



Appendix Q: Articles and Studies Related to Arts, Culture and Heritage

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OVERVIEW

The role of the arts and culture in planning practice

Rex Hodgson

ARTS AND CULTURE BRIEFING PAPERS 01

In this series of briefing papers, the American Planning Association—as part of a collaborative project with the RMC Research Corporation and with funding from the Rockefeller Foundation—will illustrate how planners can work with partners in the arts and culture sector and use creative strategies to achieve economic, social, environmental, and community goals.

This overview paper provides planners and policy makers with comprehensive definitions, an overview of the arts and culture field, and a framework for how the field's strategies can enhance and inform planning practice. The subsequent briefing papers expand upon this introduction and explore how arts and culture contribute specifically to:

- ◆ strengthening cultural values and preserving heritage and history
- ◆ building community character and sense of place
- ◆ enhancing community engagement and participation
- ◆ enhancing economic vitality

These briefing papers support the work of countless people—policy makers, planners, and economic development and community development professionals, as well as professionals in architecture, landscape architecture, and arts and culture—in the creation and development of healthy communities.



American Planning Association

Making Great Communities Happen

Prepared by the American Planning Association, as part of a collaborative project with the RMC Research Corporation and with funding from the Rockefeller Foundation

DEFINING ARTS, CULTURE, AND CREATIVITY

The arts and culture field encompasses the performing, visual, and fine arts, as well as applied arts including architecture and graphic design; crafts; film, digital media and video; humanities and historic preservation; literature; folklife; and other creative activities. The arts alone can be classified into 13 categories: acting, announcing, architecture, fine art, directing, animation, dancing and choreography, design, entertainment and performance, music and singing, photography, production, and writing (Gaquin 2008). Culture can be defined as the arts as well as the intangible shared beliefs, values, and practices of a community (Houston 2007). “Creativity” is sometimes used to describe the common elements of arts and culture, but this term encompasses other fields as well. We use the Bureau of Labor Statistics definition of creativity, which encompasses the development, design, or creation of “new applications, ideas, relationships, systems or products, including artistic contributions.” As a whole, many forms of arts and culture naturally manifest as aspects of daily human activity (NACCCE 1999; Robinson 2007).

People pursue artistic and creative expression through a variety of outlets: formal theatrical performances, sculptures, paintings, and buildings; as well as the less formal arts, music and food festivals, celebrations and informal cultural gatherings, pickup bands, and crafts groups. Together, these formal and informal, tangible and intangible, professional and amateur artistic and cultural activities constitute a community’s cultural assets. These activities—which encompass a diverse set of locations, spaces, levels of professionalism and participation, products, events, consumers, creators, and critics—are essential to a community’s well-being, economic and cultural vitality, sense of identity, and heritage.

The formal, or professional, arts include people who are working as professional artists in arts-specific facilities, while the informal or vocational arts include a variety of community and individual activities. The locations and spaces where such activities are held include professional venues such as theaters, arenas, museums, and galleries and less formal settings such as local community and recreation centers, businesses, libraries, clubs, parks, schools, and other local gathering places. Of course, individual arts activities can occur anywhere and at any time; consider a choir singing in a church, a teenager listening to music, and an elder teaching a traditional craft to a grandchild.

People participate in arts and culture at varying levels of skill and engagement. Participants include creators (from the professional actor to a child actor in a school play), consumers (from the audience member for an opera performance to the parent of the child in the school play), and supporters and critics (whether foundations, parents and school fund-raisers, or journalists). Some create, while others listen to, watch, teach, critique, or learn a cultural activity, art form, or expression. Some are professional artists, designers, and inventors, while others engage informally in expressive activities or create innovative tools, relationships, or products. The field as a whole can be represented within a framework that has four main aspects: degree of professionalism, type of product or activity, locations and spaces, and level of participation and involvement. Table 1 outlines these dimensions.

Table 1. Dimensions of Arts and Culture

Degree of Professionalism	
Professional or Formal ↔ Vocational or Informal	
Creator or producer is recognized as artist by peers, has received advanced training in the art form, makes at least a portion of his or her living through artwork, or is presented or exhibited by arts-specific venue	Creator or producer is engaged in project solely for purposes of expression (e.g., ethnic, religious, personal) and enjoyment
<hr/>	
Type of Product or Activity	
Tangible ↔ Intangible	
Painting, sculpture, monument, building, multimedia, or other permanent or temporary physical work of art	Event, performance, or gathering (temporary activity); oral history or cultural expressions passed on from generation to generation
<hr/>	
Locations and Spaces	
Specific-purpose venues ↔ Nonarts venues	
Museums, theaters, galleries, community art centers, music clubs, etc.	Schools, churches, parks, community centers, service organizations, libraries, public plazas, restaurants, bars, shops, businesses, homes, etc.
<hr/>	
Level of Participation and Involvement	
Creator ↔ Consumer	
Creator (responsible for the creation of the artistic, cultural, or creative expression)	Audience member, supporter, or critic (indirectly involved or associated with the artistic or cultural activity)

