



FUTURE ∞ CULTURE

Connecting Staten Island's Waterfront

DESIGN TRUST
FOR PUBLIC SPACE



STATEN
ISLAND
ARTS

March 2017 Initial Recommendations

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BFC Partners

Creative Photographers' Guild

El Centro del Inmigrante

Flagship Brewery

Ironstate Development

Jacques Marchais Museum of Tibetan Art

National Lighthouse Museum

New York City Arts Cypher

NYC Department of City Planning

NYC Department of Cultural Affairs

NYC Department of Housing Preservation and
Development

NYC Department of Parks and Recreation

NYC Department of Small Business Services

NYC Department of Transportation

NYC Economic Development Corporation

Pride Center of Staten Island

Protectors of Pine Oak Woods

Richmond County Orchestra

Snug Harbor Cultural Center and Botanical
Garden

Staten Island Business Outreach Center

Staten Island Makerspace

Staten Island Museum

Staten Island OutLOUD

Sundog Theater

The New York Wheel

Triangle Equities

Van Duzer Street Civic Association

Wagner College Theater

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Glossary

The Future Culture Project

The *Future Culture*: Connecting Staten Island's Waterfront project provides a set of recommendations that cultural organizations, civic groups, public agencies, developers, businesses, and other stakeholders can use to strengthen culture and enhance the waterfront. This first set of actionable design, planning, and policy recommendations was created by a team of Design Trust Fellows and Staten Island residents, cultural producers, civic activists, and small business owners. The project aims to shape and communicate a vision for culture along Staten Island's rapidly developing North Shore waterfront that:

- **Supports and promotes unique cultural communities**
- **Develops art and cultural initiatives that connect places and people**
- **Strengthens the relationship between the cultural sector and owners and stewards of property.**

Future Culture is a project proposed by Staten Island Arts through the Design Trust for Public Space's 2014 open Request for Proposals. After an independent jury selected the proposal, Staten Island Arts and Design Trust partnered to begin initial research and project scoping—holding participatory mapping events with Staten Island Arts' network of artists, meeting with potential stakeholders, securing project funding, and partnering with a Cornell urban planning studio.

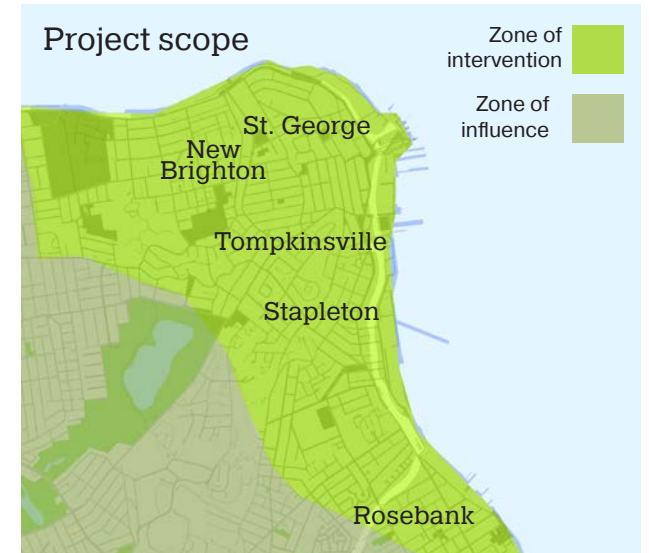
In August 2016, Design Trust and Staten Island Arts together released an open call for Fellows, seeking expertise in the fields of participatory art, policy, urban design, and graphic design. The selected *Future Culture* Fellows—Lisa Dahl (Participatory Art), Ben Margolis (Policy), Margie Ruddick (Urban Design), and John

Schettino (Graphic Design)—joined Photo Urbanism Fellow Gareth Smit, who is conducting an independent artistic exploration of the North Shore in parallel with the project. Together, the Fellows have brought their respective skill sets to the project to convert feedback and information from a number of sources—including public officials, private stakeholders, survey respondents, and a working group of Staten Islanders—into the recommendations that follow.

In the midst of major change to the Naturally Occurring Cultural District on Staten Island's North Shore, it is imperative that the cultural community work proactively to articulate a vision for how new development can build on the area's rich culture to foster a vibrant and connected waterfront. The *Future Culture* recommendations are a first step in this process—a collection of strategies for ensuring that arts and culture continue to play a lead role in the North Shore's waterfront communities.

What do we mean by “cultural community?”

Future Culture is based on a broad definition of culture, including the places from which people come, the foods they eat, the ways they travel, the languages they speak, and the art that moves them. Community is equally broad, including everyone who lives, works, and/or creates on Staten Island's North Shore. By these definitions, the cultural community, a term used throughout this document, includes all those who participate in making, producing, distributing, and administering culture on the North Shore.



Methods

The *Future Culture* project began with an examination of the North Shore's demographics and residential and commercial enclaves. Design Trust's Equitable Public Space Fellow worked with the project team to seek out active members of the communities represented in those demographics and investigated the myriad cultural activities of the North Shore. The five Design Trust Fellows working on the project looked at what might be at stake amidst development and arranged one-on-one conversations with a handful of Staten Islanders for feedback on their hypotheses. After those conversations, the team adapted and worked to include interests that may have been originally overlooked.

An intensive six-session working group was organized to develop the recommendations in concert with the community. The working group was composed of seventeen dynamic individuals living or working on the North Shore

who were full of on-the-ground expertise and ideas for improving the area. Its members were photographers, painters, sculptors, makers, community organizers, activists, small business owners, history buffs, arts administrators, composers, and composers of different professions, ages, ethnicities, cultural backgrounds, and interests. Some were lifelong Staten Islanders; others had landed on the North Shore as adults, relocating from other boroughs, states, countries, and continents.



The working group met at locations across the North Shore, from major institutions like Snug Harbor Cultural Center to less orthodox cultural hubs like the 50 50 Skatepark. The sessions progressed from identifying existing cultural assets, to understanding the development context, to visualizing the future. The working group discussed their needs and desires for the waterfront and provided a vast amount of information about the people and places that make the North Shore special. The group got feedback on the feasibility of their ideas from visiting civic activists and cultural organization representatives and asked questions about development to a guest presenter from the NYC Economic Development Corporation (NYCEDC). In addition to stories, feedback, and specific recommendations, the working group helped define six principles to guide the creation of the *Future Culture* recommendations. These principles are woven

throughout the recommendations.

From the outset, the project team worked to maintain communication with city government—including the NYC Parks Department (NYC Parks), the Department of City Planning (DCP), New York City Economic Development Corporation (NYCEDC), and elected officials—and the area’s major active developers: Ironstate (Urby), BFC Partners (Empire Outlets), Triangle Equities (Lighthouse Point), and The New York Wheel. The project team connected with these public and private stakeholders through one-on-one meetings and presentations.

The project team also participated in a number of events to discuss the recommendations with people where they were already engaged. Events included—but were not limited to—a visioning session for the Maritime Education and Recreation Corridor (MERC), an open-house event at Staten Island Arts, a Van Duzer Street Civic Association meeting, and an artists’ grant workshop at Staten Island Makerspace. Finally, a survey was circulated to over ninety organizations engaged in arts and community programming to assess the cultural landscape and determine needs. The survey collected information about how organizations are accessing, producing, and planning future cultural uses and programming along the North Shore waterfront.



Principles that emerged from the community working group:

1. Envision Future Culture

Seek an ongoing and sustained role for cultural activity.

2. Catalyze Community Action

Create recommendations and projects that are inclusive and that galvanize community.

3. Enable Self-determination

Challenge and inspire the cultural community to affect its own future.

4. Incorporate Cultural Awareness

Include North Shore cultural knowledge as core to projects and partnerships.

5. Demonstrate Tangible Value

Communicate economic rewards of culture to public and private stakeholders.

6. Advance While Planning

Make urgent inroads with partners now, in parallel to formulating long-term plans.



How to Read the Recommendations

The Future Culture recommendations are organized into two sections. The first, “Foster and Amplify Local Culture,” deals with strengthening the cultural community. The second, “Connect and Enhance Place,” deals with physical improvements within the project area.

Within each section the initial recommendations are organized into:

Objectives:
overarching goals that frame a set of recommendations.

Recommendations:
specific improvements that would help achieve each objective.

Actions:
steps that could be taken by different parties to achieve the recommendation.

Each recommendation also has a featured case study, which is an example of an instance in another location where similar strategies have been successfully implemented.

The action items found within each recommendation are geared toward sets of potential partners: government, civic sector, landowners, cultural organizations, individuals, and businesses. These groups overlap. For instance, the New York City Department of Parks and Recreation is a department of NYC government, but also has certain special abilities as a landowner.

Actions are tagged with the following symbols to indicate potential partners that would best align with the action:

- Go** – Government
- Ci** – Civic sector
- La** – Landowners
- Cu** – Cultural Organizations
- In** – Individuals
- Bu** – Businesses

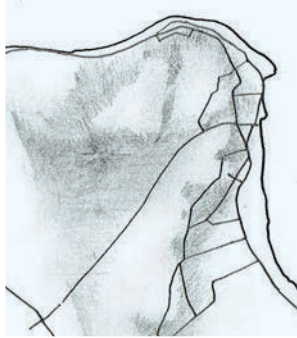
Where We Are in the Project and Next Steps

The digital publication you are currently reading entails the initial recommendations of the *Future Culture* project. This initial recommendations document is meant to outline high-level ideas for strengthening the North Shore cultural community and connecting the waterfront. While the initial recommendations include some strategies for implementation, their main purpose is to illustrate and inspire.

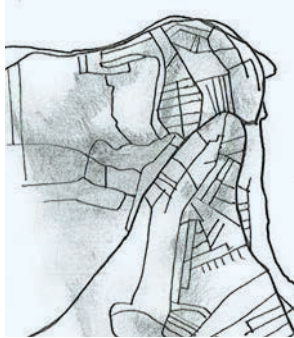
These initial recommendations will be further refined and detailed over the next few months through a series of feedback sessions with community stakeholders. This feedback will be used to determine specific recommendations to focus on in much greater detail. A final printed recommendations document will be released in fall 2017 in conjunction with exhibitions at Staten Island Arts’ ArtSpace gallery and the Alice Austen House. The document will also inform the creation of a series of pilot projects that will test out the recommendations at specific locations within the study area.



Year: 1776



Year: 1844



Year: 1872



Year: 1891



Year: 1932



Year: 2016

Above: the development of roads on Staten Island's North Shore

An Open, Diverse, and Evolving Cultural Community

Staten Island, and in particular the North Shore, has always drawn to it an astounding mix of people and cultures. First, it was the Leni Lenape tribe—they called the island Aquehonga Manacknong (likely meaning “the place of bad woods”). In 1520, Giovanni de Verrazzano, Italian explorer and namesake (albeit with an altered spelling) of the Verrazano-Narrows, made the first recorded European contact with the island. In the seventeenth century, the Dutch arrived, giving Staten Island a more familiar name: Staaten Eylandt.

The North Shore was largely designed and built from approximately 1850 to 1920 as a working and professional class small town and suburb. As such, it has a wealth of small single-family homes as well as a few north-south and west-east freight routes and commercial streets. Scattered retail centers, originally intended to be linked by rail and streetcar lines, date back to this period as well. Much of this pattern is still in existence and in use, with tracts of the eastern North Shore representing what may be the region's most significant surviving collection of nineteenth-century workers' houses.

A strong Italian-Irish influence knit churches, schools, and institutions together along the waterfront, while atop the hill was an upper-class element that sometimes came into social conflict with the waterfront industry. Demographics shifted with the Great Depression, the World Wars, and then, most dramatically, with major transportation construction in 1964. This included the Verrazano-Narrows Bridge,¹ which triggered urbanization and automobile culture mid-Island and on the South Shore, as well as the Staten Island Expressway,² which created a major physical divide between the North Shore and the rest of the island. Around the same time, five public housing developments were built: Mariner's Harbor Houses (1954), Stapleton Houses (1962), West Brighton Houses (1962), Richmond Terrace Houses (1964), and Cassidy-Lafayette Houses (1971).³ Parkhill Apartments, built privately in 1962 and intended for families moving from Brooklyn, was also built in this era and later transitioned into rent-assisted housing. These publicly owned or publicly subsidized buildings represent the highest residential density on Staten Island and are all near or on the waterfront.

Development during the 1960s and '70s arguably led to a confluence of demographic changes, including the atrophy of local commercial zones and 'white flight' from areas near public housing. This emptying out made way

for waves of immigration: from Sri Lanka, from Liberia and West Africa, from Albania and Kosovo, and in large numbers from Mexico and Central America. The stock of low-rise housing and commercial spaces became for new churches, mosques, food stores, restaurants, and clubs, among other uses. Demographic changes also included a rise in the youth population, putting great pressure on the school system.

