facades to Promote Pedestrian Activity

Description

Currently, the street elevations of the Marriott Hotel and retail commercial structures located on the east side of Linden Avenue, north and south of 1st Street, are developed as building walls, with no windows or primary entries. Their closure inhibits potential pedestrian interest and activity along this street.

It is recommended that the owners of these buildings be encouraged to modify the street elevations to incorporate windows, doorways, walkways, outdoor plazas, and/or other pedestrian-oriented elements that are visible from, and open directly to, Linden Avenue. Uses that cater to pedestrian activity should be located in these spaces, such as the existing Marriott coffee shop/cafe, retail, and similar uses (see Appendices E and F).



Design Specifications

The street elevations of the existing buildings should be renovated to:

- incorporate windows and transparent surfaces along a minimum of 50 percent of their length;
- incorporate at least one well-defined entry;
- eliminate barriers between the building elevation and the sidewalk, providing continuous pedestrian space, landscape, and/or outdoor dining;
- modulate and articulate the facade to create visual interest; and
- incorporate pedestrian-oriented signage and lighting.



Implementation Responsibility

Renovation of these buildings would be the responsibility of private sector developers. The City of Long Beach Redevelopment Agency or other entity promoting the East Village (a Business Improvement District, the Downtown Long Beach Associates, or other) should pro-actively work with the property owners and tenants to encourage the recommended renovations and assist in expediting City permits. As appropriate, the Agency may also participate in the identification of potential funding sources, including low interest loans.

Adaptive Reuse of Broadway/Alamitos Existing Structure(s)

Description

It is proposed that the existing buildings, including the former Queens Restaurant, located on the north and south sides of Broadway west of the intersection with Alamitos Avenue, be renovated and adaptively reused for retail, restaurant, entertainment, or comparable uses, until there is sufficient market demand to support major development intensification (refer to “Long Term” improvements). The demolition of these existing structures for the purpose of developing lower intensity uses is discouraged, as this could preclude the long-term development of the sites for more intense uses.

The vacant restaurants in this area are particularly suitable for comparable uses, some of which have performance spaces that could be used for entertainment. Their openness and available parking would also be suitable to function as artist live/work facilities.

Design Specifications

Building elevations should be designed and sites should incorporate extensive landscape to create an attractive “entry” to the East Village from Alamitos Avenue. Parking lots located to the rear of the structures could be consolidated to create more efficient shared parking for the new uses. Such lots should be well-landscaped.

Implementation Responsibility

Adaptive reuse of these sites would be the responsibility of private sector developers. Potential developers and business tenants should be actively solicited through the proposed marketing program by a Business Improvement District or other organization. Potentially, Housing Development Company funds could be used as an incentive for the development of live/work facilities.

Adaptive Reuse of Existing Buildings for Arts and Neighborhood Serving Uses

Description

Many existing commercial and industrial structures in the East Village are underutilized or vacant. These could be adaptively reused for a variety of purposes, including office space for artist and community service organizations (e.g., Public Corporation for the Arts), gallery and exhibition spaces, performance venues (music/ recitals, dramatic productions, performance art, and so on), art and community serving retail, restaurants, and entertainment uses.

Priority should be placed on the attraction of uses that would most likely stimulate additional investment in arts-related and community serving uses, as well as enhance the identity of the East Village as a distinct and highly attractive place in Long Beach. This may include mixed use projects that are characterized by a high level of opportunity or that contribute to the establishment of a critical mass of comparable uses, such as galleries, performance venues, and restaurants.

Implementation

Adaptive reuse of existing buildings would be the responsibility of private sector developers and businesses. Incentives to attract developers of key "anchor" uses should be provided using the funding sources cited in the *Financing* section of this document. A marketing and promotions organization or Business Improvement District should pro-actively seek potential businesses and organizations.

Linkage of Proposed International School Site Development with the East Village

Description

Currently, a new supermarket, office supply store, and drug store are proposed for development on the former International School site bounded by Long Beach Boulevard, 6th Street, Elm Avenue, and 4th Street. The uses are typical of those found in suburban shopping centers, yet are important in meeting the needs of the East Village's urban residents. During the public workshops many participants cited the need to retain basic grocery shopping in the Village and the desire to attract office supply uses as residents must now travel outside the City to obtain these.



Preliminary concepts for the site's development suggest a traditional suburban design, with buildings set back from Long Beach Boulevard near Elm Avenue and surrounded on the west, north, and south by surface parking. Efforts to create a more "urban solution" by siting the buildings on Long Beach Boulevard and opening them to the street to enhance pedestrian activity have not been supported by the proposed tenants due to the character of the uses and the market. However, they

have indicated a willingness to work with the City to incorporate walkways connecting the site with the East Village and the Metrorail station on Long Beach Boulevard, as well as public plazas that support outdoor activity (e.g., seating area for coffee, news stand, and similar uses), and elevations designed to complement adjacent uses.

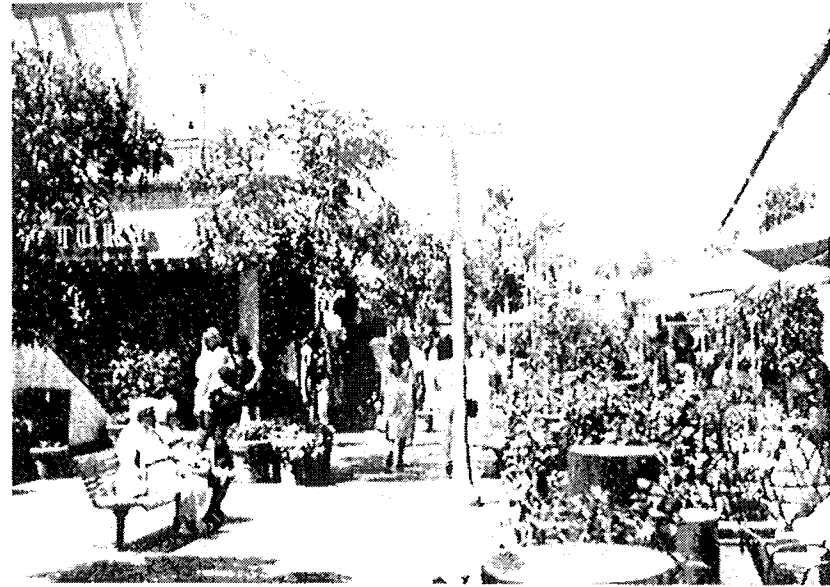
The City should continue to work with the proposed developer to ensure the inclusion of the pedestrian walkways and outdoor activity areas. The City should also continue to support and promote an architectural treatment of the facades and building forms which enhance their relationship to the uses on the east side of Elm Avenue and south side of 4th Street. Local artists should be solicited to assist in the design of public walkways and outdoor activity spaces, as well as any on-site public art. In addition, it is recommended that the City consider reallocation of a portion of the required one percent arts fee for public art improvements in the greater East Village (see section on *Financing*).

In the long term as market conditions strengthen, additional structures and uses could be developed in the surface parking areas provided along Long Beach Boulevard, thereby creating a more urban "building wall" along the street. This would necessitate the construction of a parking structure and maintenance of a clear visual "entry" to the grocery, drug, and office supply stores from Long Beach Boulevard.

Design Specifications

Pedestrian Walkways

Pedestrian walkways should be incorporated to provide access to the uses on the site and the Long Beach Boulevard Metrorail station by residents to the east and southeast in the East Village. These should incorporate attractive paving surfaces, landscape, and signage that distinguish the walkways from the typical sidewalks. Rather than using typical paving materials (e.g., textured or tinted concrete), walkways may incorporate designs by local artists. (see Appendix F).



Activity Spaces/Plazas

At least one area should be developed to accommodate casual outdoor dining (coffee, bagels, etc.) and other retail activity (e.g., news racks). Effectively, it would extend the interior use of the stores to the outdoors and create a "social" space. It should be integrated with the pedestrian walkways, use artist-design paving, and be attractively landscaped.

Architectural Design

Building elevations should open to the exterior public spaces, avoiding typical "box-like" structures. A minimum of 50 percent of the frontage facing Long Beach Boulevard should be "activated." This may be accomplished through the inclusion of outdoor-oriented uses (e.g., coffee sales and newsracks), windows that provide visual transparency, arcades, and modulated building elevations. In addition to the primary public spaces, the design should be sensitive to and reflect the low rise pedestrian-oriented buildings on the south side of 4th Street and residences and church to the east of Elm Avenue.



Implementation Responsibility

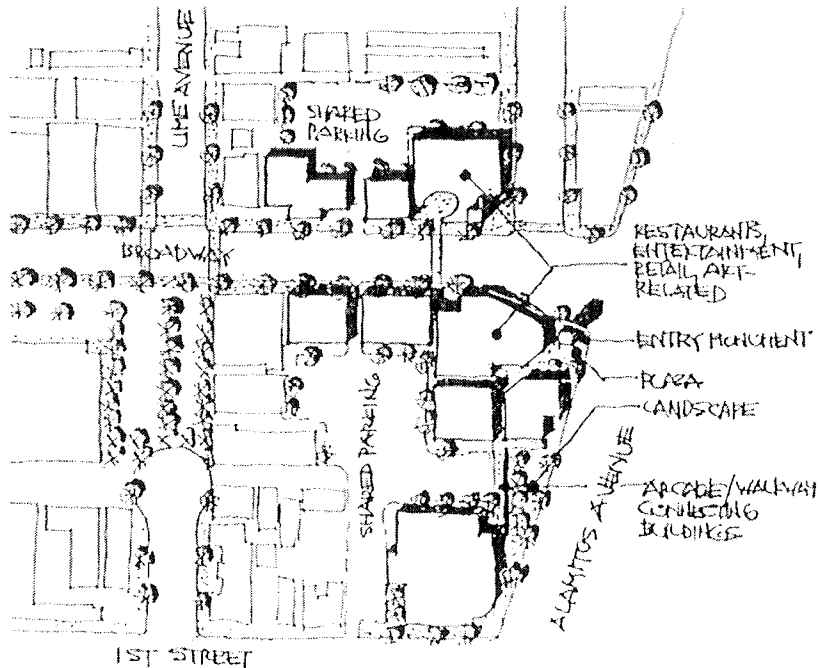
Negotiation with the proposed developer is the responsibility of the Long Beach Redevelopment Agency. Participation of local artists in the pedestrian and public art design should be coordinated through the Public Corporation for the Arts.

B. Mid and Long Term Improvements

Infill and Intensification of Broadway/Alamitos Sites

Description

It is proposed that sites located on the north and south sides of Broadway west of the intersection with Alamitos Avenue, including the former Queens Restaurant, be infilled and intensified with retail, restaurant, entertainment, neighborhood-serving, arts-related retail, and comparable uses. The site should be developed with sufficient intensity to create a high activity center that functions as a distinct "entry" to the East Village. This may involve the adaptive reuse of existing structures, infill with additional structures, and/or demolition of existing structures and replacement with new ones. Existing parking lots can be consolidated to create a more efficient configuration of parking spaces, which can be shared by multiple tenants.



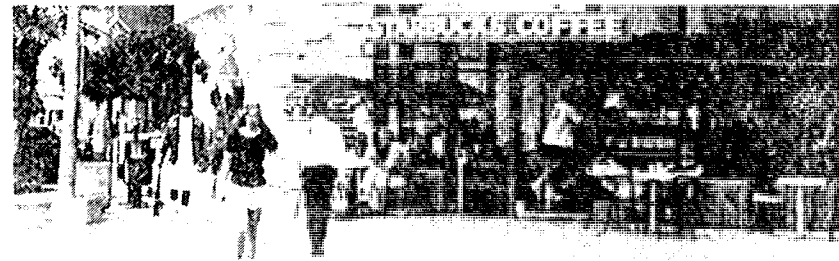
Design Specifications

Buildings should be designed and sited to create a cohesive "pedestrian oriented urban village" environment. This should be accomplished by:

- locating buildings along the street frontages and a system of common walkways, courtyards, and/or plazas to extend the pedestrian character to the east;
- locating parking to the rear of the structures, using the existing alleys as potential access points;
- visually connecting the individual buildings and sites through the use of pedestrian walkways, common landscape, streetscape elements (paving, furniture, etc.), and signage, arcades, and architectural elements;
- modulating building volumes, masses, and heights to create visual interest; and
- establishing a distinct "entry" at Alamitos Avenue that may be accomplished through the development of a "cutout" public plaza, a "monument" (public art/sculpture, sign, tower, etc.), landscape, lighting, or architectural feature.

Implementation Responsibility

Intensification of these sites would be the responsibility of private sector developers. Potential developers and business tenants should be actively solicited through the proposed marketing program by a Business Improvement District or other organization. The Redevelopment Agency may be able to provide valuable assistance in consolidating lots for an integrated development.



Expansion or Adaptive Reuse of the Vons Supermarket Site

Description

Currently, the Vons supermarket is considered deficient in terms of contemporary standards for size, merchandise, and parking. The store's representatives indicate that it is financially "stable," though could be performing at higher levels. While demolition of the current building is unlikely, additions to expand its area may be feasible.



Participants in the public workshops confirmed the need to retain a grocery store in proximity to the East Village's residents and improve the conditions at this site, even if a new grocery store is developed at the International School site as proposed. This was particularly important for residents who do not have automobiles and walk to the Vons.

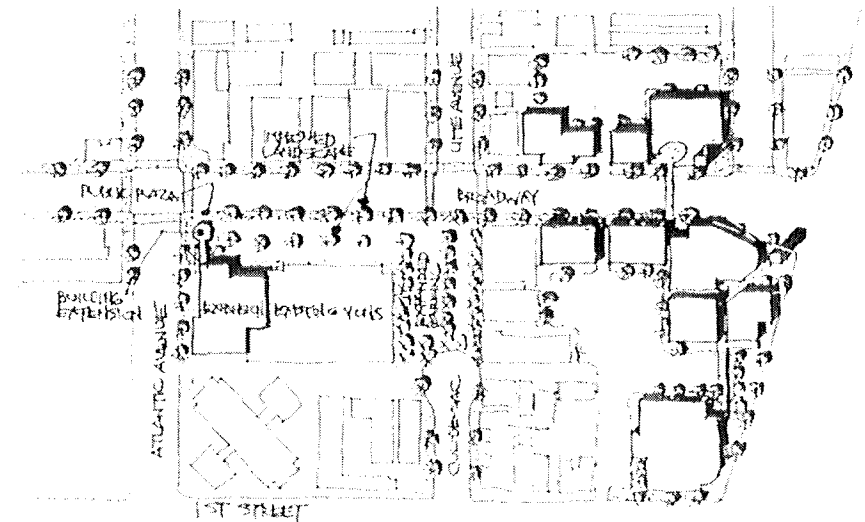
Potentially, the existing building area could be enlarged by closing the portion of Lime Avenue abutting the property to the east (creating a cul-de-sac north of 1st Street) and using this space for an expanded building or additional parking with the building expanded to the west. In either case, there would not be a substantial increase in parking

spaces on this site, and supplementary parking may therefore be necessary, if the existing Vons supermarket were to close. The expanded building could also be reused or replaced with new buildings for community serving retail or arts-related uses (retail, galleries, live/work, etc.).

Design Specifications

Expanded or new buildings on the site should be designed to improve their character and compatibility with the surrounding neighborhood. This should be accomplished by:

- extending a portion of the building to the Broadway street frontage and developing a public plaza in which casual outdoor dining (coffee, bagels, etc.) would be accommodated, thereby continuing the pedestrian character of the street;
- incorporating a system of common pedestrian walkways connecting the site with the street sidewalks and adjacent neighborhoods;
- extensively landscape and incorporating additional street furniture along the Broadway street frontage; and
- maintaining adequate access to housing located on the east side of Lime Avenue.



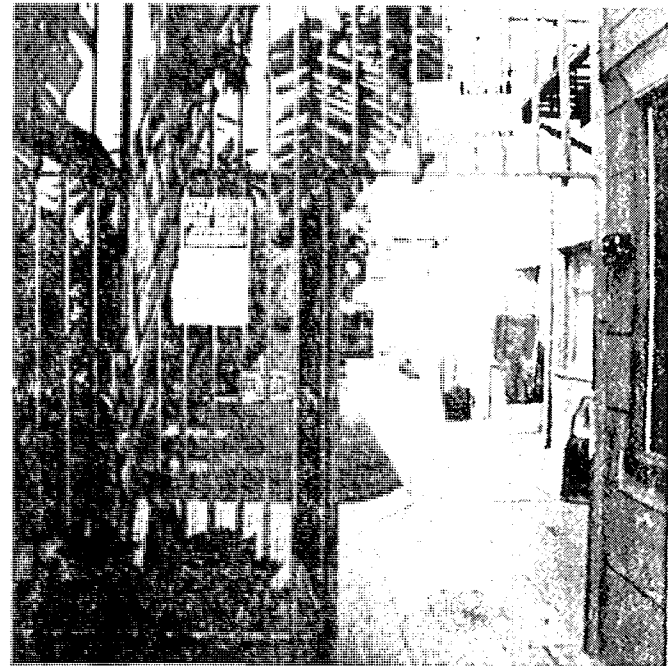
Implementation Responsibility

Expansion or reuse of the building would be the responsibility of private sector developers. The Redevelopment Agency or a Business Improvement District should actively work with Vons' representatives to encourage and facilitate the implementation of improvements. Should Vons close the building, these entities should actively solicit new developers and business tenants through the proposed marketing program.

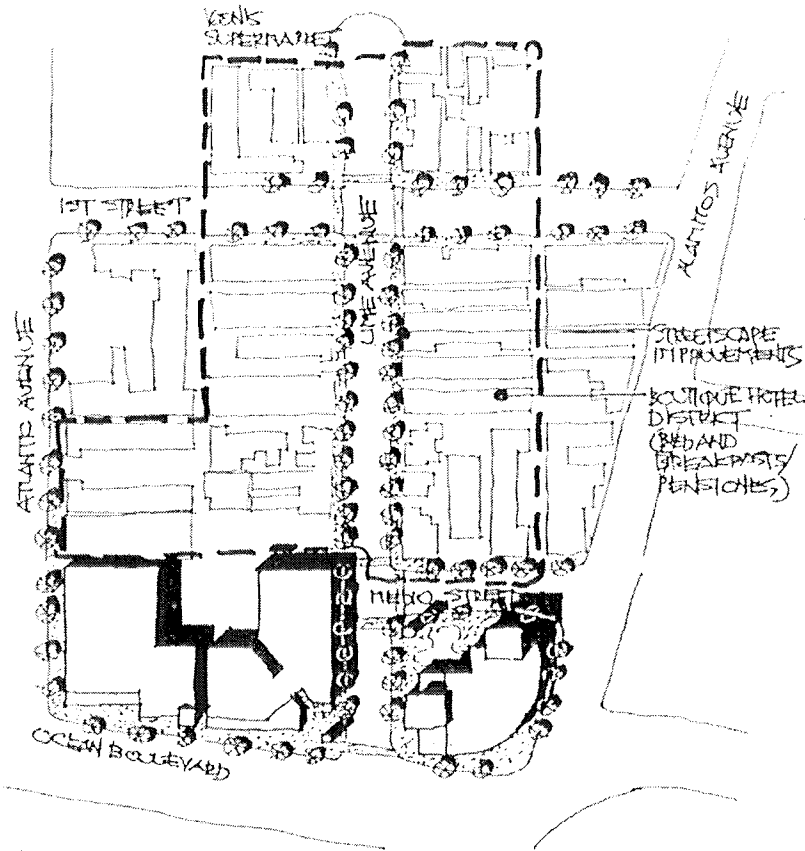
Adaptive Reuse of Lime Avenue Apartments for Visitor-Serving Overnight Accommodations

Description

Many existing apartments located on Lime Avenue between Ocean Boulevard and Broadway exhibit the potential to be renovated and reused as small scale, specialty overnight accommodations for visitors to the City, such as bed-and-breakfast or pensione lodging. Generally, the buildings are two to three stories in height and many contain courtyards that can be used as gardens and public spaces for outdoor breakfasts, evening cocktails, and similar events. This is a scale of lodging that is not presently available in Long Beach and offers an alternative to the large corporate hotels on Ocean Boulevard and the coastline (Marriott, Hyatt, Sheraton, and so on). Such development would improve an area that has experienced criminal activity that affects the greater East Village neighborhood. To be successful, it would be necessary to stimulate the revitalization of a number of properties at one time to improve safety and overcome the area's negative image.



Development of such “boutique” accommodations could serve as a transition between the Long Beach Convention Center and coastal developments (e.g., aquarium and Queen Mary) and the East Village arts-related uses and activities (see Appendix F).



Design Specifications

Existing apartment buildings should be renovated to create a distinctive small scale, “boutique” hotel environment. This would involve:

- the rehabilitation of rooms and public spaces and addition of guest amenities such as public gardens in courtyards;

- restoration of significant architectural elements and characteristics of historical buildings;
- inclusion of well landscaped frontages, including gardens, along Elm Avenue; and
- coordination with a program of public streetscape improvements that create an attractive “promenade” connecting the East Village with Ocean Boulevard and the coastline.

Implementation Responsibility

Renovation and adaptive reuse of existing apartment buildings for “boutique” hotels would be the responsibility of private sector developers. However, it is likely that it would have to be initiated through an aggressive and proactive program coordinated by the Redevelopment Agency or a Business Improvement District.

To successfully initiate and carry out this redevelopment effort, the existing apartment buildings would either have to be under single ownership, or there would need to be a sharing of interest among the individual private property owners. This is because control of ownership would allow redevelopment and cleanup to go forward on an orderly basis.

The redevelopment of this area will likely require the use of Agency funds and/or Agency acquisition power. It may also be possible for the City to use a portion of the Transient Occupancy Tax to assist in the development of the bed-and-breakfast projects. This would have to be correlated with an aggressive program to change the district’s image and market it to tourists. In order to minimize Agency and/or City assistance, it is important that this bed and breakfast district not go forward until there is sufficient demand to provide a reasonable expectation that it will be successful.

Intensification of Ocean Boulevard Frontage Between Atlantic Avenue and Alamitos Avenue

Description

Existing development located on the north side of Ocean Boulevard between Atlantic Avenue and Alamitos Avenue generally consists of low rise, low intensity uses, including restaurants and small office buildings. Their densities are considerably below those of the uses located to the west.

It is recommended that these areas, possibly including the closure of Medio Street, be redeveloped and intensified, thereby completing the continuity of the high density frontage to Alamitos Avenue. Such development could serve as a “landmark” entry to the East Village from the east and Shoreline Drive, as well as form an entry to the recommended “boutique” hotel district along Lime Avenue (preceding strategy).

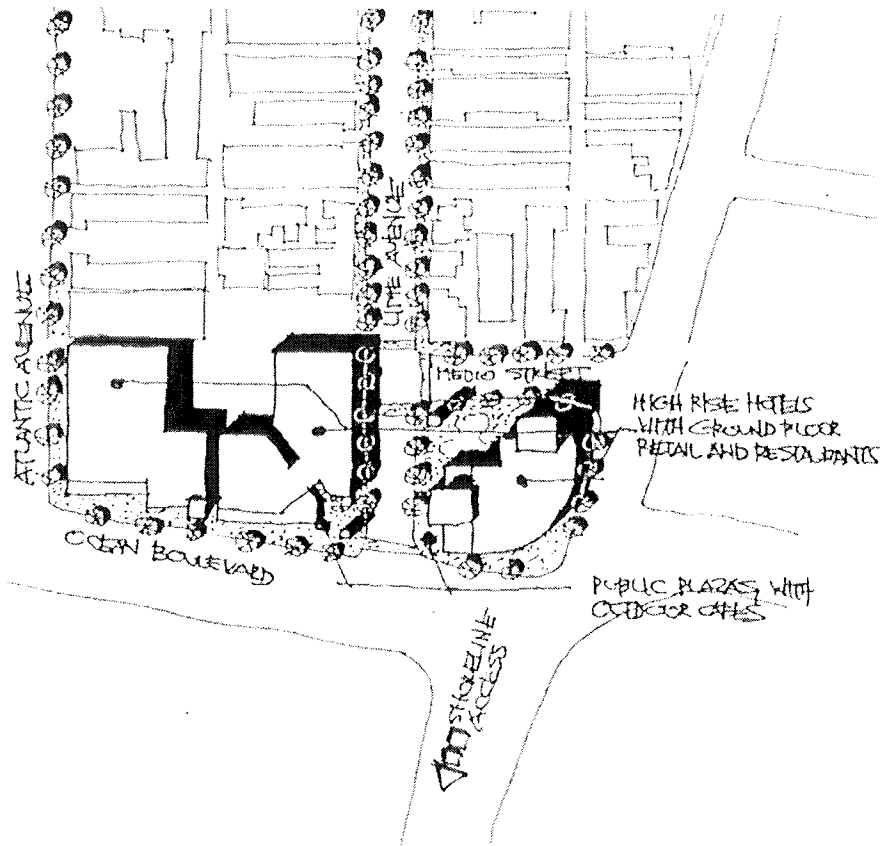
While a variety of uses could be located here, the development of one or more of these sites with a major 500 room hotel or a “suites” hotel, with supporting restaurants and retail shops, is suggested. Such a facility would have direct access, via Shoreline Drive, to the new aquarium and other coastal developments. Discussion with the Long Beach Convention and Visitors Bureau confirms the potential market for this scale of hotel use.



Design Specifications

Buildings should be designed and sited to create a distinct entry to the East Village, continue the scale of development located to the west, enhance pedestrian activity, and transition to the uses located north in the Village. Design considerations should include:

- Locating building frontages directly along the Ocean Boulevard, Atlantic Avenue, Lime Avenue, and Alamitos Avenue frontages, with possible setbacks to accommodate outdoor dining and public plazas.
- Incorporating pedestrian-oriented uses along the street frontages, such as restaurants, specialty foods, retail shops, and entertainment. These uses should be designed and sited to serve patrons of the “boutique” hotels located on Lime Avenue, as well as guests on the site. Parking should be located to the rear, below, or above street facing uses.
- Designing the building elevations on street frontages to be “pedestrian-friendly,” including the extensive use of windows (50 percent or greater of the frontage), incorporation of clearly defined entries, and modulation and articulation of facades and masses.
- Including a public plaza at the Lime Avenue intersection, abutted by outdoor cafes.
- Incorporating well-designed street furniture (benches, trash receptacles, etc.), trees, pedestrian oriented lighting, paving treatments, and other amenities along the street frontages. Local artists should have input and contribute elements for their design. These amenities should extend into the East Village from Ocean Boulevard along the north-south streets.
- Using property setbacks, vertical building setbacks, landscape buffers, and other design elements to provide continuity and transitions with uses located north of the Ocean Boulevard frontages along Atlantic, Lime, and Alamitos Avenues. Design elements that create “walls” separating these uses and “turning their back” from the East Village, as found in existing developments to the west, should not be permitted.



Adaptive Reuse and Redevelopment of 4th Street Properties

Description

Currently, 4th Street is developed with scattered pockets of commercial development, primarily at major intersections, with multi-family housing located in the intervening parcels. These contain a mix of highway and neighborhood serving uses, including retail, fast food, and gas stations. Many of the sites are marginally stable, both economically and physically.

It is recommended that these be improved, adaptively reused, or redeveloped over time. Existing uses could be replaced by new neighborhood-serving retail, live/work facilities, or housing. Where existing uses are retained, buildings should be renovated and the sites improved with additional landscape and replacement of deteriorated fences, walls, and signs.

Design Specifications

Buildings and sites should be upgraded in conformance with the City's codes and ordinances. Additional landscape should be incorporated along the street frontages.

Implementation Responsibility

Renovation, adaptive reuse of existing buildings, and new construction would be the responsibility of private sector developers. The Redevelopment Agency or a Business Improvement District could facilitate such improvements through the disbursement of low interest loans, identification of potential developers, assistance in land assembly, negotiation, and permit processing.

Implementation Responsibility

Development of hotels, restaurants, retail, and other uses would be the responsibility of private sector developers. However, it is recommended that an aggressive and proactive program by the Redevelopment Agency, a Business Improvement District, or the Downtown Long Beach Associates be undertaken to identify and recruit potential developers, market and promote the sites, assist in property acquisition and development, and expedite the entitlement process.