The arts and culture sector is continually developing and changing. Further, the ways in which arts and culture activity is defined, manifested, and valued vary somewhat by locality and community. For example, in one locale a folklife or traditional activity such as sail making or boat building may be recognized as a craft or art form, whereas the same activity elsewhere may be thought of simply as work. Since the arts and culture sector is intertwined with all forms of human activity and daily life, conceptualizing it requires a discrimi-

native understanding of the roles played by different players and constituents. Of course, those roles are not necessarily fixed. A policy maker or planner may also be a creator or audience member; an arts nonprofit organization can also be a community partner; and a municipality may be an arts funder, a partner with cultural organizations, and an employer of arts-based strategies to meet other goals.

ARTS AND CULTURE AND PLANNING PRACTICE

Historically, planners utilized art and culture as a community revitalization tool; more recently, however, planners are realizing the potential contributions of art and culture to other social, economic, and environmental aspects of community life. Arts and culture provide a medium to:

- ◆ preserve, celebrate, challenge, and invent community identity;
- ◆ engage participation in civic life;
- ◆ inform, educate, and learn from diverse audiences; and
- ◆ communicate across demographic and socioeconomic lines.

Artistic and cultural activities can be used to engage the public more fully in planning practices, such as:

- ◆ long-range community visioning and goal setting
- ◆ plan making
- ◆ reviewing development and infrastructure projects

- ◆ supporting economic development
- ◆ improving the built environment
- ◆ promoting stewardship of place
- ◆ augmenting public safety
- ◆ preserving cultural heritage and transmitting cultural values and history
- ◆ bridging cultural, ethnic, and racial differences
- ◆ creating group memory and identity (Jackson and Herranz 2002)

Table 2 offers examples for understanding where and how the arts, culture, and creativity can be integrated into the field of planning.

Table 2. Connections of Planning Goals to Arts, Culture, and Creativity

Category	Planning Goals	Sample Activities	Actors
Social	<ul style="list-style-type: none"> • Preserve the historic and cultural heritage of a place • Provide a better understanding and an appreciation for a community’s cultural diversity • Facilitate connections among or reduce barriers between diverse groups (e.g., age cohorts, ethnic groups, socioeconomic classes) 	<ul style="list-style-type: none"> • Engage community residents in a PhotoVoice or storytelling exercise to identify shared needs and values • Create and unveil a community mural or other form of public artwork to validate or celebrate the past • Organize a community festival to celebrate local cultural diversity • Provide arts and cultural education programs, such as workshops, interactive classes, and performances, to encourage an understanding and awareness of a community’s historical and cultural context • Use cultural and noncultural venues to facilitate participation from different parts of the community 	<ul style="list-style-type: none"> • Planners • Nonprofit organizations • Neighborhood groups • Artists • Individuals • Funders • Policy makers
Economic	<ul style="list-style-type: none"> • Develop and expand upon local economic opportunities for members of the community • Ensure quality affordable housing for all members of the community • Attract businesses, new residents, and visitors • Provide or facilitate public transportation 	<ul style="list-style-type: none"> • Create and provide maps, signs, and other products to educate consumers about locally owned and operated community businesses • Use public art within streetscape improvements to increase traffic to underutilized corridors • Provide cultural assets in new affordable-housing developments • Encourage use of public transit, including ensuring safety • Create live/work spaces • Create incubator spaces for individual entrepreneurs, including artists 	<ul style="list-style-type: none"> • Planners • Economic developers • Engineers • Business investment districts • Nonprofit organizations • Artists • Financial institutions • Policy makers • Residents • Visitors and tourists
Environmental	<ul style="list-style-type: none"> • Preserve and enhance a place’s local identity and character • Preserve and protect the community’s parks and open space • Restore, protect, and preserve the community’s waterways • Implement sustainable practices • Encourage healthy practices, including bike/ped-friendly travel, outdoor activities, etc. 	<ul style="list-style-type: none"> • Integrate public art in transportation, parks and open space, water, and sewer infrastructure • Engage the community in a multidisciplinary exploration of environmental degradation and preservation through community performances and festivals • Inventory, assess, and map a community’s artistic and cultural characteristics • Encourage zero-waste practices at festivals, public venues, restaurants, hotels, etc. • Locate or develop performance spaces and public gathering places on public transportation routes • Include sustainable practices incentives in site-review regulations • Creatively reuse and preserve historic structures 	<ul style="list-style-type: none"> • Planners • Nonprofit organizations • Design professionals • Artists • Environmental planners • Developers and builders • Policy makers
Community	<ul style="list-style-type: none"> • Engage the public in transparent planning processes to assess the current and future needs of the community • Promote community pride and stewardship of place 	<ul style="list-style-type: none"> • Use interactive, online community forums • Empower and engage racially and ethnically diverse groups of youths and adults to participate in planning decisions through innovative tools such as drawing, sculpting, modeling, and painting • Engage artists to provide or help develop a vision 	<ul style="list-style-type: none"> • Planners • Nonprofit organizations • Local businesses • Neighborhood groups • Artists • Individuals