In addition to working class immigrants, the North Shore has also seen a steady influx of urban professionals, especially those with growing families appreciating the quiet and the historic architecture within commuting distance of Manhattan. Many members of the Future Culture working group convened for this project shared their experiences of being priced out of other boroughs and finding affordable living and studio space—some renting, others buying—in Staten Island. Additionally, the greater square footage that the area's housing market offers compared to other boroughs provides ample space for creating work at home. Many artists and makers who the project team worked with have converted portions of their homes into studio spaces and know others who have done the same. Working group members aren't the only Staten Islanders priced out of Manhattan and Brooklyn; many cultural activities that struggle to survive in the rest of New York City can afford space on the North Shore.



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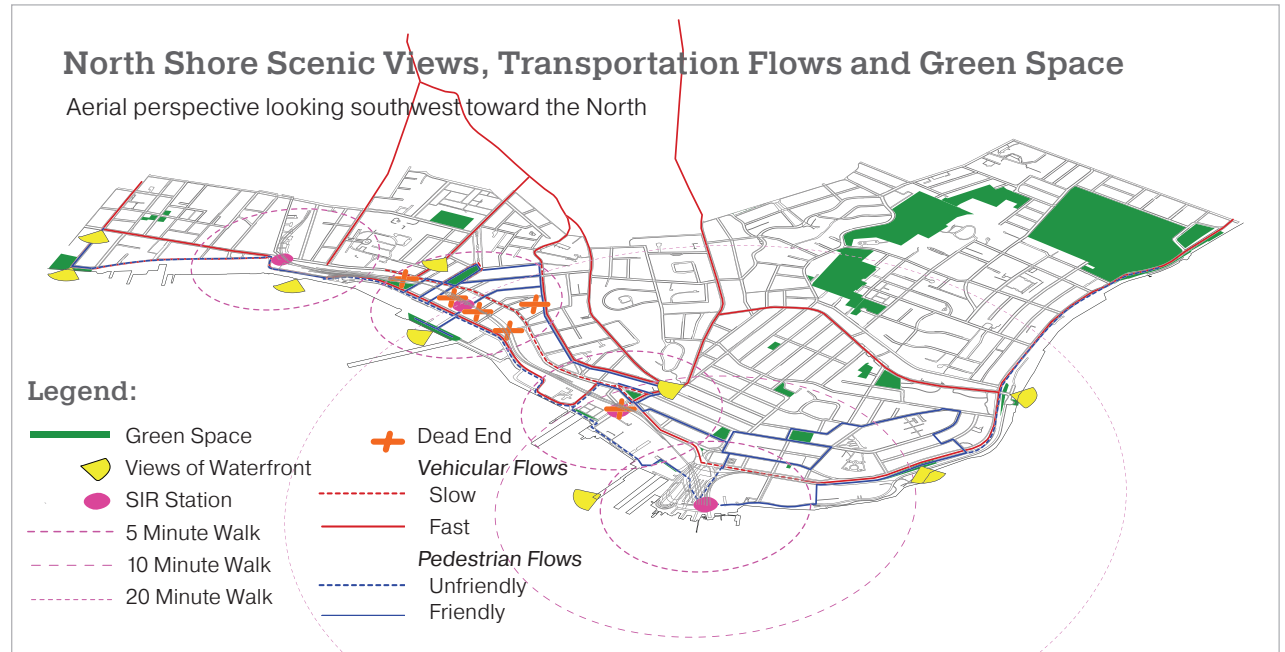
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In recent years, a series of large-scale developments have been announced or approved along the North Shore waterfront—including The New York Wheel, Empire Outlets, Lighthouse Point, and Urby. Collectively, these developments represent \$1.2 billion worth of investments in new commercial, entertainment, and residential space. The City has proposed even more growth with its Bay Street Rezoning plan. This action would increase the allowable density along Bay Street and could lead to another 2,500 residential units. These developments promise to bring thousands of new residents and countless visitors to the North Shore—with positive and negative impacts on the existing community.

Thank you to Future Culture working group member Nicholas Zvegintzov for his major contributions to the understanding of the North Shore's historical narrative put forth in this section.
 Notes: 1. Jerry Adler, *The History of the Verrazano-Narrows Bridge*, *Smithsonian Magazine*, November 2014. 2. Ken Paulsen, *Staten Island Expressway Timeline*, *Staten Island Advance*, *silive.com*. 3. *MyNYCHA Developments Portal*, *New York City Housing Authority*.

A Unique Urban Locale

Staten Island's North Shore has a rich and varied urban



landscape—the villages, with their unique and authentic vibrancy; the waterfront, where you can go all the way to the shoreline and be immersed in the marine air and sounds; and the layered history, still visible in the beautifully scaled old buildings. Staten Island is a place where you feel like you can get away from the city, but still be in a vital urban community. All of these unique qualities make up the culture of the North Shore. The job of the Future Culture project team has been to weave its many threads into a cohesive vision for the future.

One of the most unique parts of the North Shore waterfront is the opportunity to get right down to the water. The shoreline is a prized place for passive enjoyment and respite, with people regularly wading out onto the large outcrops of concrete at the bottom of Front Street, fishing off of Alice Austen Park and other quiet spots, or watching the boats near Miller's Launch. The survival of the North

Shore's working waterfront in an era of urban waterfront deindustrialization also sets it apart from the rest of New York City. While a trip to Manhattan's Hudson River Waterfront might tally a cruise ship sighting or two, the North Shore's waterways are bustling with barges, tugboats, and, of course, the Staten Island Ferry. The waterfront ecology of the North Shore evokes memories from and connections to elsewhere for many residents. For example, Oumie Ceesay-Peters, a civic activist and working group member, shared that the birds on Van Duzer Street remind her of her native West Africa, and countless other working group members mentioned trees, water, and wildlife as their favorite qualities of the neighborhoods.

Retail and residential development over the centuries has produced an urban pattern on the North Shore distinct from most of New York City. Future Culture working group members referred to this pattern as a series of contained

Design Trust Photo Urbanism Fellow Gareth Smit is conducting an independent artistic exploration of the changing North Shore in parallel with the *Future Culture* project. The following are a selection of his photographs.















PART I

Foster and Amplify Culture

Culture is the content that defines a place – the people, food, history, festivals, and experiences that turn a collection of buildings or a waterfront landscape into a community. The entire North Shore benefits when culture is supported and shared.

1

Increase Public Presence

Strengthening and developing the North Shore's existing cultural clusters will ensure the continued vitality of the area's creative community and benefit everyone living, working, or visiting the North Shore. Density of resources is key to creative innovation, and encouraging the proximity of cultural producers and organizations allows for cross-pollination between and among individuals and groups – thereby increasing visibility to both locals and visitors.



Objective 1: Increase Public Presence

Recommendation 1.1 Develop identifiable cultural clusters and destinations

- Action 1.1.1 Develop a North Shore cultural station
- Action 1.1.2 Expand and develop existing cultural institutions
- Action 1.1.3 Program new sites and venues that can offer space for local cultural work and activities
- Action 1.1.4 Support efforts of the Maritime Education & Recreation Corridor (MERC) coalition to secure new educational and recreational space along the waterfront, including potential roles for culture at the future Cromwell Recreation Center at Lyons Pool

Recommendation 1.2 Organize unique events of scale and regularity

- Action 1.2.1 Determine sites, resources, and sponsors for large festivals, events, performances, and ongoing programming series.
- Action 1.2.2 Co-sponsor festivals, events, and performances prioritizing collaboration with immigrant and heritage-based organizations and informal groups

Recommendation 1.1 – Develop identifiable cultural clusters and destinations



Additional revenue-generating and complementary uses (“anchor tenants”) could include retail, creative office space, an artist residency program (see 3.3.2), and a civic or non-profit institution. Support for the station—in the form of a development partner or through assistance in connecting potential tenants and partnerships—could come from both the private and public sectors.

Cu **Go** **La**

Potential Partners: cultural organizations, government agencies, landowners

Action 1.1.1 – Develop a North Shore Cultural Station

A cultural ‘station’ on the North Shore would provide a vibrant resource and place of congregation for Staten Island’s cultural communities and visitors. A new multipurpose Station would house an entity or partnership that promotes Staten Island’s cultural hubs, institutions, events and professionals – a “one-stop shop” physical information center for culture. It could also provide office / administrative space for an entity charged with advocating for and implementing the *Future Culture* recommendations. The station could help meet the burgeoning demand among local artists for stable working and presenting space, including small spaces for performance, exhibitions and cultural activities, rehearsal space and studios, and local cultural education.

CASE STUDY: Lumen Eclipse, Cambridge, MA

This innovative gallery, which is unfortunately no longer operating, showcased video artists from two monitors installed atop the Tourism Information Kiosk at Harvard Square. The curated, themed shows rotated every month and seamlessly integrated culture and tourism in an iconic public space. Shows included a range of artists from emerging to established, local to international. The opening reception of each show was screened monthly, hosted at various venues in Cambridge, and available and archived online for larger audience access.



Recommendation 1.1 – Develop identifiable cultural clusters and destinations

Action 1.1.2 – Expand and develop existing cultural institutions

The North Shore is already blessed with a vibrant ecosystem of cultural institutions. Support for these existing organizations should emphasize connections between them and leverage the positive reinforcements that come from proximity. Any new cultural spaces or initiatives (including the culture station referenced in 1.1.1) should be careful not to “poach” from existing organizations but rather to focus on filling gaps and building bridges between institutions.

Cu In

Potential Partners: cultural organizations, individuals

Action 1.1.3 – Program new sites and venues that can offer space for local cultural work and activities

There are a multitude of privately owned spaces on the North Shore that can be enhanced through creative programming. Landowners should work with the cultural community to program vacant and/or transitioning spaces into dedicated places where local artists, especially performers and presenters, can convene and collaborate to create and present work. This collaboration would showcase the vibrancy that comes to an area when existing culture is included in plans and programming. Mutually beneficial events could include discussions, shows, and panels to further connect artists and private developments to each other and the local community.

La Cu In

Potential Partners: landowners, cultural organizations, individuals

Potential Sites: NYWheel, New Stapleton Waterfront

Action 1.1.4 – Support efforts of the Maritime Education & Recreation Corridor (MERC) coalition to secure new educational and recreational space along the waterfront, including potential roles for culture at the future Cromwell Recreation Center at Lyons Pool.

MERC is a community-led initiative to excite people—especially youth—about marine biology, ecological sustainability, and maritime activities. Supporting such a corridor would honor the local context while producing social, economic, and environmental benefits.

Closely related by geography and mission, the Cromwell Recreation Center was a much-loved community recreation center, which closed after its long disrepair and eventual collapse in Spring 2010. A community effort is now underway to rebuild the Cromwell Center at a nearby site adjacent to Lyons Pool. In addition to much needed recreational needs, cultural events could also be hosted in a rebuilt Cromwell, such as dance practice and performances, local art shows, DIY workshops hosted by Staten Island crafts people, independent film nights, and potluck dinners—all of which would bring people together and increase awareness of the rich cultures that exist on the North Shore.

Ci Go

Potential Partners: civic sector, government

Recommendation 1.2 – Organize unique events of scale and regularity

Action 1.2.1 – Determine sites, resources, and sponsors for large festivals, events, performances, and ongoing programming series.

Events large and small succeed when they offer consistent scheduling and quality. Event organizers should prioritize reliable timing, regular locations, high-quality programming, and thorough communications efforts in order to engage a critical mass.

Public spaces that are accessible to large audiences are a natural fit for such programming. Oftentimes, the stewards of these properties are looking for ways to activate the spaces in new ways and are amenable to festivals, events, and performances that draw in the community and visitors alike. Coordinating discussions between public space managers and potential programmers can ease access for smaller organizations or individuals that may be unfamiliar with public space permitting requirements.

Private sector partners can also serve as co-sponsors of events while offering help for one of the most daunting hurdles for small and/or informal groups: insurance requirements. Private sector partners can also offer resources and expertise about event coordination while activating their own spaces with community-supportive programming.

Cu Go La Bu

Potential Partners: cultural organizations, government, landowners, businesses

Potential Sites: Pier 1, St. George-Tompkinsville Promenade, New Stapleton Waterfront

Action 1.2.2 – Co-sponsor festivals, events, and performances prioritizing collaboration with immigrant and heritage-based organizations and informal groups.

Small immigrant-, heritage-, and ethnic-based festivals and performances have a unique set of challenges that require additional support. However, these types of events are often the richest and most well attended festivals on the North Shore. Larger organizations, along with the private and public sectors, should help aid smaller organizations by donating financial or in-kind resources and partnering on the management and organization of such events.

In Cu Go Bu

Potential Partners: individuals, cultural organizations, government, businesses

Potential Sites: Pier 1, St. George-Tompkinsville Promenade, New Stapleton Waterfront

CASE STUDY: Second Saturdays Staten Island Art Walk

Second Saturdays Staten Island Art Walk is a monthly gallery crawl that maintains a regular schedule. The regular date and general timing helps build attendance, in addition to reminder announcements sent through a newsletter, website, and social media. While venues change each month, there is a regular roster. The establishment of consistent programming allows for interested organizations and individuals to plan in advance to present a project and attract audiences.