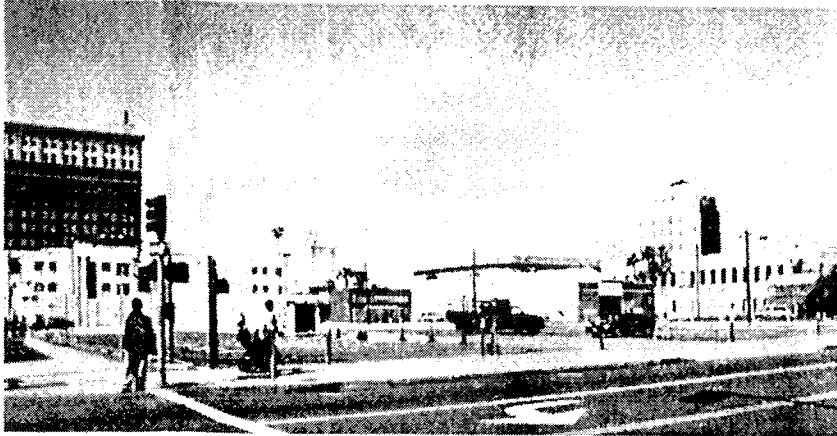
PARKING IMPROVEMENTS

A. Near Term Improvements

Improvements to Northwest Corner of Broadway and Elm Avenue

Description

The northwest corner of Broadway and Elm Avenue contains several privately owned surface parking lots that are not efficiently improved to benefit the East Village. They are paved with asphalt, some of which has deteriorated and not been repaired, contain little landscape, and are not well signed to attract potential customers.

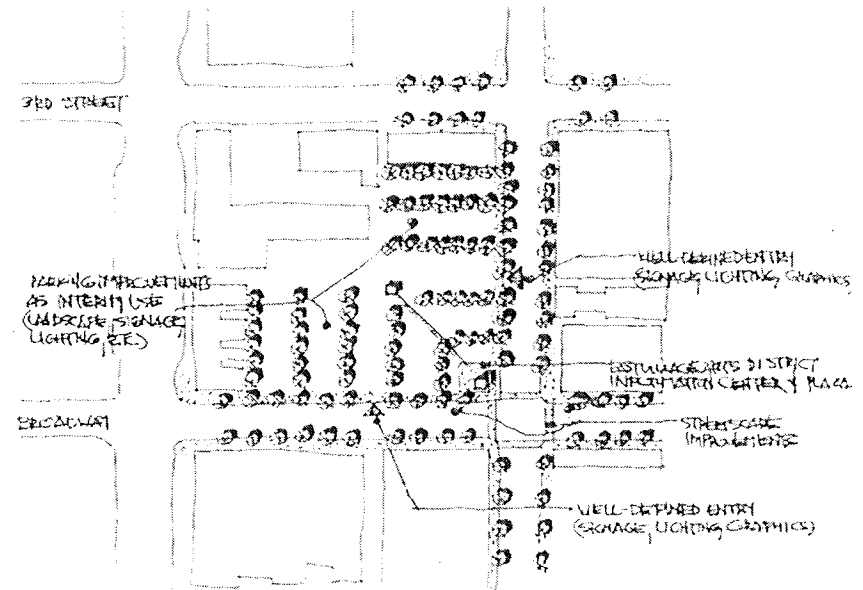


It is recommended that these lots be improved and consolidated into a single public facility, as an interim use of the site, to increase the parking supply in support of nearby uses on Broadway and adjacent streets. A facility should be located near the intersection to provide information regarding East Village uses, events, performances and exhibitions, transit, services, and local agencies (a Business Improvement District, East Village Association, Public Corporation for the Arts, and so on). It may also provide information to assist artists, developers, and businesses in the identification of potential properties. This may be developed as a free-standing kiosk containing brochures and/or a computer terminal to access information, or as a small structure that is staffed.

Design Specifications

The existing lots should be improved to create an efficient and visual asset for the East Village. Design considerations should include:

- Repaving and re-stripping of the lots to create an efficient layout of standard and compact spaces.
- Adding landscape on the periphery and throughout the lots, incorporating trees to create a shade canopy.
- Incorporating clearly defined pedestrian walkways that connect the parking lot to surrounding sidewalks and uses. This may include distinctive paving and art elements that are designed by local artists.
- Well defined entries from Broadway and Elm Avenue utilizing signage, driveways, and pavement striping, as well as ticket dispensers and fee collection facilities.
- Include well-designed signage that controls traffic flows and provides information regarding parking rates and limits and directions to East Village Uses. As with the other amenities, local artists should be consulted in the design of the signs.



Implementation Responsibility

Parking lot improvements could be the responsibility of private property owners or undertaken by the City's Parking Authority.

Joint Use of Colonial Buffet Parking Structure

Description

The Colonial Buffet parking structure located on 1st Street provides daytime use for Southern California Edison Company employees (with "card key" access), as well as restaurant customers. These spaces could be made available to the general public during evening hours, thereby increasing the East Village's parking supply. In addition, their use as resident parking for existing and future East Village housing and live/work units should be explored.

Design Specifications

Additional signage should be incorporated to indicate parking availability for the general public during the evening. Local artists could be involved in their design, to enhance the unique identity of the East Village.

Implementation Responsibility

The Redevelopment Agency or a Business Improvement District, in concert with the Long Beach Parking Authority, could facilitate arrangements for the use of the Colonial Buffet parking structure.

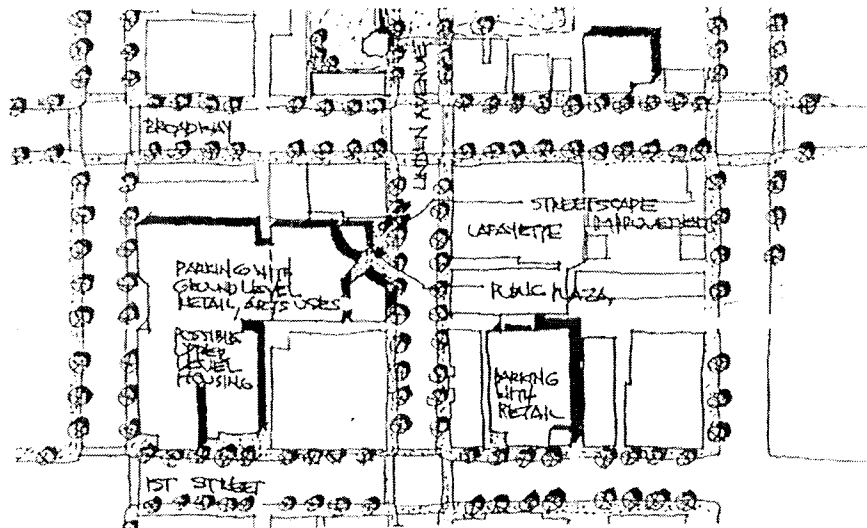
B. Long Term Improvements

Development of Parking Structures

Description

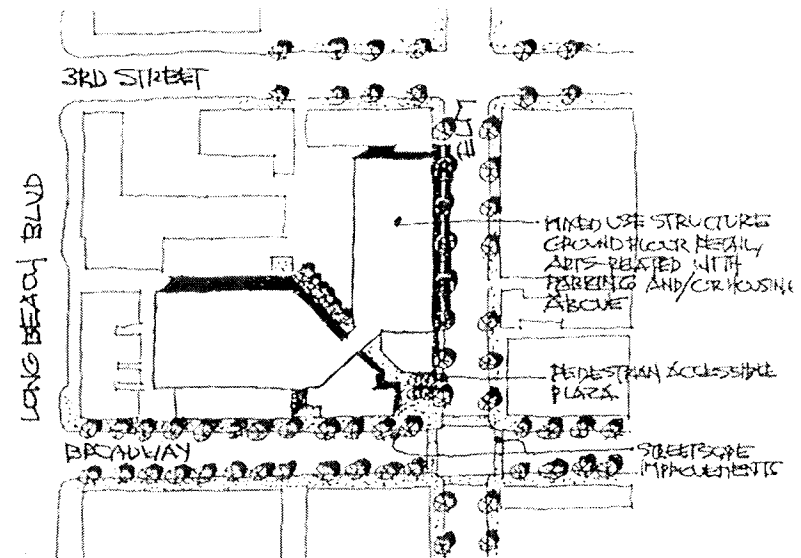
Three sites have been identified for the long term development of parking structures in the East Village: the existing surface lots on the north-west corner of Broadway and Elm Avenue, the vacant lot on the north side of 1st Street south of the Lafayette, and the existing parking lot and adjacent buildings between the Broadway and 1st Street commercial frontages between Elm Avenue and Linden Avenue. Development of the latter site could be limited to the existing parking lot fronting onto Linden Avenue, eliminating the need to acquire and demolish the existing housing and commercial uses on Elm Avenue.

The three sites were selected due to their proximity to and ability to serve the core uses at Broadway and Linden, as well as the opportunity to correct existing deficiencies. Over time, additional sites in the East Village may warrant consideration for parking structure development.



In all cases, it is recommended that the street fronting portions of the parking structures' ground floor be required to incorporate retail uses and restaurants to enhance the pedestrian character of the street. Upper floors may also be developed to accommodate housing, live/work spaces, offices, and other uses, provided that this does not constrain the primary function of increasing the shared parking supply for adjacent uses that do not have sufficient on-site parking.

As the interim surface lot is replaced at the northwest corner of Broadway and Elm Avenue, the proposed "informational center" (described previously) should be retained and incorporated in the new development.



Design Specifications

Parking structures should be designed to “fit” with the pedestrian and building character of the street frontages. Design considerations should include:

- Design the street fronting ground floor elevations to enhance pedestrian activity (use of windows along the majority of the frontage, well-defined entries, articulated facades, inclusion of outdoor dining, and so on).
- Incorporate pedestrian-oriented streetscape amenities along the sidewalks (benches, public art, landscape, signage, and so on) and establish linkages to adjacent properties.
- Design the buildings to continue the visual fabric of storefronts of adjacent buildings (similar to the public parking structures in Pasadena and Beverly Hills).

Implementation Responsibility

Parking structures would be developed by the City of Long Beach, through the Downtown Parking District, or as a joint-venture with private developers. For the 1st Street structure, it is recommended that residents of the Lafayette be encouraged to purchase permanent spaces and participate in its financing.

TRAFFIC IMPROVEMENTS

Broadway Traffic Improvements

Description

Broadway functions as a major regional traffic arterial accommodating one way eastbound trips from the Long Beach (710) Freeway to Belmont Shore. Inherently, the street’s thru-trip function, which emphasizes the efficiency of citywide travel, conflicts with the intent to achieve a localized and intense pedestrian oriented district along Broadway.

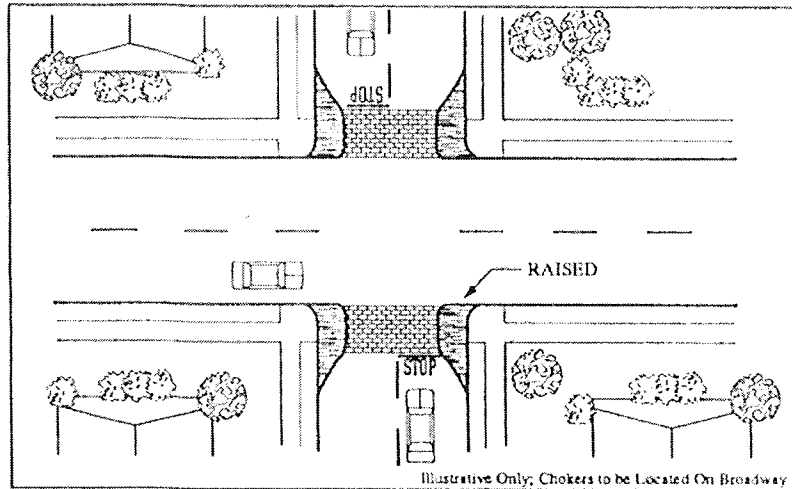
Recognizing the conflicts, a number of suggestions to “calm” the traffic have been identified in the public workshops, such as converting Broadway to two-way traffic, use of diagonal parking, extending sidewalks at intersections, installing speed bumps/humps and traffic circles, and modifying traffic signal controls to inhibit free flow (see Appendix F). All of these “calming techniques” could impact traffic flows along Broadway, as well as along parallel streets such as Ocean Boulevard, 3rd Street, and 7th Street. As such, their suitability should be weighed in consideration of these impacts.

In recognition of these concerns and the objective to enhance the pedestrian and distinct character of the East Village, two strategies are recommended to improve traffic conditions on Broadway.

Install Sidewalk “Pullouts” at Intersections

Of the various traffic “calming” techniques that have been identified, the development of sidewalk “pullouts” at Broadway’s intersections would enhance pedestrian activity without significantly impacting citywide thru-trips. The sidewalks would be extended into the street the depth of the adjacent curbside parking spaces, reducing the crosswalk length by approximately 18 feet and improving the ease of pedestrian crossings and safety. The “pullouts” (or “chokers”) would not interrupt the travel lanes, but would constrain right turns. The extended space could be used to accommodate trees,

planters, informational directories, seating, public art, and other streetscape amenities. Its paving surface could be distinctly treated, which could be designed by local artists.



Retain Curbside Parking

The presence of curbside parking along Broadway tends to “protect” pedestrian activity from the impacts of the thru-trips. The importance and effectiveness of the parking as a physical and psychological barrier is evident in other successful pedestrian districts that experience high traffic volumes, such as the Sunset Plaza area of West

Hollywood and Old Pasadena. In each case, outdoor dining extends into the public sidewalk areas and is not adversely impacted by the traffic.

The Transportation Element of the General Plan indicates that traffic volumes could warrant the removal of curbside parking during peak hour travel times on Broadway at some future date. To protect the area’s pedestrian activity, it is recommended that this does not occur and that other solutions be considered.

Implementation Responsibility

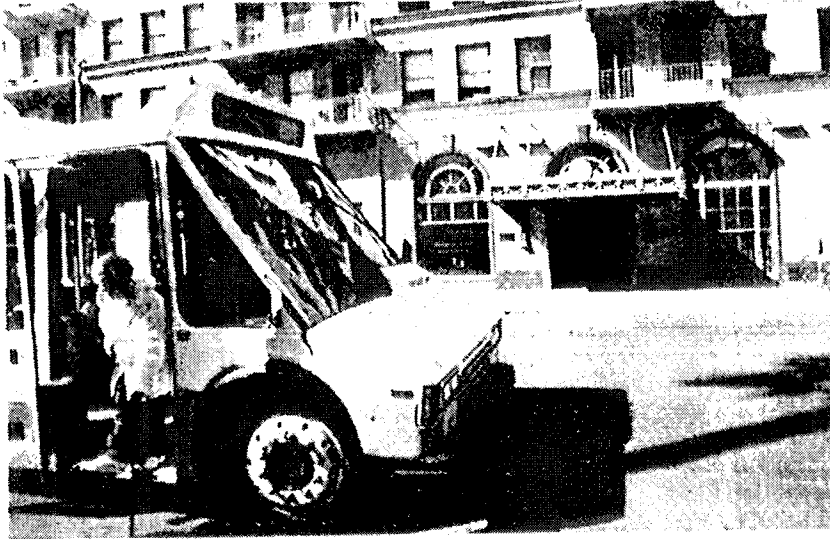
Implementation of traffic improvements would be the responsibility of the City of Long Beach. Improvements may be funded through the City’s Capital Improvement Program, as funding is available. Alternatively, a local assessment district could be formed with revenue allocated for these improvements.

Proposed improvements should be reviewed and commented on by the local marketing/promotions organization (a Business Improvement District, the Downtown Long Beach Associates, etc.), the East Village Association, and local residents and merchants. These organizations and individuals should oppose the removal of curbside parking and any other improvements that may impact the area’s intended pedestrian character.

Expansion of Shuttle Bus Service

Description

Long Beach Transit currently serves the southern portion of the East Village with three of its four free Runabout shuttle routes. Route A serves the East Village's southern section as it runs along Ocean Boulevard and makes a loop around Linden Avenue, 1st Street, and Alamitos Avenue. Route B serves the planning area along its western border as it runs along Long Beach Boulevard, connecting Shoreline Village with Reid High School. Although Route D serves the planning area in much the same way as Route A, since it travels along Ocean Boulevard, its service area extends further east, connecting Catalina Landing with California State University, Long Beach.



Design Specifications

Routes should link key nodes within the East Village Arts District to both the area's residential neighborhoods and surrounding activity centers. Existing nodes include the core of the Arts District, located at Broadway and Linden Avenue, Dr. Robert Gumbiner's Arte de las Americas museum complex, located at 7th Street and Alamitos, and the residential concentrations surrounding St. Anthony's Church and situated along Ocean Boulevard. In the future, shuttles could also connect the proposed commercial development on the International School site, the pensione district that the *Guide for Development* proposes on Lime, south of 1st Street, and the section of Broadway between Alamitos and Atlantic Avenues.

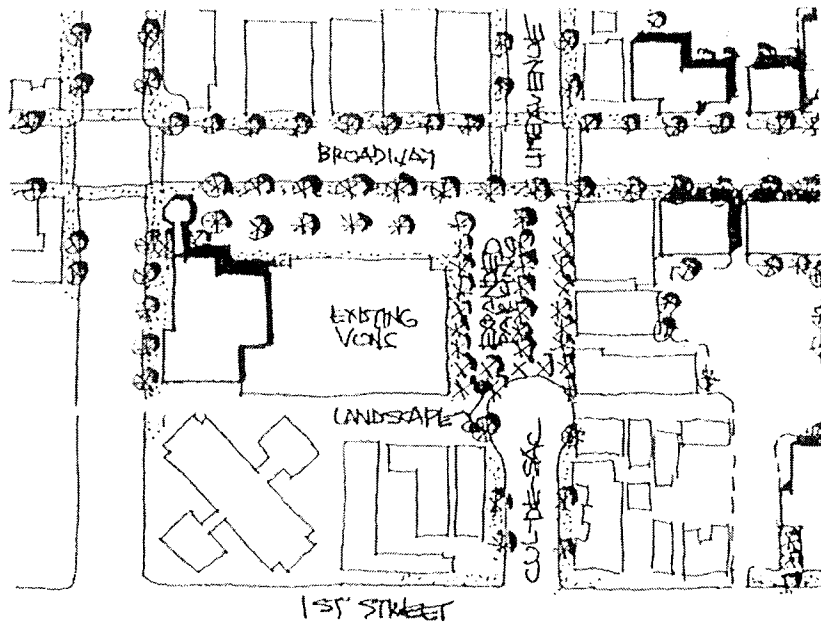
Implementation Responsibility

Long Beach Transit would be responsible for expanding or modifying Shuttle Bus service in the East Village when justified by ridership. In order to best serve the emerging Arts District's public transportation needs, both the Long Beach Planning Department and Redevelopment Agency should be consulted when new and/or modified shuttle routes are being planned.

Closure of Lime Avenue South of Broadway

Description

Expansion of buildings and parking at the Vons supermarket site, as previously described in the "Targeted Development Sites" section, would be accomplished through the closure of Lime Avenue from Broadway to the mid-block parcel line at the rear of the Vons site, and reconfiguration of the remaining portion of the street as a cul-de-sac. For the closed portion of the street, access would have to be maintained for the housing located on the east frontage.



Implementation Responsibility

The closure of Lime Avenue and its reconfiguration as a cul-de-sac would be the responsibility of the City of Long Beach Redevelopment Agency, subject to review and approval through established street vacation requirements.

URBAN DESIGN IMPROVEMENTS

Streetscape Improvements

In the process of transforming the East Village into a recognizable, distinct "arts district," streetscape improvements should play two important roles. First, they should reinforce the pedestrian friendly environment needed to create an "urban village," and second, they should be designed and created by local artists, who through their involvement in reshaping the neighborhood, can make visible the new energy and creativity of this emerging arts district.

The East Village Association has already recognized the significance of streetscape improvements by supporting the efforts of individual merchants who have placed small street trees in large sidewalk planters so as to improve the area's urban image. Although this ad hoc effort is admirable, its effectiveness and overall impact will ultimately be limited, since the trees will only be able to grow as large as their pots allow.

In order for the streetscape enhancements to be truly successful, they require the full commitment of the City of Long Beach. Planting street trees that provide shade for the pedestrian and soften the urban environment should be a top priority, as should human scale street lighting that creates comfortable and safe pedestrian environments which encourage people to activate the streets at night. Furthermore, it is important that the definition of public safety include creating comfortable pedestrian environments, rather than simply considering how to most cost effectively achieve minimum illumination levels for vehicular safety.

While targeted capital improvements are essential to the East Village Art District's future, they will not in and of themselves assure the area's successful development. Indeed, encouraging human activity is as important as investing in landscape and urban "furniture" enhancements.

Like other parts of Long Beach, the East Village has 15 foot wide sidewalks that are capable of supporting a variety of enhancements and activities. This existing resource gives the area a distinct advantage over many southern California cities when it comes to creating a lively, ped-

estrian-oriented streetscape. In order to capitalize upon this asset, the City should encourage indoor, private activity to encroach upon the outdoor public-right-of-way, all the while taking into account valid public safety concerns. Sidewalk cafes, sidewalk displays of merchandise and even street vendors with pushcarts activate the street at a scale that encourages pedestrian use. This activation of the street can be achieved with essentially no public investment - it simply requires a change in public policy. Instead of viewing private commercial uses of sidewalk as an abuse of public property, it should be viewed as a win-win situation providing as much value as an enhancement of the public realm as it does to the private enterprise.



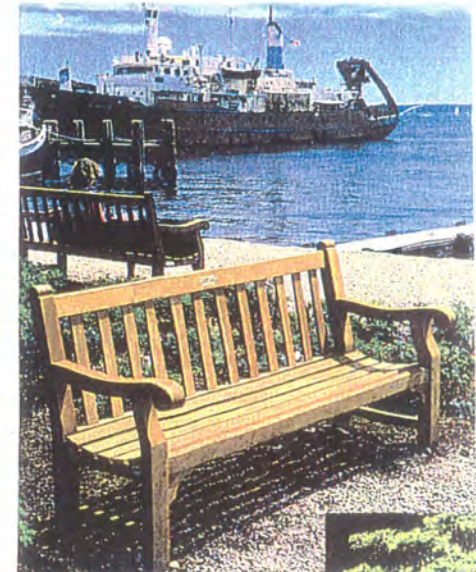
At both public workshops, community participants strongly supported public investment in physical streetscape enhancements. More specifically, those blocks clustered around the “heart of the East Village,” at Broadway and Linden, were identified as being the most desirable locations for streetscape improvements.



In order to create an art district’s special character, it is important that enhancements express creativity rather than consistency and uniformity of style. The energy and eclectic creativity of an arts district can best be achieved by involving artists themselves in the design of all streetscape improvements. For example, if gateway entrance signage is designed for the East Village Arts District as a collaboration between a graphics artist and a public artist, it should be exempt from the citywide standards restricting the shape, character, and size of neighborhood monument signage.



Streetscape: Benches • Street Trees • Banners • Lighting • Signage • Tree Grates • Paving Designs • Bike Racks • Bus Stops • Retaining Walls • Grillwork • Manhole Covers • Kiosks • Trash Cans •



Activate the Street with People !

Too often, public art is thought of as a series of murals and/or sculptural objects. While murals and sculpture certainly are important forms of public art, the limitations of funding specifically for art limit their potential impact. If, on the other hand, every public works investment is seen as an opportunity to involve an artist in the design process, the impact of art can be increased exponentially for a very, very small incremental investment. For example, if the City agrees to construct pedestrian “chokers” at key intersections, which narrow the vehicular right-of-way by the width of the parallel parking in order to create the perception of an easier pedestrian crossing, then they should be collaboratively designed by civil engineers, who ensure the public safety, and artists, who invent memorable public places. Similarly, when street trees are planted, rather than simply selecting a tree grate out of a commercial catalog, artists could design individual tree grates which take into account valid public safety concerns, meet ADA code and landscape maintenance standards, and create unique pieces of public art (see Appendix F). Opportunities for integrating public art in streetscape improvements include: paving, benches, bus stops, light fixtures, tree grates, tree protectors, trash receptacles, bicycle racks, signage and information kiosks.

Due to the wide range of specific potential streetscape improvements, it is difficult to establish a fixed cost estimate for the construction of a “typical” block of improvements. However, for budgeting purposes, it is reasonable to assume the following set of basic improvements and associated cost ranges for both sides of a single city block:

Misc. Demolition & Preparation	\$ 10,000 - \$ 15,000
Street Trees	\$ 10,000 - \$ 15,000
Tree Grates	\$ 15,000 - \$ 20,000
Paving Improvements @ Chokers	\$ 15,000 - \$ 20,000
New Pedestrian Scaled Street Lighting	\$ 10,000 - \$ 15,000
Misc. Street Furniture	\$ 5,000 - \$ 6,000
<u>Contingency @ 10%</u>	<u>\$ 6,500 - \$ 9,000</u>
Sub Total Construction Budget	\$ 71,500 - \$100,000
Design Fees @ 8%-10%*	\$ 6,500 - \$ 9,000
City Management Expenses @ 8%-10%*	\$ 6,500 - \$ 9,000
Misc. Permits @ +/-5%	\$ 3,500 - \$ 5,000
<u>Contingency @ +/-10%</u>	<u>\$ 7,000 - \$ 10,000</u>
Total Budget per Block	+/- \$ 95,000 - \$133,000**

- * Design Fees as a percentage of the construction cost will be reduced the larger the total project's scope and budget.
- ** Costs vary depending on block length. Additionally, streetscape improvements do not necessarily need to include all of the components listed above; rather, the improvements could be phased over a number of years to reduce the cost per block.

Implementation

Streetscape improvements would be implemented by the City of Long Beach and Business Improvement District, in collaboration with local artists.



Public Art Improvements

The near term goal for public artist participation in the East Village should be to help define the identity of the village as an "Arts District." To demonstrate and strengthen this commitment to the arts, it is recommended that a Public Art Policy be created, adopted, and implemented for the East Village Arts District. Central to this policy must be the concept of community involvement and the inclusion of artists in the act of memorable, people friendly place-making.

In September of 1989, the Redevelopment Agency adopted a Percent for Public Art Policy and established a partnership with the Public Corporation for the Arts (PCA) to administer the program. The East Village presently falls under two designated redevelopment project areas (Downtown and Central); however, the Percent for Public Art policy is only in effect in the Downtown project area, which covers just a small percentage of the East Village bordering Long Beach Boulevard and Ocean Boulevard.

The first step in establishing a Public Art Policy for the East Village should be the amendment of the existing Long Beach Percent for Public Art policy to include all of the area within the newly defined East Village Arts District. Further, it is recommended that PCA establish a specifically designated East Village Public Art Fund with its own East Village Arts District Advisory Group to gather ideas and give input on all public arts projects, programming, and planning. It is very important that resident artists play an active role in the Advisory Group.

Under the present Percent for Public Art policy, developers of any public or private project (excluding low and moderate income housing) with development costs in excess of \$500,000, who request assistance from the Redevelopment Agency for projects anywhere in the East Village are required to expend one percent of the total development cost on a public art program. Note that the minimum dollar value and the exclusion of low and moderate income housing would result in the majority of conversions to live/work being exempt from the Percent for Art obligation. Because art is such an important component of the East Village's new identity, it is recommended that the Percent for Art policy be further amended to require private and public developments, rehabilitation

projects, adaptive reuse and/or tenant improvement projects with values of less than \$500,000 contribute one half of one percent (1/2 percent) to the new East Village Public Art Fund.

At present, the Long Beach Percent for Public Art policy requires that 70 percent of the one percent obligation be spent on the development site, and 30 percent be contributed to the PCA's general Public Art Fund to cover their management of the arts. Because the funds generated by most of the development projects likely to occur in the near term will be quite small, it is further recommended that the present policy be amended to allow for the aggregation of the 70 percent portion of the one percent obligation. These funds would be used in locations off the development site, at the discretion of the East Village Arts District Advisory Group, thereby insuring that the funds generate truly significant enhancements to the Arts District.