THE BRIEFING PAPERS

Using a variety of case studies and examples from the planning and arts and culture fields, these briefing papers provide a comprehensive overview of how arts and culture contribute to:

- ◆ Community heritage and culture
- ◆ Community character and sense of place
- ◆ Community engagement
- ◆ Economic vitality

Community Heritage and Culture

A sign of a healthy community is its simultaneous ability to preserve and invent its culture—that is, to conserve its history and heritage and at the same time develop new expressions for current times. Arts and cultural activity and the leadership of artists, historians, folklorists, anthropologists, planners, and other community leaders play important roles in preserving the history and heritage of a place, as well as easing tensions and encouraging respect for the changing cultural landscape. Despite the importance of history and heritage, preservation is rarely seen as a potential basis for innovation and advancement. As a result, too often sufficient resources are not dedicated to preserving significant meaningful spaces and objects, documenting stories from elders, and recording a community's contemporary cultural practices.

Community Character and Sense of Place

Artistic, cultural, and creative strategies help to reveal and enhance the identity—the unique meaning, value, and character—that underlies the physical and social form of a community. As part of an overall strategy to explore community context, embrace and nurture community diversity and uniqueness, and build upon and celebrate community character, planners can utilize artistic and cultural inventories, community visioning processes, design guidelines, arts and culture programming, master plans, and public financial investments in urban design and placemaking. All of these elements require the consideration of all community interests in key decision-making processes; the integration of arts and cultural resources in a contextual civic framework; and the recognition and balancing of the inherent, conflicting nature of past, present, and future social values.

Community Engagement

Community engagement is a process of relationship building that encourages both learning and action, as well as the expression of opinions about a place-based issue or program. A higher level of community engagement in planning offers vibrancy and innovation by strengthening the level of public commitment and making more perspectives available to decision makers. Both planners and community leaders already promote community engagement through a variety of traditional tools, including public opinion surveys, visioning workshops, asset-based planning, town halls, meetings, and public hearings. However, creative tools are now also being used more and more to promote community engagement with planning activities and goals. The use of creative tools—such as visual-art techniques, storytelling, festivals, exhibits, dance, spoken word, PhotoVoice, music, performances, web-based applications and community gatherings—emphasizes receptiveness to input, genuine acknowledgment of feedback, easy participation, and the development of relationships.

Economic Vitality

People are increasingly recognizing the connection between the activity of the arts and culture sector and the economic vitality in a neighborhood or community. High concentrations of creative enterprises and workers in a geographic area may provide a competitive edge by elevating a community's quality of life, improving its ability to attract economic activity, and creating a climate for innovation to flower. Communities in which arts and culture activities of all types flourish are important for the recruitment and retention of a skilled and educated workforce in a city or region. The presence of arts and culture in a specific neighborhood or community location can increase attention and foot traffic, bringing in visitors and attracting more development. Furthermore, formal and informal training in the arts can abet the development of skills valued in the global economy—such as strong oral and written communication skills, precise and high-quality work performance, ease in working in teams and ensembles, comfort in new and innovative situations, and the ability to work well with people from diverse cultures.

This briefing paper was written by Kimberley Hodgson, AICP (manager, Planning and Community Health Research Center, American Planning Association), and Kelly Ann Beavers (PhD candidate, Virginia Tech, and American Planning Association arts and culture intern), and edited by M. Christine Dwyer, senior vice president, RMC Research Corporation.

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Arts and Culture Briefing Papers

This is one in a series of briefing papers on how planners can work with partners in the arts and culture sector and use creative strategies to achieve economic, social, environmental, and community goals.

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 A photograph showing three men in a park-like setting. Two men are seated in the foreground, each playing a tambores drum. They are wearing dark t-shirts with 'TAMBORES' printed on them. The man on the left is wearing a baseball cap. The man on the right is wearing a gold hard hat. A third man stands in the background, also playing a tambores drum. He is wearing a dark t-shirt and glasses. The background features a chain-link fence, a red pickup truck, and some greenery.

COMMUNITY HERITAGE AND CULTURE

How the arts and cultural sector strengthen cultural values and preserve heritage and history

Kimberley Hodgson

ARTS AND CULTURE BRIEFING PAPERS 02

One sign of a healthy community is its simultaneous ability to preserve and invent its culture—that is, to conserve its history and heritage while developing new expressions for current times. Often, the concept of preservation is interpreted as meaning stagnation when, in fact, heritage and history can be the basis for innovation and advancement. Moreover, heritage and history are frequently essential sources of meaning that give a place character and resonance. In a country as diverse and complex as the United States, the histories of many communities are layered and contested. Groups settle and move away, each leaving some remnant of who they were and why they had come to that particular place. Sometimes they leave voluntarily. Sometimes they are forced to leave. Sometimes they do not leave at all. All of these groups—present and departed, rich and poor—have stories to tell, stories that can be collected, conserved, and celebrated. The articulation of those stories can significantly contribute to the planning process by preserving, celebrating, challenging, and inventing community identity.