Additional Precedents: Lumen

2

Promote Exploration

The North Shore's history, environment, heritage, and culture are assets that make it unique. Inviting visitors to explore communities beyond the St. George Ferry Terminal—such as Stapleton and New Brighton—will expand audiences for local cultural practitioners and organizations.



Objective 2: Promote Exploration

Recommendation 2.1 Develop inclusive, coordinated messaging

- Action 2.1.1 Create a Marketing & Tourism Manager position at the SI Borough President's Office
- Action 2.1.2 Coordinate the existing Destination St. George initiative with broader community-based messaging from SI Arts

Recommendation 2.2 Share the story of culture with 'islanders' and visitors

- Action 2.2.1 Develop a messaging framework that emphasizes Staten Island unique assets
- Action 2.2.2 Create a map of local cultural assets for general public and visitors
- Action 2.2.3 Develop an open, shared calendar of activities and events
- Action 2.2.4 Partner on marketing strategies, such as discounted ad space or directly measureable incentives, to raise the profile of cultural organizations
- Action 2.2.5 Encourage Staten Island exploration beyond the ferry terminal
- Action 2.2.6 Rename or confer honorary names to streets to highlight key historic and cultural figures associated with Staten Island
- Action 2.2.7 Strengthen the identity of town hubs

Recommendation 2.3 Provide intuitive wayfinding and place-based interventions to promote cultural awareness

- Action 2.3.1 Initiate open call to engage with routes to cultural points of interest to promote new or friendlier connections, especially for pedestrians.
- Action 2.3.2 Create alternative versions of the MTA bus map geared toward cultural landmarks
- Action 2.3.3 Provide 'where' and 'what' orientation information in public spaces
- Action 2.3.5 Collaborate with community and public agencies to connect privately controlled sites to 'routes' of exploration

Recommendation 2.1 – Develop inclusive, coordinated messaging

Action 2.1.1 – Create a Marketing & Tourism Manager position at the SI Borough President’s Office

Successfully telling Staten Island’s unique story requires having a dedicated staff person to exercise stewardship over the North Shore cultural narrative and deliver marketing with cultural nuance, and from one platform. A new marketing manager would establish a formal relationship with SI Arts to assure coordination and best current insights. The manager would also help establish strategies that balance the imperative of promotion against the risks of cultural commodification or cooptation.

Go **Cu**

Potential Partners: government, cultural organizations

Action 2.1.2 – Coordinate the existing Destination St. George initiative with broader community-based messaging from SI Arts

A coherent cultural narrative requires coordination between marketing initiatives like Destination St. George, community-based representatives like SI Arts, private developers’ marketing teams, and the SI Chamber of Commerce. Specific goals for commerce and culture should be defined and areas of overlap amplified.

Cu **Ci** **La** **Bu**

Potential Partners: cultural organizations, civic sector, landowners, businesses

CASE STUDY: The Marketing and Development Division of the City of Los Angeles Department of Cultural Affairs

The City of Los Angeles Department of Cultural Affairs houses a specific Marketing and Development Division that works with arts organizations at the local, state, national, and international levels to increase engagement and accessibility throughout Los Angeles. The Division develops and distributes exhibition catalogs, educational publications, media materials, and cultural guides and calendars for the City’s Latino, American Indian, African American, LGBT, and Asian and Pacific Islander American Heritage Month Celebrations. The Marketing and Development Division also publishes an annual Festival Guide, which lives online at lafestivalguide.org.

Additional precedents: Illuminate Stapleton



Recommendation 2.2 – Share the story of culture with ‘islanders’ and visitors

Action 2.2.1 – Develop a messaging framework that emphasizes Staten Island’s unique assets

Staten Island’s rich culture is one of its most valuable assets. Messaging that emphasizes the North Shore’s unique and hidden local attractions—such as history, architecture, maritime culture, immigrant culture, heritage-based food culture, festivals, performances and other arts, and waterfront ecology—can drive audiences to explore beyond the ferry terminal.

Cu

Potential Partners: cultural organizations

Action 2.2.2 – Create a map of local cultural assets for general public and visitors

A creative map displaying North Shore culture would help orient residents and visitors to the rich cultural, historic, and environmental attractions in their midst. The map should include undiscovered sites, highlight particularly attractive or historic streets, and identify culturally important small businesses. It should also serve to fill in gaps between better known sites with lesser known venues that can serve as points of connection along the way.

Cu

Potential Partners: cultural organizations

CASE STUDY: Blackstone Heritage Corridor

Blackstone Heritage Corridor (BHC) is a nonprofit entity that promotes tourism within the John H. Chaffee Blackstone River Valley National Heritage Corridor in northern Rhode Island and southern Massachusetts. The organization partners with the federal Heritage Corridor to raise awareness of the unique natural, historical, and cultural assets of the valley and its importance to early-American industrial history. BHC’s GO! Program is a particularly successful program that promotes small-scale experiences and events in the valley each September. Events must be free and at a specific time, while experiences must be free and guided by a knowledgeable local. The hundreds of tours, boating lessons, historic walks, festivals, and events that become a part of GO! bring visitors to areas of the region that would otherwise remain unexplored and help build local economies still struggling with post-industrial transition.

Additional Precedents: InSide Arts Guide, New York Folklore Society’s Local Legends Markers Program



Recommendation 2.2 – Share the story of culture with ‘islanders’ and visitors

Action 2.2.3 – Develop an open, shared calendar of activities and events

Numerous groups on the North Shore try to maintain calendars of information, but there is no single place where they are all collated in a non-competing way. This is not a problem unique to Staten Island, but lack of knowledge about events hinders attendance, support, and circulation.

A new shared online calendar would be easy to use, built on a sophisticated software platform, accessible to and co-created by SI cultural organizations, and have the ability to function as a pre-emptive planning device to avoid cross-booking and encourage intergroup coordination. Members could add information into a set table and map in advance of events, thus spreading out the tasks to all involved and encouraging self-interest in its maintenance. Businesses located near (or within) cultural venues could contribute very basic ads to help support hosting or printing.

Cu Ci Bu

Potential Partners: cultural organizations, civic sector, businesses

Action 2.2.4 – Partner on marketing strategies, such as discounted ad space or directly measureable incentives, to raise the profile of cultural organizations

Advertisements and promotions raise the profile of cultural assets for visitors and residents alike. Opportunities for coordinating on such marketing exist at all points along the user journey: the ferry, the ferry terminal, bus shelters, buses, Staten Island Railway (SIR) platforms, LinkNYC screens, and key online spaces where NYC provides information on travel and tourism.

Rotating and shared ad space, or small graphic design grants, would open up these opportunities to smaller organizations. Free or discounted ads and messages could also tie into an alternate bus map that highlights cultural landmarks (see: 2.3.2) Quantifiable marketing strategies, such as incentives, discount codes/coupons, passes, or “ferry bucks” require more groundwork to implement but would pay dividends by revealing visitor patterns and encouraging the support of local businesses.

Cu La Go Bu

Potential Partners: cultural organizations, landowners, government, businesses

Potential Sites: ferry, ferry terminal, public transit, online and mobile apps

Recommendation 2.2 – Share the story of culture with ‘islanders’ and visitors

Action 2.2.5 – Encourage Staten Island exploration beyond the ferry terminal

Staten Island is a destination hidden in plain sight. Unusual histories, fascinating stories, beautiful architecture, unique cuisines, and a variety of cultures rarely get their due attention. The first step of encouraging exploration would be to replace the existing ferry disembarking announcements to include messaging about the island.

Once visitors disembark the boat, signs and wayfinding (e.g. painted pathways, flags, plantings, etc.) could be placed in areas of the terminal to encourage investigation by offering up ‘fun facts.’ These improvements could be subsidized and managed in cooperation between EDC and DOT. Free takeaway maps (see 2.2.2) could also be placed in prominent locations to push ferry riders out into the community to explore, rather than onto the next boat.

Go Cu

Potential Partners: government, cultural organizations

Action 2.2.6 – Rename or confer honorary names to streets to highlight key historic and cultural figures associated with Staten Island

Renaming streets or other public areas celebrates existing culture and helps ensure it can't be overlooked, neglected, or swept away as focus shifts. Honoring famous cultural “heroes” serves to highlight a neighborhood's values. Naming districts can also ensure and promote similar strengths.

Go Ci In

Potential Partners: government, civic sector, individuals

Action 2.2.7 – Strengthen the identity of town hubs

Formal placemaking, branding, and messaging programs, including historic and contemporary narratives, are important for developing the unique identity of each town hub. New signage, banners, and retail/dining directories would orient visitors and enhance the streetscape. Other initiatives could include wrapping vacant spaces with graphics that promote and amplify town identity or creating visual acknowledgements and monuments of cultural figures (local heroes, teachers, shop owners, etc.) from the neighborhoods. Local businesses or merchants associations can partner with local media to integrate these narratives into local news, features, and columns/ or blogs.

Bu Ci

Potential Partners: businesses, civic sector

Potential Sites: St. George, Tompkinsville, Stapleton, New Brighton, Rosebank, Clifton

2.2.6 Famous Staten Islanders

Political Figures

Aaron Burr – 3rd Vice President

Gwen Carr – Mother of Eric Garner

Dorothy Day – Social activist, suffragette, journalist

Daniel D. Tompkins – 6th Vice President, established Tompkinsville and Staten Island Ferry

Architects/ Landscape Architects

Frederick Law Olmsted – “Father of American landscape architecture”, designed Central Park

Edward A. Sargent – Architect

Writers

Langston Hughes – Poet, activist, Harlem Renaissance leader lived/worked for a season on a SI farm growing vegetables)

Frank McCourt – Pulitzer Prize for Angela's Ashes

Henry David Thoreau (lived on Staten Island in the 1840s)

Visual Artists

Alice Austen – Photographer. Museum and ferry named after her
Romare Bearden – Leading African American artist known for paintings and collages.

Louise Bourgeois – Sculptor, installation artist, painter, print-maker. Studio on Van Duzer St.

John Noble – Maritime artist. museum and ferry named after him.

Musicians

Steve Augeri – Former lead singer Journey, lives on SI

Joan Baez – Folksinger, born on Staten Island

Christopher Coletti – Trumpeter, Canadian Brass

Eileen Farrell – Soprano

David Johansen – Singer, New York Dolls, Buster Poindexter, born on Staten Island

Don Joseph – Jazz trumpeter and cornetist

Guy Klucevsek – Accordionist. composer, John Zorn collaborator

Galt MacDermont - Lyricist for Hair, lives on SI

A.J. Pero – Drummer, Twister Sister, born on Staten Island

PS22 Chorus – Elementary school chorus

Vernon Reid – Guitarist, Living Color founder

Gene Simmons - Kiss Bass player, attended College of Staten Island

Turk Van Lake – Arranger, composer and jazz guitarist

Kenny Washington – Jazz Drummer

Chuck Wayne – Guitarist with Woody Herman and George Shearing quintet

Wu-Tang Clan – Hip hop group

Recommendation 2.3 – Provide intuitive wayfinding and place-based interventions to promote cultural awareness

Action 2.3.1 – Initiate open call to engage with routes to cultural points of interest to promote new or friendlier connections, especially for pedestrians.

A system of markers or ‘yellow-brick road’ directing ferry visitors out of the terminal and/or a set of walking tours would help showcase unique attractions and promote new connections via place-activation and cultural experience. The key objectives would be to promote circulation between the ferry terminal and the immediate area and to stimulate pedestrian traffic to cultural attractions in the surrounding area.

La Cu

Potential Partners: landowners, cultural organizations

Potential Sites: St. George ferry terminal

Action 2.3.2 – Create alternative versions of the MTA bus map geared toward cultural landmarks

Fear of the unknown—and the perception of distance—currently hinders bus travel, particularly for Staten Island visitors. This hesitation could be reduced by simplifying the existing MTA bus map and color-coordinating it with an Arts Corridor indicating which lines have cultural stops along the way, when to get off, and approximate travel time from the ferry terminal.

Simple signage should be coordinated with the appropriate bus stops to help passengers see destinations and make travel locations more intuitive to find. These “marked” bus stops would also serve as wayfinding for cars, bikes, and pedestrians.

(Action 2.3.2 cont.)

Go La Cu

Potential Partners: government, landowners, cultural organizations

Potential Sites: Whitehall ferry terminal and St. George ferry terminal, Triangle Parks, Bay Street, etc.

Action 2.3.3 – Provide ‘where’ and ‘what’ orientation information in public spaces

A formal, urban wayfinding program that spans all points of a user journey, would make visible the connections between places. This wayfinding program should be mindful of bridging online communications, the ferry terminals at Whitehall and St. George, North Shore waterfront and towns, and inland attractions. DOT and EDC could coordinate with cultural organizations and members of local cultural communities regarding user needs and experience relative to upcoming wayfinding RFPs.

Go

Potential Partners: government

Potential Sites: Whitehall ferry terminal, St. George ferry terminal, Triangle Parks, Bay Street, etc.