An immediate opportunity to demonstrate the value created by this policy change, will be created by the proposed GVD Retail Center Development on the International School Site. If a significant portion of the GVD Percent for Public Art is applied to public art at key locations throughout the East Village, it can go a long way towards immediately creating a new symbol of the Art District's identity. Possible projects using the GVD funding could include:

- A set of 5-10 artist designed street medallions to be repeatedly mounted on selected existing street light poles along key streets or at key intersections such as Broadway from Long Beach Boulevard to Alamitos Avenue. The mixture of painted metal Medallions would represent an eclectic range of artist's work and would be designed to support future changeable street banners for special events and holidays.
- A "Phantom" Gallery and Windows Program utilizing empty storefronts to create showcases for the newly recruited art community and to bring intense pedestrian activity to the retail streets in coordination with the East Village Celebration of the Arts.



1.



2.



3.



4.

Public Art : Murals • Sculpture • Banner Program • Bus Shelters
& Stops • Paving Design • Gateway Designs • Signage • Seating



7.



6.



5.

1. Broken Tile Mosaic Mural, Eduardo Oropeza; 2. "The Dream of Simultaneous Connections" Ned Smyth; Photo by William Nettles; 3. "Grand Hope Park Clock Tower" Lawrence Halprin; 4. " Metal Sculpture" Michael Emeska; 5. "Shadows Casting on the Shore" Craig Stone; Photo by William Nettles; 6. "History & Industry of Long Beach" Richard Hass; Photo by William Nettles 7. " Oil, Life & Ecology" Eva Cockcroft;

- Mural(s) at primary locations in the East Village would contribute immediately to the new Arts District identity and could be painted on re-locatable exterior grade plywood to extend the life and value of the mural.

Any of the above projects or programs would create a greater impact on the East Village Arts District than simply incorporating public art in the basically vehicular-oriented, proposed GVD Retail Center which is located on the edge of the Village. All of the above projects and programs would significantly contribute to the immediate creation of a recognizable identity for the Arts District and would assist in marketing the Village to artists and other related uses.

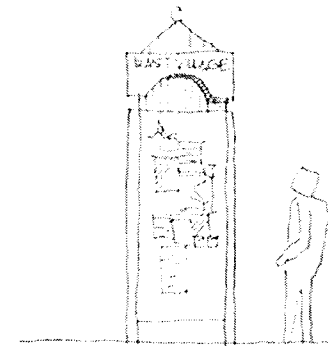
Information Centers and Kiosks

Description

Facilities should be located along the East Village's key activity streets to provide information regarding uses (such as restaurants, galleries, entertainment, and shopping), events, performances and exhibitions, transit, services, and local agencies (a Business Improvement District, East Village Association, Public Corporation for the Arts, etc.). Information may also be offered to assist artists, developers, and businesses in the identification of potential properties. They may be developed as free-standing kiosks containing brochures and/or a computer terminal to access information, or as small structures that are staffed. These should be dispersed at multiple locations in the East Village in addition to the previously described proposed parking facility at Broadway and Elm Avenue (see Appendix F for examples).

Design Specifications

Informational kiosks and facilities should be designed to reflect the unique qualities of the East Village Arts District and be integrated with the broader spectrum of streetscape improvements previously described.



Implementation Responsibility

The Redevelopment Agency or a Business Improvement District would be responsible for the implementation of the informational kiosks and centers. Local artists should be retained to participate in the design of each kiosk/facility, contributing a distinct identity and "signature" that differentiates these from similar facilities in other districts of the City.

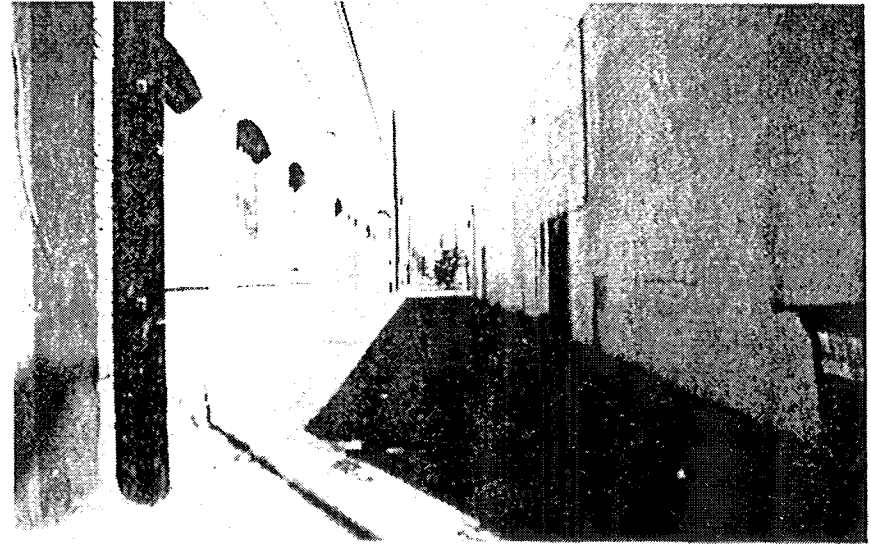
Alley Improvements

Description

Many of the East Village's blocks contain alleys at the rear of the street facing parcels. Generally, these have a north-south orientation. In the long term, it is recommended that the alleys be improved to upgrade their physical and visual quality. Logically, such improvements would be coordinated and timed with the upgrade and redevelopment of adjacent properties. In comparison to other recommended improvements, this should be considered a low priority.

Improvements may include:

- Repaving of the alley surfaces, where deteriorated.
- Installing new lighting fixtures where illumination is inadequate and repair of broken or burned out fixtures.
- Installing well-designed signage indicating alley identification, street names, directions to key uses, speed limits, parking limits, and other pertinent information.
- Planting trees and other landscape, where feasible and appropriate.
- Repairing deteriorated walls along their lengths.
- Incorporating elements that promote the safety of alley users and adjacent properties.



Design Specifications

Alley improvements should be designed to complement and extend streetscape improvements on Broadway, Linden Avenue, and Lime Avenue. Local artists should be solicited to participate in their design.

Implementation Responsibility

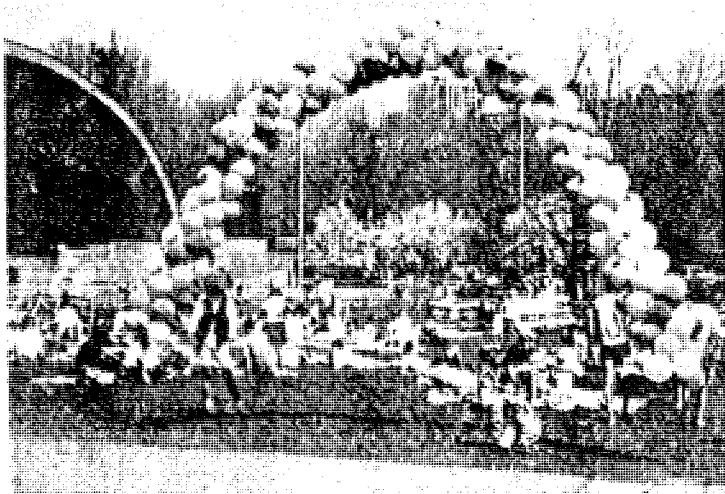
The Redevelopment Agency or a Business Improvement District would be responsible for the implementation of the alley improvements.

PARK AND OPEN SPACE IMPROVEMENTS

Arts Park

Description

The long term success of the East Village as a medium density, urban residential community depends on creating a livable neighborhood. When the majority of residents live in multi-family structures with limited private open space, the severe deficit of public open spaces is a major problem. Given the reality of land costs, relocation expenses, and development costs, it is unlikely that a new, traditional, +/- 8 acre park will ever be developed in the East Village. Therefore, it is essential to develop a series of "pocket" parks ranging in size from 1-2 acres throughout the Village. In keeping with the focus on the Arts District, it is recommended that the first pocket park to be developed be an Arts Park located on either side of Linden in the middle of the block between Broadway and 3rd. This site is ideal since it adds art-oriented activity at the heart of the East Village Renaissance and because the condition of the existing structures should keep the acquisition and relocation costs relatively low (see Appendix F).

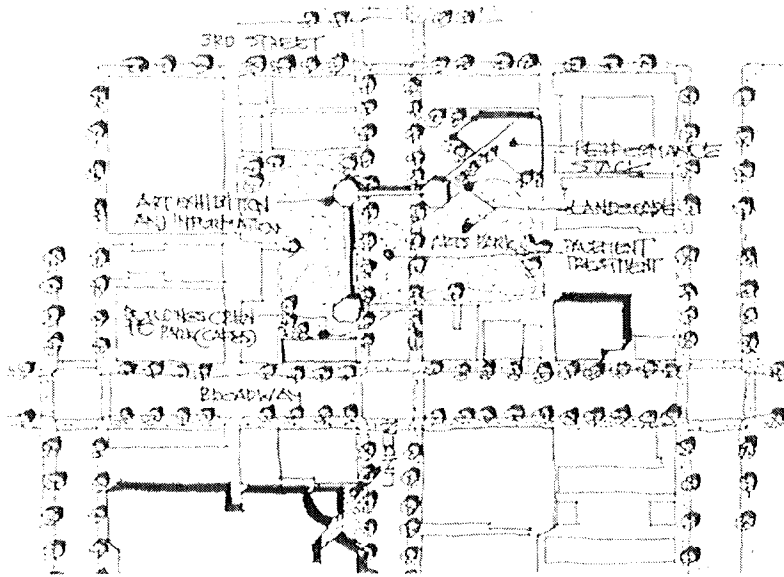


The need for additional new public open space was repeatedly cited during the early public input phase. The reality of this need was further demonstrated by the fact that the Arts Park was one of the top three selections for the investment of public funding in the final public workshop. The community selected the Arts Park over many other improvement strategies even though it was "priced" as a comparatively expensive commitment relative to marketing efforts and other incremental improvements, such as streetscape enhancements. The total cost for acquiring the properties and relocating the residents is estimated to be between \$500,000 and \$1,000,000 (depending on the final number and type of properties purchased), and the cost for park improvements in 1996 dollars should be of a similar scale (depending on the final size of the site and scope of development). The total cost for developing the Arts Park in 1996 dollars should be \$1,000,000 - \$2,000,000.

Design Specifications

The Arts Park must be designed through a collaboration between a landscape architect and artist(s). The design must demonstrate the integration of public art into multiple features of the park (hardscape, benches, lighting fixtures, trash containers, environmental sculptures), but should also provide sites for rotating sculpture and mural installations, as well as a small stage for music, spoken word and performance art events. The Arts Park must also serve neighborhood needs by providing a small children's play area (perhaps designed by an artist?) and an oasis of greenery in the urban environment for everyone to enjoy.

The Arts Park should be activated on a daily basis by encouraging adjacent businesses, such as outdoor cafes, to open up into the park. This would provide the Arts Park with additional positive activity, thereby adding "eyes on the public space" and making for a safer place. For special events, such as the East Village Celebration of the Arts Festival and Art Walk, Linden could be closed to thru-traffic, thereby converting the street (with special paving and possibly a "gateway" sculpture) into a central plaza for the festival.



relationship with either the Art Department of Cal State Long Beach and/or the PCA should be maintained to develop creative programming for the Arts Park.

Ongoing operation and maintenance of the arts park would be the responsibility of a Business Improvement District, the East Village Association, or, should they locate in the East Village, the California State University, Long Beach Fine Arts Program. The size and function of the park would make it unlikely that the City would assume responsibility for its maintenance.

Implementation Strategy

There is no present source for park funding which could be utilized for the Arts Park. The first issue which must be addressed is whether or not small scale, urban pocket parks such as the Arts Park meet the standards of the Long Beach Department of Parks and Recreation and whether or not there needs to be a policy change to develop strategies to address pocket parks. Modification of the Parks and Recreation policies would allow the Arts Park to be prioritized for the next potential Los Angeles County Bond for Parks.

An alternative approach for the long term maintenance of the Arts Park would require the establishment of a Business Improvement District to take responsibility and liability for the park. As suggested in the description of the East Village Celebration of the Arts Festival and Art Walk, this event could serve as a major fundraiser to underwrite the expense of maintaining and programming the Arts Park. A long term

Neighborhood and “Mini” Parks

Description

The East Village lacks sufficient park and recreational facilities to support the needs of existing residents. The absence of vacant land and resources for property acquisition and development will exacerbate this situation as additional residential growth occurs. Park acreage, most realistically, will be increased as individual or small aggregations of lots are acquired and improved as they become available. Over time a network of “mini” parks containing “tot” lots and small scale recreational facilities (children’s swings and slides, basketball courts, and so on) may be developed throughout the Village. Their size would limit the development of new athletic fields and larger recreational facilities such as swimming pools and tennis courts. Some may be developed as community gardens serving adjacent residents. Such parks are difficult for City staff to manage and may necessitate the commitment of local organizations, such as a Business Improvement District or East Village Association, for management and maintenance.

As additional funding resources may become available through municipal bond initiatives, opportunities should be considered for the acquisition and improvement of a larger area for one or more neighborhood parks. The benefit of a larger park must be weighed relative to the likely need and economic and social costs of relocating existing residents from the acquired properties.

Design Specifications

“Mini” and neighborhood parks must be developed to be compatible with adjacent land uses. The site must be carefully designed to limit noise, lighting, and activity so that it does not spill over onto adjacent properties. Of primary concern will be the safety of park users and the adjacent properties. Park areas must be designed to be visually open, so that the users are visible and can be monitored from adjacent properties.

Implementation Responsibility

The City of Long Beach or a Business Improvement District would be responsible for the development of “mini” and neighborhood parks.



REGULATIONS AND GUIDELINES

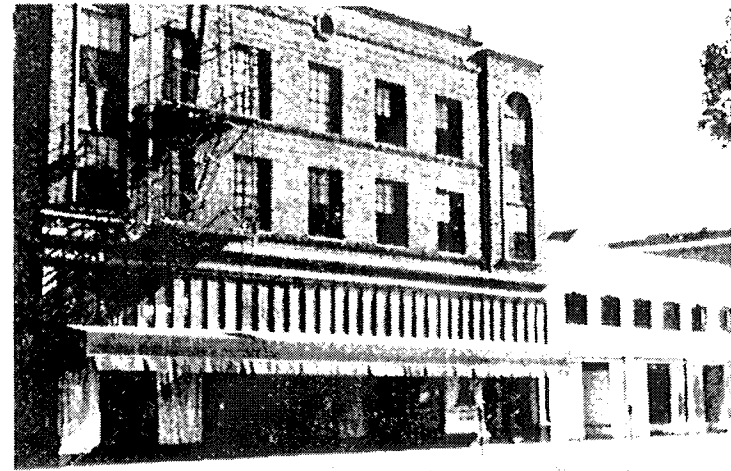
Update of Live/Work Ordinance

Recognizing both the need to find meaningful uses to revitalize many central city locations and the valuable contribution people engaged in the arts bring to the life and culture of cities, in 1979 the State of California adopted Senate Bill 812 enabling cities and counties to adopt alternative building regulations for conversion of commercial and industrial buildings to a new class of occupancy called "joint living and work quarters." Many cities (Los Angeles, San Diego, San Francisco, Berkeley, Emeryville, Pomona, San Jose and Eureka) have used this enabling legislation to adopt modifications relaxing the requirements of the Uniform Building Code, Title 24 and/or their local Zoning Code to facilitate economically viable conversions of existing building stock to live/work.

When a jurisdiction, like Long Beach, has not adopted a defined set of Building Code Modifications in the form of a Live/Work Ordinance, each separate developer must go through the potentially lengthy, uncertain, expensive and certainly frustrating process of applying for an entire set of individual building code modifications. This is guaranteed to slow down and/or stop the conversion process. The success of the East Village Arts District depends on the City of Long Beach adopting appropriate live/work planning and building department ordinances.

Adoption of a Building Code Modification Ordinance creating a new Live/Work Occupancy category addresses the first critical building code modification, which is the combination of living (R occupancy) and working (B occupancy) activities in one space without the occupancy separation presently required by the Uniform Building Code (UBC). The success of artist loft and other live/work space is based on the flexible overlap of the living quarters with the working space. It cannot work if the small living quarters portion of the unit must be fully separated from the working space by a fire rated partition. The ordinance must then define the occupant load for this new Live/Work (L/W) Occupancy. Recognizing the lowered intensity of use when living quarters are combined with working space, it is appropriate to reduce the occupant load to one occupant per 500 square feet.

The Fire/Life Safety concerns raised by the combination of R and B occupancies has been successfully addressed by the Ordinances already adopted and tested by other California jurisdictions that took advantage of the 1979 enabling legislation (see Appendix G for examples of live/work ordinances). The typical Live/Work Ordinance precludes hazardous activities such as the use of open flames or the storage of flammable materials, requires the installation of hard wired smoke detectors and may require the installation of a fire sprinkler system for live/work buildings over a certain minimum occupancy.



The economics of converting older industrial/commercial buildings to live/work also need to be addressed in the new ordinance. For example, based on the enabling legislation, in order to keep the cost of conversion economically feasible, the City should allow the change of occupancy without triggering full compliance with present day seismic stabilization, sound and/or energy insulation standards. The change of use should not itself trigger full compliance with Title 24 Handicapped Accessibility. Rather, it should be treated as a remodel of an existing building with the relevant compliance triggers. Minimal standards for light, ventilation, plumbing, electrical and heating must also reflect the economic limitations of this type of building conversion.

Similarly, assuming that the City accepts the premise that conversion of underutilized, older industrial and commercial buildings is beneficial to the health of the community, it is important that the change of use to live/work should be exempt from school fees, traffic impact fees, park impact (Quimby) fees, and other impact fees and entitlement charges. Either the Zoning or the Building Code Ordinance should be drafted to include findings that the development of live/work space in existing buildings is not expected to increase impacts on the traffic system, the school system, the open space system, etc. Fees for utility connections should only be applied if additional new capacity is required for the changed use. If additional capacity is required, then the fees should be based on the realistic expectation that the facilities are more commercial than residential. It is also important that the City create a very cost effective business license category for artists and creative professionals, so as not to discourage these relatively unprofitable businesses from locating in Long Beach.

A final critical economic issue is the need to define the maximum percentage of live/work space that can be allocated to residential use. Typical ordinances usually limit the "living" portion of the space to 25-30 percent of the area of the unit. This is important for tax purposes, since it assists the individual taxpayer build his/her case with the IRS that even though the work space is not isolated from the living quarters, it is a legitimate business expense. This relative percentage of 70 percent work space differentiates live/work from home occupancy.

While the above issues require modifications to the Uniform Building Code, there are equally important planning issues which should be addressed in the Zoning Code. For example:

- Should the Live/Work Occupancy be allowed throughout all industrial and commercial zones in Long Beach, or is it preferable to limit it to the East Village and/or the Downtown Planned Development ("PD-30") and/or any other defined area?
- Should the Live/Work Occupancy be allowed throughout all mixed use zones in Long Beach, or is it preferable to limit it to the East Village and/or the Downtown Planned Development ("PD-30") and/or any other defined area?

- Should the Live/Work Occupancy be allowed in any residential zones? If it is allowed, should it be allowed "by-right," or should it undergo the added scrutiny of an Administrative Use Permit review?
- Should the adaptive reuse of any building for live/work grandfather in the existing parking whatever it may be, or should there be minimal parking standards? Note also that the conversion from commercial use to live/work will reduce rather than increase parking demand and that the conversion from industrial to live/work has essentially no impact on parking demand. Therefore, conversion of existing buildings should not require any additional parking. Recommended parking standards for new construction of live/work space should be at one space per 1,000 square feet of building area.
- Should the conversion to live/work be a "by-right" use, or should it require the additional scrutiny of a conditional use permitting process?

Many of these questions have impacts far beyond the scope of the *East Village Arts District Guide for Development*. However, since it is clear that the key to the success of the East Village Arts District lies in the removal of obstacles to the creative reuse of existing building fabric, it is recommended that live/work be allowed "by-right," without additional parking in all mixed use zones and by Administrative Use Permits within all residential zones.

Zoning (“PD-30”) Revisions to Facilitate Pedestrian–Oriented Development

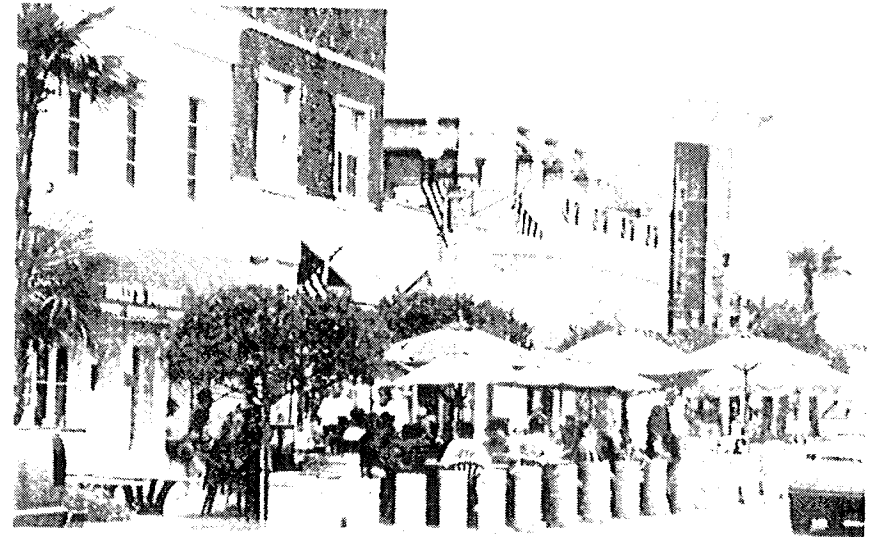
Description

The City’s Zoning Requirements should be modified to ensure the development of pedestrian-oriented uses in the East Village. This may be accomplished through an overlay of guidelines that are applicable to the primary commercial and mixed use activity streets, including Broadway and portions of Linden Avenue and Ocean Boulevard. Pedestrian-oriented residential streets, including the Lime Avenue “boutique” hotel district, would be excluded. Other commercial streets may be added as considered appropriate in the future. Ordinance revisions would regulate the types of uses to be accommodated, location of parking, and design of street-facing elevations. Example pedestrian district requirements are provided in Appendix E of this document. These should require the following:

- uses that are located along the street frontage of buildings should be characterized by a high level of activity and pedestrian interest (avoiding offices, storage, and similar uses);
- parking should be located behind, below, or above street facing uses;
- buildings should be located directly on, or in proximity to, the public sidewalk, excepting setbacks that may be used for outdoor dining, public plazas, or landscape; and
- the street facing building elevations should be designed to promote pedestrian interest including the incorporation of windows along a majority of its length and modulation and articulation of the facade.

Implementation Responsibility

The City of Long Beach Planning Department would be responsible for the revision of the “PD-30” ordinance.



Zoning (“PD-30”) Revisions to Reduce Building Height Limits

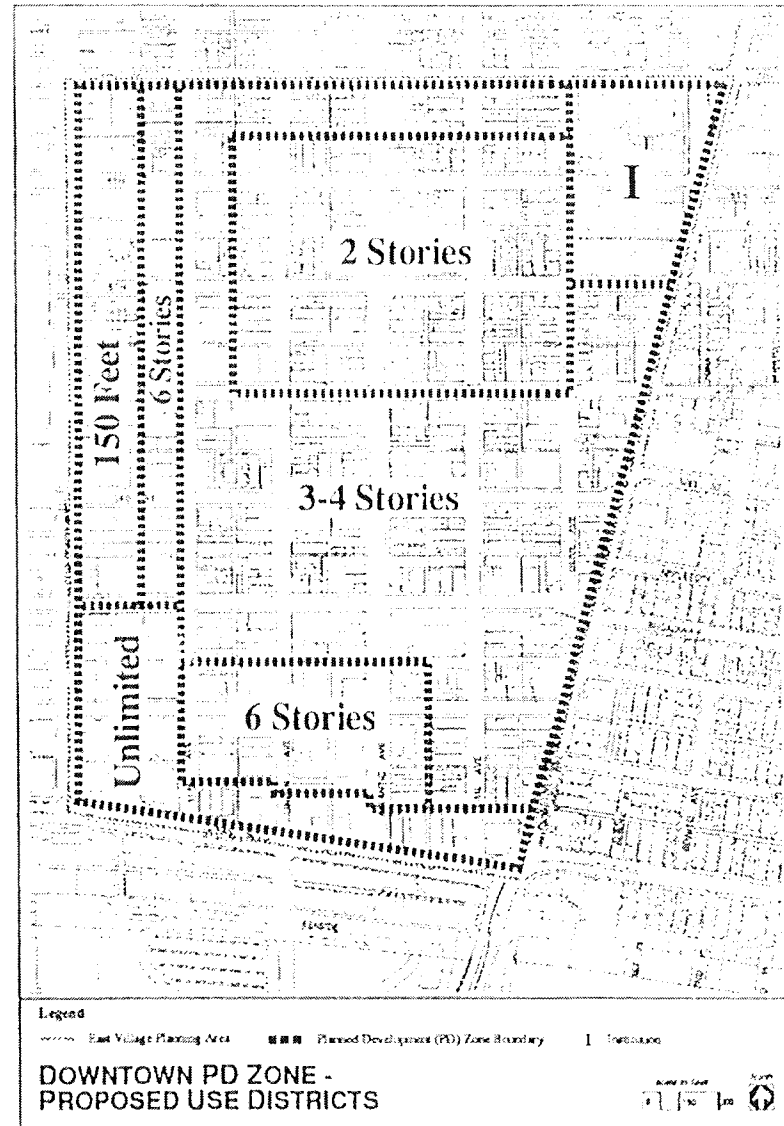
Description

Current zoning regulations for the East Village allow new construction of eight to 24 stories throughout most of the area and unlimited heights along Ocean and Long Beach Boulevards. City staff has recommended revisions that would decrease the heights to three to six stories throughout much of the area, with unlimited heights retained along Ocean Boulevard and portions of Long Beach Boulevard. Within the interior, these heights are largely inconsistent with existing development and create an expectation of development potential that cannot be supported by the market and unrealistically drives up land prices. Furthermore, market forecasts for new residential construction indicate that three to four story buildings, at a maximum, will satisfy future demand. Finally, the City’s proposed heights would significantly impact the ability to preserve the existing lower density neighborhood in the vicinity of Saint Anthony’s Church.

Consequently, it is recommended that the zoning ordinance (“PD-30”) be modified to reduce the heights to reflect the existing character of the East Village and realistic development potentials. Areas along Ocean Boulevard and the first two blocks of Long Beach Boulevard would continue to be designated for unlimited heights, reflecting their scale and importance. Areas of Long Beach Boulevard north of Broadway would be designated for a 150 foot height limitation (approximately 10 stories) to ensure a high scale of urban activity and recognition of the Metrorail Blue Line. Areas flanking 1st Street, west of Lime Avenue, would be designated for six stories, while areas flanking Broadway to 4th Street would be designated for four stories. These reflect existing development and could accommodate the development of structures that integrate housing with commercial uses. Areas to the north would be reduced to two stories to account for the existing mix of development and prevent substantial intensification, while parcels along 7th Street would be retained for three to four stories. The proposed reduced heights provide sufficient housing capacity for the City of Long Beach to accommodate its “fair share” of future population growth and housing demands.

Implementation Responsibility

The City of Long Beach Planning Department would be responsible for the revision of the “PD-30” ordinance.



MARKETING AND PROMOTIONAL PROGRAMS

Establish an East Village Marketing and Promotional Organization

Description

It is recommended that an organization be established, or an existing organization be restructured, to assume the responsibility for the marketing and promotion of the East Village. This organization should serve as a proactive catalyst in heightening the identity, quality of life, and activity of the Village, rather than taking the traditional reactive position of most city planning departments. It should take an aggressive stance to market the Village to prospective artists, businesses, and developers, facilitate the retention of existing businesses, and promote uses and events. Membership should be composed of representatives of the key organizations and interests of the East Village, including the Redevelopment Agency, East Village Association, Downtown Long Beach Associates, and Public Corporation for the Arts, as well as local residents, artists, and businesses. If located within an existing organization with other responsibilities or constituencies, it is critical to have one or more staff persons fully dedicated to and accountable for the advancement of the East Village's interests.