In efforts to strengthen cultural vitality and preserve heritage and history, planners should consider four key points:

KEYPOINT #1:

Compiling the history and heritage of a place requires time, resources, and commitment; there may be conflicts among community narratives, and these may take time to resolve.

KEYPOINT #2:

The involvement of trusted community-based organizations—such as churches, schools, art centers, ethnic associations, and community social-service agencies can be key to the advancement and preservation of culture and heritage.

KEYPOINT #3:

It often takes an outsider to catalyze identification of and discussions about important aspects of a community that some residents might take for granted.

KEYPOINT #4:

Using venues such as parks, open spaces, and public streetscapes as places for arts and cultural expressions can be an effective way to integrate history and heritage into the everyday lived experience.



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KEYPOINTS

Despite the importance of history and heritage, too often both community residents and planners do not dedicate sufficient attention and resources to preserving spaces and objects, documenting stories from elders, and recording as well as facilitating a community's contemporary cultural practices. There are many policies, ordinances, and regulations on the books intended to identify, preserve, and protect heritage (from national to local). Still, tangible and especially intangible history and heritage frequently are not valued fully until they are in peril. Groups with deep roots in a community sometimes do not reckon with the potential evanescence of their heritage until they feel threatened by new groups or interests that they perceive to be encroaching on their physical or cultural territory. In the heat of new development or dramatic demographic shifts, this sense of imperilment can lead to bitter conflicts, often along racial and ethnic lines, as for instance when various groups seek to claim or reclaim a place's historical identity. Though such conflicts can be found across the United States, particularly in cities, there are also places where history and heritage have been preserved, tensions have been eased, and people have become more respectful of the cultural legacy of others and more conscious of ways to preserve and enrich their own. Moreover, these efforts to preserve, affirm, and advance cultural heritage can have important beneficial impacts on attempts to build community and create place identities. Many of these examples involve arts and cultural activity and the leadership of artists, historians, folklorists, anthropologists, planners, and a range of community stakeholders.

In the following text, each point is discussed briefly with the intention of reminding planners of the importance of culture and heritage in good planning practice.

KEYPOINT #1:

Compiling the History and Heritage of a Place

Diversity—the tolerance and celebration of difference—is often the hallmark of innovative, creative cities.¹ In most cases, the history of diverse communities is layered and includes the experiences of different groups.

In representing that history, capturing different voices and experiences is essential. However, compiling the history and heritage of a place can be contentious, political, and even sometimes painful. In many communities, diversity is complicated by racism, discrimination, competition for resources, and fear of change. By incorporating arts and culture activities into their practice, planners can help community residents share their stories; participate in learning processes; establish or reestablish healthy relationships among diverse groups of people; improve a community's overall understanding of history and heritage of place; foster tolerance and celebration of identity; and possibly provide opportunities for community residents to more actively participate in community visioning and planning processes. Specific examples of efforts to collect and share history and contemporary experiences follow. These examples can be instructive for planners as they work directly on issues of preservation but also as they continue to develop and incorporate new tools in their efforts to improve communities more generally.

Snapshots of Community Life in Writing, Photographs, and Video

The University of Texas (UT) Humanities Institute used a combination of writing, photography, and video to capture the diversity of community residents across the city of Austin and central Texas. While this project was not led by planners, it contributed to a shared understanding and celebration of diversity—an important first step to community visioning and goal setting. Between 2001 and 2003, the UT Humanities Institute invited community residents in Austin and surrounding areas to submit “brief personal stories using any language, form or style related to one of six topics: 1) my family's history in Austin, 2) where I live, 3) the best day of my life, 4) what I really need, 5) my family's most treasured possession, and 6) what I see when I look at Austin.” More than 900 people of all ages and ethnicities responded. These English and Spanish stories in written (hand- and typewritten), visual

(photographs and video), and oral form (video) provide snapshots of life in the region. In 2003, the UT Humanities Institute, in partnership with the Austin History Center Association, compiled 127 of the individual stories into a book, *Writing Austin's Lives: A Community Portrait*. This book represents a living history of the diverse and culturally rich population: “people of every age, every neighborhood, every ethnicity; people in comfort, in transition, in trouble; experienced writers, and those who never thought they had a story to tell, or someone to listen.”² This effort captured both historical and contemporary life in Austin and also galvanized residents around the identity of the city. This has implications for planners concerned with heritage and the meaning of a place, as well as for those concerned with civic engagement.