Action 2.3.5 – Collaborate with community and public agencies to connect privately controlled sites to ‘routes’ of exploration

Established ‘routes’ can help direct visitors towards areas they may not otherwise explore. Using the contour of the shoreline as a spine, with upland offshoots, a system of marked paths/trails would promote circulation

between the water, new developments, and town hubs. Such routes should be connected with the map of local attractions (see 2.2.2)

La Ci Cu

Potential Partners: landowners, civic sector, cultural organizations, government

CASE STUDY: Battery Point Sculpture Trail

The Battery Point Sculpture Trail is a permanent installation of nine individually designed and fabricated sculptures in a historic waterfront suburb of Hobart, the capital city of Tasmania, Australia. The trail was conceived as a way to increase visitor movement along the shore, encourage exploration of the roads and paths, and raise awareness of the area’s history while giving equal balance to public art and interpretation.

The concept for the trail is “sculpture by numbers”: each sculpture presents a three-dimensional number (a variety of dates, times, quantities, weights, and measures) that explores one or two linked interpretive stories related to the location. Brief and evocative interpretive text accompanies each sculpture, either embedded within the piece or located as a standalone sign nearby.



Additional Precedents: Legible London, Brooklyn Bridge Park Pedestrian Wayfinding, Southampton Wayfinding

3

Broaden and Deepen Support

Cultural producers and organizations are historically undercompensated for the services and value they bring to the community and informal practitioners are often unable to access the resources of larger institutions. Coordination and collaboration with the public and private sectors will bolster the cultural community to the benefit of all parties.



Objective 3: Broaden and Deepen Support

Recommendation 3.1 Develop a shared advocacy voice to coordinate and promote the value of arts and cultural practices

- Action 3.1.1 Form a 'North Shore Cultural Committee'
- Action 3.1.2 Facilitate new types of networking
- Action 3.1.3 Communicate and implement key findings of the citywide Cultural Plan
- Action 3.1.4 Make the case for stable resources at the City, State, and Federal level
- Action 3.1.5 Encourage private sector leaders to join boards of local cultural institutions

Recommendation 3.2 Increase and strengthen partnerships between cultural communities and with private and public stakeholders

- Action 3.2.1 Develop guidelines for cross-sector partnership with artists, cultural practitioners, and cultural organizations to ensure mutual respect and equity and improve outcomes
- Action 3.2.2 Connect arts and culture organizations with social service provider organizations in the area to facilitate partnerships
- Action 3.2.3 Increase ability of cultural groups to provide educational programming
- Action 3.2.4 Incentivize partnerships for creation of new work
- Action 3.2.5 Demonstrate through pilot projects how sites, space, and other resources can be used for cultural activities.

Recommendation 3.3 Connect cultural communities to financial resources

- Action 3.3.1 Create a North Shore Cultural Investment Fund to encourage and support cross-sector partnerships and opportunities
- Action 3.3.2 Establish a North Shore Cultural Fellowship Program that includes a residency program to encourage collaboration on the North Shore
- Action 3.3.3 Expand re-granting opportunities
- Action 3.3.4 Initiate new grant programs and target existing grant programs to support Naturally Occurring Cultural Districts, heritage-based arts, and underserved cultural communities

Recommendation 3.1 – Develop a shared advocacy voice to coordinate and promote the value of arts and cultural practices

Action 3.1.1 – Form a ‘North Shore Cultural Committee’

Many groups and individuals of the North Shore’s cultural communities share the goal of becoming better known in order to attract visitors (both local residents and tourists) and foster stronger programming. Working together as colleagues, rather than competitors, is the most effective way to achieve that goal.

A Cultural Committee comprised of representatives from arts, heritage, and immigrant organizations, institutions, small businesses, commercial venues, private development, and public agencies should convene on a regular (monthly or quarterly) basis to determine shared goals and how best to achieve them. The committee should designate sponsored or non-paying seats to ensure that representatives of small, low-budget groups can participate. Business owners and other private sector representatives would be encouraged to offer their skill set, and public sector representatives would join and help by sharing information opportunities and contributing a long-term, wide-scope viewpoint.

The objective of the committee would be to determine ways in which like-minded groups can work together for growth, such as destination-district naming, shared marketing, and cross-promotion. Financial investments to achieve some of these goals could be contributed by the group in a cooperative structure to ensure that goals remain communal. The committee should potentially be a part of a larger task force or neighborhood association/BID in order to connect cultural efforts with other community initiatives.

Cu Go Ci La Bu

Potential Partners: cultural organizations, government, civic sector, landowners, businesses

CASE STUDY:

Arlington County Public Art Committee

In Arlington, Virginia, a five-to-seven member Public Art Committee—comprised of planners, architects, artists, and other creative professionals—advises on the direction of the County’s public art program and liaises with the planning and transportation departments. The elected County Board manages art policy, public art master plan development processes, major contracts, as well as capital improvement programs on the recommendations of the committee. In 2004, the County Board adopted a Public Art Master Plan based on the committee’s work that set out guidelines for both community and private developer art projects.

Additional Precedents: Freelancers Union Spark Events



Recommendation 3.1 – Develop a shared advocacy voice to coordinate and promote the value of arts and cultural practices

Action 3.1.2 – Facilitate new types of networking

Many who will not go to a casual gathering with the generalized hope of meeting someone with similar ideas and/or needs, seek out specific networking experiences related to their needs. New types of networking opportunities that feature experts and speakers or offer methods for “vendor” attendees to share their services (e.g. business card swaps at a table, discounts to attendees; etc.) would provide additional opportunities for the cultural community to come together.

Cu In

Potential Partners: cultural organizations, individuals

Action 3.1.3 – Communicate and implement key findings of the city-wide Cultural Plan

The CreateNYC cultural planning process is a significant opportunity to raise the profile of Staten Island’s cultural community. As a naturally occurring cultural district and one of the last affordable creative neighborhoods in New York City, the North Shore should be among the neighborhoods prioritized in the implementation of the CreateNYC findings.

Go

Potential Partners: government

Action 3.1.4 – Make the case for stable resources at the City, State, and Federal level

State, local, and federal support for arts and culture is essential to the survival of smaller organizations that often have the biggest impact. Cuts to cultural funding disproportionately impacts work occurring at the local level and in traditionally disempowered communities.

Cu In

Potential Partners: cultural organizations, individuals

Action 3.1.5 – Encourage private sector leaders to join boards of local cultural institutions

Business owners and other private sector representatives have a skill set and perspective that are important to the smooth functioning of nonprofit boards. Contributing financial and professional support to local arts nonprofits can give business owners important insight into the needs and desires of their customers and neighbors.

Bu La Cu

Potential Partners: businesses, landowners, cultural organizations

Recommendation 3.2 – Increase and strengthen partnerships between cultural communities and with private and public stakeholders

Action 3.2.1 – Develop guidelines for cross-sector partnership with artists, cultural practitioners, and cultural organizations to ensure mutual respect and equity and improve outcomes

In order to facilitate more partnerships among groups that often don't know how to get in touch with each other, there is a need for cultural "matchmaking" services in which groups, locations, venues, and agencies—as well as individual artists—can share their potential cultural wants and needs and establish other sets of expectations. A best practices guidebook for organizations and businesses wishing to engage individual artists or groups would help dismantle the notion that artists should work for free in return for "exposure." City contracts with artists and cultural producers should also follow best practices and guidelines developed through the CreateNYC citywide cultural plan.

Cu Go Ci Bu

Potential Partners: cultural organizations, government, civic sector, businesses

Action 3.2.2 – Connect arts and culture organizations with social service provider organizations in the area to facilitate partnerships

A large number of social service organizations are located on the North Shore, many of them located along Bay Street or near Tompkinsville Park. Cultural organizations and social service organizations should explore partnerships that improve neighboring public spaces and channel the therapeutic benefits of art. Particular opportunities for partnership exist around transportation infrastructure (see 6.2.2)

(Action 3.2.2 cont.)

Ci Cu Go

Potential Partners: civic sector, cultural organizations, government

Action 3.2.3 – Increase ability of cultural groups to provide educational programming

New York City's public school curriculum includes outings to cultural institutions on a regular basis. Developing a consistent schedule and ties to lesson plans would allow smaller institutions to plan for student visits as part of their regular programming and make visits more meaningful for students and educators.

Go

Potential Partners: government

Action 3.2.4 – Incentivize partnerships for creation of new work

Funding and facilitating the creation of new artistic work within the North Shore's public realm can improve the North Shore's competitive edge by offering vibrancy for existing and new residents, and serving as an attraction for visitors.

Go Bu

Potential Partners: government, businesses

Action 3.2.5 – Demonstrate through pilot projects how sites, space, and other resources can be used for cultural activities.

Many public spaces along the North Shore are con-

trolled by private entities through long-term leases and maintenance agreements. These privately controlled public spaces are the ideal place to test out partnerships between private entities and local cultural producers.

La Cu

Potential Partners: landowners, cultural organizations

CASE STUDY: Dunlap Coddling, Oklahoma City

After moving into a new office in the historic Film Row District of Oklahoma City—formerly known locally as "skid row"—the intellectual property law firm Dunlap Coddling surveyed local residents and workers about their unmet needs. The survey showed that residents desired additional spaces for the community to come together for recreation, to generate art, and to connect. After identifying these needs, the firm partnered with business and the community to design a new outdoor space in place of a surface parking lot. Today, the space serves a multitude of cultural purposes—from culinary demonstrations, to spoken word performances, to concerts—helping Dunlap Coddling to be considered an essential part of the local community.



Additional Precedents: East Harlem bilingual education project, Project ARTspace

Recommendation 3.3 – Connect cultural communities to financial resources

Action 3.3.1 – Create a North Shore Cultural Investment Fund to encourage and support cross-sector partnerships and opportunities

A vibrant local culture provides incalculable value to property owners and local businesses. A dedicated cultural fund would help create new work and provide organizations with support for programs along the waterfront—building community and promoting the North Shore as a unique, cultural center.

The fund would create opportunities for local artists, artisans, heritage performers or specialists to be involved in their community through festivals, events, and projects. Funding could be directed to building administrative capacity, supporting organizational development, and promoting sustainability. New work and events sponsored by the fund would benefit local businesses and landowners by drawing new visitors and potential tenants. An organization such as SI Arts should act as administrator and fiscal sponsor of the fund.

Cu Bu La

Potential Partners: cultural organizations, businesses, landowners

Action 3.3.2 – Establish a North Shore Cultural Fellowship Program that includes a residency program to encourage collaboration on the North Shore

Openness to outside influence is a key element of a successful creative community. Artist fellowship and residency programs provide benefits for both the selected artists and for the surrounding cultural community by promoting exchange, connection, and collaboration. Investing in local artists and starting a cultural fellowship program would foster the environment that attracts

new residents and visitors to the North Shore. This could partially be accomplished through the North Shore Cultural Committee (see 3.1.1), which could raise private funding sources for local artists and cultural programming as a means of investing in the surrounding community via culture.

Private entities should also consider sponsoring the fellowships or offering residencies for artists, faculty, and students from Staten Island, around the US, and abroad. These residents could collaborate with local artists, bring new perspectives, and raise the profile of the North Shore’s cultural assets. The residency program would support and enhance the professional development of international, national, and Staten Island artists (Staten Island artists should enjoy a dedicated number of residencies). Artists-in-residence would be expected to explore the local environment, bringing their unique perspective to issues affecting (positively and negatively) the North Shore and the borough.

Cu Bu La

Potential Partners: cultural organizations, businesses, landowners

Action 3.3.3 – Expand re-granting opportunities

Staten Island Arts provides a number of re-grants to smaller organizations that may not have the capacity to apply for grants on their own. This essential service should be expanded to further strengthen the small institutions and individual cultural producers that are the core of the cultural ecosystem.

Cu Go

Potential Partners: cultural organizations, government

3.3.4 – Initiate new grant programs and target existing grant programs to support Naturally Occurring Cultural Districts, heritage-based arts, and underserved cultural communities

Grant-funding partnerships between public agencies and private funders can ensure that smaller heritage- and immigrant-based organizations can present work and organize public events in the public realm and potentially help in overcoming language barriers. Such grant programs should be coordinated with the CreateNYC plan.

Cu Go

Potential Partners: government

CASE STUDY: SI Arts Folklife Program

Staten Island Arts’ Folklife program (SIA Folklife) works with local ethnic communities to produce public programming that presents and celebrates folk art and traditions on Staten Island. The Folklife program also provides technical assistance to folk artists and communities via development research, grant writing, administrative support, and advocacy work and conducts fieldwork that contributes to the Staten Island Arts’ Digital Folk archive.



PART II

Connect and Enhance Place

The character of the North Shore is shaped by its natural and built landscape—water, views, greenspace, and historic buildings are among the qualities that make the place special. Culture, design, and public policy all have a role to play in helping to forge new connections for residents and visitors.

4

Celebrate the Waterfront

New York Harbor and the Kill Van Kull —and the maritime activities they facilitate— are the defining features of the North Shore. Celebrating the shoreline and managing the risks that come with proximity to water will bring communities together around one of the area's most unique and significant assets.