Its responsibilities should include:

- Recruiting fifty new artists in live/work facilities as a near-term goal. Advertisements should be published in arts-oriented publications, such as the LA Weekly, and assistance provided in the identification of potential live/work buildings, negotiation of rents, and acquisition of permits.
- Recruiting arts-related, neighborhood-serving (e.g., grocery stores), restaurant, entertainment, and other high activity-generating businesses to serve as "anchors" to stimulate further development. Priority should be placed on the early identification of at least one highly visible and active project. An example may be a mixed use development that integrates performance spaces, galleries, restaurants, and retail in a pedestrian oriented "urban

village" environment. As above, the organization should provide assistance in the identification of buildings/ sites, negotiation of purchase and/or rents, and acquisition of permits.

- Encouraging and providing incentives for existing businesses (such as the Vons Supermarket) for the upgrade and expansion of their facilities, where appropriate. Where appropriate, the organization should assist in permit processing.
- Soliciting California State University, Long Beach to locate its Fine Arts studios in the East Village as an interim use while on-campus facilities are being renovated. The University and its students should be encouraged to participate as key players in the conduct of community events, such as an art walk and phantom galleries, and maintenance of an arts park.
- Recruiting other arts organizations in Long Beach and surrounding communities to relocate in the East Village. This should involve direct contacts, advertisements, and other techniques. The Public Corporation for the Arts should be integrally involved in this effort.
- Preparing and distributing brochures, newsletters, videos, and other materials advertising and promoting the uses and events of the East Village.

Implementation Responsibility

The establishment of an East Village marketing and promotional organization should be coordinated through the City of Long Beach Redevelopment Agency.

Establish and Implement an Annual Calendar of Events

Description

A community's identity and quality of life are often influenced by the conduct of events that celebrate it as a special place. These provide opportunities for residents to socialize as well as to attract visitors to experience a community's unique functions or characteristics, such as the fine and performing arts. Since there is little that provides identity for the East Village today, it is recommended that an annual calendar of events be established for the conduct of arts-related and community-oriented activities. The former may include arts walks (refer to separate description), exhibitions and phantom galleries, performing arts festivals (music, drama, and/or dance), children's arts education, and similar events. Farmers' markets, block parties and community picnics, 5k and 10k races, and bicycle races are representative of the latter. These should be conducted in the East Village's live/work spaces, galleries, churches, and other buildings, as well as in temporarily closed streets and parks.

A master calendar of events should be developed once a year, with events added or deleted as necessary during the year. Most events require a minimum of a year for planning, organization, confirmation of venues, facilities, and participants, advertising, and funding.

Community-oriented events should be publicized by local newsletters, newspaper articles and advertisements, posters in local businesses and public bulletin boards and kiosks, banners on the streets, cable television broadcasts, the Internet, and similar techniques. Arts-related events could be publicized through the same media citywide and in additional media throughout southern California (e.g., in the LA Weekly). Local artists should be retained to assist in the design of publicity media.

Implementation Responsibility

The annual calendar of events would be the responsibility of an East Village marketing and promotion organization. Support could be provided by the East Village Association and Downtown Long Beach Associates. The Public Corporation for the Arts should be used as a resource to attract and involve local artists.

Celebration of the Arts Festival and Art Walk

Description

One event which is equally critical to the initial marketing success and long term health of the East Village Arts District is a yearly Celebration of the Arts Festival and Arts Walk. This event needs to be a major, well-organized, highly publicized, well attended successful program. It will serve to introduce the art community to the new East Village Arts District as well as provide essential exposure and marketing for the artists living and working the village (see Appendix F).

The concept of the Arts Walk is similar to the highly successful Venice Family Clinic Art Walk, where over 100 studios and galleries of artists living throughout Venice, California are opened up so that the public can enjoy the almost voyeuristic experience of seeing where art is created. Tickets for the Venice Family Clinic go for \$45 per person for the self-guided walking tour and over \$100 for docent-guided small tours conducted in vans. Concurrent with the Venice Art Walk, there is an Arts Fair with booths selling food, as well as arts and crafts combined with live music and spoken word events. The yearly event is always a very successful fundraiser, bringing thousands of visitors to Venice and significantly contributing to the success of the Venice Family Clinic, the artists and local businesses.

It is essential that the next East Village Celebration of the Arts set itself apart from previous events and redefine a new standard for a major yearly art event serving the greater Long Beach area. While it is clear that the East Village Art Walk cannot instantly compete with the intensity and scale of the Venice Art Walk, it is very important that the event be a major success from the beginning. In order to create the critical mass needed to make a strong enough attraction and develop momentum for future events, it is recommended that the next East Village Arts Festival and Walk aim for a minimum of 10-15 studios with interesting work, 5-10 "phantom" galleries and windows, 25-30 arts and crafts booths, plus 5-10 food vendors (preferably representing local restaurants) and five live music performances. The success of this program also requires a commitment to develop effective, timely, strong public relations and advertising. To support the promotional

effort, it is important to make clear that the money raised by the event will go to support important art functions which generate goodwill and community support. For example, the money could be used to underwrite a children's art center/program taught by the resident artists, or it could support the creation and maintenance of the proposed Arts Park.

Implementation Responsibility

The annual Celebration of the Arts Festival and Art Walk would be the responsibility of an East Village marketing and promotion organization. Support could be provided by the East Village Association and Downtown Long Beach Associates. The Public Corporation for the Arts should be used as a resource to attract and involve local artists.



Information "Hot Line"

Description

It is recommended that a "hot line" be established to enable residents, businesses, and visitors to access information about the East Village. This may utilize a "1-800" telephone number and/or an Internet site that can be accessed from residences and businesses, as well as "informational kiosks" that are located at key public locations in the East Village. Information may be provided regarding key uses (e.g., restaurants, galleries, night clubs, hotels, and grocery stores); performances, exhibitions, and events; transit routes and schedules; organizations (e.g., Business Improvement District/marketing and promotional, East Village Association, and Public Corporation for the Arts); and services (e.g., seniors and youth programs, recreation, health care, property maintenance, public safety, and development permit processing). In addition, it may contain information regarding properties in the East Village that may be available for live/work, retail, residential, and other uses (see Appendix F).

Implementation Responsibility

An information "hot line" could be maintained by a local marketing and promotions organization, the Downtown Long Beach Associates, or the East Village Association.

ONGOING COORDINATION

Involvement of the Public Corporation for The Arts

Description

Artist participation in the conceptual and planning phases for proposed cultural events, infrastructure enhancements, and public and private development is critical to the objective of effectively establishing a unique identity for the district. Artists should be considered valuable resources and integral to the development of the East Village and should be asked to enter into collaborative working relationships with those involved in improvements and development plans. Many of these opportunities are identified in the preceding sections (e.g., streetscape improvements, public art, and targeted development sites).

Over time the layers of detail, ornamentation, and urban design enhancements contributed by artists participating in the process from its earliest stages, will assist in creating a true artistic identity for the Village.



The Public Corporation for the Arts (PCA) has the expertise, experience, and resources to assist a marketing and promotions organization (Business Improvement District or Downtown Long Beach Associates), local organization, such as the East Village Association, the City, and community residents and businesses in achieving the objectives for the development of a viable arts district in the East Village. Potential continuing roles for the PCA include:

- Serving as a communications link and information resource through the data base of visual and performing artists, arts organizations, artist opportunity listings, reports, and ongoing partnerships with regional, state, and national arts agencies (see Appendix H).
- Facilitating linkages between the arts community, the City, businesses, neighborhood groups, and developers.
- Providing arts marketing expertise to the arts community, thereby ensuring maximum impact from strategic marketing initiatives and promotional efforts.
- Advising businesses, neighborhood groups, and cultural organizations planning to create cultural programs and events for the East Village. On a case by case basis and with broad approval, act as fiscal receiver for cultural arts.
- Continuing advocacy for arts-related enhancements and an arts focus for the district (live/work spaces, events, public art, and so on).
- Establishing a pilot-program for public art to capitalize on artist involvement in the East Village in all phases of its development.

Implementation Responsibility

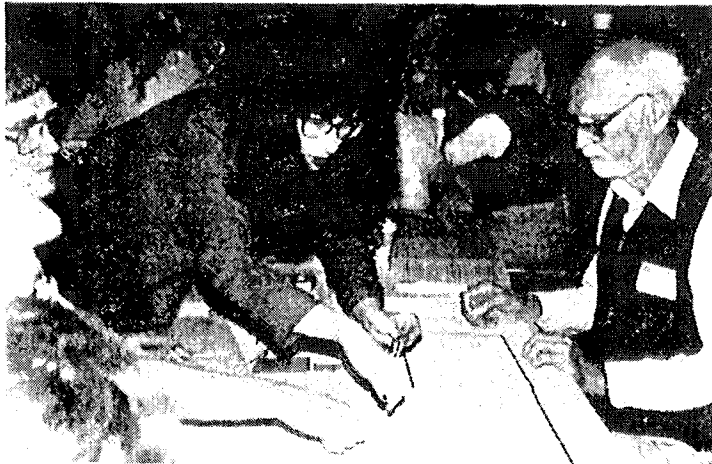
The Public Corporation for the Arts, in cooperation with the City of Long Beach, a local marketing and promotional organization, and other organizations.

Involvement of the East Village Association

Description

The East Village Association provides a forum for the interaction of local residents, businesses, property owners, and City of Long Beach representatives to formulate and implement action programs to address the key issues and capitalize on opportunities that impact the community. The Association was instrumental in the initiation and a key participant of the planning process for the *Guide for Development* and will be equally important in carrying out its recommendations. Potential continuing roles for the Association include:

- Providing a mechanism for the discussion and resolution of community issues, including conflicts between residents, businesses, visitors, and other parties.
- Serving as a member of, and providing direction for, a local marketing and promotions organization for the East Village. This should include participation in the scheduling, organization, and conduct of community events.
- Serving as a communications link and information resource with local residents, property owners, businesses, and organizations with the marketing and promotions organization, City staff, service providers, developers, and other interests.



- Providing input for, and acting as a critic of, private development and public improvement proposals.
- Serving as an advocate of East Village issues and objectives before the Long Beach City Council, Planning Commission, Redevelopment Agency Board, and other City and County agencies.

Implementation Responsibility

The East Village Association, in association with City staff, boards, and commissions, the marketing and promotions organization, the Downtown Long Beach Associates, service organizations and providers, and other agencies.

FINANCING

Agency Loans

A diversity of funding sources are identified below, which can be used to implement recommended revitalization strategies. This information is supplemented by pro-formas, found in Appendix D, that assess the feasibility for converting existing structures to live/work spaces.

Description

The City of Long Beach uses two residential rehabilitation loan programs. The first, a homeowner occupant loan program, provides loans to correct building and property deficiencies and for other rehabilitation which, if not undertaken, could result in a deficiency. The maximum loan amount is \$25,000 and the annual interest rate is three percent on a simple interest basis. There are several constraints, the most important of which is that the family income of all titleholders must meet HUD guidelines, which range from income levels of \$28,750 for a family of one, to \$44,300 for a family of five. These income levels are 80 percent of area median income.

Although this owner-occupant program is probably most applicable to the single-family residences in the northeast portion of the East Village, it might be suitable for some artists' lofts in the East Village. The loan can be applied to properties with up to four dwelling units on the same parcel, provided that the titleholder and owner meets the income requirements.

The second loan program applies to multi-family residential rehabilitation, and utilizes HOME funding. This rehabilitation program has significantly more restrictions than does the ownership program. In addition to both income and rent restrictions, the funds are directed to larger units, areas outside of the East Village, and better quality buildings than a number of sites that are currently contemplated for artists' workspace. These loans, however, may be useful for some individual apartment projects in and around the East Village. Because this loan program involves the use of federal funds, the ability to modify the criteria and parameters is expected to be limited.

While both of these loan programs will have spot applications in the East Village, their primary purpose is the partial rehabilitation of traditional single-family and apartment uses. To the extent that the Agency wishes to facilitate development of moderate and market rate live/work projects, it is recommended that the Agency implement, on a case-by-case basis, a loan program that is restricted to projects or units which meet the live/work ordinance criteria. Where projects include, or are limited to, artists who meet the income tests, then the Agency could consider a subsidized interest rate, as with the current rehabilitation programs. For those units targeted to individuals who do not meet the income tests, the Agency loans would be at market interest rates.

There may be at least one other funding possibility, which is more beneficial to the area. Private development activity is already creating live/work space in the East Village with existing lenders. It is recommended that the Agency consider a program with existing lenders whereby the Agency would guarantee the top 10 to 20 percent of debt service on projects in order to encourage them to provide larger loans to otherwise viable projects. The Agency guarantees could expire after five years.

Implementation Responsibility

The Redevelopment Agency would be responsible for most loan programs. The "loan guarantee" program would be implemented by the Redevelopment Agency, in conjunction with private lenders.

Other Agency Assistance

Description

One of the key strengths of redevelopment agencies is their ability to assemble and acquire property for ultimate conveyance to private developers. In the East Village, there are several sites and/or projects where this power might be utilized as a mechanism for assisting in the redevelopment and revitalization. One area is the pocket park located along Linden north of Broadway. This site may require the assembly of several existing residential parcels and ultimate conveyance of the park site to Cal State University or, conceivably, the East Village Business Improvement District. The other areas where Agency land acquisition and assemblage may be useful or required are the rehabilitation of the Von's site, the restaurants at Broadway and Alamitos, the potential hotel site at Ocean and Alamitos, and the residential area located behind the hotel site.

At this time, it is not recommended that sites be acquired for purposes of land banking; however, the Agency should consider utilizing these powers for appropriate projects at these locations, particularly if specific entertainment/restaurant tenants are available or a significant user is interested in the area. Another area where the Agency may wish to look at assembling projects is for the provision of parking within the East Village. Downtown Pasadena, the Third Street Promenade in Santa Monica, and even the Pine Street area of Long Beach are successful partially because of public parking that has been provided, or is easily available, in central locations, thereby allowing pedestrians to walk to the various venues.

Implementation Responsibility

The Redevelopment Agency would be responsible for facilitating land assembly if it cannot be accomplished by the private sector.

The Long Beach Housing Development Company

Description

Based on the types of projects examined and concerns expressed by developers, it appears that Housing Development Company (HDC) assistance would be best suited to the low and moderate income live/work space that is located above the commercial spaces along 1st Street and Broadway. These projects are expected to show economic viability; however, the commercial lending market is generally uncomfortable about underwriting the combination of commercial and residential projects. To that extent, assistance from the HDC applied to the residential portion of these sites would allow the commercial lenders to underwrite just the commercial space. Alternatively, these projects could be funded jointly, with the Agency initially underwriting the commercial/retail activities on the first floor, and the Housing Development Company underwriting activities on the upper floor. One thing that will need to be considered is how to focus retail activities at these sites in the East Village. As a rule, retail development follows residential activities or the creation of residential and consumer activities.

Implementation Responsibility

Housing Development Company assistance would be useful for the mixed use (retail/residential) projects. The HDC could also facilitate the reuse of the Lafayette's ground floor space for live/work units.

Waiver of Fees

Description

In preparing the ordinance for the development of live/work space in rehabilitated buildings, City staff should take the position that the reuse of these buildings does not constitute a new use, but is rather a continuation of an existing use. This means that the development rather of artists' lofts and live/work space should be exempt from school fees, traffic impact fees, and other impact fees and entitlement charges. In that regard, the ordinance should be drafted to include findings that the development of live/work space in existing buildings is not expected to impact the traffic system, the school system, etc. To the extent that new utility connections or sewer connections, water connections, etc. are installed, then obviously the units would be subject to these standard use fees, but such fees should be based upon the realistic expectations of the use of the facilities as more commercial than residential and probably closer to studio units than one-, two-, or three-bedroom units, which would be of a comparable size.

In the event that school fees are required, then these sites should be classified as commercial rather than school-age-children-oriented residential. Just as senior housing is allowed to have a lower fee, this live/work space, because it is not school-age-children-oriented, should pay fees at the much lower commercial rate, if such fees have to be imposed at all.

With respect to business license fees, the City should apply its lowest fee structure so as not to discourage home-based businesses from occupying newly designated live/work spaces.

Implementation Responsibility

The City of Long Beach would be responsible for adopting and implementing an ordinance that permits and improves the viability of live/work projects.

Business Improvement District

Description

The Downtown Long Beach Association boundaries include some of the East Village. The East Village Association should, at least initially, incorporate themselves with DLBA for marketing and promotion of the area. There are two compelling reasons. First is cost-efficiency: much of the overhead needed for marketing and promotion of the East Village is already in place in the DLBA. Second, marketing of the East Village probably should be conducted in conjunction with the marketing of the general downtown areas (Pine Street, the Convention Center, the Aquarium, etc.). The East Village might be viewed as perhaps an eastern anchor or a separate venue for activities in the general downtown attraction zone. The unique attractions that the East Village wishes to undertake are best marketed under this umbrella, provided that the East Village can get equal or near-equal billing with other areas of downtown and provided that the East Village does not get lost in the DLBA organization.

A Business Improvement District (BID) or a Property-based Business Improvement District (PBID) should be considered for purposes of extra levels of street and sidewalk maintenance, facade and park maintenance, etc. A Business Improvement District in conjunction with Cal State Long Beach's commitment could provide the best mechanism for organizing and maintaining the Pocket Park Plan for the west side of the East Village. Some of the attributes and issues related to BIDs are presented below.

The purpose of a BID is to coordinate and organize local businesses and property owners who share a mutual interest in the betterment of the local business area. To be effective and successful:

- BIDs should be initiated by the stakeholders, not by City Hall.
- There should be a consensus among property owners, businesses, and merchants of the goals of the BID.

- BIDs must be based on a sound market analysis, specifically prepared for the area, as well as an economic development strategy.
- Assessments must be equitable and reasonable and have the approval of the majority of BID participants.

A BID serves as the vehicle for joint programs which promote an area, and often includes a capital improvement program to correct long-standing problems such as parking, traffic and blight which negatively impact local businesses.

The goals of a BID usually include:

- Revitalizing the local business environment.
- Enhancing the viability of the local businesses.
- Stabilizing and enhancing the value of local commercial property.

Under a property-based BID, known as PBID, programs can also include: rehabilitation of existing structures, provision of facilities/equipment to enhance security, amenities such as benches, kiosks, lighting, fountains, and planting areas, marketing/advertising programs, public events, and other creative solutions. While BIDs have a one-year renewable life, PBIDs can be established for up to five years. Under a PBID, it is the property owners who are directly assessed.

If a Property-based Business Improvement District is to be established, here are the technical steps to formation:

- Create a non-profit organization.
- Develop a service plan with specific property assessments; as assessments may differ in zones of benefit.
- Prepare legally appropriate petitions.
- Gather signatures on the petitions.

- Submit signed petitions to the City Council.
- City Council appoints an Advisory Board.
- City Council passes a Resolution of Intention to adopt the PBID and publishes the necessary notices.
- At least two (2) public meetings are held.
- Contracts are entered into and adopted with the City.
- Start-up of activities usually coincides with receipt of assessment funding.

Implementation Responsibility

The East Village Association, in conjunction with the Downtown Long Beach Associates and the City of Long Beach, is responsible for implementing marketing programs and, if necessary, a business improvement district for the area.

SBA and Other Resources

Description

The East Village is part of both the Long Beach Enterprise Zone and Long Beach Revitalization Zone. Comparison summaries of these two Zones are provided in Appendix I.

A number of the Revitalization Zone benefits are unlikely or may minimally affect the businesses or artists moving to the East Village. Additionally, the Revitalization Zone expires at the end of 1997. The Enterprise Zone, however, continues in operation through January 2007. Under the Revitalization Zone provisions, building materials used to repair or replace buildings and fixtures in the Zone are eligible for credit of the sales and use taxes paid, which means that this can provide an immediate start-up credit to business owners. This provision is most beneficial to business owners who either already are in or are moving into the East Village area. Businesses locating in the district are also able to write off the entire cost of furniture and fixtures purchased exclusively for use within the district in the year purchased, rather than amortizing over a three- to five-year period. Businesses in the area are also eligible for hiring credits. The wage credit applies to residents of the revitalization area who are hired to work within the area. Under the revitalization zone, the credit expires in 1997 and is equal to 50 percent of wages, up to \$6.37 an hour. The enterprise zone credit runs for a longer period of time, but is also 50 percent of wages in the first year, up to \$6.37 an hour.

The City also has a revolving business loan program that is targeted to existing or relocating businesses that cannot receive financing through conventional sources. These loans are not intended to be subsidy loans, but are intended to augment conventional or other funding sources. The program is linked to public benefits created and project feasibility, and the City undertakes a typical loan underwriting evaluation. Loan amounts range from a minimum of \$25,000 to several hundred thousand dollars, depending on project type, the needs of the borrower, and the availability of funds.

Implementation Responsibility

The City of Long Beach Department of Community Development is responsible for the implementation of SBA loans, as well as programs within the Enterprise Zone and the Revitalization Zone.

PUBLIC SAFETY

Neighborhood Watch Program

Description

Neighborhood watch programs involve neighborhood association members and other interested individuals patrolling local streets, serving as block captains, and taking part in other tasks associated with neighborhood protection under the Police Department's direction. In addition to providing additional "pairs of eyes" to watch over a neighborhood, this kind of program helps foster a sense of community by bringing residents together and involving them in a mutually beneficial activity.

The Long Beach Police Department provides information, support and "start up" kits for the City's Neighborhood Watch Programs. The East Village Association, in addition to other interested community groups, should contact the department to set up an initial presentation, at which time an officer will provide the group(s) with valuable information concerning public safety and the strategies that residents can use to improve the safety of their neighborhood.

Implementation Responsibility

Neighborhood community groups in association with the Long Beach Police Department.

Local Storefront Police Office and Foot/Bike Patrol

Description

At the present time, the Long Beach Police Department (LBPd) operates a storefront police office at 1004 7th Street, near Alamitos. This facility is open Monday through Friday, from 10 a.m. to 4 p.m., and is always staffed by one retired police officer. During the day, other officers who are on duty in the area use the substation on a drop in basis. Local residents are able to report crimes or public safety problems in the neighborhood, learn about various public safety strategies, and provide the Police Department with information that may help the department more effectively carry out its law enforcement duties.

In addition to the storefront police office, the LBPd currently patrols the East Village and the rest of downtown with its bike patrol unit, which is comprised of one Sergeant and eight officers. The downtown bike patrol is on duty seven days a week, from 7:00 a.m. until 2:00 a.m.

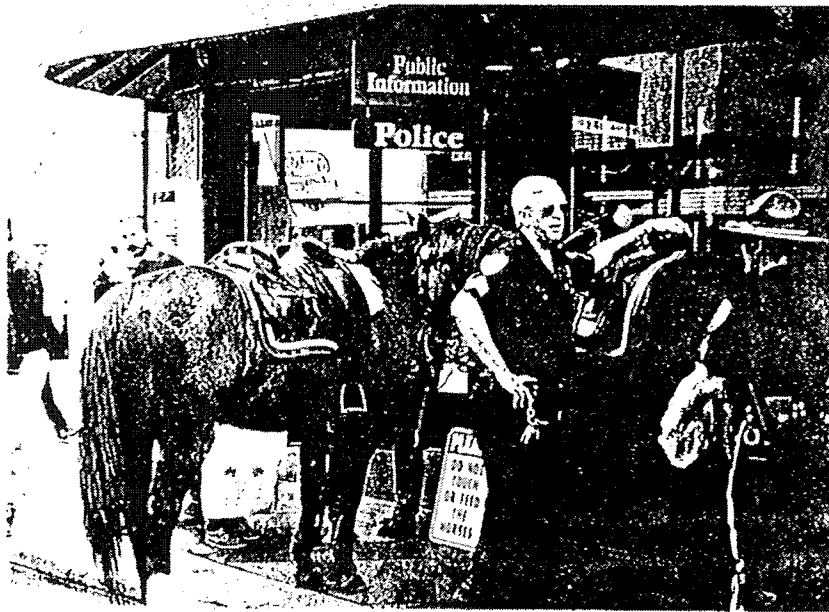
Although a storefront police office currently exists on the periphery of the East Village, it is highly desirable to open another one located further to the south, possibly in the vicinity of the Arts District core at Broadway and Linden. To complement this new substation, the LBPd should also assign at least one of its bike officers to the East Village. This officer could use the storefront office as a base of operations, and would be able to establish relationships with residents and business owners by his/her high visibility in the neighborhood.

Both the new substation and the additional bike patrol will be particularly desirable as uses intensify in the area. An additional police presence would help provide a safe and hospitable environment for residents, business people and visitors alike. It would also go a long way towards building the local community's confidence in the area's future, and in the belief that the East Village is a desirable place to make a home and/or run a business.

It should also be noted that as the Long Beach Police Department activates its new Tourist Police Unit this coming Fall, the East Village should get its share of this new service. Since the success of the Arts District will depend upon visitor interest in and support of the East Village neighborhood, public safety is of paramount importance to the area's future. A police patrol that is specially trained to address the unique needs of the visitor/tourist, would greatly enhance the viability of the Arts District and markedly improve the lives of both existing and future residents and business owners.

Implementation Responsibility

The Long Beach Police Department.



Expansion of Downtown Guides

Description

The Downtown Guides Program provides informational and security services to residents, visitors, and businesses within a prescribed section of Downtown Long Beach. More specifically, the guides serve as City ambassadors by answering questions and giving directions to anyone who needs assistance. The guides also provide additional "eyes and ears" on the street, thereby aiding the Long Beach Police Department keep the downtown safe. Finally, the guides provide information to the homeless concerning existing city social services, with the goal of getting people the help they need so that they do not have to live on the street.

The program's service area is bounded by Pacific Avenue to the west, Atlantic Avenue to the east, Ocean Boulevard to the south, and 6th Street to the north. The guides patrol the service area from 10:00 a.m. until midnight, Sunday through Wednesday, and from 10:00 a.m. until 1:00 a.m., Thursday through Saturday. The patrols vary in size from one to six guides.

Each of the Downtown Guides is a uniformed, state licensed security officer employed by Wells Fargo Guard Services, the entity which implements the program on behalf of the Downtown Long Beach Associates (DLBA). Each Guide is equipped with a two-way radio and can advise the appropriate authorities of any situation that arises on the street. Funding for the program comes from the City's Redevelopment Agency.

The Downtown Guides program should be expanded so that it encompasses all of the East Village. Ideally, this would involve hiring at least one Guide to patrol the East Village, which would allow the community to get to know and feel comfortable with this individual.

The expanded East Village service should be accomplished sooner rather than later, since the services that the Guides provide will help the planning area extend a friendly face to both existing and prospective residents and business owners. This is particularly important as the Arts District begins to take shape, since increased activity will necessitate stepped up security and because public perceptions of safety go a long way towards encouraging or discouraging future development.

Implementation Responsibility

The Wells Fargo Guard Service, in association with the Downtown Long Beach Associates and the Long Beach Redevelopment Agency.

PROPERTY MAINTENANCE

Community Cleanup Patrols

Description

Community Cleanup Patrols are typically involved in picking up trash, painting out graffiti, and improving landscaped areas by weeding, trimming and pruning. To facilitate these kinds of local improvements, the Long Beach Neighborhood Resource Center currently runs the Neighborhood Cleanup Assistance Program. This program makes tools, such as shovels, gloves, brooms and rakes available to neighborhood associations and other organizations, including the boy-scouts and girl-scouts, to aid in local cleanup efforts. Free paint and rollers are also provided to groups interested in graffiti removal.

In addition to the Neighborhood Cleanup Assistance Program, Long Beach also runs a Graffiti Removal Program, which aims to improve neighborhoods by removing graffiti and discourage further graffiti vandalism. This complaint based program is offered citywide and at no cost to the property owner or tenant. Furthermore, it utilizes three separate painting teams, each of which is described below:

- *Public Service Painters:* City of Long Beach employees who paint out graffiti on City owned buildings.
- *Court Referral Teams:* Comprised of non-paid individuals who are working off community service requirements imposed by a court, and supervised by City employees who are not able to do their regular job due to injury. These teams paint out private property, as well as light poles, sidewalks, curbs, etc.
- *Private Painting Contractor:* Works for City on a contract basis and only paints out graffiti on private property.