Community Empowerment Through Storytelling

Storytelling methodology is an empowering tool that planners can use to develop an understanding of a community's history, values, and needs. Various methods for storytelling have been documented amply and are worth incorporating into a planner's toolbox. The examples here offer opportunities for creative expression through imagery, sound, and writing. In addition to playing a role in preservation and documenting heritage, these tools are useful for initiating change and also for identifying the kinds of changes a community would like to see. For example, the Bay Area Video Coalition (www.bavc.org), a nonprofit media arts center in San Francisco, with funding from the Robert Wood Johnson Foundation's New Routes to Community Health, developed a digital storytelling project, *Abriendo las Cajas* (Opening Boxes), intended to raise awareness about domestic violence in the Fruitvale neighborhood of Oakland. Using simple media tools, participants created films of family members to share their stories and struggles with domestic violence with others in their community. The process of storytelling not only helped people document a difficult aspect of their history and understand the social impacts of domestic violence but also provided a means for “self-expression, peer sharing, and family healing to [abet] community empowerment and change.”³ The final audio and video stories were shared on television, broadcast on the radio, screened in health-center waiting rooms, publicized at community events, and made available online (www.bavc.org/index.php?option=com_seyret&Itemid=1047&task=videodirectlink&id=19).

Another example of storytelling that can be instructive to planners involves the Neighborhood Story Project (NSP), which operates in partnership with the University of New Orleans. NSP started in 2004 as a book-making project through which New Orleans residents could tell their histories and share their experiences and aspirations in their own voices. One of many notable NSP efforts is the documentation of the Nine Times Social and Pleasure Club, one of the oldest second-line clubs in the Ninth Ward. (Second line is a quintessential community-based New Orleans music and dance tradition and art form—vastly important to New Orleans culture and identity.⁴ Work on the book began in 2005, before Hurricane Katrina struck. After Hurricane Katrina the group came together again, with support from the Louisiana Endowment for the Humanities, to finish the book while also rebuilding their lives and the club. The book, *Coming Out the Door for the Ninth Ward*, was released in 2006 with a big community celebration and the first parade organized in the Ninth Ward since Katrina. In 2007, the book was chosen as a citywide reading selection by One Book One New Orleans, a campaign for literacy and community. Another NSP undertaking is the Seventh Ward Speaks oral-history project, which involves neighbors sharing the stories of their lives with one another. As part of the project, interview content is used on posters that are displayed throughout the neighborhood, helping to bring neighbors together and also providing a greater sense of community identity for the Seventh Ward. The NSP will turn the collection of histories into a book.⁵

Highlighting the History and Heritage of Place: A Deliberative Process

City Lore, a nonprofit membership organization located in New York City, works with community residents to foster and protect the city's cultural heritage. Members “believe that cultural diversity is a positive social value to be protected and encouraged; that authentic democracy requires active participation in cultural life, not just passive consumption of cultural products; and that our cultural heritage is a resource for improving our quality of life.” Together with the Municipal Art Society of New York, City Lore developed a project called Place Matters to “identify, celebrate, interpret and protect places that tell the history and anchor the traditions of New York's many communities.” Through a public nomination and survey process

of places across the city, public forums and workshops, and the production of maps and other publications, Place Matters works directly with city residents to identify and understand the historical and cultural significance of specific places. The organization also offers cultural tours to educate people about the history, culture, and memories of different places across the city.⁶

Initiatives like this provide an iterative and deliberative process of interpretation and reinterpretation of the meaning of places and are imperative for helping to make relevant and appropriate determinations about why places matter and how they should be treated.

Celebrating Marin County's Agricultural History

The agriculture community is an important, if not central, element of life in Marin County, California. Since the mid-1800s, working farms and ranches have contributed to the local landscape and economy. In November 2007, the county adopted an innovative plan update that integrates the overarching theme of sustainability into its six mandatory elements and 13 additional elements. This update builds on Marin County's legacy of sustainable agriculture by addressing not only the preservation of agricultural lands and resources but also agricultural viability, sustainable farming practices, and community food security. As a way to further educate the community about the important contribution of Marin's farm families to the community and as a way to celebrate this contribution, the Marin County Community Development Agency and the Marin Agricultural Land Trust produced an addendum to the Marin Countywide Plan: *Marin Farm Families: Stories & Recipes*. This document provides an overview of the values and objectives of individuals across the county who are responsible for reforming agricultural practices. It tells their stories through their words and recipes, and it provides images of them working on their farms, growing fruits and vegetables, raising beef and dairy cows, farming oysters, making cheese, and raising flocks of sheep. It showcases "the importance of agriculture to the County, and [supports] the efforts of Marin agricultural organizations, including Marin Agricultural Land Trust and others who work in partnership with farming families on issues of conservation, marketing, education, and natural resource restoration."⁷

KEYPOINT #2:

Importance of Community-Based Organizations in Fostering Culture, Heritage, and Place

When a planner desires a community's input for the purpose of understanding culture and heritage and revitalizing place, the involvement of trusted community-based organizations—such as churches, schools, ethnic associations, community social service

agencies, and other places where people gather—can be a key to success. Community-based arts and cultural organizations are often closely connected with the community they serve and have an intimate understanding of the community's culture, heritage and identity.