Objective 4: Celebrate the Waterfront

Recommendation 4.1 Preserve and enhance the experience of maritime culture

- Action 4.1.1 Stage cultural events at key locations on the waterfront
- Action 4.1.2 Create new, dynamic public spaces along the waterfront by exploring ways that historic vessels can be moored and used for educational, recreational, and cultural programs
- Action 4.1.3 Invest in high quality design and capital improvements to the waterfront experience at key sites where arts and culture can be maximized
- Action 4.1.4 Pursue infrastructure improvements along the waterfront and develop pilot projects that reconceive public piers and other “leftover spaces” such as bulkheads
- Action 4.1.5 Safeguard views and the visible and experiential connections between towns and waterfront
- Action 4.1.6 Pursue additional ferry and water transport

Recommendation 4.2 Foster resiliency through culture

- Action 4.2.1 Develop environmental educational programs and interventions that employ the arts and other cultural activities
- Action 4.2.2 Respect existing passive uses along the water such as fishing and sunbathing, and safeguard direct access to the water’s edge
- Action 4.2.3 Create enhanced, connected, high-performance green spaces that promote urban ecological diversity
- Action 4.2.4 Develop innovative solutions to flood- and stormwater management, using best practices as guidelines for new developments.

Recommendation 4.1 – Preserve and enhance the experience of maritime culture



Action 4.1.1 – Stage cultural events at key locations on the waterfront

There are numerous open spaces along the waterfront, both publicly and privately controlled, where events could be staged. Holding regular festivals, performances, and events along the waterfront (see 1.2.1, 1.2.2) will enliven the area and introduce visitors to one of the North Shore’s best assets: stunning views of the Manhattan skyline and passing ships.

Cu Go La

Potential Partners: cultural organizations, government, landowners

4.1.2 – Create new, dynamic public spaces along the waterfront by exploring ways that historic vessels can be moored and used for educational, recreational, and cultural programs

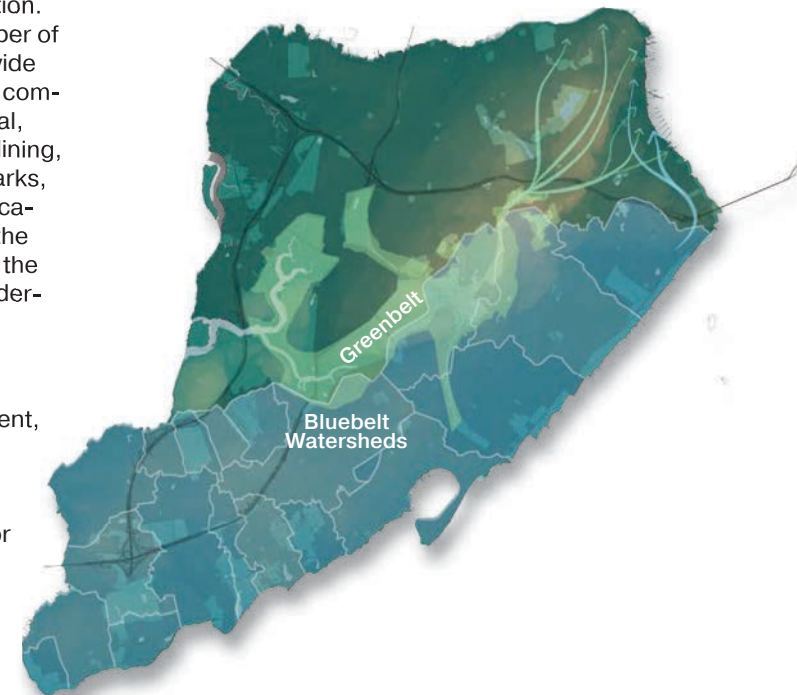
The North Shore’s status as one of New York City’s last working waterfronts should be celebrated by including

ships and boats as a key piece of waterfront activation. Such a barge zone would require navigating a number of permitting and regulatory hurdles, but it would provide an exciting new connection along the waterfront. A community of moored vessels would provide educational, cultural and recreational space that could include dining, swimming, sports, boating, floating gardens and parks, and artist residences. Additionally, mooring an educational vessel along the waterfront, as proposed by the MERC coalition (see 1.1.3), would help ensure that the next generation of waterfront workers comes to understand Staten Island’s heritage.

Cu Go La

Potential Partners: cultural organizations, government, landowners

Potential sites: Pier 1, New Stapleton Waterfront, Former Cromwell site, Miller’s Launch, Snug Harbor Pier, NY Wheel Ferry Pier



Recommendation 4.1 – Preserve and enhance the experience of maritime culture

Action 4.1.3 – Invest in high quality design and capital improvements to the waterfront experience at key sites where arts and culture can be maximized

Targeted capital improvements that align with areas where arts and culture could be particularly impactful can maximize limited funds. Strategic coordination between the public sector and the cultural community could make the North Shore’s waterfront more accessible and better used.

Examples of places where capital work is currently planned include:

+ North Shore Esplanade

Sitting just north and west of the NYWheel site—and with magnificent views of the harbor—the North Shore Esplanade should not be overlooked as a significant amenity despite disrepair due to structural issues. As Empire Outlets, The New York Wheel, and Lighthouse Point attract more visitors to the area, it will become increasingly important to think creatively about activating the space and providing amenities beyond views. Creative storm-water management, native plantings, improved ground cover, and barbeque and picnic areas, are just some possibilities that could turn this space from something uninviting into a place of green refuge at the human scale. Improvements to paving and signage would also make this promenade more welcoming.

+ St. George – Tompkinsville Promenade

The close physical proximity between the St. George and Tompkinsville neighborhoods could be enhanced with a more vibrant urban streetscape extending from the Ferry Terminal to Tompkinsville Park. Visual connections could be established through planting design, while infra-structural and physical connections could be enhanced through better pedestrian crossings and continuous bike lanes. Navigating ownership and future management of the landscape at the Tompkinsville Promenade will be key for connecting these neighborhoods with an

enhanced waterfront.

+ Lyons Pool (Cromwell site)

Lyons Pool sits nearly on the shoreline, yet lacks significant connection to it. An investment in this public amenity space such as the MERC plan (see 1.1.4) could begin to put a focus on the issues it may face in extreme weather events. Designed spaces that mitigate storm-water runoff and floodwaters would bring a greener identity to this community pool and connect it to the waterfront both conceptually and physically.

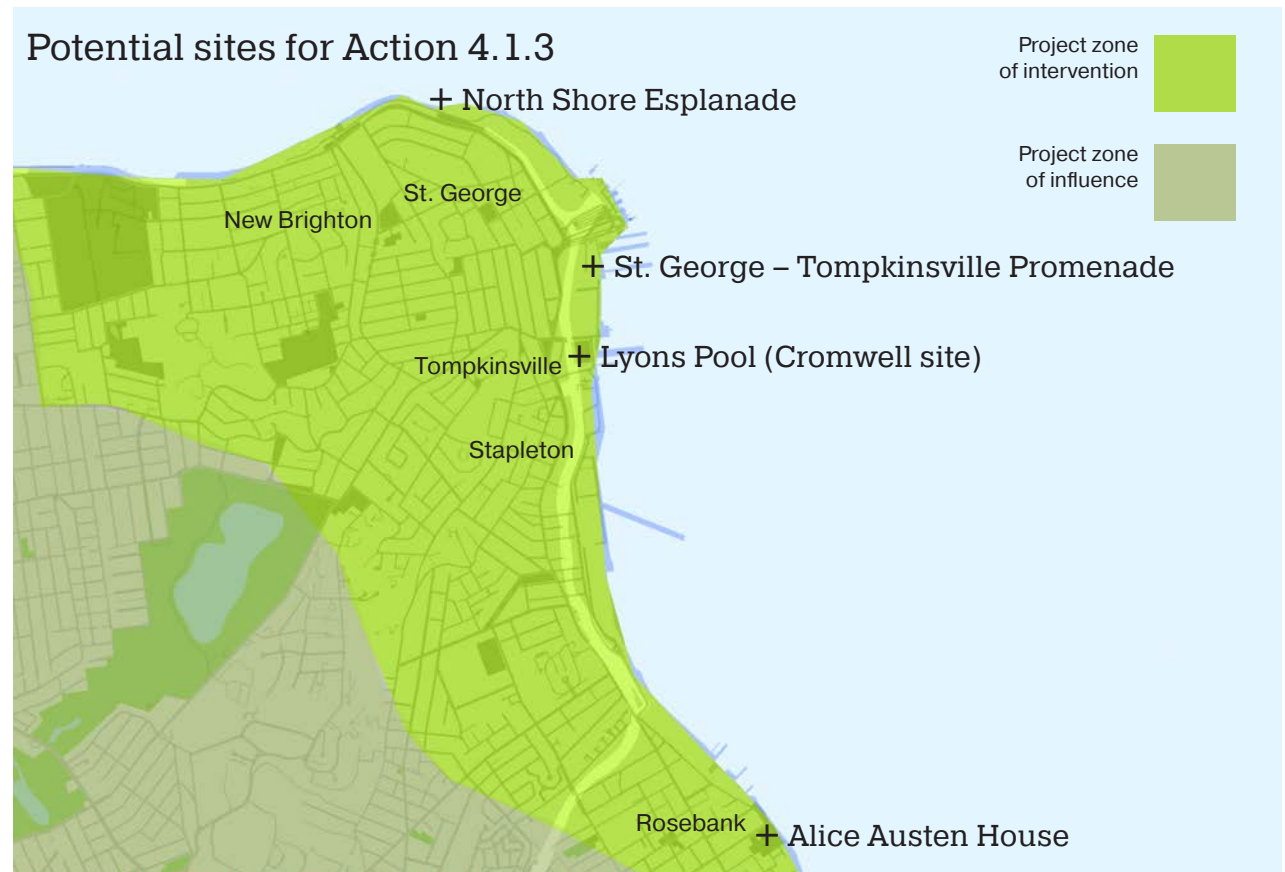
+ Alice Austen House

Alice Austen House and Park, an important cultural and historical resource to the North Shore community, sits directly on the waterfront and offers views of the Verazano Bridge, Brooklyn, Manhattan, and New Jersey. Though used regularly, it is fairly isolated, and new waterfront developments should emphasize physical connection to Alice Austen House along the water’s edge.



Potential Partners: government, landowners

Potential sites for Action 4.1.3



Recommendation 4.1 – Preserve and enhance the experience of maritime culture

Action 4.1.4 – Pursue infrastructure improvements along the waterfront and develop pilot projects that reconceive public piers and other “leftover spaces” such as bulkheads

There are many areas in the water itself that can be reconceived as public space, including the water surrounding public piers. Floating gardens and swimming pools, historic vessels, art installations, and cultural events such as movie screenings and concerts would deploy the water as a formalized asset for the local community and new visitors, expanding beyond its current use for fishing and sunbathing.

Go La

Potential Partners: government, landowners

Potential sites: Pier 1, Former Cromwell site, New Stapleton Waterfront

Action 4.1.5 – Safeguard views and the visible and experiential connections between towns and waterfront

There are a number of streets on the North Shore that offer strong visual connections to the water. Views toward the water and bridge are also compelling from the elevated Staten Island Railroad (SIR) platforms and upland areas. Preserving these visual connections to the water and building upon their strengths through streetscape design will enhance waterfront-adjacent communities.

Go La

Potential Partners: government, landowners

Potential Sites: Wave, Prospect, Water, Canal Streets, Richmond Terrace, Bay Street

Action 4.1.6 – Pursue additional ferry and water transport

NYCEDC is currently expanding ferry access throughout the city but as of yet there are no plans for additional ferry stops on Staten Island. The private sector could step into this void by providing a ferry service open to the public.

Go La

Potential Partners: government, landowners

CASE STUDY: Faber Park

Faber Park, located on Staten Island's Port Richmond waterfront, features a pool, recreation center, skatepark, playgrounds, and waterfront views. The park serves a largely immigrant population and has received much attention and investment from local community members and NYC Parks in recent years, including a strong focus on local arts and culture.

Colombian-born, Staten Island-based muralist Lina Montoya has been particularly active at the park through her LMPProject, which partnered with arts collective Stereotype Co. to bring more arts, sports practices, and cultural programming to the park through the Do Me A Faber program. In 2015, LMPProject collaborated with local arts collective ISLA to create La Isla Bonita Summer Festival, an annual culturalism. The festival includes live music performance, spoken word, dance, sports, education, and arts and crafts and is free to the community. Additionally, workers from El Centro del Inmigrante, a storefront immigrant day

worker center in Port Richmond, volunteer time to help clean and maintain Faber Park through Friends of Faber Park.

Capital improvements from NYC Parks have accompanied this community-led investment. Recent and ongoing capital work at Faber Park includes the building of a skate park, spurred by the request of a 14-year-old BMXer at an Arlington Civic Association meeting¹, as well as the installation of paths, seating, lighting, and an expanded public gathering area at the park entrance.