The Neighborhood Resource Center relies upon existing organizations in the City of Long Beach to advertise its services and programs. The East Village Association should avail itself of the Center's programs and resource and should work to involve as many local residents and business owners as possible in efforts to clean and improve the East Village's physical environment. Individual East Village property owners and tenants should also utilize the Graffiti Removal Program's services, as well as take advantage of the program's free paint.

Implementation Responsibility

The East Village Association, with assistance from the City's Neighborhood Cleanup Assistance and Graffiti Removal Programs.

Building Code Enforcement

Description

The City of Long Beach recently initiated Project "Fresh Start," an interdepartmental effort created to coordinate enforcement efforts against chronic nuisance properties located throughout the City. This pilot program involves the Community Development and Planning and Building Departments, as well as the Police, Fire and Health Departments.

The program's intent is to establish a line of communication between the property owner and the City, in order to encourage the owner to rectify his/her property's code violations. Violations that are not adequately addressed through this program are subject to a Code Enforcement Strike Force action, which is utilized when violations persist, and it brings to bear all of the appropriate City departments/agencies on a problem property. The program also addresses substandard structures and can lead to demolition in the cases where an owner refuses to adequately address the City's health and safety standards.

An East Village Code Enforcement Committee should be established to inventory the neighborhood's existing buildings and report violations to the Long Beach Code Enforcement staff. This committee should be composed of East Village residents and business owners, and should work closely with existing City programs that address similar issues.

Implementation Responsibility

The East Village Association, with assistance from the City's Neighborhood Resource Center.

Neighborhood Resource Center

Description

In late 1995, the City of Long Beach opened the Neighborhood Resource Center, which is located within the Long Beach Plaza Mall. The Center is open 10 a.m. to 7 p.m., Monday through Friday, as well as on weekends when local community groups desire to use its meeting rooms.

The Center was established to support local community groups and unaffiliated Long Beach residents by offering free access to computers and fax machines, information regarding City services, and employment assistance for youths ages 16 - 21. The Center also assists neighborhood groups publish their newsletters, provides a community room for meetings and workshops, and lends out materials, such as tables, coffee urns, ice chests, markers, and butcher paper, for neighborhood projects and events. Finally, the Center includes a Resource Library, which provides interested individuals and groups with materials regarding apartment and property management, community based organizations, community gardens, non-profit organizations, public safety, street trees, and youth opportunities.

Due to the Neighborhood Resource Center's wealth of information and services, as well as its proximity to the East Village, this City sponsored and funded entity should play a significant role in the development of the Arts District. The East Village should be targeted in the Center's outreach efforts and its services made known to all local residents. In addition to targeting established neighborhood groups such as the East Village Association, the Center should advertise at local schools and religious institutions so as to ensure that a diverse cross section of the community is made aware of its services. Personal presentations made by the Center's staff would go a long way towards achieving this goal.

Implementation Responsibility

The Long Beach Neighborhood Resource Center and organizations such as the East Village Association, which are based in, and established to serve, the East Village.

Appendices

Appendix A
Visions Gallery Summary

Summary of Visions Gallery Comments - What You Told Us -

Education

- Build another library and a school.
- Build a school that would support music, dance, art (including graffiti art) and various trades.
- Provide additional schools for Elementary, Jr. High, and High School students.
- Build a school in the Mall.
- Provide internships for California State University, Long Beach Music and Visual Arts Department students, who can paint murals and help restore building facades.
- Use office buildings for California State University, Long Beach, California State University Fullerton, and UCLA extension classes.
- Establish a network with California State University, Long Beach and Long Beach City College art departments so that students know what is going on in the East Village.
- School for the Performing Arts.
- Youth Vocational Training Center.
- Provide bilingual teachers.
- Keep the International School where it is.
- Save the International School - it has wonderful teachers and staff.
- Food is art. Establish a cooking school.

Institutions

- An Art Museum in the East Village is a top priority.
- Create a non-profit art resource studio similar to ones in Santa Monica and Orange County, which should include: a darkroom, printing press, wall space for displaying art, and lockers. It should also provide facilities and resources at reasonable costs.

- Develop an Art Museum on the International School site.
- Long Beach Design Center.

The Homeless and Unemployed

- Help the unemployed by giving them jobs, not handouts.
- Be more considerate of people who are less fortunate. Keep all peoples' welfare in mind when planning any project in Long Beach.
- We need to help the homeless.
- Plant fruit trees all around the City so that the homeless will always have food.
- Get rid of pan-handlers and encourage landlords to be more selective when renting out units.
- The homeless create a lot of noise and trash and make the streets feel unsafe.

Youth

- Provide a place for teenagers to get jobs.
- Build an additional child care center that provides free services.
- Make a place where kids can be free and happy.
- More job opportunities for recent high school graduates.
- Support a kids baseball team.
- More children friendly activities - arcade, ballet classes, arts/crafts classes, etc. when considering whether to implement business development strategies and creating assessment districts.
- Youth baseball stadium.

Commercial Development

- Bring back Sears.
- We need more jobs.
- Allow DLBA or CVB to discuss the renovation or demolition of Vons.
- Major arts retailer that can serve all of the arts community and provide the supplies that are currently available only in downtown Los

Angeles: vases, fabrics, clay, sheet music, flowers, paper, general arts supplies.

- Authentic multi-cultural restaurants that feature dances, music, and food preparation classes (Asian, Egyptian, Mexican, Irish, Polish, Cuban, Belize, etc.).
- Neighborhood grocery stores on each block that can serve the residents living nearby.
- Bring back the Living Planet (lower rent would help a lot).
- A decent, clean supermarket.
- A health food store.
- Remodel Vons.
- Outdoor cafes.
- No more malls.

Business Development

- Promote locally owned businesses.
- Give SBA loans to artists so they can relocate to the East Village.
- Take into account the financial realities of running a small business when considering whether to implement business development strategies and creating assessment district.
- Work with financial institutions that have local branches with the goal of encouraging creative financing.

Recreation

- Provide a park staffed by recreational professionals.
- Make block at Fourth, Fifth, and Sixth Streets into a park with a bandstand, fountain, and a lot of trees and benches. This park should also have a plaza.

Entertainment

- We need our jazz club back.
- Encourage more nightclubs, sports bars, and small quaint restaurants in the area.

- A music club for all ages.
- More arts oriented events.
- Block parties.
- New business mixers.
- Theater (Cal Rep Theater, Found Theater, and Community Theater).
- Church music events.
- Bring back dancing to the Lafayette.
- Coffee house with live entertainment - folk singers, poetry, comedy.
- Build an amusement park similar to Magic Mountain.

Grass-roots Development Efforts

- Establish small groups that could identify problem buildings.
- Establish other small groups to identify buildings that could be converted and/or preserved.

Promote the East Village

- Utilize the corporate anchor businesses to help fund special event promotions.
- Sponsor neighborhood arts contests.
- Sponsor an annual "Taste of the East Village" festival that helps promote local restaurants as well as the entire East Village. Get sponsors such as National Restaurant Association and give awards for Best Chef, etc.
- Sponsor an annual event that gives distinction to the area (i.e. Pageant of the Masters, Rose Parade, etc.).
- Annual raffle with donated prizes from businesses and artists. Tickets sold all over Long Beach and revenue goes to improve the East Village.
- Promote Long Beach as "Mural City."

Streetscape Improvements

- Coordinate building facade improvements (awnings).
- Install "art-deco" style signage throughout the East Village to direct visitors to specific historic structures. Create a historic resources self guided walking tour.
- Utilize colored banners to brighten up the streets and advertise various local events.
- Sponsor additional murals.
- Clean the streets and get rid of graffiti.
- Paint buildings blue and white.
- Make streets pedestrian friendly.
- Need more trees and green spaces (In the past, the Sierra Club and State Forestry Department have worked together in Long Beach).
- Paint murals on the Long Beach Plaza walls to enliven Long Beach Boulevard.
- Improve the area's signage so that visitors and tourists know how to get to the beach.
- Landscape Alamitos to the drive from Seventh to Shoreline Drive is pleasant.
- Develop the area with style. Keep it a "village."

Transportation/Circulation

- Improve Runabout Shuttle service. It should run until 10 p.m.
- Low cost tram rides down Broadway.
- Park and ride shuttle bus to downtown, theater, etc.
- Close off Fifth Street from Alamitos to the International School. Create a landscaped, pedestrian only thoroughfare with benches, coffee kiosks, etc.
- Make Broadway a two way street.

Parking

- No metered parking.
- Remove parking meters from green zones.
- Give residents a break on parking. Low rents do not help if people continually have to pay parking tickets.
- Artists studios require parking. Parking, parking, parking!!

Reuse Older Buildings

- Turn the Gold Gym into a pool.
- Remove older buildings (Queen Restaurant) and construct parking structures, which are served by an improved Runabout Shuttle system. Do not charge for this parking initially to help promote the area.
- Convert older vacant buildings into lofts with cafes and shops.
- Demolish the Kennedy Hotel and turn the property into a parking lot. This would remove a porno shop from the neighborhood.
- Create an arts center in one of the area's older buildings.

Public Safety

- Put a police substation near Broadway and Alamitos and increase the use of walking and bicycling patrols.
- Improve lighting in all areas.
- Long Beach needs another police station.
- Stop drug dealing in our neighborhood.

Housing

- Work with HUD to convert old condominiums (Lafayette, Cooper Arms, etc.) into low income/first time buyers units (price between \$10,000 to 50,000/unit).
- Work with apartment owners and landlords to undertake a "Find a Better Tenant" campaign, which would involve a coordinated application and interview process. This effort must not lead to discrimination.

- It does not make sense to provide for senior housing and then develop an arts district that fosters an environment many seniors would not like (i.e. noisy, very active, etc.).
- Focus on providing affordable housing and improving the area overall. Then maybe artists will want to move into the East Village. Artists will not move to the area just because it is labeled an Arts District.
- Encourage the formation of a homeowners/renters association which would meet on a regular basis. This group should produce a newsletter like the one produced by the Alamitos Beach Association.
- Renovate or raze low income housing.
- Provide housing for California State University Long Beach and Long Beach City College art students.

New Kinds of Development

- Develop more live/work space.
- Create community gardens.
- Create an "Artists Promenade" on First Street between Linden and Elm Streets. This would provide space for art shops and other creative stores.
- Develop some architectural "themes" so that there is design continuity in the area.

***Appendix B
Visions Workshop
Summary of Public Input***

EAST VILLAGE ARTS DISTRICT GUIDE FOR DEVELOPMENT PROJECT VISIONS WORKSHOP

SUMMARY OF PUBLIC INPUT

Overview

On May 18, 1996, the Long Beach Redevelopment Agency sponsored a public workshop at the Covenant Presbyterian Church to help define a vision and alternative plans for the development of an arts district in the East Village. The event began with an overview of the project's intentions and processes, after which the consultant team reviewed input received from the Visions Gallery as well as existing conditions (land use, built form and development patterns) and market forecast data.

Following the introductory presentations, the approximately 65 people in attendance were divided into small working groups. These groups were asked to collectively define a vision and create a plan for the East Village's future, as well as identify potential "opportunity" sites and projects for the neighborhood.

To facilitate the discussion, each group was provided with a "kit of parts," comprised of color paper "icons" representing various potential land uses. These were applied to large East Village area maps, which indicated the planning area boundary, as well as streets, alleyways, and building footprints.

The small group discussions were structured to address the following important questions: What kind of place should the East Village become? What types of uses should be encouraged to develop in the area? What uses and/or structures should be preserved? and What form should the East Village's physical character take? In addition, participants were asked to identify key opportunity sites that could be redeveloped to achieve their group's collectively determined vision.

Small Group Input

Seven separate land use concepts were produced by the workshop participants. While no two concepts were the same, a number of important principals, or themes, emerged that were common to many groups. The following summarizes the key input, as represented on the attached maps.

Overall Pattern of Development

Although many of the small groups scattered a variety of land uses around the East Village, the majority clustered them in the southern half of the planning area (below Fourth Street). This built upon the healthier and more vibrant uses that are currently located near the Broadway Linden activity hub, and recognized the existence of opportunity sites located in the East Village's southern half, such as the Vons property, the parking lot behind the Broadlind Hotel, and the vacant lot at the corner of Elm and Linden.

In addition to this overall emphasis on the East Village's southern half, the small groups also supported the clustering of uses and the creation and/or strengthening of activity hubs. Artist live/work was often located near retail or mixed use, which in turn were often located near parking or home office uses.

Amenities

Most small groups recognized the lack of diversified services and amenities in the East Village, and made a point of adding them. More specifically, participants identified arts oriented services as being critical for a successful arts district, as well as retail uses that serve the entire community, such as pharmacies, bakeries, cleaners, etc.

In addition to services, parks and open spaces were identified as missing and necessary components of a successful, well balanced community. To this end, every group recommended that some kind of open space be incorporated into the design concept for the future East Village. Proposals ranged from creating a large scale park on the former Sears site, to developing smaller scale parks that are more centrally located.

Shopping Center/Anchor Uses

Five groups proposed locating a new shopping center on the former Sears site. Recognizing that this new center would most likely lead to the demise of Vons, the majority of these groups recommended that the Vons site be used for either (1) retail or mixed use, or (2) a multi-purpose arts center. One group envisioned an international market in the Vons building, while two others suggested that Trader Joe's take over the property. It should be noted that based on public reaction to the Trader Joe's proposal during the small group presentations, it appeared that most of the workshop participants would look favorably on just such a use.

Two groups proposed that a more appropriate location for the anchor shopping center was on the block located between Lime, Olive, First and Broadway. In both cases, the shopping center was located on this site in order to serve the population residing in the southern portion of the planning area, as well as those living south of Ocean.

Retail or Mixed Use

Almost every group sought to capitalize on the existing retail hub located at the intersection of Broadway and Linden. Indeed, when a composite graphic is produced reflecting the recommendations of all eight groups, it becomes apparent that this region of the planning area is envisioned as the neighborhood's core.

Multi-purpose Arts Center

Paper icons representing multi-purpose arts centers were primarily placed south of Fourth Street, thereby supporting and reinforcing the overall land use pattern discussed above. Several groups made specific recommendations for theater locations, including the parking lot behind the Broadland Hotel, and the corners of Elm and First, Linden and First, and Third and Linden. The Vons property and the block located just to the east of that site were also popular locations for this use.

Home Office and Artist Live / Work

The home office and artist live/work uses were the most widely dispersed of any utilized by the small working groups. Home offices were envisioned throughout the planning area, including the block between

Atlantic, Lime, Ocean, and First, and scattered sites along Elm, Linden, Atlantic, Lime and Broadway.

The largest concentration of proposed artist live/work sites was located along the Alamitos corridor between Broadway and Fifth. Small groups also suggested that the same corridor segments that were recommended for other proposed uses would be appropriate for artist live/work space. For example, it was recommended along much of Broadway, Linden, First and Elm Streets.

Streetscape Improvements and Parks/Open Space

While one group proposed streetscape improvements for every street in the East Village, a composite of the other recommendations reveals the desire to improve those streets that either currently provide the area with its commercial vitality or are envisioned to do so in the future. For example, Broadway, First Street and Linden are all suggested as appropriate thoroughfares for streetscape improvements. In addition, Fourth and Fifth Streets are also recommended for these improvements, which would link a shopping center (or a park as suggested by one group) to the other parts of the planning area.

As suggested above, several groups addressed the absence of open space in the East Village by suggesting appropriate locations for this use. The boldest recommendation involved turning the entire two city blocks located between Fourth and Sixth Streets and Long Beach Boulevard and Elm Street into a large park.

Circulation and Parking

Recognizing that the East Village does not exist within a vacuum and that the planning area's size makes it necessary to provide residents and visitors alike with an easy and efficient means to move about the East Village, all of the small groups proposed to improve the transit and shuttle systems. These improvements would help link the area to the surrounding neighborhoods and the region as a whole, as well as make the planning area's interior accessible to all residents in a way that only the automobile currently allows.

In addition to circulation improvements, the small groups also addressed parking. In keeping with the general recommendation, which came from the larger group of participants, to focus new development around the East Village core, parking was primarily recommended for the Broadway and First Street corridors. Parking was also suggested along portions of Elm Street and Linden.

Next Steps

The workshop "visions" input provides the foundation for the subsequent formulation of several formal land use alternatives. These alternatives, in turn, will be evaluated according to their comparative costs and impacts. Based on the analyses, a preferred development scenario and plan will be selected.

East Village Public Workshop

Small Group Summaries

May 18, 1996

Group 1

- Crime Free
- Pedestrian Friendly
- Centralized Parking Areas
 - ex. Santa Monica Promenade
 - Old Pasadena
- Vibrant Neighborhood (18-24 hour activity)
- Overall Citywide Strategies for Human Resources Services
- Self Sufficient Area
- Strong Arts Presence
 - ex. Theaters, Galleries, etc.
- Signage (Bus/Street)
- Arts Programs (Various locations)
- St. Anthony's Arts Center
- Multi-specialty shops under one roof - 2 stories (flower, fish, crafts, produce, etc.)
 - ex. Pikes in Seattle
- Vons Art Center

Group 2

Vibrant Pedestrian friendly district that is attractive to a variety of residents, businesses and visitors and where artists and the arts are fully integrated.

Must have:

- open green spaces
- 18-24 hour access to: shopping, entertainment, and all services
- artist-involvement (planning and projects)
- crime prevention/security - visually friendly
- transportation - dedicated evenings

Group 3

- Explore alternative uses of permanent buildings (red on map)
 - ex. Sears site
- East Village needs green belt; maybe locate by the YMCA
- Needs. Bakery, pharmacy, cleaner, etc.
- Needs Pedestrian only streets
 - Group recommends First Street
- Consider block for grocery and related shops at Queen Restaurant location.
- Theme area with land marks such as distinctive lamp posts, etc.
- Capitalize on wide side walks.
- Location for 99 seat theater

Group 4

- Non-existing services (arts)
 - ex. musical needs, tools and rehearsals
 - promote cultural organizations (meeting spaces)
 - unique/trendy
 - student activities/home for childrens' museum
- Live/work space
 - long term artist studios (always affordable)
- Human Services
 - parks/gardens
 - public facilities (wc/lockers)
 - communications

Group 5

"Contrarian P-O-V" - The Residential Vision

- Market at Alamos and Broadway
 - Local need; stronger population density
 - Central hub; extremely accessible
 - Peripheral store fronts (pharmacies, shoe repair, etc.)
 - Cobblestone square with subterranean parking

- Streetscape
 - Broadway and Linden assumed
 - Discontinue Broadway as one-way
 - Cobblestone (yellow on map)
 - Lime, shopping center, and Trader Joe's (currently Vons)
 - Parking lot at Lafayette (no parking building)
 - Bike station (racks)
 - Food court for restaurants across street
 - Visitors (satellite) center
 - Restrooms

Group 6

- Self Sustaining Village
- Keep it simple
- Drive this planning effort by first bringing in the artists
- Village needs node/core and anchors
- Linden/Broadway has become key intersection
- "Pillars" (existing) i.e. YMCA, Sheraton, St. Anthony's, S.W. Museum (future)
- International School Site doesn't serve community at southern area for grocery/retail. Develop a specialty retail use (i.e. Trader Joe's) at existing Vons site.
- Bike lanes on main streets
- Pedestrian Mall closed to vehicular traffic (even if only on weekends) flanked by mixed use/retail (maybe First and Linden?)
- Phantom Galleries in empty spaces
- Get rid of transients, drug dealers
- Residential central core surrounded by commercial.
- Connect residential with commercial areas with green space/streetscape.

Group 7

- Save F.A.C.E.S.
- Save Residential
- Tie Broadway south to Convention Center.
- Make "Greenleaf" a boutique hotel and others on Lime - wonderful courtyards for little hotels.

- Streetscape improvement - sidewalks
 - commercial retail to be responsible for repairs
- Sidewalk art
- Use Vons Site for:
 - Plowboys
 - Traders Joe's and little shops
- At Lime Avenue between Ocean and Broadway:
 - more public spaces - maybe close street
 - some access at Broadway - walkways
- More shops on first floor of Sheraton parking structure on First Street
- Open ground floors of apartment buildings for retail use.

Appendix C
Alternatives Workshop - Summary of Public Input

**Prioritization Exercise Results
East Village Arts District
Alternatives Public Workshop
July 27, 1996**

The results presented below are grouped into the following four categories based on the number of people who selected each alternative:

- 30+
- 20 - 30
- 14 - 20
- 10 - 14

Alternatives selected by 30+ participants

Marketing/Promotion

- Advertise (31)
- Recruit 50 new artists (38)

Alternatives selected by 20 - 30 participants

Traffic Calming

- Chokers (26)

Graffiti Prevention (24)

Expanded Policing

- Additional foot and bike patrols (20)

Potential Live/Work Sites

- Southeast corner of Broadway and Linden (21.5)
- Northwest corner of Fourth and Olive (25)

Open Space

- Arts park (27.7)

Possible Locations for Public Realm Improvements

- Broadway between Elm and Linden (21)
- Linden between Broadway and First (24)

Alternatives selected by 14 - 20 participants

Marketing/Promotion

- Recruit arts related retail (18)

Expanded Policing

- Community based policing (16.5)

Potential Live/Work Sites

- Southwest corner of Fourth and Olive (15)

Targeted Private Projects

- Redevelopment of Broadway & Alamos for entertainment and restaurant uses (15.7)

Open Space

- mini-parks (18.5)

Shared Parking

- A (phase 1) - surface lot at northwest corner of Broadway and Elm (15)

Possible Locations for Public Realm Improvements

- Linden between First and Ocean (15)
- Broadway between Linden and Atlantic (18)

Public Transportation

- Expanded Shuttle Service (18.5)

Alternatives selected by 10 - 14 participants

Code Enforcement (12)

Potential Live/Work Sites

- Northwest corner of First and Alamitos (11)

Targeted Private Projects

- Vons site expansion/remodel for a market or other community serving use (13)
- Convert SROs located along Lime, south of First, to pensiones (11)

Possible Locations for Public Realm Improvements

- Broadway between Long Beach Boulevard and Elm (11)
- Linden between Broadway and Third (14)
- Broadway between Lime and Alamitos (10)

**Yes/No Exercise Results
East Village Arts District
Alternatives Public Workshop
July 27, 1996**

Issues for which there was significant disagreement (by topic area)

Private Sector Projects

- New hotels at Ocean & Alamos, and Ocean & Lime (29 Yes/34 No)

Streetscape Improvements

- Decorative sidewalk paving (29 Yes/15 No)

Slowing Traffic on Broadway

- Chokers (53 Yes/16 No)
- Alter signal timing (26 Yes/15 No)
- Diagonal parking (16 Yes/27 No)
- Two-way traffic (89 Yes/33 No)

Increase Broadway's Carrying Capacity

- Remove parking meters (7 Yes/18 No)

Events

- Major annual arts event (37 yes/12 No)

Appendix D
Pro Forma Evaluation of Live/Work Space

Kosmont & Associates, Inc. (KA), as part of the implementation plan for the East Village Design for Development, has evaluated the feasibility of developing live/work space for artists and/or other professional people in the East Village. The focus of this analysis has been on the reuse of existing and vacant industrial space and underutilized mixed use space (residential units over retail space). The development of newly constructed live/work space has not been considered, given the availability of existing underutilized space in the area.

This analysis incorporates several crucial assumptions. First, KA's and Siegel Diamond's preliminary visual review of the candidate sites indicates that structural improvements are not required. If structural improvements are required, then costs could increase significantly, which would negatively affect project feasibility. Second, it is assumed that the marketing programs to attract artists to the East Village area are successful. Residential rents used in this analysis are consistent with rents in the area, but demand for the space by artists may be limited without a marketing program. Also, rehabilitation costs assume that the live/work ordinance does not "trigger" a change of use and substantial building upgrades. Further, it is assumed that toxic remediation is not required. Finally, retail activities in the area require additional residents in the area to be viable.

PROJECT DESCRIPTIONS

KA has evaluated five versions of the live/work concept. The first examines the conversion of single level industrial or commercial buildings typical of those found at the eastern edge of the East Village in particular and throughout Long Beach in general. Two schemes contemplate the reuse of mixed use (residential over retail) to retail and live/work space. The final two schemes evaluate the reuse of space within the Lafayette Hotel. Project descriptions are provided below.

Industrial Reuse

The prototype industrial conversion project targets the reuse of several industrial or commercial buildings at the eastern edge of the East Village area. The actual building chosen is one on Alamitos near Fourth Street. The building is approximately 4100 square feet and appears to have been previously utilized for limited auto repair.

The live/work project would entail the creation of four spaces of approximately 1,000 square feet each. New entries would be created for three of the spaces. One space could use the existing entry on Alamitos.

Acquisition cost is estimated at \$172,200 or \$42.00 per square foot; rehabilitation costs are estimated at \$30.00 per square foot, for a total of \$120,000.

Retail/Residential

The prototype retail/residential conversion targets a project in the 400 block of First Street. This building is approximately 6,700 square feet, with approximately 3,300 square feet of retail on ground floor and 3,400 square feet of residential on the second floor. The second floor appears to be vacant, and there appears to be little if any retail activity on the first floor.

One rehabilitation concept targets minimal tenant improvements to the retail space (\$10.00 per square foot) and the creation of four or six minimally improved artist lofts on the second floor (\$30.00 per square foot improvements). Acquisition cost is estimated at \$335,000, or \$50.00 per square foot.

A second option which might occur after there has been some activity in the East Village is the development of "professional" loft space. In this case, acquisition cost is increased to \$402,000, or \$60.00 per square foot. This conversion would be targeted more to professionals, with residential improvements of \$50.00 per square foot and retail improvements of \$20.00 per square foot. Please note that, initially, there may not be sufficient demand for this product.

Lafayette Hotel

There are two spaces in the Lafayette Hotel that are good alternatives for artist reuse, the Ballerina Room and the Embassy Room. The Ballerina Room fronts on Broadway and is approximately 1,800 square feet. The Embassy Room is in the interior of the Lafayette and is approximately 3,840 square feet.

The Ballerina Room could be converted to a gallery or a gallery in the front with a live/work portion in the rear. At 1,800 square feet, it may be too large for a single live/work space. Improvements for the gallery and live/work option are estimated at \$30.00 per square foot. The facility is listed for \$115,000.

The Embassy Room could be converted to four live/work spaces averaging 960 square feet. Rehabilitation of this space is expected to be somewhat more expensive to provide natural light and other improvements. Rehabilitation costs are estimated at \$35.00 per square foot. The Embassy Room is listed at \$160,000, or \$41.67 per square foot.

VERIFICATION OF ASSUMPTIONS

In addition to reviewing listings with area brokers, KA also obtained comparable sales data from COMPS for industrial, apartment, and mixed-use property sales in the central Long Beach area.

Industrial Properties

Older industrial/commercial properties in the East Village are listed on the market for approximately \$42.00 per square foot to \$44.00 per square foot. There have been few sales in the central Long Beach area, but the COMPS data confirms that the listing prices are approximately market rate. Sales have ranged between \$37.00 to \$43.00 per square foot. (The Gumbiner purchase was very high and was not considered to be a comparable because of the intent of the purchase to expand the museum and the "historic" nature of the building acquired.) Based on the comparables, there may be approximately \$1.00 to \$2.00 per square foot of downward adjustment to the industrial properties. Please note that properties in this area of Long Beach are priced significantly below the Los Angeles County average of approximately \$52.00 per square foot.

Mixed-use Properties

There are no mixed-use properties listed for sale in the East Village area, and no comparable sales have occurred. The COMPS data identified one mixed-use sale in the 10th Street area. This sale was at approximately \$52.00 per square foot. The acquisition estimates used in the pro forma analysis were based upon an income approach, which yielded a current acquisition cost of \$50.00 per square foot which is consistent with the 10th Street comparable.

Apartments

The creation of live/work projects does not contemplate the acquisition of apartment projects. There is, however, consideration of the acquisition of the apartment projects along Lime Street south of First Street to create a bed and breakfast district. Two apartment sales in this immediate area averaged \$18,000 per unit. Sales at other locations in the East Village were \$20,000 and \$21,000 per unit. In contrast, an apartment project just east of the East Village on First Street (800 block) sold for \$26,500 per unit. All of these prices are significantly below the Los Angeles County average of \$41,700 per unit.