Local Historical Associations

Local historical preservation associations, which are often small, deeply rooted, passion-fueled nonprofit organizations, can play important roles in fostering appreciation for culture, heritage, and place. In California, the Pajaro Valley Historical Association has been at the forefront of consistently documenting historically important places and persons in the region, which is dominated by an agricultural economy. Documentation has included a broad spectrum of the valley's history, including the stories of past and present immigrant groups—such as Portuguese, Croatians, Chinese, Filipinos, Japanese, and more recently specific indigenous groups from Mexico and Central America—as well as migrant groups such as African Americans from the southern United States. The association collects artifacts and photographs, creates oral history projects, and conducts historical tours. In addition to being mindful about things and places that have official state or national designation, the Pajaro Valley Historical Association also pays attention to places that and people who are deeply significant to the local community but may not have any official designation. These types of organizations can be essential to planners in their efforts to address heritage and ensure that future development is culturally responsive.

Ashe Cultural Arts Center in New Orleans

Ashe Cultural Arts Center is a nonprofit arts organization that utilizes arts and culture activities for neighborhood and economic development purposes to revive and reclaim a historically significant corridor in Central City New Orleans: Oretha Castle-Haley Boulevard, formerly known as Dryades Street. Professional and nonprofessional artists use the center as a gathering place to “not only commemorate African American contributions to New Orleans, but also to create new performing and visual art expressing the present conditions and aspirations of African Americans and other New Orleanians.”

Using a combination of storytelling, poetry, music, dance, photography, and visual art, Ashe celebrates the life and cultural traditions of the surrounding neighborhood and “immortalizes” these traditions in art.⁸ Ashe also is currently working with other organizations and the city to redevelop vacant properties for community cultural uses. Beyond its official work as a cultural center, social service provider, and player in the economic revitalization of the corridor, the organization is a community hub—a safe place where people can be heard and recognized as active, contributing citizens.⁹ The organization has a good read on the pulse of the community. In this capacity, it plays an important role both as a validating hub for residents and as an essential entity to be consulted by anyone seeking to effect change in the neighborhood.

KEYPOINT #3:

Outsider perspectives

Outsider perspectives are important in bringing into relief the historical or contemporary essence of a community. While insiders (people from a community) have the necessary information, it often takes an outsider to catalyze identification of and discussions about important aspects of a community that some residents might take for granted or to foster communication and learning between disparate groups. Awareness of the very useful role that outsiders can play in catalyzing a more robust consciousness of a community’s culture, heritage, and history is important for planners.

Uncovering the Ingrained

As part of a research effort to create measures of cultural vitality, the Urban Institute conducted focus-group discussions around the country to investigate the various ways that people defined cultural assets in their communities. During the pilot period to test focus-group questions, the importance of outsider perspectives was underscored. In one particular focus group in Denver, the participants included many longtime residents of a community as well as one new resident who had decided to move into the neighborhood after research and careful consideration about what the community had to offer. When the focus group first started and residents were asked to discuss what cultural assets existed in the community, the conversation was sparse, with residents struggling a bit to identify assets. However when the new resident began to share her thoughts, she caused the other participants to reevaluate things that they were taking for granted that in fact contributed greatly to the community’s cultural life and identity. Community assets that she identified—such as a local radio show by and about residents, uniquely painted and decorated private homes and gardens, a few particularly beautiful old buildings, and some neighborhood holiday traditions—were things that were so ingrained in the fabric of the community that their value in this conversation had been overlooked. As a result of this experience, focus-group discussion guides were revised to include questions that required respondents to think about their communities from a distance. For example, one of the questions asked was, “What do you miss about your community when you leave it?” These ended up being some of the most effective questions in the inquiry.¹⁰

Outsider Brings a Community Together

Community Bridge in Frederick, Maryland, is an example of how an artist from outside the community brought together local government staff and community residents to collaborate and learn about the community's history and diverse culture. The artist, William Cochran, helped the community develop a shared vision for a neighborhood revitalization project, create a piece of public art that interprets the commonalities of a diverse population, and provide a practical and aesthetic amenity to a once economically distressed area.

As a part of the Carroll Creek Park economic development project, which is located along a symbolic racial and economic dividing line, Cochran proposed decorating a reconstructed bridge that not only had a practical function but also served as a symbol of connection and of the spirit of community. Cochran invited more than 173,000 residents to develop a shared vision of the bridge through a public outreach campaign called Bridge Builders. Residents were asked, "What object represents the spirit of community to you?" The Bridge Builders team enlisted the help of churches, community organizations, local civic groups, private and public schools, youth centers, shop owners, and other groups to gather public input for the project. These groups distributed posters, brochures, response forms, and collection boxes to solicit feedback. In addition, Bridge Builders created a 30-minute documentary that was shown multiple times on the local cable station; aired PSAs on local radio and TV stations; painted chalk murals on sidewalks throughout the downtown area asking the question "What object represents the spirit of community to you?"; advertised the question on the local Hampton Inn's electric sign for six weeks; and mailed the question on a postcard to every home in Frederick County.