Additional Precedents: New York State Canal Corporation's Urger Tugboat, +POOL, Pier Art, Mary Mattingly's Swale or Waterpod, Erie Basin Park, Nike Skate Barge, Spruce Street Harbor Park, Nike Skate Barge, Ikea Ferry

1. Nicholas Rizzi, Staten Island's Third Skatepark Officially Opens at Faber Park, DNAinfo, 4 June 2015



Recommendation 4.1 – Preserve and enhance the experience of maritime culture

Infrastructural Interventions



Recommendation 4.2 – Foster resiliency through culture

4.2.1 – Develop environmental educational programs and interventions that employ the arts and other cultural activities

Art can raise awareness of the environment in ways that more didactic teaching methods cannot. Incorporating culture in environmental lesson plans would foster stewardship of the environment among residents and visitors and increase opportunities for local artists and cultural practitioners (see 3.2.3).

Cu **Go**

Potential Partners: cultural organizations, government

4.2.2 – Respect existing passive uses along the water such as fishing and sunbathing, and safeguard direct access to the water’s edge

Many areas of the waterfront are already being passively used and enjoyed by the public. The general sentiment of working group members and survey respondents is that these spaces should remain passive and be used for the enjoyment of the water, fishing, and other activities. These spaces and uses should be formalized through design and planning and enhanced with paving improvements and shade.

Go **La**

Potential Partners: government, landowners

Potential Sites: parking areas along Front Street, Alice Austen, Snug Harbor

4.2.3 – Create enhanced, connected, high-performance green spaces that promote urban ecological diversity.

The North Shore town hubs, each anchored by parks and green spaces, are well positioned to demonstrate leadership in the city by incorporating storm and floodwater management, plant diversity, native plants, and connectivity to the surrounding urban context. Designing and planning with a focus on native landscapes and plants will provide visual cues of connectedness while emphasizing the importance of urban ecological diversity.

Go **La**

Potential Partners: government, landowners

Potential Sites: St. George, Tompkinsville, Stapleton, Rosebank, Clifton, New Brighton

4.2.4 – Develop innovative solutions to flood- and stormwater management, using best practices as guidelines for new developments.

New developments in Staten Island can provide valuable stormwater management infrastructure through bioswales, green roofs, street trees, and stormwater detention. NYC DEP provides grants to private property owners in combined sewer areas (which includes much of the North Shore) to fund the construction of green infrastructure systems, which capture and store rainwater, allowing it to filter naturally into the ground rather than draining into the sewer system. This infrastructure can have a measurable impact, especially if the guidelines push the new developments to meet exemplary standards.

Go **La**

Potential Partners: government, landowners

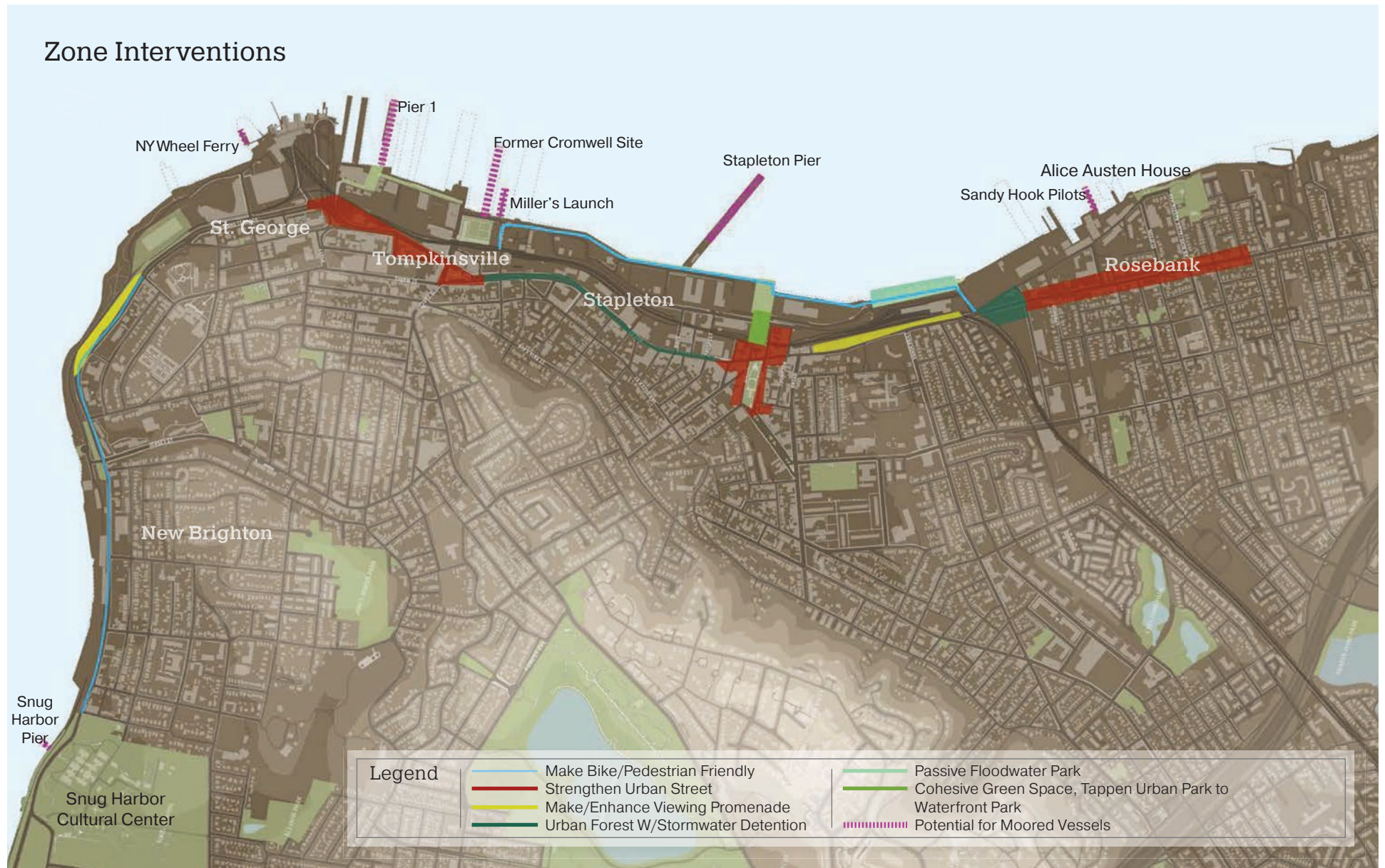
CASE STUDY: Indianapolis StreamLines

StreamLines brings artists and scientists together through site-specific art to help people learn about, explore, experience, and appreciate Indianapolis’ waterways and the science behind their importance and resiliency. Launched in September 2015, StreamLines includes five environmental installations by Mary Miss/City as Living Laboratory, a series of dance performances by Butler University Department of Dance, six musical compositions curated by Michael Kaufman/The Kinetic Project, and a collection of poems by Indiana poets selected by Poets House. Art is accompanied by an interactive website, smart phone app, and related programming. In addition to educating the community about Indianapolis’ waterways, the project seeks to inspire a culture of curiosity among the local community in order to cultivate thoughtful consumers and the next generation of scientists.

Additional Precedents: CO2LED by artists Jack Sanders, Robert Gay, and Butch Anthony in Arlington, VA; Toronto waterfront, Waterlicht Daan Roosegaard



Recommendation 4.2 – Foster resiliency through culture



5

Activate Underused Open Space

Culture is an essential tool for expanding access to—and improving the experience of—open space for residents and visitors alike. Imbuing existing parks and green space with public art, installations, festivals, and performances will enhance quality of life and provide new opportunities for creative expression.



Objective 5: Activate Underused Open Space

Recommendation 5.1 Enhance existing open spaces

- Action 5.1.1 Develop cultural activities, installations and programs for upland spaces and town hub parks through partnership and pilot projects, encouraging participation in community and cultural organizations such as NYC Parks 'Adopt-a-Park' program and/or 'Friends' groups.
- Action 5.1.2 Renovate comfort stations and other facilities as part of a move towards providing additional amenities and concession opportunities.

Recommendation 5.2 Consider the 'in between' public realm

- Action 5.2.1 Develop proposals and pilot projects for streets and medians to create a network of space
- Action 5.2.2 Use culture to address space between town hubs
- Action 5.2.3 Improve connections between NYCHA developments and surroundings
- Action 5.2.4 Incorporate best practices for streetscape design

Recommendation 5.1 – Enhance existing open spaces

5.1.1 – Develop cultural activities, installations and programs for upland spaces and town hub parks through participation in community and cultural organizations such as NYC Parks ‘Adopt-a-Park’ program and/or ‘Friends’ groups.

NYC Parks’ spaces like Tappen Park, Tompkinsville Park, and the North Shore Esplanade could be regularly and reliably programmed with events, festivals, performances, or projects that showcase the work of the North Shore’s many cultural and artistic organizations (see 1.2.1, 1.2.2). Increasing park usage through programming will provide economic opportunities to neighboring merchants and promote neighborhood identity. In order to encourage participation, information about whom to contact at NYC Parks should be easily accessible, whether it be for an event or installation. Other public agencies and private groups or businesses—particularly neighboring businesses that benefit from additional foot traffic—should also be encouraged to sponsor events. Many parks on the North Shore also have “friends” groups that help with maintenance and stewardship. The private sector can support these groups, most of which are volunteer led, through direct financial contributions or in-kind donations of services or labor.

Informal spaces along corridors like Bay Street, Richmond Terrace, and Jersey Streets also have the potential to host projects that form connections between neighborhoods through a network of “in-between spaces” (dead-ends, triangles, medians, parking lots). The rezoning of the Bay Street Corridor and its associated disposition sites also provides opportunity through making use of buildings and properties in transition.

(Action 5.1.1 cont.)

Go Ci

Potential partners: government, cultural organizations, civic sector, individuals, businesses

Potential Sites: Tappen Park, Tompkinsville Park, North Shore Esplanade, Bay Street ‘leftover spaces’, Front Street ‘leftover spaces’, Jersey Street ‘leftover spaces’, Jersey Street Sanitation Building

5.1.2 Renovate comfort stations and other facilities as part of a move towards providing additional amenities and concession opportunities.

Successful parks are increasingly understood as a mix of good design and good programming. By adding amenities and programming to existing park spaces, the parks will become more active and able to serve the community better.

Both Tappen Park and the Tompkinsville Park have architecturally significant comfort stations within them. These historic buildings are no longer vital elements of the park and are in need of restoration. By renovating the buildings, and increasing the services they provide, the buildings could become important cultural centers and help transform the parks into more useable community spaces.

Go Ci

Potential Partners: government, civic sector

Potential sites: Tappen Park, Tompkinsville Park, top of Ferry Terminal

CASE STUDY: St. George Day

“St. George Day – a Community Festival Celebrating Earth Day and the Arts” is put on annually by Everything Goes Stores, volunteers, and neighborhood cultural partners. It is held in Tompkinsville Park. There is a puppet Dragon Parade, activities for kids and adults, spoken word, music, dance, yoga, craft booths, and book fair, among other offerings. The fact that this community-building project and celebration can be anticipated in advance each year helps to make the event successful.



Recommendation 5.2 – Consider the ‘in between’ public realm

5.2.1 – Develop proposals and pilot projects for streets and medians to create a network of space

The urban streetscape could be strengthened by making improvements to neglected medians, parking lots and fence barriers. Areas under elevated train infrastructure and at dead ends could also be enhanced and opened.

The North Shore’s irregular street grid creates a number of unsafe intersections where art could be integrated through physical intervention or by raising awareness about safe driving practices. The NYC DOT Urban Art program funds artistic interventions in city owned transportation infrastructure throughout the city. Public sector funding could help community organizations realize projects for improving intersections and medians in order to strengthen the urban streetscape.

Cu Go

Potential Partners: cultural organizations, government

5.2.2 – Use culture to address space between town hubs

The areas ‘in between’ neighborhood centers do not have a clear identity that connects the North Shore neighborhoods. Using a common visual language in signage and wayfinding would bring these spaces closer together, in conjunction with a separate identity campaign (see 2.2.7)

Cu Go

Potential Partners: cultural organizations, government

5.2.3 – Improve connections between NYCHA developments and surroundings

The large buildings of New York City Housing Authority developments often feel isolating due to their scale, layout, and design. Investing in creating greenspace and other outdoor connections between NYCHA developments and surrounding amenities can help undo physical and perceived barriers and highlight nearby assets.

Go Ci

Potential Partners: government, civic sector

5.2.4 – Incorporate best practices for streetscape design

Streets and sidewalks are the largest public space in the city and have a major impact on how residents and visitors experience the North Shore. Developers and private property owners have an important role to play in maintaining clean, safe, and attractive streetscapes.