Rehabilitation Costs

Siegel Diamond and KA toured a number of projects in the East Village. Some buildings were for sale and others were not. We also toured a few projects in the East Village that are currently undergoing conversion and rehabilitation. Further, Siegel Diamond and KA separately toured completed projects in Venice, Los Angeles, Santa Ana, and San Diego and spoke with the developers of those projects. The developers indicated that the completed projects had rehabilitation costs that ranged between \$25.00 per square foot to \$40.00 per square foot for typical live/work space.

Based on this review and Siegel Diamond's experience, it was determined that most of the rehabilitation projects could be accomplished at a cost of \$30.00 per square foot. The Embassy Room at the Lafayette is somewhat more complicated and is estimated to require \$35.00 per square foot for improvements.

Rents

Residential rents in the East Village area range from \$0.75 per square foot to \$1.00 per square foot. Many units are rented to low income tenants so that incomes limit the area rents. For most units, rents range from \$400 to \$600 per month. In this area, the "whole dollar" rent governs, which means that tenants cannot spend more than these amounts so that larger units are discounted on a per square foot basis, all other things being equal.

Some artists fall into similar income categories, but their ability to pay rent is different because they are searching for both living and work space. Discussions with the artist community and comparison with other artist areas indicate that artists and other live/work users typically can pay \$500 to \$800 per month for rent. Other professionals can pay more, in the range of \$1,000 per month and above.

Area retail rents range between \$0.80 per square foot per month to \$1.00 per square foot per month. With respect to the retail product, the problem is a lack of demand because there is insufficient activity and income in the area. Assistance to support demand may be required from the Redevelopment Agency.

PRO FORMA ANALYSIS

Pro formas for the five different alternatives are provided as follows:

- Exhibit 1 - Industrial building conversion
- Exhibit 2 - Retail/residential conversion - "artist"
- Exhibit 3 - Retail/residential conversion - "professional"
- Exhibit 4 - Ballerina Room conversion
- Exhibit 5 - Embassy Room conversion

Several assumptions have been made in addition to the ones discussed previously. Commercial space is assumed to be rented on a triple net basis. A five percent vacancy and collection allowance and five percent miscellaneous expense allowance have been deducted from commercial rents.

Residential expenses at the retail/residential projects are assumed at 25% of rents. This assumes no onsite management and a lower level of utilities and amenities than is found in typical apartment projects.

Renovation projects that are currently being undertaken in the East Village are being undertaken by small developers. The scale of the proposed projects will most likely continue this trend. These developers typically require lower initial returns than do large scale developers, because they have

less overhead to carry and typically work on lower margins. It is expected that developers for these projects will undertake them for an initial return on cost of 10% or greater.

Another key assumption is that project financing will be available on commercially reasonable terms. For this analysis, long-term loan rates of under 10% for 70% financing would classify as commercially reasonable.

Industrial Conversion

As shown in Exhibit 1, acquisition and rehabilitation costs total \$292,200 or \$73,050 per unit. It is expected that the units will rent for \$750 per month, or approximately \$0.75 per square foot per month. In terms of renting these units to artists, the owner will have to absorb property taxes, insurance costs, and miscellaneous costs. Estimated annual income of nearly \$29,100 provides an initial return on cost of just under 10%.

This level of return is nearly acceptable and, as noted previously, the industrial sales have been in the range of \$37.00 per square foot to \$42.00 per square foot. KA also expects that the operating costs assumed by KA are conservative (high). Overall, these projects should be feasible for owner/developers.

Retail/Residential

The "artist" conversion is shown in Exhibit 2. Total acquisition and rehabilitation costs are estimated at \$470,000. Acquisition costs represent approximately 70% of the total. KA and Siegel Diamond did not review the commercial space, but estimate that \$10.00 per square foot for tenant improvements will be adequate.

The units are estimated to be rentable for \$700 per month, or approximately \$0.88 per square foot per month. After expenses, annual net operating income is approximately \$52,000, which generates an annual return on costs of over 11%.

KA is concerned that the initial demand for retail space is weak so that the returns for this project may be overstated. Given that this building is currently not in use, one way to make this project feasible is to work with the owner to do the live/work conversions and then follow with the commercial conversions as activity picks up. If land acquisition can be deferred, then the viable live/work activities can fund the commercial when it is viable.

If the total project has to go forward and the building must be purchased, then some or all of the ground floor retail could be rented as gallery space by the community and/or redevelopment agency until other commercial tenants lease the space.

Exhibit 3 examines the same building after there has been some success at attracting artists and others to the East Village. This scenario assumes that the building can be converted to four, approximately 800-square-foot units for professionals.

Speculative activities are assumed to drive the acquisition cost up to \$60.00 per square foot, or \$402,000. Additional amenities are required for the rehabilitated project, and rehabilitation costs are estimated at \$50.00 per square foot for the live/work space and \$20.00 per square foot for the commercial space. Total costs are \$638,000.

Rents are correspondingly increased to \$1.00 per square foot for the commercial space and \$900 per unit per month for the live/work space. Annual net operating income is \$65,900, which provides an annual return of 10.3%. This project is viable in a changing East Village, but is unlikely to be viable initially because there is no demand for this space at present.

Ballerina Room Conversion

Exhibit 4 examines the Ballerina Room. The Ballerina Room at 1,800 square feet is likely to be too large for a single live/work space. The exception might be for an established artist who uses the space as a gallery in the front along Broadway and works in the rear. Alternatively, the space could be used solely as gallery or retail space. This analysis examines the former. The latter would be viable at approximately \$0.75 per square foot.

This site is listed for \$115,000, or \$63.89 per square foot. This price seems high given the surrounding prices and the vacancy of the space. Total costs are estimated at \$169,000.

Given the size of the space, it is assumed to rent for \$0.85 per square foot, or \$1,530 per month for the combined gallery and live/work space. Annual net operating income amounts to \$16,500 and an annual return of 9.75%. In order to make this option viable for the proper tenant, acquisition costs need to be reduced to approximately \$100,000.

Embassy Room Conversion

Exhibit 5 examines the Embassy Room. The Embassy Room is also located in the Lafayette Hotel. This 3,840 square foot space is proposed to be converted to three or four live/work spaces. This scenario looks at the four-unit option.

The space is listed at \$160,000, or \$41.67 per square foot. Rehabilitation costs are estimated at \$35.00 per square foot because of the need to bring light and some concerns about utilities. Also the spaces are not uniform depth due to the configuration of the space.

The internal orientation of the space is offset by the high ceilings. The units are assumed to be rented for an average of \$700 per unit, approximately \$0.74 per square foot per month. Net operating income amounts to \$26,900, and annual returns are nearly 9.2%. This project is not feasible, and either rehabilitation costs need to be reduced or acquisition costs reduced. This conversion could be feasible if the acquisition cost are reduced to \$136,000 (\$35.00 per square foot), or if rehabilitation costs are approximately \$30.00 per square foot.

Conclusions

Several of the live/work projects appear to be feasible based upon the rents that artists typically can pay and the expected acquisition and rehabilitation costs. The industrial and commercial conversions appear to be feasible at or slightly below listed prices.

The retail/residential conversions are feasible provided that there is sufficient retail demand for the ground floor space. These projects can be made to work with the owner's cooperation to do the live/work conversion first and then follow with the commercial rehabilitation.

The two Lafayette projects appear to be overpriced for live/work conversions. The Ballerina Room may be viable as gallery space and may be viable for an established artist. The Embassy Room conversion may be the most difficult due to its configuration. In order to be viable, total costs need to be reduced by approximately \$24,000, to \$270,000.

Exhibit 1
**SAMPLE PRO FORMA
 INDUSTRIAL BUILDING CONVERSION
 TO LIVE/WORK SPACE**

4100 square foot industrial building converted to
 four 1000 square foot livework units

Acquisition cost (\$42.00 per square foot) \$172,200
 Rehabilitation Cost (\$30.00 per square foot) \$120,000

Total Cost \$292,200

Cost per unit \$73,050

Annual Income and Return on Cost

Annual Rent (\$750 per month per unit) \$36,000

Vacancy and collection allowance @ 5% (\$1,800)
 Property taxes (\$2,922)
 Insurance (\$1,000)
 Miscellaneous (\$1,200)

Net Operating Income \$29,078

Return on cost 9.95%

Assumes that no seismic or toxics work is required.
 Assumes that units are rented with tenants paying utilities.
 Assumes no onsite management.

Source: Kosmont & Associates, Inc., Siegel Diamond Architects

Exhibit 2
SAMPLE PRO FORMA
MIXED-USE BUILDING CONVERSION
TO LIVE/WORK SPACE

6700 square foot two story mixed use building
 3300 square foot ground floor retail
 3400 square foot second floor residential
 Second floor converted to four or six livework spaces

Acquisition Cost (\$50.00 per square foot)	\$335,000
Rehabilitation Costs	
Residential (3400 square feet @ \$30.00 per square foot)	\$102,000
Commercial (3300 square feet @ \$10.00 per square foot)	<u>\$33,000</u>
Total Cost	\$470,000

Annual Income and Return on Cost

Retail Rent (\$0.80 per square foot per month)	\$31,680
Residential Rent (\$700 per unit per month for four units) *	\$33,600
Vacancy and collection allowance @ 5%	(\$3,264)
Miscellaneous Commercial Expenses @ 5%	(\$1,584)
Residential Expenses @ 25%	<u>(\$8,400)</u>

Net Operating Income	\$52,032
Return on Cost	11.07%

Alternatively six units at \$500 per month

Assumes no seismic or toxic work is required.
 Retail space is rented on a NNN basis

Source: Kosmont & Associates, Inc., Siegel Diamond Architects
 and Shaw Realty

Exhibit 3
SAMPLE PRO FORMA
MIXED-USE BUILDING CONVERSION
TO PROFESSIONAL LIVE/WORK SPACE

6700 square foot two story mixed use building
 3300 square foot ground floor retail
 3400 square foot second floor residential
 Second floor converted to four or six livework spaces

Acquisition Cost (\$60.00 per square foot)	\$402,000
Rehabilitation Costs	
Residential (3400 square feet @ \$50.00 per square foot)	\$170,000
Commercial (3300 square feet @ \$20.00 per square foot)	<u>\$66,000</u>
Total Cost	\$638,000

Annual Income and Return on Cost

Retail Rent (\$1.00 per square foot per month)	\$39,600
Residential Rent (\$900 per unit per month for four units)	\$43,200
Vacancy and collection allowance @ 5%	(\$4,140)
Miscellaneous Commercial Expenses @ 5%	(\$1,980)
Residential Expenses @ 25%	<u>(\$10,800)</u>
Net Operating Income	\$65,880
Return on Cost	10.33%

Assumes no seismic or toxic work is required.
 Retail space is rented on a NNN basis

Source: Kosmont & Associates, Inc., Siegel Diamond Architects
 and Shaw Realty

Exhibit 4
SAMPLE PRO FORMA
BALLERINA BUILDING CONVERSION
TO LIVE/WORK SPACE

1800 square foot commercial space converted to
one 1800 square foot livework unit

Acquisition cost (\$63.89 per square foot)	\$115,000
Rehabilitation Cost (\$30.00 per square foot)	<u>\$54,000</u>
Total Cost	\$169,000

Annual Income and Return on Cost

Annual Rent (\$0.85 per square foot per month)	\$18,360
Vacancy and collection allowance @ 5%	(\$918)
Miscellaneous @ 5%	<u>(\$918)</u>
Net Operating Income	\$16,524
Return on cost	9.78%

Assumes that no seismic or toxics work is required.
Assumes the unit is rented on a NNN basis.
Assumes no onsite management.

Source: Kosmont & Associates, Inc., Siegel Diamond Architects
and Shaw Realty

Exhibit 5
SAMPLE PRO FORMA
EMBASSY BUILDING CONVERSION
TO LIVE/WORK SPACE

3644 square foot commercial space converted to
 four 950 square foot livework unit

Acquisition cost (\$41.67 per square foot)	\$160,000
Rehabilitation Cost (\$35.00 per square foot)	<u>\$133,000</u>
Total Cost	\$293,000

Annual Income and Return on Cost

Annual Rent (\$700 per unit per month)	\$33,600
Vacancy and collection allowance @ 5%	(\$1,680)
Miscellaneous @ 15%	<u>(\$5,040)</u>
Net Operating Income	\$26,880
Return on cost	9.17%

Assumes that no seismic or toxics work is required.
 Assumes that units are rented with tenants paying utilities.
 Assumes no onsite management.

Source: Kosmont & Associates, Inc., Siegel Diamond Architects
 and Shaw Realty

Appendix E
Example Pedestrian District Standards
Source: City of West Hollywood Zoning Ordinance

CHAPTER 9360

PD PEDESTRIAN ORIENTATION OVERLAY

9361. Purpose

The PD Pedestrian Orientation Overlay is intended to create an interesting, attractive and human-scaled environment for pedestrians, and enhance the interface between commercial uses and the street. The purpose of the PD Overlay is to limit ground-floor uses to those which are likely to be lively and of visual interest to pedestrians, and to set forth design and development standards intended to produce such an environment. The PD Overlay may be applied to those areas zoned MU or CG which already attract a significant amount of pedestrian traffic, or where such activity should be encouraged.

9362. Permitted Ground-Floor Uses

Ground-floor uses permitted in the PD Overlay shall be limited to the following; subject to issuance of a development permit as provided for in Chapter 9500 of this Article:

1. Food Sales - Includes the retail sale of food and beverages for home and/or on-premises consumption, but excludes the sale of alcoholic beverages or outdoor dining.
2. General Retail Services - Includes the retail sale or rental of goods primarily for personal or household use, but excludes the sale of alcoholic beverages, the sale or rental of motor vehicles, and the sale of materials used in the construction of buildings or structures, except for paint, fixtures and hardware.
3. Other uses permitted by Section 9242 of Chapter 9240 (CG Zone), provided that no more than 10% of a block's frontage shall be devoted to such uses.
4. Temporary uses, subject to the issuance of a temporary use permit as provided for in Chapter 9530 of this Article.

9363. Conditionally-Permitted Ground-Floor Uses

- A. The following uses may be permitted on the ground floor of buildings subject to the PD Overlay through a minor conditional use permit, as provided for in Chapter 9510 of this Article:
 1. Outdoor dining, subject to the provisions of Section 9413.3 of Chapter 9410.
 2. Sale of alcoholic beverages for on-site consumption as an accessory use to a primary use.
- B. The following uses may be permitted on the ground floor of buildings subject to the PD Overlay through the approval of a major

conditional use permit as provided for in Chapter 9510 of this Article:

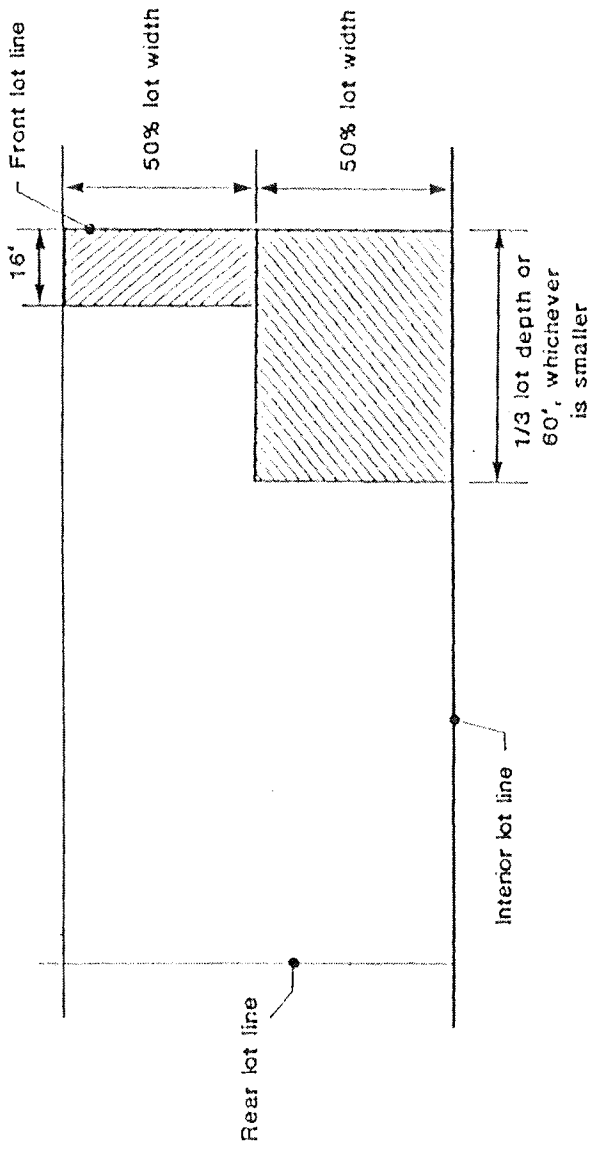
1. Bars and cocktail lounges.
2. Sale of alcoholic beverages for off-site consumption or on-site consumption as a primary use.

9364. Design Standards

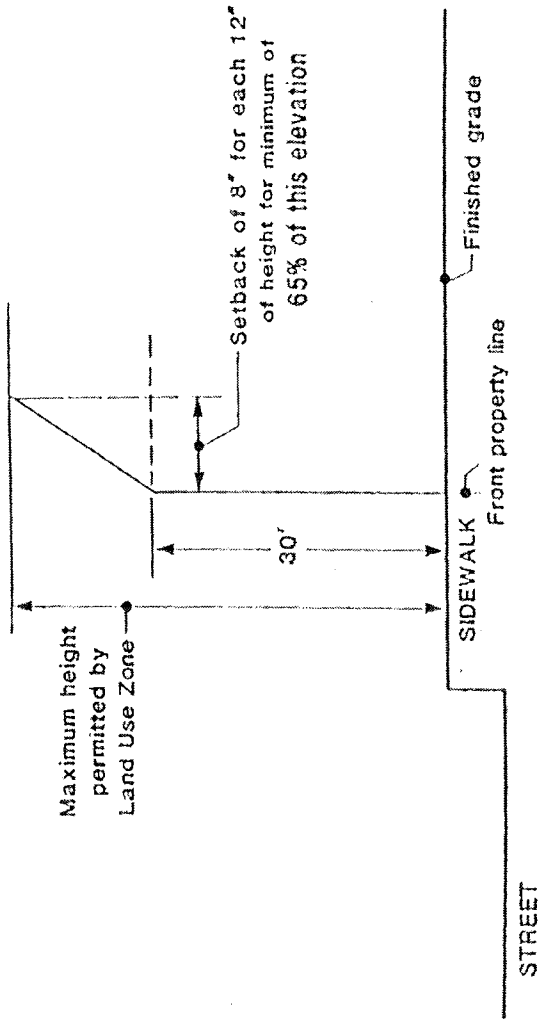
- A. In addition to any design standards of the underlying base zone, the following design standards shall apply to new structures, or alterations to existing structures involving a change in the level of the first story or a change in the facade at the street frontage where such structure is subject to the PD Overlay:
1. To encourage the continuity of "live" retail sales and services, at least sixty (60) percent of the total width of the ground floor of any new or reconstructed building, parallel to and facing the commercial street, shall be devoted to entrances, show windows, or other displays which are of interest to pedestrians. Where a substantial length of windowless wall is found to be unavoidable, eye-level display, a contrast in wall treatment, an offset wall line, decorative features, outdoor seating and/or landscaping shall be used to enhance visual interest and pedestrian vitality.
 2. The building frontage, parallel to and facing the commercial street, shall be permitted to be set back a maximum of one-third of the parcel depth to a maximum of sixty (60) feet from the street frontage property line, whichever is smaller, along a maximum of fifty (50) percent of its length and an additional setback of a maximum of sixteen (16) feet from the street frontage property line along an additional fifty (50) percent of its length to accommodate plazas, landscape, public art, water fountains, benches, outdoor dining, or other pedestrian amenities.
 3. Clear, untinted glass shall be used at and near the street level to allow maximum visual interaction between sidewalk areas and the interior of buildings. Mirrored, highly reflective glass or densely-tinted glass shall not be used except as an architectural or decorative accent.
 4. Walk-up facilities shall be recessed and provide adequate queuing space to avoid interruption of the pedestrian flow.
 5. Any decorative railings or decorative grille work, other than wire mesh, which is placed in front of or behind street-level windows, shall be at least 75 percent open to perpendicular view and no more than six feet in height above-grade.

6. Not more than thirty feet of the commercial frontage shall be devoted to parking access and no customer drive-through facilities shall be permitted.
 7. A minimum of fifty (50) percent of the building frontage above the first story or sixteen (16) feet, whichever is less, shall be differentiated by recessed windows, balconies, offset planes, or other architectural details which provide dimensional relief.
 8. A minimum of sixty-five (65) percent of the building elevation above thirty (30) feet, or two stories, whichever is less, shall be setback a minimum of eight (8) inches from the street property line for each additional twelve (12) inches of height.
- B. Minor variations to the design standards set forth in Sub-section A may be permitted by the Director of Community Development provided that the general spirit and intent of the standards are substantiated to the satisfaction of the Director.

PEDESTRIAN OVERLAY ZONE



PERMITTED SETBACKS



REQUIRED VERTICAL SETBACK

Appendix F
Examples of Recommended Improvements

Examples of Recommended Improvements

Facade modifications which open up building walls and promote pedestrian activity.

- Old Pasadena (Pasadena, California)
- examples found on Santa Monica and Sunset Boulevards (West Hollywood, California)
- Mall of Pasadena (Pasadena, California)
- Third Street Promenade parking structures (Santa Monica, California)
- Sheraton Hotel - facade modified on 2nd Street (Santa Monica, CA)

Conversion of rental housing to “boutique hotels” and bed-and-breakfast inns.

- Northeast part of the French Quarter (New Orleans, Louisiana)
- West of State Street (Santa Barbara, California)

Live/work conversions

- Downtown Los Angeles, California
- Gaslamp District (Downtown San Diego, California)
- Venice, California
- Santa Ana, California
- SoMa - south of Market (San Francisco, California)

Traffic Calming

- San Fernando Road (Burbank, California)
- Manhattan Beach Boulevard, Highland, Manhattan Avenue (Manhattan Beach, California)
- Culver City, California
- Downtown Monrovia (Monrovia, California)
- Main Street (Downtown Huntington Beach, California)
- Brand Boulevard (Glendale, California)
- Portland, Oregon

Art parks

- Yerba Buena Gardens (San Francisco, California)
- Portland, Oregon
- Seattle, Washington

Art districts established by cities

- Santa Ana, California
- Tucson, Arizona (downtown)
- Pittsburgh Cultural District (Pittsburgh, Pennsylvania)
- Providence, Rhode Island
- Phoenix, Arizona
- Peekskill, New York

Art and art district promotional events

- Venice Art Walk (Venice, California)
- Downtown Artists Development Association events - DADA (Los Angeles, California)
- Downtown Saturday Night (Tucson, Arizona)
- Monthly gallery walk (Sacramento, California)

Pedestrian oriented developments in urban areas

- Westlake Promenade (Westlake Village, California)
- San Diego Uptown Project / Hillcrest District (San Diego, California)
- Downtown Del Mar (Del Mar, California)
- Ralphs supermarket (Olympic Boulevard and Cloverfield, Santa Monica, California)
- Ralphs supermarket (Wilshire Blvd., mid-town Los Angeles, California)

Pedestrian oriented street lighting

- Downtown Glendale (Glendale, California)
- Third Street Promenade parking structures (Santa Monica, California)
- Monrovia, California
- Huntington Beach, California
- Burbank, California
- San Diego, California
- City of Orange, California

Artist designed public improvements

- Baldwin Park, California
- Bike racks (Downtown Los Angeles, California - paid for with CRA funds and designed by SCI-ARC students)
- Metrorail stations - contact the MTA's Art Coordinator (Los Angeles, California)
- Culver City, California

Kiosks

- Manhattan Beach, California
- Third Street Promenade parking structures (Santa Monica, California)
- Long Beach, California
- Burbank, California (downtown)
- Glendale, California
- Monrovia, California

Information sources

- Glendale LYNX System (Glendale, California)
- Santa Monica, California web site

Appendix G
Sample Live/Work Ordinances

DIVISION 85
ALTERNATIVE BUILDING STANDARDS FOR JOINT LIVING AND WORK QUARTERS FOR
ARTISTS

(Division 85 Added by Ord. No. 159,068, Eff. 7/29/84, Oper. 1/29/85.)

SEC. 91.8501. GENERAL.

(a) Purpose.

The purpose of this division is to provide alternative building standards to assist and make feasible the reuse of existing buildings and the construction of new buildings as combined living and working space for artists.

(b) Application.

Although all other sections of this Code are applicable to new construction or a change of use of occupancy to a combined living and working space for artists, it is the intent of this section to provide alternatives to those standards which will provide reasonable safety to the building occupants.

(c) Definition.

For the purpose of this division certain terms are defined as follows:

ARTIST is an individual who is registered under a business license with the City Clerk as an artist.

ARTIST IN RESIDENCE is an artist or artists using a space within a building for combined living and artistic working purposes.

(d) General.

One or more artists in residence spaces may be established in a building provided the use or occupancy conforms to the requirements of this Code or alternative standards contained in this section where they modify specific Code requirements.

Not over 33% of an artist in residence space shall be used or arranged for residential purposes such as sleeping area, kitchen, bathroom and closet areas. The minimum area of an artist in residence space shall be 750 square feet.

An artist in residence space shall not be used for public sales purposes or for instructional classes. No hazardous activity such as, but not limited to, welding, open flame, or storage of flammable liquids shall occur in an artist in residence space without specific written approval from the Fire Department.

Any building used as an artist in residence shall have a sign posted in a conspicuous location at each entrance to the building. The sign shall be constructed of a durable weatherproof material and shall meet the requirements of Los Angeles Fire Department Standard No. 58. In the lower white diamond of the sign, a red colored letter "A" shall be placed so as to meet the size and letter thickness specified in the Los Angeles Fire Department Standard No. 58.

SEC. 91.8502. ALTERNATIVE STANDARDS.

(a) Exits.

The occupant load of an artist in residence space shall be based upon one occupant per 750 square feet. Two exits shall be required from

each space when the occupant load exceeds 10.

Each artist in residence space above the first floor shall have access to two stairway exits. However, an existing fire escape may be used as one of the required exits from the upper floor of an existing building provided not over seven artist in residence spaces are located on that floor.

An artist in residence space on the second floor of an existing building may utilize an approved folding or collapsible ladder to the ground floor from one of the space's windows as the second required exit provided the vertical distance from the window threshold to the ground is not over 25 feet. The window shall have a minimum net clear opening of 5.7 square feet, a minimum net clear opening height dimension of 24 inches, a minimum net clear opening width dimension of 20 inches and a maximum finish sill height shall not be more than 44 inches above the adjacent floor.

(b) Shaft Enclosures.

Where not over seven artist in residence spaces are located on any floor of an existing building the provisions of Section 91.8604 of this division may be utilized.

(c) Corridors.

Existing corridor construction may be utilized to serve as an exit passageway for not over seven artist in residence spaces. Ten percent of the corridor construction may be replaced or altered with the same materials as the existing corridor.

Exit corridors serving over 7 but not over 15 artist in residence spaces shall comply with current Code requirements, or existing corridor construction may be utilized provided all corridor openings are equipped with doors with self closing devices. Any new corridor construction shall comply with Code requirements.

Existing corridor construction may be utilized for not over 15 artist in residence spaces provided the entire floor affected is sprinklered throughout.

(d) Sound Transmission and Energy Insulation.

Energy insulation need not be installed in an existing building as a result of artist in residence spaces being established. Sound transmission requirements need not be installed as a result of artist in residence spaces being established.

(e) Seismic.

A change of use or occupancy to an artist in residence may be made without establishing that the existing building complies with current structural requirements of this Code provided the occupant load of the building is not increased. However, the compliance time limits established in Division 88 of this Code shall still apply.

(f) Light and Ventilation.

Light and ventilation requirements for habitable spaces shall apply to the actual habitable space provided or, if not physically separated from the artist working area, to 33% of the entire artist in residence space.

Mechanical systems of ventilation, including air conditioning may be utilized to provide an equivalent amount of ventilation.