As a result of this comprehensive outreach campaign, Bridge Builders received thousands of oral and written ideas, photographs, and stories from local residents. Because the outreach campaign was so successful, Cochran invited some residents to physically contribute to the work to reflect this collective imagining, "exploring common realities that cannot be encompassed by a single artist bound by the limits of a solitary human perspective."¹¹ Using the symbols gathered from thousands of residents, Cochran transformed an ordinary bridge into a work of public art that contributed to a shared understanding and celebration of the community's diversity. In this case, it took an outsider to assist the local government in leading a community-based participatory process to discover and celebrate the history and diversity of place.

KEYPOINT #4:

Diverse Venues for Arts and Cultural Expressions

Certain institutions, such as museums and libraries, are logical and important places to access materials about a community's history and heritage. However, venues such as parks, open spaces, and public streetscapes can be effective

in integrating history and culture into a community's everyday lived experience.¹² While some planning ordinances and zoning can be obstacles to such uses, often, planners together with artists and other stakeholders play an important role in creating and or helping to sustain these vibrant spaces and making them available for children, youth, and adults of all genders, races, ethnicities, and incomes. The following are examples of diverse spaces and activities that contribute to the affirmation, preservation, and advancement of cultural heritage in communities around the country.

Parks and Drums

Meridian Hill Park in Washington, D.C., has been the site of a weekly drum circle for more than 40 years. People show up with their own drums, tambourines, maracas, or simply by themselves to enjoy company, drumming, yoga, music, and other festival-like activities with community members. The park provides people of all ages and ethnicities and all levels of musical ability the recurrent opportunity to gather and experience African-inspired rhythms.¹³ Similar experiences are available in several communities around the country, such as Leimert Park in Los Angeles, where for many years on Sunday afternoons people of all ages, from the immediate community and outside of it, come together to drum to traditional and contemporary rhythms of Africa and its diaspora. Such gathering spaces and communal activities are important mechanisms that help to animate space and provide community identity. Moreover, the recurring activity enables the creation of both bonding and bridging social capital—the strengthening of relationships among people within a community as well as the creation of relationships to people from outside the geographic community. These dynamics are especially important in communities that are economically distressed and discouraged.

Farmers Markets

Neighborhood farmers markets or open-air markets located in the heart of a community offer much more than fresh, locally produced food. In many instances all over the country, they provide a recurrent community gathering space and the opportunity for residents of all ages and cultures to participate in communal activities such as cooking and gardening workshops, live music, and special cultural events—providing important amenities and strengthening community bonds.

For example, in addition to selling produce, the San Luis Obispo (SLO) Farmers Market in California is home to a diverse range of activities, including music, juggling acts, dances, and puppet shows. In 1983, the SLO Downtown Association started the market on Thursday evenings to attract shoppers to the downtown area. While the SLO Farmers Market was created primarily as part of an economic development strategy, it opened up six downtown blocks of Higuera Street to community residents and tourists to experience food and culture.¹⁴

Similarly, in the mid-1980s, Vietnamese refugees began gardening 40 acres of vacant land in east New Orleans and developed a farmers market in an abandoned shopping-center parking lot adjacent to the vacant land. For the last 30 years, the Vietnamese Farmers Market has become a lively gathering place where Vietnamese people sell a variety of produce, live ducks, rabbits, and chickens, as well as listen to Asian pop music.¹⁵

Public Art and Community

Efforts to validate a community's history and heritage are abundant within the public art field.¹⁶ In Seattle, through permanent and temporary public art installations and sculptures, artists have commemorated the city's maritime legacy in a range of public spaces—along the waterfront and in other places such as Pike Place Market. In Philadelphia, Los Angeles, Chicago, and other cities around the United States, the history of many communities has been commemorated through murals often involving residents in the design and sometimes in the execution of the artwork. In the Little Tokyo section of Los Angeles, some of the history of the Japanese-American community is integrated into the public sidewalk. Pedestrians can read residents'

reflections about what the community was like as they walk through the neighborhood. Public art projects that commemorate a community's history and heritage range in scope and scale.