La Go

Potential Partners: landowners, government



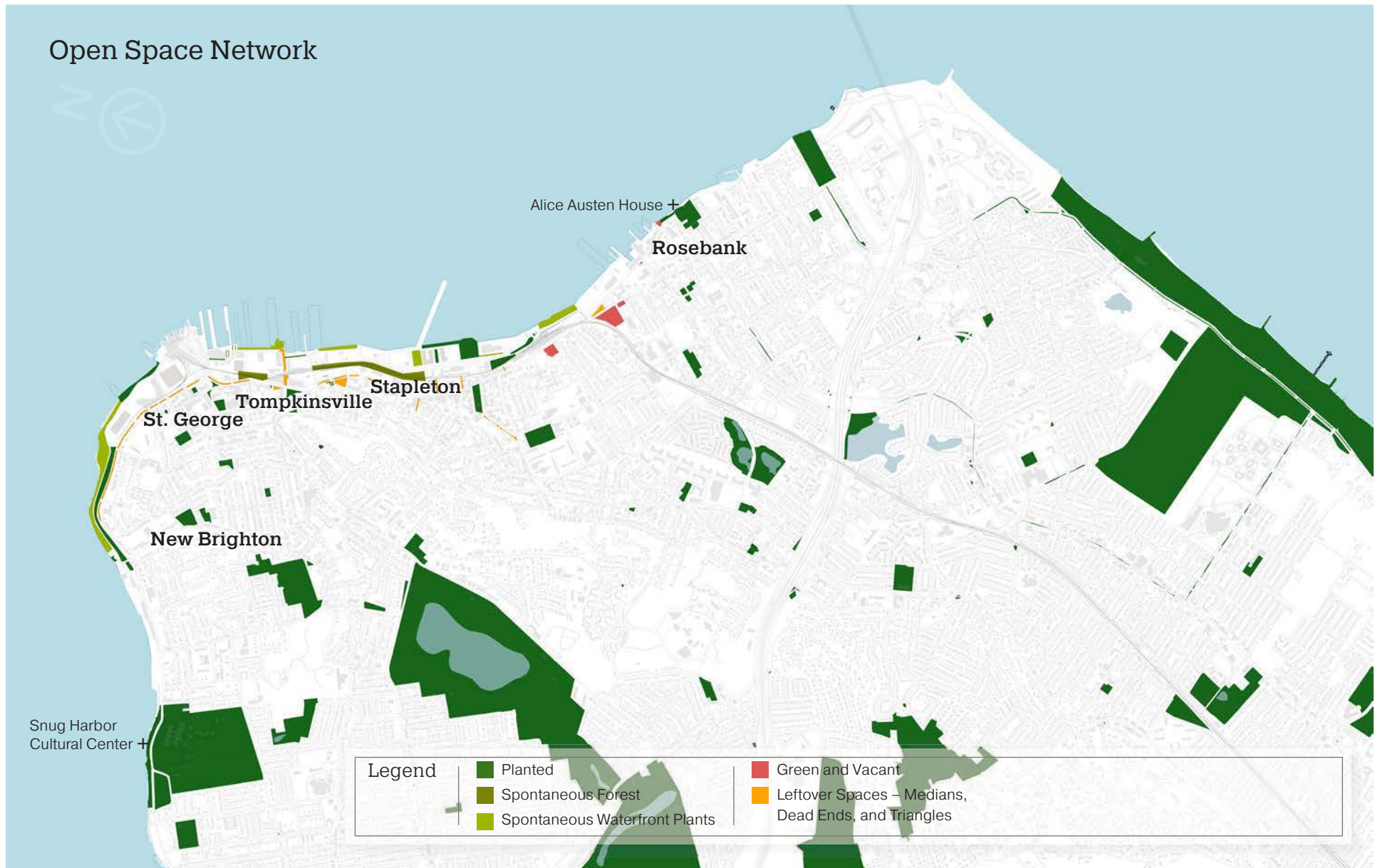
CASE STUDY:

Western Waterfront Master Plan

Toronto’s Western Waterfront (WW) is a four-kilometer stretch of shoreline cut off from the rest of Toronto by highways and a rail line. WW is being reinvented into an integrated park setting that takes advantage of its open public beaches—its lure as a destination—while still maintaining its essential function as a transportation connection between the city center and western suburbs. The City of Toronto completed the plan for the WW in 2009 after extensive community engagement. Since then, the plan has been used to guide capital improvements planned for the area, including the rehabilitation of a city pool, improvements to underpasses, and safety improvements at intersections.

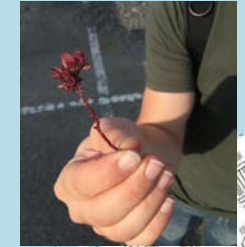
Additional Precedents: University City District Intersections in Philadelphia; Portland, OR Portland Old Town creative crosswalk; Rituals by Hot Tea on the Williamsburg Bridge; Shimmer by Claudia Ravaschiere and Mike Moss; Tape and Net Installations by Numen/For Use; Empyrean Passage by Dan Corson, California

Recommendation 5.2 – Consider the ‘in between’ public realm



Recommendation 5.2 – Consider the ‘in between’ public realm

Plant Walk



- Legend
- Planted
 - Spontaneous Forest
 - Spontaneous Waterfront Plants

6

Improve the Experience of Transportation Infrastructure

Transportation infrastructure, such as roads and train lines, are a physical and psychological barrier to navigation by visitors and residents along the North Shore waterfront. Cultural interventions – such as public art, wayfinding, and environmentally focused installations – on and around infrastructure will promote exploration and connect communities.



Objective 6: Improve the Experience of Transportation Infrastructure

Recommendation 6.1 Move people with culture

- Action 6.1.1 Engage artists and cultural professionals to identify and resolve issues of values and aesthetics surrounding transportation infrastructure on the North Shore by issuing open calls and developing, supporting and advocating for community-based proposals and pilot projects for these spaces.
- Action 6.1.2 Develop cultural activities/events to encourage bike use and advocacy
- Action 6.1.3 Connect points of cultural interest by supporting and advocating for community-based proposals and pilot projects at key points of disconnection.
- Action 6.1.4 Connect the St George Ferry Terminal to the southeast promenade with the support of community-based proposals and pilot projects.

Recommendation 6.2 Define places for waiting and gathering

- Action 6.2.1 Develop proposals and pilot projects for areas in and around the ferry terminal, bus stops, and SIR platforms
- Action 6.2.2 Partner with social service provider organizations to address transportation waiting areas

Recommendation 6.1 – Move people with culture

Action 6.1.1 – Engage artists and cultural professionals to identify and resolve issues of values and aesthetics surrounding transportation infrastructure on the North Shore by issuing open calls and developing, supporting, and advocating for community-based proposals and pilot projects for these spaces.

Artists, working closely with engineers and residents, can infuse a public process with creative problem solving and openness to new, yet still practical, ideas. Having artists lead public engagement can promote more effective alternatives by sorting out and negotiating individual and community values, feelings, and aesthetics.

Both NYC DOT and the MTA run programs that use art to improve the experience of transportation infrastructure. The impact of these programs can be maximized by targeting them to specific areas that would provide the most dramatic results such as parking lots, fences, and other barriers further divide the neighborhoods from each other.

Cu Go La

Potential partners: cultural organizations, government, landowners

Potential sites: Stapleton streets under the SIR, SIR Tompkinsville Station, SIR Stapleton station, Richmond Terrace, fences, parking lots

CASE STUDY: RWA Bike Parade

The Rockaway Bike Parade is a festive celebration of biking and healthy living held annually by the Rockaway Waterfront Alliance (RWA). Parade-goers are invited to walk, dance, or ride along the route—which culminates in a party and Rockaways-themed costume contest. The route of the parade strategically includes both the Rockaways Boardwalk and the “Rockaway Freeway” roadbed area beneath the elevated A/C train. This underused roadbed is the subject of another RWA initiative, Project Underway, which aims to transform the corridor into a biking and walking route. By inviting neighbors to use the space beneath the elevated, the parade helps residents get familiar with biking along the corridor and showcases what would be possible if the Underway were transformed.

Additional precedents: Dan Roosengaarde’s Van Gogh Bike Path



Recommendation 6.1 – Move people with culture

6.1.2 – Develop cultural activities/ events to encourage bike use and advocacy

While it is possible to bike along the North Shore waterfront, the route is currently unclear, disjointed, and incomplete. Bike lanes on the roadways are often interrupted by de-facto parking areas (e.g. 120th Precinct, Gerardi's) intruding upon what is supposed to be a shared bike/car path designated in the street. Fun events that incorporate culture can help promote biking and illustrate how to safely navigate the waterfront.

Cu In Go Bu

Potential Partners: cultural organizations, individuals, government, businesses

Potential Sites: Atlantic Salt, Van Duzer Street, North Shore Esplanade

6.1.3 – Connect points of cultural interest by supporting and advocating for community-based proposals and pilot projects at key points of disconnection.

Business owners and developers are well aware of points of disconnection, since they often prevent customers from accessing their locations. Through culture, way-stops can be created along existing routes to make perceived distances feel shorter. The private sector can directly improve these points in privately controlled public space, and can advocate for improvements in publicly controlled public space.

Cu La Go Bu

Potential Partners: cultural organizations, landowners, government, business

Potential Sites: Bank Street, St. George-Tompkinsville Promenade, Intersection of Front, Bay, and Edgewater Streets

6.1.4 – Connect the St. George Ferry Terminal to the southeast promenade with the support of community-based proposals and pilot projects.

Over time, a number of efforts have been made to better connect the Ferry Terminal to amenities to the southeast including the National Lighthouse Museum, Pier 1, and the St. George Tompkinsville Promenade. Now, with the arrival of the Lighthouse Point development, it is even more imperative to improve this connection. A call for artists specific to this point of connection would ensure that the outcome moves beyond providing utilitarian basics and improves experience.

Cu Go La

Potential partners: cultural organizations, government, landowners

Potential Sites: Armajani Bridge, DOT Building walls, Lighthouse Point

Recommendation 6.2 – Define places for waiting and gathering

6.2.1 – Develop proposals and pilot projects for areas in and around the ferry terminal, bus stops, and SIR platforms

Interactivity alleviates boredom during waiting times and makes for an overall more pleasant experience. Transportation areas are also prime locations for sharing information. Cultural engagement in transportation areas should provide visual wayfinding and also share information about the space, place, and larger community in which it is situated. Artists should consider what people want while waiting and how cultural programming can address that (e.g. seating, information, lighting, safety, etc.).

Go **Cu**

Potential Partners: government, cultural organizations

Potential sites: DOT Building walls (Lighthouse Point), bus stops, Tompkinsville SIR station, Stapleton SIR station

6.2.2 – Partner with social service provider organizations to address transportation waiting areas

Many waiting and gathering areas in and around the ferry terminal, bus stops, and platforms are utilized by homeless populations and are thus common and effective places for outreach about related services (see 3.2.2). Artists and organizations interested in projects in these places should consider coordinating with social service providers such as Project Hospitality.

Cu **Ci**

Potential partners: cultural organizations, civic sector



CASE STUDY: BUS Sculpture

Outside of the Creative Alliance building in Baltimore, MD, Spanish artist collective mmmm... designed and installed BUS Sculpture, which consists of giant climbable letters to spell out BUS. The sculpture clearly marks the S. East Avenue bus stop in Highlandtown, Baltimore, and transforms the potentially dull experience of waiting for transit into an opportunity for entertainment, interaction, and creativity. Importantly, the shelter is wheelchair accessible and serves as effective protection from the elements.

Additional precedents: architectural-scale building street address numbers, dimensionalized signage

Recommendation 6.2 – Define places for waiting and gathering

Cultural Interventions



7

Develop and Preserve Built Space for Culture

Vibrant communities require space for cultural producers to live, work, and present. Initiatives that expand and preserve these spaces will ensure that artists, musicians, and other cultural practitioners continue to thrive.



Objective 7: Develop and Preserve Built Space for Culture

Recommendation	7.1	Preserve existing space where the cultural community lives, works, and presents
Action	7.1.1	Promote the uniqueness of the North Shore cultural community's built environment and advocate for its continued viability
Action	7.1.2	Strengthen and preserve existing cultural workspace and presentation space
Action	7.1.3	Explore programs that preserve existing affordable housing along the North Shore and lock-in affordability

Recommendation	7.2	Adapt existing or historic structures for the cultural community to live, work, and present
Action	7.2.1	Adapt vacant, public buildings for cultural use
Action	7.2.2	Invite nonprofit organizations to help fill North Shore vacant or underutilized spaces with cultural uses.

Recommendation	7.3	Plan affordable space in new developments for the cultural community to live, work, and present
Action	7.3.1	Advocate for affordable living, working, and presenting space
Action	7.3.2	Craft incentives for creating art and artisan workspace in new developments
Action	7.3.3	Create new affordable housing for the North Shore cultural community

Recommendation 7.1 | **Preserve existing space where the cultural community lives, works, and presents**

7.1.1 – Promote the uniqueness of the North Shore cultural community’s built environment and advocate for its continued viability

The physical places where art and culture is produced on the North Shore—venues, places of worship, schools, eating establishments, streets, parks, buildings, homes—are essential to the continued vitality of the cultural community. There is a need to celebrate and preserve a physical environment that is, in many ways, unique among New York City’s cultural landscape.

The cultural community should define and document cultural spaces and craft a coordinated public relations campaign to promote exemplary and non-traditional spaces, and to promote the power of the North Shore as a cultural place. Such a campaign could also highlight statistics about the area’s built cultural environment using the SI Arts Count Yourself In survey.