Light for habitable rooms may be provided by means of required sized windows in the artist working space provided that windows face the

habitable rooms and any partitions separating the working space from the habitable rooms contain transparent material with an area 50% greater in area than the habitable room's window area required by this Code.

(g) Toilet, Shower and Bath.

Artist in residence spaces may share a Code required toilet, shower or bath space provided each artist in residence space has direct access to the toilet, shower or bath from a public corridor.

(h) Sleeping Room Emergency Exit.

The emergency egress from sleeping rooms as required by Section 1204 may be provided from windows in the artist in residence working space.

(i) Plumbing.

Where extensions of existing drain and vent lines are to be installed to artist in residence spaces in an existing building plastic piping may be used for the extension work provided not over seven artist in residence spaces are to be established on a floor. Where plastic piping is used, a sign shall be posted in each artist in residence space indicating such plastic piping use and cautioning against disposal of corrosive substances.

(j) Electrical.

In the habitable residential portion of an artist in residence space in an existing building only one receptacle outlet will be required for each habitable room except for a kitchen area which shall only require three. In an unsubdivided artist in residence space in an existing building only five receptacle outlets shall be required.

The habitable residential portion of an artist in residence space in an existing building may be provided with a minimum 30 ampere service. Wiring methods and materials allowed to be used in single-family dwellings may be used within the residential portion of an artist in residence space created in an existing building.

Electrical service, lighting and outlets for the work space in an artist in residence space shall be based upon current Electrical Code requirements.

(k) Heating.

The artist in residence space will not be required to provide heating. Provided, however, that if heating equipment is installed, it shall comply with the provisions of Article 95 of the Los Angeles Municipal Code. Properly vented heaters may be utilized.

(l) Elevators.

An elevator need not be provided in an existing building as a result of artist in residence spaces being established.

(m) Smoke Detectors.

Permanently wired smoke detectors shall be installed as required in Section 91.1210 of this Code in the residential portion of such artist in residence space.

In the working space portion of the artist in residence space, one permanently wired smoke detector shall be installed on the ceiling. Where the working space is subdivided into separate rooms, one permanently wired smoke detector shall be installed on the ceiling of each such subdivided working room. Where the residential portion of an

SAN DIEGO MUNICIPAL CODE §111.0203

DIVISION 2
Applications
(Added 5-26-92 by O-17775 N.S.)

§ 111.0201 Preapplication Conference
Prior to the submittal of an application for a permit, map or other matter, a prospective "Applicant" may request a preapplication conference with a representative from the "Responsible Department". The person requesting a preapplication conference may be required to pay a fee that is established by City Council resolution. At the preapplication conference, based upon the information provided by the "Applicant" about the proposed project, the "Responsible Department's" representative shall inform the "Applicant" of the policies, regulations and requirements in effect at the time of the conference. The "Responsible Department's" representative may examine possible alternatives or modifications relating to the project.

Notwithstanding the foregoing, the "Applicant" is responsible for knowing and understanding the governing regulations, policies and laws applicable to the proposed project.
(Added 5-26-92 by O-17775 N.S.)

§ 111.0202 Application Process
An application for a permit, map or other matter shall be filed with the "Responsible Department", in accordance with the following requirements:

- (a) The "Applicant". An "Applicant" may be required by the "Responsible Department" to submit evidence of the "Applicant's" authority to file the application. An application may be made by the following persons:
 - (1) The "Record Owner" of the real property which is the subject of such permit, map or other matter; or
 - (2) the property owner's authorized agent; or
 - (3) any other person who can demonstrate a legal right, interest or entitlement to the use of the real property subject to the application.
- (b) Submittal Requirements. The application shall be made on a form provided by the "Responsible Department" and shall be accompanied by the materials, information, fees and deposits that are required on the date the application is filed with the "Responsible Department", unless otherwise specified by the Municipal Code. After the application has been "Deemed Complete", the "Responsible Department" may not subsequently request any new or additional materials, information, fees and deposits which were not specified at the time of application, except as provided by state law. The City may, however, in the course of processing the application, request that the "Applicant" clarify, simplify, or convert the information required for the application.

(c) Materials and Information. Each "Responsible Department" shall prepare a list specifying in detail the materials and information required to be submitted with each application for a permit, map or other matter filed with that department. These lists may be revised on a quarterly basis or as needed to comply with revisions to local, state or federal law. The revised list shall be posted at the "Responsible Department" within ten (10) "Days" of the revision and shall become effective thirty (30) "Days" after posting. A revised submittal requirement shall not be applied to any application filed with the "Responsible Department" prior to the effective date of that revision. Copies of the lists shall be made available to all "Applicants" and to any persons who request the information.

(d) Fees and Deposits. The City Council shall by resolution establish a schedule of fees and deposits for the processing of permits, maps and other matters. The schedule of fees and deposits may be changed or modified by City Council resolution and shall be available at the "Responsible Department". An application shall not be processed and shall not be "Deemed Complete" unless the fees are paid in full and the deposit is sufficient to cover the estimated future costs of processing the application.
(Added 5-26-92 by O-17775 N.S.)

§ 111.0203 Consolidation of Processing
When the "Applicant" applies for more than one (1) permit, map or approval, or a combination thereof, for a single project, the action taken on the permits, maps and approvals shall be consolidated for processing and review by a single decision-maker. A single application form shall be provided to the "Applicant" for the consolidated project. The application for a consolidated project shall be acted upon by the decision-maker at the highest level of authority for that project as set forth in Municipal Code section 111.0103.
(Added 5-26-92 by O-17775 N.S.)

SAN DIEGO MUNICIPAL CODE**§ 101.0581****§ 101.0570 Live/Work Quarters (Lofts)****A. PURPOSE AND INTENT**

The purpose of this Section is to provide for and make feasible the reuse of existing commercial and industrial buildings for joint live/work quarters as contemplated by Section 17958.11 of the Health and Safety Code. Live/work quarters in the City of San Diego are intended to be occupied by artists, artisans and similarly situated individuals.

B. DEFINITIONS

1. **ARTIST**— one whose works are subject to aesthetic criteria. An individual who practices one of the fine arts, who works in one of the performing arts or whose trade or profession requires a knowledge of design, drawing, painting, etc.
2. **ARTISAN**— one who is skilled in an applied art; a craftsman.

3. **LIVE/WORK QUARTERS (LOFT)**— an area comprised of one or more rooms or floors in a building originally designed for industrial or commercial occupancy which has been or will be remodeled or altered to include (1) cooking space and sanitary facilities, and (2) working space reserved for persons residing therein.

C. DEVELOPMENT CRITERIA

1. Subject to the provisions of Section 101.0570, live/work quarters shall be permitted in the City of San Diego in those areas designated on certain Map Drawing No. OO-18216 filed in the office of the City Clerk.

2. Each live/work quarters shall be separated from other live/work quarters or other uses in the building and access to live/work quarters shall be provided only from common access areas, halls or corridors.

3. Each live/work quarters shall have a separate access from other live/work quarters or other uses within the building.

4. Not over 33 percent of each live/work quarters shall be used or arranged for residential purposes such as a sleeping area, kitchen, bathroom and closet areas. The minimum area of a live/work quarters shall be 750 square feet.

D. CONDITIONS OF APPROVAL

1. For proper security, all exterior doors which provide access to live/work quarters shall remain locked at all times.

2. Access to each live/work quarters shall be clearly identified in order to provide for emergency services.

3. Persons other than residents of live/work quarters shall not be employed or permitted to work in that live/work quarters.

4. Live/work quarters shall not be used for mercantile, classroom instructional usage, storage of flammable liquids or hazardous materials, welding or any open flame work, offices or establishments with employees.

5. Live/work quarters shall be occupied and used only by an artist, artisan or a similarly situated individual, or a family of which at least one member shall be an artist, artisan or a similarly

situated individual.

E. ADMINISTRATION**1. Requirements for Application**

a. Application for a live/work quarters permit shall be made in accordance with Section 111.0202. The application shall include a description of existing uses within the building where the proposed live/work quarters will be located and a legal description of the property.

2. Live/Work Quarters Permit Required

a. No property shall be used for live/work quarters unless located within the area described in Section 101.0570(C) (1) and a live/work quarters permit has been obtained from the Development Services Director.

b. The Development Services Director may approve or deny a live/work quarters permit in accordance with "Process One". The permit shall be approved if the project meets the Development Criteria of Section 101.0570(C), and subject to the conditions of approval described in Section 101.0570(D).

3. Building Permit Required

Prior to the use of any building, or portion thereof, for live/work quarters, a building permit shall be obtained from the Development Services Department. A copy of the application for a live/work quarters permit, approved by the Development Services Director, shall accompany the building permit application. The prevailing Uniform Building Code Regulations shall apply except as provided by Code interpretations as shown in a Development Services Department Newsletter.

F. ENFORCEMENT

Any violations of the provisions of this ordinance or of any condition or requirement of any permit granted shall be resolved by the affected City department in accordance with adopted procedures in the San Diego Municipal Code.

*(Amended 10-25-95 by O-18216 N.S.)***§ 101.0580 Child Care Facilities****A. PURPOSE AND INTENT**

The provision of good quality child care in safe and convenient locations is an important issue facing the City as the trend of single and dual income working parents continues to grow. The intent of this section is to facilitate the availability of child care facilities throughout the City. This will be achieved by simplifying the review and approval process for the establishment of child care facilities. The purpose of this section is to ensure the safety of children attending these facilities and to preserve the character of the surrounding neighborhood. This section is applicable citywide to large family day care homes and child care centers; it is not applicable to small family day care homes. Small family day care homes are permitted by right, pursuant to California Health and Safety Code section 1597.45.

B. DEFINITIONS

1. For purposes of this section "child care facility

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ties" has the same meaning as set forth in San Diego Municipal Code section 101.0101.0101.

2. For purposes of this section "child care center" has the same meaning as set forth in Section 101.0101.0102.

3. For purposes of this section "large family day care homes" has the same meaning as set forth in Section 101.0101.0103.

4. For purposes of this section "small family day care homes" has the same meaning as set forth in Section 101.0101.0104.

C. APPLICATION AND CONTENT

An application for a child care facility shall be made in accordance with Section 111.0202. An application for a large family day care home or child care center shall be filed with the Development Services Department. The application shall state fully the circumstances and conditions relied upon as grounds for the application and shall contain a legal description of the property. Applications for child care centers shall also contain adequate site development and improvement plans and building floor plans in sufficient detail to illustrate the following requirements:

1. Location of all on-site and street parking spaces available and the drop-off/pick-up areas for the children;
2. Location of outdoor play areas to be used for child care facility purposes;
3. Location and gross floor area of all businesses, including the child care center on site;
4. Location and heights of all walls and fences in the yard area, including gate locations and type of fence materials;
5. Location, size, and materials of all proposed signage;
6. Location and type of mechanical ventilation, window treatment, fencing or other proposed materials and measures to attenuate noise;
7. Right-of-way widths of all streets abutting the child care center; and
8. An approved "Hazardous Materials Sub-stance Approval Form" from the County of San Diego Hazardous Materials Management Division.

D. LARGE FAMILY DAY CARE HOMES

Large family day care homes are permitted in all residential zones and nonresidential zones where residential use is permitted. Each large family day care home shall:

1. Comply with all regulations of the San Diego Municipal Code related to residential development;
2. Comply with all State licensing requirements for a large family day care home;
3. Comply with standards adopted by the State Fire Marshal pursuant to the California Health and Safety Code relating to large family day care homes.

E. CHILD CARE CENTERS

1. Persons wishing to operate child care centers located in residential zones shall be required to

obtain a conditional use permit. That permit may be approved, conditionally approved, or denied by a "Hearing Officer" in accordance with "Process Three" as set out in Municipal Code Section 101.0510(C)(1)(k). The "Hearing Officer's" decision may be appealed to the "Board of Zoning Appeals." Persons wishing to operate child care centers located in nonresidential zones that meet the requirements contained in Section 101.0580(E)(1)(a) through (g) shall be required to obtain a child care permit issued by the Development Services Director in accordance with "Process One." Those requirements are:

a. The proposed use complies with all other relevant regulations of the Municipal Code.

b. The proposed facility adheres to all State Department of Social Services licensing requirements for child care centers.

c. Outdoor Play and Activity Areas.

(1) All outdoor play and activity areas shall be:

(a) Enclosed with minimum four-foot (4') to maximum six-foot (6') high fencing, pursuant to Municipal Code section 101.0620.

(b) Separated from vehicular circulation, parking areas, equipment enclosures, storage areas, refuse, and recycling storage areas.

(2) All outdoor play and activity areas adjacent to public streets with right-of-way widths of sixty-four feet (64') and over shall be either:

(a) Located behind the primary structure(s) away from the public street(s); or

(b) Separated from the public street by minimum four-foot (4') to maximum six-foot (6') high solid fencing, pursuant to Municipal Code section 101.0620.

d. Noise Attenuation.

Child care centers shall be designed to attenuate significant outside noise sources. Conversely, surrounding uses shall be protected from noise emanating from child care centers. The following measures shall be required to accomplish noise attenuation:

(1) Minimum four-foot (4') to maximum six-foot (6') high solid fencing, pursuant to Municipal Code section 101.0620, shall be constructed between child care centers and abutting residential uses, or all windows facing abutting residential uses shall be double-glazed with one-quarter inch (1/4") thick glass; and

(2) One of the following measures shall be accomplished:

(a) Minimum four-foot (4') to maximum six-foot (6') high solid fencing shall be constructed between the child care center and public streets with right-of-way widths of sixty-four feet (64'); or

(b) All windows facing public streets with right-of-way widths of sixty-four feet (64') and over shall be double-glazed with one-quarter inch (1/4") thick glass.

e. Buffer Requirement. No portion of a child care center may be located within one thousand



City of San Diego Building Inspection Department

Building Newsletter 5-10

CONVERSION OF COMMERCIAL OR INDUSTRIAL BUILDINGS
TO JOINT LIVE/WORK QUARTERS



*Entirely revised
for the 1991 UBC*

Interpretations of State and Local Building Codes
1991 Uniform Building Code Chapter 5 -
Revision Date: July 1992

*Entirely revised
for the 1991 UBC*

*This building newsletter has been revised in its entirety
and supersedes the version dated January 1990.*

Section 17958.11 of the State Health and Safety Code allows the City of San Diego to adopt alternative building standards in certain areas of the city for the conversion of commercial or industrial buildings, or portions thereof, to joint live/work quarters. In San Diego, the alternative building standards which are established by this newsletter may be applied only to the geographical area bounded by the center lines of Broadway, Interstate 5, Commercial Street, Harbor Drive and Fourth Avenue. See Section 101.0570 of the San Diego Municipal Code (SDMC) and City Council Resolution No. R-262425.

A joint live/work quarter consists of an area comprised of one or more rooms or floors in a building originally designed for industrial or commercial occupancy which has been remodeled or altered to include: (1) cooking space and sanitary facilities; and (2) working space reserved for persons residing therein. It is the intent of the State Health and Safety Code that the joint live/work quarters be occupied by artists, artisans and similarly situated individuals. These quarters shall not be used for mercantile purposes, classroom instructional usage, storage of flammable liquids or hazardous materials, welding or any open flame work, offices or establishments with employees.

The provisions of this building newsletter shall not be applied to any building whose original building permit application was filed after January 1, 1983.

I. Converted Buildings

Buildings converted or partly converted to joint live/work quarters shall not be considered to have changed occupancy classifications. However, live/work quarters shall comply with all Uniform Building Code requirements for alterations and residential use with the following exceptions:

A. Light and ventilation requirements for habitable living areas may be reviewed on a case-by-case basis by the building official. Where it is determined that the intent of the Code is satisfied, situations not meeting the strict wording of the Code may be accepted in accordance with Uniform Building Code Section 106.

B. The life safety requirements contained in Appendix 1-A of the 1991 Uniform Fire Code (also printed as Appendix Chapter 1, Division 1 of the 1991 UBC) shall apply to live/work areas in these buildings.

C. Structural analysis and repair will not be required unless the building shows evidence of structural distress or unless structural alterations to the building are proposed. The extent of the structural analysis required will be determined by the building official and will be based upon the extent of structural alterations proposed.

In determining whether the building is a life-threatening hazard, the building and fire officials shall consider the actual number of occupants of the building and the proposed usage.

D. Disabled access requirements for live/work quarters must be reviewed on a case-by-case basis.

1. Title 24, Part 2 of the California Code of Regulations requires that, for remodeling to the commercial portion of live/work quarters on an accessible floor, the remodeled area and the path of travel to the remodeled area must be made accessible.

Live/work quarters with retail sales or offices on inaccessible floors are exempt from state requirements as long as similar accessible uses are provided on the ground floor. Also exempt are buildings 3 stories or less in height or buildings with less than 3000 square feet per floor.

2. Compliance with Federal accessibility guidelines as prescribed by the Americans with Disabilities Act (ADA) may be required. For more information on ADA requirements (not enforceable by local building departments) contact:

U.S. Department of Justice
Civil Rights Division
Coordination and Review Section
P.O. Box 66118
Washington, D.C. 20035-6118
(202) 514-0301
(voice mail or recorded message)

E. Permanently wired smoke detectors shall be installed as required in Section 1210 of the Uniform Building Code in the residential portion of the live/work quarter.

In the working area of the live/work quarter, one permanently wired smoke detector shall be installed on the ceiling. Where the working area is subdivided into separate rooms, one permanently wired smoke detector shall be installed on the ceiling of each working room. Where the residential portion of a live/work space does not have at least one direct means of egress to an exit without passing through the working area, the working area shall be

provided with permanently wired smoke detectors installed at not over 30 feet on center on the ceiling.

F. The conversion of a building or a portion of a building to live/work quarters shall not be considered a change of use for determining allowable height, number of stories or floor area of a building, provided no addition of floor area is made to the building.

When floor area additions are limited to not more than 10 percent of the existing floor area of the building, the conversion of the building to live/work quarters shall not be considered a change of use for determining allowable height, number of stories or floor area of the building provided the building, including additions, does not exceed the allowable floor area or the number of stories specified in Table Nos. 5-C and 5-D of the Uniform Building Code. See Section 91.0104(b)(2)(B) of the SDMC for additional conditions that must be met prior to adding floors in existing buildings.

In determining whether the building is a life-threatening hazard, the building and fire officials shall consider the actual number of occupants of the building and the proposed usage.

G. Energy insulation need not be installed in an existing building as a result of live/work quarters being established.

H. Where sanitary facilities exist within a proposed live/work quarter and are functioning and maintained, such sanitary facilities may continue in use and may be used in calculating the required number of facilities. Private water closets, lavatories, and tubs or showers shall be provided

each sex at each floor, at the rate of one for each six residents or portion thereof.

Where extensions of drain, waste and vent lines are to be installed to serve joint live/work quarters, plastic piping may be used with certain restrictions. Where the building was originally constructed without plumbing, the piping intended to serve the living and work quarters may be plastic, also with certain restrictions. Consult current City of San Diego Amendments to the Uniform Plumbing Code and the Uniform Mechanical Code to establish the conditions under which plastic piping may be used. See also Building Newsletter 17-7.

Plumbing piping added to serve commercial zones in the building must be of metal.

Approved plastic piping material for water distribution may be used in the manner described above.

I. Either commercial or residential wiring methods may be used in live/work quarters. When residential wiring methods are selected, the installation must comply fully with the residential wiring requirements of the National Electrical Code.

J. No additional floor space shall be added to any proposed joint live/work quarter which exceeds the allowable living space requirement of one third of the total area of the proposed live/work quarter.

K. Sprinklers are required per Section 3802(h) of the UBC for buildings which are three or more stories in height and contain live/work quarters or for buildings of any height whose live/work quarters are presently being increased to contain more than fifteen dwelling units.

Live/Work Zoning Legislation and Building Codes

[The following information is excerpted from "San Francisco Live/Work: A Market Survey," published by ArtHouse in November 1991. Copyright © 1991.]

California

California Senate Bill 812, signed into law on September 5, 1979, enabled cities and counties throughout the state to adopt alternative building regulations for conversion of commercial and industrial buildings to a new class of occupancy called "joint living and work quarters." This legislation differed from New York legislation by providing for the entire state as opposed to targeting a specific area (e.g., SoHo). Entitled § 17958.11, "*Alternative building regulations; joint living and work quarters; geographic areas*," this bill amended the state Health and Safety Code, relating to housing and alternative building regulations. Authored by Nick Petris and Alan Sieroy (coauthored by Elihu Harris) the bill stated, "Any city or county may adopt alternative building regulations for the conversion of commercial or industrial buildings, or portions thereof, to joint living and work quarters." In the bill, the California state legislature declared that a substantial number of manufacturing and commercial buildings located in urban areas had lost their original manufacturing and commercial tenants and provided a resource capable of accommodating artists' and artisans' physical and economical needs through occupation as "joint living and work quarters." A synopsis of the reasons cited for this legislation are as follows: 1) conversion of space to joint living and work quarters provides a new use for such buildings contributing to the revitalization of central city areas, and 2) results in building improvements and rehabilitation, and 3) the culture of cities and of the state as a whole are enhanced by the residence of persons regularly engaged in the arts.

City Legislation

Since the early and late seventies live/work legislation has occurred on the local level throughout the nation and includes cities such as Seattle, Berkeley, Emeryville, Oakland, Los Angeles, San Diego, and San Francisco. Information on zoning and building codes for live/work development is extensive and ever-changing. In order to provide an overview, this section contains brief excerpts of progress in live/work legislation in selected cities in California. The next section focuses on the history and recent development of live/work zoning and building codes in San Francisco.

Berkeley

In 1979 the Berkeley City Council amended the city zoning ordinance to permit live/work occupancies in non-residential districts (see Sections 15-17 and 22.28-1). Joint living and work quarters are permitted in industrial and commercial buildings without a Use Permit when the living area totals not more than 20 percent of the total floor area or 1,000 square feet, whichever is less. If these conditions are not fulfilled, a Use Permit is required. In addition any new construction of 5,000 square feet or more in the M District must obtain a Use Permit. Alternative building regulations have recently been drafted for consideration by the Berkeley City Council.

Los Angeles

Los Angeles has two mechanisms allowing for artists' live/work space. The first, established in 1975, as §13.06 of the Los Angeles City Code allows for the designation of a *Commercial and Aircraft District*. This district permits the inclusion of light manufacturing, retail, and residential uses within the zone and details specific types of art-related activities that can coexist with a residential space. Currently, Abbot Kinney Boulevard, in Venice is the only "Commercial and Aircraft District" in the city.

In 1980, the City of Los Angeles developed a second mechanism allowing for artist live/work. The Artist-in-Residence (A.I.R.) codes allow a residence as part of an artist studio in any commercial or manufacturing space city wide through a conditional use permit process. This process requires approval from the zoning administrator, and attempts to protect the safety and

health of the artist. An artist is defined as an individual who is registered under a business license with the city clerk. Persons who live in A.I.R. buildings are expected to obtain a business license. Provisions in the ordinance include the following: minimum unit size of 750 square feet, maximum of 33% allocation of space for residential uses, and restrictions on uses of hazardous materials within live/work units (Chapter 85 of the Los Angeles Building Code, Sections 91.8501-8502 & 12.2(3)(b) of the Los Angeles Municipal Codes).

Additionally, a recently enacted mixed use ordinance and a forthcoming home occupancy ordinance may allow live/work as component of a mixed residential and commercial development, or legitimize artist as a home occupation.

Oakland

Since 1980 joint living and work quarters have been a permitted activity throughout Oakland under the Oakland Zoning Regulations. In certain commercial and manufacturing zones a minor conditional use permit is required. The residential occupancy is allowed where it is "appropriate, incidental and subordinate to" the principal non-residential activity (Zoning Regulations, Section 2211). Joint living and work quarters are defined as, "residential occupancy by not more than four persons, maintaining a common household of one or more rooms or floor in a building originally designed for industrial or commercial occupancy which includes: (1) cooking space and sanitary facilities which satisfy the provisions of other applicable codes, and (2) adequate working space reserved for, and regularly used by, one or more persons residing therein" (Oakland Zoning Regulations, Section 7020). The definition does not anticipate new construction.

The *Uniform Building Code*, used by the city of Oakland, does not anticipate working and living in the same space. Whenever conflicts arise between provisions for work space and those for residential space, the Code requires the building official to apply the most restrictive provisions. A committee authorized by the Oakland Arts Council has been working with the Building Department to develop Code interpretations that would allow the building official to apply more reasonable provisions of the Code.

San Diego

On February 11, 1985, the San Diego City Council added section 101.0570 to the San Diego Municipal Code to incorporate live/work quarters. The section was added "to provide for and make feasible the reuse of existing commercial and industrial buildings for joint live/work quarters." The section states: "Live/work quarters in the City of San Diego are intended to be occupied by artists, artisans and similarly situated individuals." An artist is defined as "one whose work is subject to aesthetic criteria. An individual who practices one of the fine arts, who works in one of the performing arts or whose trade or profession requires knowledge of design, drawing, painting, etc. An artisan is skilled in an applied art, a craftsman." Live/work quarters are defined as "an area comprised of one or more rooms or floors in a building originally designed for industrial or commercial occupancy which has been or will be remodeled to include: 1) cooking space and sanitary facilities, and 2) working space reserved for the person residing therein."

Live/work quarters are permitted in a specific 10 x 13 block area in the city of San Diego. The area is bounded by Fourth Avenue, Broadway, Interstate-5, Harbor Drive, and Commercial Street. Not over 33% of each live/work quarters shall be used for residential purposes (i.e., sleeping, kitchen, bathroom, closet). The minimum area of a live/work space is 750 square feet.

San Francisco

In 1978 the San Francisco Planning Commission adopted a provision for live/work in commercial ("C") and manufacturing ("M") districts. The passage of Section 204.4(b) of the zoning ordinance gave San Francisco the distinction of being the first city to revise its zoning code to allow residential occupancy as an accessory use in all commercial or manufacturing districts throughout the city. "In any C district or M district dwelling units which are integrated with the working space of artists, artisans and other craftpersons shall be permitted as an accessory use to such working space, when the occupancy of such dwelling units is confined to

persons and their families using such working space as a means for livelihood, and where the occupancy meets all applicable provisions of the Building Code and Housing Code.' The accessory classification of living space to work space permits living quarters as a right in specified zones.

In 1988 the San Francisco Municipal Code was amended to create: 1) new categories of uses for live/work units and arts activity spaces, 2) establish open space, parking, freight loading and other standards, with exceptions, for live/work units and arts activities, 3) permit live/work units and arts activities as a principal use in manufacturing ("M") and commercial ("C" and "RC") districts, 4) establish procedures and conditions for allowing live/work units limited to arts activities as a conditional use in existing non-residential structures in residential ("RH" and "RM") districts, 5) restrict the conversion of dwelling units to live/work units, 6) and modify certain non-conforming use provisions with respect to live/work units. No open space requirements are necessary for renovation, but new construction requires an allocation of 36 square feet of open space per live/work unit. This requirement can be fulfilled by a back yard or by the standard terms of Section 135 (a) of the Planning Code or as an unenclosed rooftop and/or podium level yard, garden, or sundeck. This space must be accessible to and for the use of live/work tenants. Parking for live/work units is one space for every 2,000 square feet of occupied floor area, where the occupied floor area exceeds 7,500 square feet except in RH or RM districts where the requirement is one parking space for each live/work unit.

As stated above, the live/work use is limited to those engaged in arts activities (except in the South of Market Area, a special zoning district). The San Francisco planning code (Section 102.2) defines arts activities as follows:

Performance, exhibition (except the exhibition of films), rehearsal, production, post-production and schools of any of the following: dance, music, dramatic art, film video, graphic art, painting, drawing, sculpture, small scale glass works, ceramics, textiles, woodworking, photography, custom made jewelry or apparel, and other visual, performance and sound arts and crafts.

Commercial arts and art-related business service uses including, but not limited to: recording and editing services, small scale film and video developing and printing; tiding; video and film libraries; special effects production; fashion and photo stylists; production, sale and rental of theatrical wardrobes; and studio property production and rental.

Arts spaces shall include studios, workshops, galleries, museums, archives and theaters, and other similar spaces customarily used principally for arts activities, exclusive of movie theaters, discotheques, dance halls, adult entertainment and any other establishment where liquor is customarily served during performances.