Processes like CreateNYC and high-profile events, such as grand openings of major North Shore developments, will create additional near-term opportunities for promotion, as will increased civic participation and recognition through celebrations of the North Shore and its communities and expanding art in public and historic places. Artists and cultural producers on the North Shore should use the CreateNYC cultural planning process as an opportunity to demonstrate the importance of the North Shore’s affordable living, working, and presenting space.

Cu Ci Go

Potential Partners: cultural organizations, civic sector, government

CASE STUDY:

Seattle Historic Central Area Arts and Cultural District Overlay

In 2009, the City of Seattle created a cultural overlay district program to protect and preserve neighborhoods that contribute to the heritage of the city. In 2015, Seattle’s Central Area—a historic hub of the African American community and a neighborhood undergoing rapid change—became the second official Arts and Cultural District. The district is organized around three pillars: preserving the area’s African American legacy, strengthening the area’s physical identity, and supporting artistic vitality and affordability of the area. A “coalition of constituents” was convened for the project, which met to evaluate existing assets and modeled how creative placemaking could help preserve the neighborhood’s heritage.



Recommendation 7.1 | **Preserve existing space where the cultural community lives, works, and presents**

7.1.2 – Strengthen and preserve existing cultural workspace and presentation space

North Shore cultural practitioners believe that their community needs additional places to produce and exhibit their work. In addition to strategies that may lead to the creation of new and more appropriate space, the community can’t afford to lose spaces that are useful and, in themselves, culturally significant.

Either as a part of CreateNYC or as a separate initiative, a North Shore Cultural Facilities Plan should be developed to identify or create programs that support and improve the North Shore’s cultural spaces in significant and lasting ways. The goal of such a plan would be to help organizations build and improve their facilities in ways that will ultimately advance their missions and strengthen the North Shore’s cultural scene.

Artists and arts organizations should have a central role in charting the future of their creative spaces. This could include work with property owners to incentivize the preservation and expansion of arts and culture uses. There is also a need to explore land use policies and incentives that support preservation of useful cultural spaces as well as sites with cultural significance—buildings or sites important for their association with ethnic cultures, marginalized peoples, or mainstream culture.

Policies to explore include:

- + limited equity coops to acquire sites;
- + non-profit land trust to acquire sites;
- + mission-driven non-profit organization to serve as the steward of the “maker” buildings and spaces;
- + incentivizing developers to deed over maker-spaces

(Policies to explore cont.)

- + support for non-profit ownership of live-work spaces.
- + encouraging long term leases for artists, cultural organizations, and culturally significant small businesses

Go Ci

Potential Partners: government, civic sector

Potential Sites: SI Makerspace, 50 50 Skatepark, etc.

7.1.3 – Explore programs that preserve existing affordable housing along the North Shore and lock-in affordability

Across the country, more and more municipalities are helping to seed shared-equity housing solutions that provide permanent affordability through deed restrictions and shared land ownership. Artists and cultural producers, who are often the first victims of neighborhood change, have a special role to play in pioneering alternative ownership models such as community land trusts and limited-equity coops.

Cu Ci Go

Potential Partners: cultural organizations, civic sector, government

Recommendation 7.2 | Adapt existing or historic structures for the cultural community to live, work, and present

7.2.1 – Adapt vacant, public buildings for cultural use

Adaptive reuse of historic buildings is environmentally friendly and preserves the character and cultural heritage of a place. There are a number of city-owned buildings on the North Shore that hold significant historical and cultural significance, both on the waterfront and in town hubs.

If the North Shore cultural community can create development concepts and plans for these types of structure that show the feasibility and added civic, cultural and financial value, than the public sector could (and should) prioritize such uses in future RFPs and disposition.

Potential Partners: government, landowners, cultural organizations

Go La Cu

Potential Sites: Edgewater Village Hall in Tappen Park, Building 10 at the former Coast Guard site, Fort Wadsworth Airport Hangar, etc.

7.2.2 – Invite nonprofit organizations to help fill North Shore vacant or underutilized spaces with cultural uses.

People in the North Shore cultural scene are looking for studios, offices, and venues to realize their ideas or project. Owners of properties that have long been vacant, or are in the process of being developed, are in need of generating revenue and visibility. Temporary cultural use is a potential win-win situation, but there are challenges—including finding the balance between making financial sense for owners and logistical sense for the cultural tenant.

To overcome these challenges, a non-profit organization should act as a broker between owners and cultural users. The dedicated non-profit could rent property itself—generally at a discounted price on a month-to-month basis—and then offer the space to an artist. Building owners that have been actively marketing a space but have had difficulty finding tenants could be prioritized. The City may also be able to help mobilize more landlords to donate space through a tax incentive for putting an empty space into use.

Go La Cu

Potential Partners: government, landowners, cultural organizations

Potential Sites: Paramount Theater, Fish's Eddy Building, Art@Bay, Art on the Terrace



CASE STUDY: Williamsburgh Library

Featuring 4,000 square feet of multi-arts workspace, the Williamsburgh Library in Williamsburg, Brooklyn, includes studios and rehearsal rooms on the second floor of an inspiring and historic 1903 Carnegie library. The space was created through an innovative partnership between the Brooklyn Public Library and the nonprofit developer Spaceworks. The second floor, which was renovated in 2015, provides affordable space for local artists and free public programming for library patrons.

Additional precedents: chashama, NYC Landmarks Conservancy Loan Fund

Recommendation 7.3 | Plan affordable space in new developments for the cultural community to live, work, and present

7.3.1 – Advocate for affordable living, working, and presenting space

Artists and cultural producers on the North Shore should use the CreateNYC cultural planning process as an opportunity to advocate for additional affordable living, working, and presenting space.

Cu Ci Go

Potential Partners: cultural organizations, civic sector, government

7.3.2 – Craft incentives for creating art and artisan workspace in new developments

There is a demand and need on the North Shore for space providing artisan/artist workshops, co-working organizations—like Staten Island Makerspace—that provide shared facilities and education, cultural education and training, and rehearsal space. A “mandatory inclusionary workspace” program would incentivize the production of these types of spaces. The Department of City Planning could consider providing landowners and developers with:

- + Exemption of cultural uses from a project’s allowable floor-area ratio (FAR) or an FAR bonus, as is the case with plazas or public spaces throughout the city.
- + An amended definition of “community facility” use standards to receive a Community Facility bonus in FAR and/or to better align with the types of uses that enable creative endeavors and eliminate uses that can pay market-rate rents.
- + Inclusion of affordable space in plans for sites undergoing the Uniform Land Use Review Process (ULURP)

Go

Potential Partners: government

7.3.3 – Create new affordable housing for the North Shore cultural community

As the density of new housing increases, the City should strive to create work/live units that have enough additional space to double as a working studio, thereby freeing artists and artisans from the financial burden of renting separate studios. If it is not possible to grant preference for artist- and culture-specific populations in affordable housing development (due to housing laws or grant restrictions), then the North Shore cultural community should instead organize around the existing Housing New York Plan to advocate for additional units on the North Shore.

Go La

Potential Partners: government, landowners

Potential Sites: New Stapleton Waterfront, Bay Street



CASE STUDY: Chapter 91, The Massachusetts Public Waterfront Act

Massachusetts’s Chapter 91 law, the Public Waterfront Act, regulates development activities along the state’s waterways and promotes public use and pedestrian access. The act has been in place since 1866, but it’s philosophy dates back to the 1641-47 Colonial Ordinances of the Massachusetts Bay Colony. One of the stipulations of the law is that a certain amount of space in new buildings be devoted to cultural or civic space. Lovejoy Wharf, a historic warehouse converted into a new headquarters for Converse sneakers, was required by Chapter 91 to provide new cultural space as well as preserve harbor views. At Lovejoy Wharf, Chapter 91 resulted in a Converse Rubber Tracks recording studio, which provides free recording space for musicians in the Boston area. Emerging artists apply for space in the studio, which is staffed by a recording engineer and filled with state of the art equipment.

Additional precedents: Housing New York, Spaceworks, Northfield LDC live/work artist space

AIGA

American Institute of Graphic Arts, a professional membership organization for graphic design.

Alice Austen House

The Alice Austen House, a museum focused on the life and home of photographer Alice Austen; located on the waterfront in Rosebank, Staten Island.

BFC Partners

A New York City real estate development corporation that is developing the Empire Outlets project

BID

Business improvement district, a public/private partnership in which business and property owners elect to contribute to the maintenance, development, and promotion of their commercial district.

Bioswale

A landscape architecture intervention meant to capture, store, and filter stormwater naturally.

BP

Borough President

Cromwell Recreation Center

A beloved community center, destroyed during Hurricane Sandy, which was located on a pier in Tompkinsville. A community effort to rebuild the recreation center at Lyons Pool has secured support from local elected officials.

DCLA

NYC Department of Cultural Affairs, a division of the New York City government charged with supporting and strengthening arts and culture in New York City, primarily through funding.

DCP

NYC Department of City Planning, a division of the New York City government responsible for zoning and land use and instrumental in designing the City's physical and socioeconomic framework.

DOE

NYC Department of Education, the division of the New York City government with jurisdiction over the city's public school system.

DOT

NYC Department of Transportation, a division of the New York City government that has jurisdiction over streets, sidewalks, and other transportation infrastructure, including the St. George Ferry Terminal.

DSNY

The City of New York Department of Sanitation, a division of the New York City government responsible for garbage and recycling collection, street cleaning, and snow removal.

EDC

New York City Economic Development Corporation, a not-for-profit corporation that promotes economic growth through real estate development and investment, management of City properties, and advisory services.

Empire Outlets

A 350,000 square feet retail and hotel complex currently under construction at the foot of the St. George Ferry Terminal

EIS

Environmental Impact Study, a report on the potential negative and positive effects of a project on the surrounding area; an EIS is required only for certain actions that significantly impact the environment.

FAR

Floor-Area Ratio, the ratio of a building's total floor area to the area of its zoning lot; FAR is the primary zoning regulation that governs the size of buildings.

FEMA

Federal Emergency Management Agency, a governmental agency within the Department of Homeland Security that coordinates federal response to natural disasters.

HPD

NYC Department of Housing Preservation and Development, an agency of the New York City government that works to develop and preserve affordable housing.

Ironstate

A Hoboken-based real estate development firm that constructed the Urby development along the Stapleton waterfront.

Lighthouse Point

A mixed use retail, residential, and office complex proposed for the area between the ferry terminal and the National Lighthouse Museum. The first phase is under construction.

LPC

NYC Landmarks Preservation Commission, the agency of New York City government responsible for protecting the City's architecturally, historically, and culturally significant buildings and sites by granting them landmark of historic district status, and regulating them after designation.

MTA

Metropolitan Transit Authority, a public benefit corporation chartered by New York State and responsible for public transportation in New York City, Long Island, the Lower Hudson Valley, and Coastal Connecticut.

NYCHA

New York City Housing Authority, a New York City agency that provides housing to low- and moderate-income New Yorkers through public housing developments and administration of the citywide Section 8 Leased Housing Program.

NYC Parks

New York City Department of Parks & Recreation, a City agency that plans and manages open space and recreation centers

Resiliency

The capacity of a city, area, or neighborhood to mitigate potential faults and failures in its social, economic, and infrastructural systems in order to continue normal operations or recover rapidly following a disaster event.

Rezoning

A proposed land use action that would change the policy that governs the size and essential characteristics of a commercial or residential use. The Department of City Planning manages zoning.

RFP

Request for Proposal, a document, made by an agency or company for a product, a service, or any other valuable asset, that is intended to bring proposals from potential suppliers to submit ideas for business, art, or design.

RFQ

Request for Qualifications, a document that solicits information from interested parties and is often used in the process of procuring services.

SBS

NYC Department of Small Business Services, a division of New York City government charged with supporting and strengthening small businesses by providing free services to business owners, strengthening neighborhoods and commercial districts, and connecting New Yorkers to jobs.

SIBPO

Staten Island Borough President's Office

SIR

Staten Island Railway, the only rapid transit line in Staten Island; connects St. George Terminal to Totterville under the ownership and jurisdiction of the Metropolitan Transit Authority (MTA).

Snug Harbor Cultural Center & Botanical Garden (Snug Harbor)

A decommissioned retirement home for sailors converted into an 83-acre, 26-building non-profit regional arts center and park along the Kill Van Kull in Staten Island.

The New York Wheel

A 630-foot tall observation wheel under construction in St. George along Richmond Terrace.

Triangle Equities

A Queens-based real estate development firm constructing Lighthouse Point

ULURP

Uniform Land Use Review Procedure, a public process required for any project seeking a zoning change

Urby

A mixed-use retail and residential complex located along the Stapleton waterfront. The first phase is constructed and two more phases are planned.

WalkNYC

An initiative to bring the ease and usability of electronic mapping to the public through dedicated touch screen devices on the sidewalks of New York.

Wayfinding

A combination of using your surroundings, features, and tools to get from one point to another or to determine your location.

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