San Francisco Live/Work Building Code

In 1988, the Bureau of Building Inspection for the city and county of San Francisco revised, BC-502-1, the building code for live/work to allow for the conversion of buildings or portions thereof to joint living and work quarters for artists, artisans and similarly situated individuals. The building code specifies requirements for live/work units in both renovations and newly constructed buildings. These requirements fall under the following categories: 1) districts where live/work renovation and new construction can occur, 2) sizes of live/work units, 3) storage of arts materials including toxic material, 4) mezzanine constructions, 5) ceiling height, 6) fire safety, 7) ventilation, 8) number and type of occupants.

Appendix H
List of Arts Organizations
Source: Public Corporation for the Arts

Nonprofit Arts and Cultural Organizations

A

Olufemi Theo Viltz, President
Afrikan Study Group
P.O. Box 875
Long Beach, CA 90801
(310) 590-0240 or 491-3589

Jane Pang
Ainahan O Kaleponi Hawaiian Civic Club
9351 Tidewater Circle
Huntington Beach, CA 92646
(310) 401-7202

Charles Marshall, Associate Director
American Indian Communication Arts
P.O. Box 64
Long Beach, CA 90801
(310) 437-8226

Morgyn Owens-Celli, Curator
American Museum of Straw Art
2244 Daisy Avenue
Long Beach, CA 90806
(310) 424-5688

Kaesa Footracer, Assistant Director
Angels Gate Cultural Center
3601 South Gaffey Street
San Pedro, CA 90733
(310) 519-0936

Marvin Clayton, Artistic Director
Apollo West Players
3014 Oregon Street
Long Beach, CA 90806
(310) 886-3092

Greg Pickens, Executive Director
A.R.K. Studio & Gallery
(Artists Reaching Out to Kids)
2218 East 4th Street
Long Beach, CA 90814
(310) 438-3335

Maria Rubino, Executive Director
Arts and Services for Disabled
3962 Studebaker Road, Suite 206
Long Beach, CA 90808
(310) 982-0247

Mon Duch, Program Manager
Arts of Apsara Gallery, United Cambodian Community
2338 East Anaheim, Suite 200
Long Beach, CA 90804
(310) 438-3932

Paraskevi Contos, Director
Assumption Greek Dance and Cultural Arts School
5761 Colorado Street
Long Beach, CA 90814
(310) 429-0907 or (310) 494-8929

B

Frank Alaniz, Musical Director
Ballet Folklorico Renacimiento
2234 South Towner
Santa Ana, CA 92707
(714) 639-2050

Allen Sewell, Co-President
Bard in the Yard
P.O. Box 91234
Long Beach, CA 90809-1234
(310) 492-6219

Marlene Dove, Artistic Director
Blackwell International Academy of the Performing Arts (BIAPA)
P.O. Box 17681
Long Beach, CA 90807
(310) 424-8776 (w), (310) 428-0520 (h)

C

Howard Burman, Director
Paul Stewart Graham, Managing Director
California Repertory Company
CSULB
1250 Bellflower Blvd.
Long Beach, CA 90840
(310) 985-2262; fax: (310) 985-2263

Leng Hang, Director
Cambodian Art Preservation Group
2194 Pasadena Avenue
Long Beach, CA 90806
(310) 591-6464

Jodan Fabish, President
Camerata Singers of Long Beach
P.O. Box 3977
Long Beach, CA 90803
(310) 425-3709

Sharon Weissman, Director
Elliott Collier, Development Director
Carpenter Performing Arts Center, CSULB
6200 Atherton
Long Beach, CA 90815
(310) 985-2488 (Sharon)
(310) 985-7007 (Elliott)
fax: (310) 985-7024

Carlos Pallares
Casa de la Cultura de Long Beach
629 Atlantic Avenue, Suite A
Long Beach, CA 90802
(310) 435-3144

Ray Chavarria, President
Centro CHA (Community Hispanic Association)
Long Beach Plaza
457 Long Beach Blvd., 2nd Floor
Long Beach, CA 90802
(310) 432-4052

Wade Hobgood, Dean
College of the Arts
California State University, Long Beach
1250 Bellflower Blvd.
Long Beach, CA 90840
(310) 985-4364; fax: (310) 985-7883

D

George Deneff Gallery—see Services for the Developmentally Disabled

Christi Wilkins
Dramatic Results
P.O. Box 3532
Long Beach, CA 90803

F

Joanne France
Fine Arts Affiliates/CSULB
41 Manila Avenue
Long Beach, CA 90814
(310) 494-3526

Cynthia Galles, Artistic Director
Found Theatre
251 East 7th Street
Long Beach, CA 90813
(310) 433-3363

G

Stavros Howe, Former President
Gay Men's Chorus of Long Beach
3079 San Francisco Avenue
Long Beach, CA 90806
(310) 492-9395

Cynthia MacMullin
Robert S. Gumbiner Foundation for the Arts
628 Alamitos
Long Beach, CA 90802
(310) 438-3062

H

Victor Fukuhara
Harbor District Japanese Community Center
1766 Seabright Avenue
Long Beach, CA 90813
(310) 424-1897

Zona Gale Forbes, Archivist
Historical Society of Long Beach Gallery & Research Center
418 Pine Avenue
P.O. Box 1869
Long Beach, CA 90801
(310) 495-1210

Sue Xiong, President
See Lec, Festival Director
Hmong Association
P.O. Box 6478
Long Beach, CA 90806
(310) 426-2254

Dixie Swift, Cultural Arts Supervisor
Homeland Neighborhood Cultural Center
1325 E. Anaheim Street
Long Beach, CA 90813
(310) 570-1740

Claudia Langer, President
Emily Goesel, Chair of Art Collection
Howard and Oriental Art Collection, Assistance League
386 Roswell Avenue
Long Beach, CA 90814
(310) 439-0484

Ray Fox
Hub Gallery
630 South Street
Long Beach, CA 90805
(310) 422-1262

I

caryn morse, General Manager
International City Theatre
4901 East Carson Street
Long Beach, CA 90808
(310) 420-4051

Stephen Bullard, Music Director
International Children's Choir
1607 East First Street, Unit C
Long Beach, CA 90802
(310) 495-0231

Lynda Saldana Wall
International Mardi Gras Association, Inc.
P.O. Box 32009
Long Beach, CA 90832-2009
(310) 983-8600

J

Lynne Rosenstein, Administrative Director
Jewish Community Center of Long Beach
3801 East Willow Street
Long Beach, CA 90815
(310) 426-7601

K

Sean Brannock, Producer and Director
Kids at Play
P.O. Box 1431
Avalon, CA 90704
(310) 510-0565

Deborah Walker
Martin Luther King Community Festival
2227 Cedar Avenue #8
Long Beach, CA 90806

Tammy Nobles, Membership Director
KLON/FM, CSULB
1250 Bellflower Blvd.
Long Beach, CA 90840
(310) 985-5566

L

Pat House, CEO
Latin American Art Museum
628 Alamitos
Long Beach, CA 90802
(310) 437-1689; fax: (310) 437-7043

Barbara Strickland, President
Literary Women of Long Beach
P.O. Box 3246
Long Beach, CA 90803-9997
fax: (714) 960-9606

Tick Weber, President
Long Beach Arts
P.O. Box 948
Long Beach, CA 90801
(310) 435-5995

Marilyn Larson, Co-Chair
Long Beach Authors Festival
2201 Market Street
Long Beach, CA 90805
(310) 436-9931 x1881

Jean Clad, PCA Representative
Long Beach Auxiliary of the LA Philharmonic
1611. 1390 Northwood Road
Seal Beach, CA 90740
(310) 430-3432

Long Beach Bach Festival—see Camerata Singers of Long Beach

Margarita Lozon, Administrator
Long Beach Ballet Arts Center: School of the Los Angeles Classical Ballet
1122 E. Wardlow Rd.
Long Beach, CA 90807
(310) 426-4112

Pat Johnson
Long Beach Chapter/Embroiderers Guild of America
5412 Flagstone
Long Beach, CA 90808-3546
(310) 425-8389

Liz Kennard, Executive Director
Long Beach Children's Museum
P.O. Box 3248
Long Beach, CA 90803
(310) 433-3253

Bob Rogers, President
Donna McElroy, Treasurer
Long Beach Chorale and Chamber Orchestra
P.O. Box 17728
Long Beach, CA 90807
(310) 427-1931; fax: (310) 424-2142

Larry White, Chair
Long Beach City College, Art Department
4901 East Carson St.
Long Beach, CA 90808
(310) 420-4492

David Herman, Chair
Long Beach City College, Theatre Department
4901 East Carson St.
Long Beach, CA 90808
(310) 420-4279

Rick Berry, President
Long Beach Community Band
537 Daisy Avenue
Long Beach, CA 90802

BJ Sherwin, President
Long Beach Community Concert Association
P.O. Box 7626
Long Beach, CA 90807
(310) 638-6655

Stacia Mancini, General Superintendent
Long Beach Department of Parks, Recreation & Marine
2760 North Studebaker Road
Long Beach, CA 90815-1697
(310) 570-3150

Robert Cano, Film Festival Director
Long Beach Gay and Lesbian Film Festival
2017 East 4th Street
Long Beach, CA 90814
(310) 434-9124

Patty Moore, President
Long Beach Heritage Coalition
2832 East 2nd Street
Long Beach, CA 90803
(310) 983-7520 (w) or (310) 434-0742 (h)

Janet Huber, Managing Director
Long Beach Mozart Festival
8810 Pierce Drive
Buena Park, CA 90620
(714) 828-8022

Larry Curtis, Music Director
Long Beach Municipal Band
2760 Studebaker Road
Long Beach, CA 90815
(310) 421-9431

Hal Nelson, Director
Long Beach Museum of Art
2300 East Ocean Blvd.
Long Beach, CA 90802
(310) 439-2119; fax: (310) 439-3587

Michael Milenski, General Director
Long Beach Opera
P.O. Box 14895
Long Beach, CA 90803
(310) 983-8696; fax: (310) 983-8693

Elaine Herman, Managing Director
Long Beach Playhouse
5021 East Anaheim
Long Beach, CA 90804
(310) 494-1014

Nancy Messineo, Youth Librarian
Ruth Stewart, Performing Arts Librarian
Long Beach Public Library
101 Pacific Avenue
Long Beach, CA 90802
(310) 570-6220

Carla Gordon, Foundation Manager
Harry Newman, President
Long Beach Regional Arts Foundation
P.O. Box 40
Long Beach, CA 90801
or 249 East Ocean Blvd., Suite 300
Long Beach, CA 90802
(310) 436-1008

Mary Newkirk, Executive Director
Cindy Loeffler, Marketing Director
Christopher Minnes, Development Director
Long Beach Symphony Orchestra
555 East Ocean Blvd., Suite 106
Long Beach, CA 90802
(310) 436-3203; fax: (310) 491-3599

David Wileox, Artistic Director
Los Angeles Classical Ballet
1122 East Wardlow
Long Beach, CA 90807
(310) 424-8498

M

Heather Green, Coordinator
Mural & Cultural Arts Program
3500 East Anaheim Street
Long Beach, CA 90804
(310) 570-1787; fax: (310) 570-1793

Greta Macias
Music in the Schools
4312 Ironwood Avenue
Seal Beach, CA 90740

Dana Hanstein
MYART
7835 Ritchie
Long Beach, CA 90808
(310) 431-1842

N

Linda Gunn
National Acrylic Painters Association
5209 Hanbury Street
Long Beach, CA 90803
(310) 425-0134

Bob Myers, Managing Director
Norris Theatre
27570 Crossfiled Drive
Rollins Hills Estates, CA 90274
(310) 544-0403

O

Louise Kirkpatrick, Director
M. Okada Association
335 Junipero Avenue, #102
Long Beach, CA 90814

P

S. Tamasha Ross, Executive Director
Pan African Art
2240 Atlantic Avenue
Long Beach, CA 90806
(310) 424-3015

Cesar Hornilla, Executive Director
Philippine Arts & Culture Group
2118 West Spring Street
Long Beach, CA 90810
(310) 988-7543

Albert J. Mortiz, President
Pilipino Artists & Cultural Guild
329 Redondo Avenue
Long Beach, CA 90814
(310) 439-0770

Teresa A. Dowell
Prymari Colors Theater Company
536 Magnolia Avenue #4
Long Beach, CA 90802
(310) 810-5818

Helen Cure, President
Professional Writers League of Long Beach
P.O. Box 15553
Long Beach, CA 90815
(310) 425-4231

Q

Ingrid Thomas
Queens Historical Society
2220 Gale Avenue
Long Beach, CA 90810
(800) 366-3374

R

Pamela Seager, Executive Director
Rancho Los Alamitos Foundation
6400 Bixby Hill Road
Long Beach, CA 90815
(310) 431-3541; fax: (310) 430-9694

Ellen Calomiris, Executive Director
Rancho Los Cerritos
4600 Virginia Road
Long Beach, CA 90807
(310) 570-1755

S

Bruce Jenkins
Sophist Productions
P.O. Box 17401
Long Beach, CA 90807
(310) 538-9189 or (310) 428-7549 (w)

Bob Phibbs
South Coast Chorale
316 Winnipeg
Long Beach, CA 90814
(310) 439-6919

Nannette Brodie, Artistic Director
South Coast Dance Arts Alliance
1840 Snowden Avenue
Long Beach, CA 90815
(310) 594-8003

Paula Vreulink, Artistic Director
Southern California Dance Theatre
4405 Village Road
Long Beach, CA 90808
(310) 496-1766

U

Constance W. Glenn, Director
University Art Museum
California State University, Long Beach
1250 Bellflower Blvd.
Long Beach, CA 90840
(310) 985-5761

W

Scott Ringwelski, President
Willmore City Heritage
P.O. Box 688
Long Beach, CA 90801
(310) 437-2090

Z

Eve Pericich
Zhena Folk Chorus
1115 West 37th Street
San Pedro, CA 90731
(310) 833-3690

For-Profit Arts Businesses

A

Caprice Rothe
About Face
349 Hermosa Avenue
Long Beach, CA 90802
(310) 432-2624

Maria, Manager
AP's Fingerprinting Gallery
350 East Third Street
Long Beach, CA 90802
(310) 437-1591

Dixie Dohrman, Owner
The Art Maker
5423 The Toledo
Long Beach, CA 90803
(310) 434-5581

Michael Levy, Owner
Art of Hands Gallery
121 Pine Avenue
Long Beach, CA 90802
(310) 983-7171

Jeanine McWhorter, Owner
Artscape Gallery
2226 East Fourth Street
Long Beach, CA 90814
(310) 434-3224

B

Sandra Beebe-Thompson
B-Q Gallery
3920 East 4th Street
Long Beach, CA 90814
(310) 439-5096

C

Chase Frank, Producer
Chase Productions
P.O. Box 91562
Long Beach, CA 90809
(310) 498-9544 or (310) 438-0166

Dave Unger, Owner
City Frameworks
209A Pine Avenue
Long Beach, CA 90802
(310) 983-7050

Deanna Stanton, Manager
Coffee Plantation
100 West Broadway, Suite 1200
Long Beach, CA 90802
(310) 432-1223; fax: (310) 432-1464

Michelle Inland and Anne Krizman, Owners
Color Me Mine
5269 E. 2nd Street
Long Beach, CA 90803
(310) 433-4177

Robert Cano, Owner
Cultura Latina Bookstore
4125 Norse Way
Long Beach, CA 90808
(310) 982-1515

E

Matthew and Ana Cino, Owners
El Rincon Latino
575 Pine Avenue
Long Beach, CA 90802
(310) 435-5383

Bill Neal, Artistic Director
Elk Whistle Ensemble
577 South Calvados Avenue
Covina, CA 91723
(818) 915-7223

F

Saul, Owner
**F.A.C.E.S. (Freedomist Art Center
and Exhibition Space)**
528 East Broadway
Long Beach, CA 90802

James Scott Geras, Owner
Fixation Fine Art Studio & Gallery
114 East 7th Street, Suite 4
Long Beach, CA 90802

G

Toni Richards, Owner
Gaga Cafe
2943 East Broadway
Long Beach, CA 90802
(310) 435-5383

Joseph Giri
Joseph Giri Artworks
1738 Broadway
Long Beach, CA 90803
(310) 435-0138

H

Ron Roepke, Owner
Hall of Fame
3316 East Broadway
Long Beach, CA 90803
(310) 987-2978

L

Michael Levy, Owner
Michael Levy Gallery
115 Pine Avenue, Second Floor
Long Beach, CA 90802
(310) 983-7171

Frances Ishii Lyon, Owner
Lyon Art Supply
420 East 4th Street
Long Beach, CA 90802
(310) 435-5383

M

Arturo Garcia
Mr. Cat Productions
387 Obispo
Long Beach, CA 90814
(310) 439-3401

P

Kerry Zarders
Passport to the Arts
3001 East Vista Street
Long Beach, CA 90803
(310) 428-2185

Kerstin Kansteiner, Owner
Portfolio Cafe & Gallery
2300 East 4th Street
Long Beach, CA 90803
(310) 434-2486

Public Image Gallery
Los Altos Shopping Center
2106 Bellflower Blvd.
Long Beach, CA 90815

R

Lynda Vitale, Owner
Rhea Earth Works & Cafe
5640 Atlantic Avenue
Long Beach, CA 90805
(310) 423-1966

S

Sacred Spaces
354 East 4th Street
Long Beach, CA 90802

Vonya
Shades of Afrika
352 East Third Street
Long Beach, CA 90802
(310) 436-2210

Cathy Valle-Tesch, Owner
Siren
2249 East 4th Street
Long Beach, CA 90803
(310) 439-3449

Moins Rastgar, Owner
System M Caffé-Gallery
213A Pine Avenue
Long Beach, CA 90802
(310) 435-2525

V

Bob Dalton
Velvet Underground
5645 Atlantic Avenue
Long Beach, CA 90805

W

Keith Williams
Wrigley Vibes Coffee House
2035 Pacific Avenue
Long Beach, CA 908
(310) 218-3534

Community Organizations with Arts Programs

A

Assistance League—see Howard and Oriental Art
Collection

B

Summer Hansen, Director
Be Community Friendly
3631 Olive Avenue
Long Beach, CA 90807
(310) 424-0656

Oscar L. Edwards, President
Black Business and Professional Assn.
P.O. Box 91567
Long Beach, CA 90809-1567
(310) 498-0788

Dave Walker, Director
Jim Turner, Education Director
Boys and Girls Club of Long Beach
700 East Del Amo Blvd.
Long Beach, CA 90807
(310) 428-8525

C

Sandy Arun-San (Blankenship), Executive Director
Cambodian Business Association
2338 East Anaheim Street, Suite 201A
Long Beach, CA 90804
(310) 439-1127

Santa Smith
Cambodian Women & Families Association
345 West 1st, Apt. 53
Tustin, CA 92680
(714) 573-2019

Kathy Toguchi
Campfire Boys & Girls
7070 East Carson
Long Beach, CA 90808

Sue Cabes
CARE Program
411 East 10th Street, Suite 202
Long Beach, CA 90813

Covenant Presbyterian Church
607 East 3rd Street
Long Beach, CA 90802

F

Oscar Velasco, Chairman
Filipino American Chamber of Commerce
1924 West Willow Street
Long Beach, CA 90810
(310) 427-5297; fax: (310) 427-8383

Ellen Antler, Administrator
Marjorie McMillin, Just After Noon Music Director
First Congregational Church
241 Cedar Avenue
Long Beach, CA 90802
(310) 436-2256; fax: (310) 436-3018

H

Pat Bulesco
The Huntington School
2935 Spaulding Street
Long Beach, CA 90804

J

Janice Merriweather, President
Maggie Ivey
Junior League
4509 East Pacific Coast Highway
Long Beach, CA 90804
(310) 494-4389

L

Allana Kim Mayo, President
Long Beach Native American Parents Assn.
4067 Hardwick, #355
Lakewood, CA 90712
(310) 496-3424

Genevieve Andrade
Long Beach Youth Home
4151 Fountain Street
Long Beach, CA 90804
(310) 494-7491 x150

Lenore Cullman, Fine Arts Chair
Los Altos United Methodist Church
5950 East Willow
Long Beach, CA 90815
(310) 598-2451

M

Mary Blatz, Administrator
Mount Carmel Cambodian Center
1851 Cerritos Avenue
Long Beach, CA 90806
(310) 591-8477

O

Jack Newby, Executive Director
One in Long Beach
2017 E. 4th Street
Long Beach, CA 90814
(310) 434-4455

S

Mary (Jackie) Gage, President
Shining Stone Foundation
3917 Linden Avenue
Long Beach, CA 90807
(310) 432-7420

David York, Director of Music
Dennis Brunel, Minister
St. Luke's Episcopal Church
525 East Seventh Street
Long Beach, CA 90801
(310) 436-4047

Monica Rhodes
South East Asian Health Project
411 East 10th Street, Suite 207
Long Beach, CA 90813

U

Earl Birch Smith, Arts Director
Unitarian Universalist Church, Long Beach
5450 Atherton Street
Long Beach, CA 90815
(310) 597-8445

Michael Traub
United Nations Association
800 East Ocean Blvd., Suite 204
Long Beach, CA 90802

V

Rebekah Gainsley
The Village ISA
456 Elm
Long Beach, CA 90802
(310) 437-6717

Appendix I
Long Beach Revitalization
And Enterprise Zones

	LONG BEACH REVITALIZATION ZONE	STATE OF CALIFORNIA ENTERPRISE ZONE
Purpose	To stimulate economic growth, create jobs, and rebuild businesses within the portions of Los Angeles County that suffered physical and economic devastation as a result of the civil disturbances that occurred on April 29, 1992 and the following days.	To stimulate economic growth and create jobs in selected depressed areas throughout the State of California.
Selection Criteria	A specific geographic area that suffered substantial property damage to businesses as a result of the events described above. The Zone should include support residential areas for the business area.	A series of contiguous census tracts with a population of at least 2,500 that meet official distress criteria based on high rates of poverty, unemployment and low income.
Duration	5 1/2 years: From May 1, 1992 - December 31, 1997	15 years: From January 9, 1992 - January 8, 2007
Qualification Criteria for Incentives	An individual or company must conduct a trade or business within the Zone.	An individual or company must conduct a trade or business within the Zone.
Sales & Use Tax Credit	<p>Qualified business may reduce their taxes by the amount of sales and use tax paid on qualified property used exclusively with the Zone.</p> <p>Qualified property is defined as:</p> <ul style="list-style-type: none"> • Building materials to replace or repair any building and fixtures in the Zone; and • Machinery and equipment--not necessarily new--to be used by the taxpayer exclusively in the Zone. (Does not include vehicles except in rare cases.) <p>Building materials purchased do not need to repair or replace buildings damaged in the riots.</p>	<p>Qualified business may reduce their taxes by the amount of sales and use tax paid on qualified property used exclusively with the Zone.</p> <p>Qualified machinery and machinery parts is used to:</p> <ul style="list-style-type: none"> • Manufacture, process, combine, or otherwise fabricate a product; • Produce renewable energy resources; • Control air or water pollution. <p>In any year, corporations may claim a credit equal to the amount of sales tax paid on the first \$20 million of machinery cost; individuals may claim a credit equal to the amount of the sales tax paid on the first \$1 million of machinery cost.</p>

	LONG BEACH REVITALIZATION ZONE	STATE OF CALIFORNIA ENTERPRISE ZONE																												
General Hiring Credits	<p>A qualified business may use the hiring credit to reduce tax based on the amount of qualified wages paid by the employer in the Zone.</p> <p>Qualified wages means the wages earned by employees hired after Zone designation who are both:</p> <ul style="list-style-type: none"> • Revitalization zone residents; and • Hired by the business after May 1, 1992 <p>Qualified wages means that portion of hourly wages that does not exceed 150% of minimum wage, \$6.37/hour.</p> <p>The business may claim up to 50% of the wages paid to a qualified employee as a credit against tax imposed on Revitalization Zone income. The credit is available for a five-year period, or for as long as the employee remains employed by the business.</p> <p>The chart below shows the actual percentage of wages that may be claimed as a credit:</p>	<p>A qualified business may use the hiring credit to reduce tax based on the amount of qualified wages paid by the employer in the Zone.</p> <p>Qualified wages means the wages earned by employees hired after Zone designation who meet one of the following criteria:</p> <ul style="list-style-type: none"> • They receive or are eligible to receive JTPA services, training, or subsidized employment; • They are registered or eligible for GAIN. <p>Qualified wages means that portion of hourly wages that does not exceed 150% of minimum wage, \$6.37/hour.</p> <p>The business may claim up to 50% of the wages paid to a qualified employee as a credit against tax imposed on Enterprise Zone income. The credit is available for a five-year period, or for as long as the employee remains employed by the firm.</p> <p>The chart below shows the actual percentage of wages that may be claimed as a credit:</p>																												
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Business Expense Deduction	<p>The entire cost of any qualified property purchased for exclusive use in the Zone may be deducted as a business expense the first year it is placed in service.</p> <p>Qualified property, as defined by the Section 1245 of the Internal Revenue Code, which includes furniture, fixtures, counters, cash registers, restaurant dishes, and other tangible and intangible personal property.</p> <p>To be qualified, the property must be purchased after September 1, 1992.</p>	<p>A portion of the cost of qualified property purchased for exclusive use in an Enterprise Zone may be deducted as a business expense the first year it is placed in service.</p> <p>Qualified property is tangible personal property (not real estate) which is used for business purposes and is eligible for depreciation. It includes furniture and fixtures, counters, cash registers, restaurant dishes, and other items.</p> <p>The maximum business expense deduction depends on when the asset was placed in service and when the Enterprise Zone received final designation.</p> <p>For the first 0-24 months after Zone designation, the maximum deduction is \$5,000. For the following 25-48 months, the maximum deduction is \$7,500. From 49 months until the end of the life of the Zone, the maximum deduction is \$10,000.</p>
Net Interest Deduction for Lenders (SAME FOR BOTH ZONES)	<p>A deduction equal to the amount of "net interest" received by an individual, bank, or corporation in payment of indebtedness of a person or entity engaged in trade or business is allowed if that trade or business is solely located in the Zone.</p> <p>Types of loans that qualify include business loans, mortgages and loans from non-commercial sources.</p>	<p>A deduction equal to the amount of "net interest" received by an individual, bank, or corporation in payment of indebtedness of a person or entity engaged in trade or business is allowed if that trade or business is solely located in the Zone.</p> <p>Types of loans that qualify include business loans, mortgages and loans from non-commercial sources.</p>

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Construction Worker Hiring Credit	<p>A qualified business may use the hiring credit to reduce tax based on the amount of qualified wages paid by the employer in the Zone.</p> <p>Qualified wages means the wages paid by the employer for construction work in the Zone.</p> <p>Qualified wages means that portion of hourly wages that does not exceed 150% of the minimum wage (\$6.37/hour).</p> <p>A qualified employee is defined as:</p> <ul style="list-style-type: none"> • A Zone resident; and • A person hired by a business after May 1, 1992 to perform construction work in the Zone. <p>The chart below shows the actual percentage of wages that may be claimed as a credit:</p>	<p>No similar credit exists.</p>

Period	Percentage of Wages
5/1/92 to 6/30/93	100%
7/1/93 to 12/31/93	75%
1/1/94 to end of program	50%

	LONG BEACH REVITALIZATION ZONE	STATE OF CALIFORNIA ENTERPRISE ZONE
Net Operating Loss Carryover (SAME FOR BOTH ZONES)	Net operating losses (NOL) of individuals or corporations doing business in the Zone may be carried over to future years to reduce the amount of taxable Zone income for those years. The NOL carryover is determined by computing the business loss which results strictly from business activity within the Zone.	Net operating losses (NOL) of individuals or corporations doing business in the Zone may be carried over to future years to reduce the amount of taxable Zone income for those years. The NOL carryover is determined by computing the business loss which results strictly from business activity within the Zone.
Local Incentives	Expeditious processing of plans and permits. In some cases, reduced utility rates and low interest loans are available.	Accelerate all administrative processing (e.g., building plan checks, health and safety inspection, etc.) with a performance standard to assure a definite schedule.