Over the course of the past eight years, the Los Angeles State Park, located on a 32-acre brownfield site in downtown Los Angeles, has served as a living art exhibit, provided a reflection of the city's history and heritage, and more recently improved public access to green space and recreational and community activities. Between 2004 and 2006, in collaboration with the California State Parks (CSP), which owns the site, Los Angeles artist Lauren Bon transformed the 32 acres into a grand scale, living art exhibit: a field of corn. Motivated by the desire to transform the remains of "the industrial era into a renewed space for the public," Bon brought in 1,500 truckloads of soil and planted a million corn seeds. The exhibit, which was called "Not a Cornfield," provided a creative interim solution for the site.¹⁷

During this time, CSP held numerous community engagement activities to create a shared vision for the park. While there are plans to develop the entire 32-acres, in 2006 CSP developed a temporary, 13-acre portion of the park. In partnership with educational and community organizations, the park provides residents and visitors with a range of "creative and innovative public events...to engage in the past, present and future of Los Angeles."¹⁸ The northern end of the park is marked by a living sculpture exhibit and a field of wildflowers, reflecting the past use of the site as "Not a Cornfield." Due to the economic recession, plans to build out the park have been delayed. Efforts are currently under way to begin a phased approach to carry out the original plan developed by Hargreaves Associates, which "strives to preserve and share the history of this resonant space, from the earliest native Tongva-Gabrieleno settlements, to the Portola crossing, and prominent railroad history in the late 19th through the 20th century...[and] to recognize the significance of more traumatic events such as the displacement of communities."¹⁹ In addition, there are plans to link the park with the Los Angeles River Revitalization Plan, established in 2002 to improve public access to the river, provide opportunities for recreation, enhance water and environmental quality, and improve natural habitats for wildlife.²⁰

CONCLUSION

This briefing paper provides a snapshot of the various ways in which different players are involved in both the preservation and advancement of heritage as well as in the expression of our rich history and diversity. Planners may not be leading these efforts but are, or can be, important collaborative players who can facilitate connections among community residents, community organizations, artists, and other stakeholders.

While this briefing paper is not an exhaustive review, the examples are intended to provide planners with glimpses of what is possible as part of planning practice. Moreover, they raise important questions. First, are planners aware of the wide-ranging benefits of fostering heritage and cultural vitality? Second, are planners sufficiently considering and collaborating with the wide range of entities already involved in heritage and cultural work? Third, are planners equipped with

the adequate tools and methods to implement strategies that lead to preservation of heritage and cultural vitality? These questions are crucial as the field strives to do its best work to plan and revitalize communities that can ultimately offer residents meaningful and rich environments.

This briefing paper was written by Maria Rosario Jackson (director of the Urban Institute's Culture, Creativity, and Communities Program), Kimberley Hodgson, AICP (manager of APA's Planning and Community Health Research Center), and Kelly Ann Beavers (Virginia Tech Planning, Governance & Globalization PhD candidate and APA arts and culture intern). Thanks to Florence Kabwasa-Green and Timothy Mennel for their review and thoughtful comments.

Endnotes

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13. See www.washingtonpost.com/gog/music-events/drum-circle,1128195.html.
14. See <http://travel.latimes.com/articles/la-trw-slo27may27> and www.pps.org/great_public_spaces/one?public_place_id=168&type_id=8.
15. See www.pps.org/great_public_spaces/one?public_place_id=170.
16. Public art is that which is created by an artist explicitly to be sited in a public space.
17. See <http://notacornfield.com>.
18. See www.parks.ca.gov/default.asp?page_id=22272.
19. See <http://lashp.wordpress.com/our-story>.
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Arts and Culture Briefing Papers

This is one in a series of briefing papers on how planners can work with partners in the arts and culture sector and use creative strategies to achieve economic, social, environmental, and community goals.

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COMMUNITY CHARACTER

How arts and cultural strategies create, reinforce, and enhance sense of place

Kimberley Hodgson

Arts and culture strategies help to reveal and enhance the underlying identity—the unique meaning, value, and character—of the physical and social form of a community. This identity is reflected through the community's character or sense of place. A community's sense of place is not a static concept; rather, it evolves and develops over time, reflecting the spectrum of social values within and around the community.

In this way, the community character of a city, county, town, or neighborhood can be seen as a story or narrative of a place. Planners and community members can come together to reveal and burnish this narrative through:

- ◆ an articulation of the historic, cultural, economic, and cultural context of the community;
- ◆ a commitment to the reinforcement and enhancement of the community's identity; and
- ◆ the implementation of policies, regulations, and incentives that support and enhance this evolving identity.

Awareness of community identity and character is strengthened by the consideration of all community interests in decision-making processes; the integration of arts and cultural resources with civic visioning programs; and the balancing of the inherent conflicting nature of past, present, and future social values.

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KEYPOINT #1:

Understanding Community Context

KEYPOINT #2:

Reinforcing Sense of Place: Celebrating Community Character

KEYPOINT #3:

Local Implementation Framework

KEYPOINT #4:

Arts and Cultural Programming



KEYPOINTS

This brief explores how arts and culture strategies can be used to understand community context, celebrate community character, and ultimately create, reinforce, or enhance sense of place.

Artistic and cultural inventories allow a community to begin to understand the historic, cultural, economic, and social context of a community—an essential foundation for developing and building sense of place.

A creative community vision can continuously evolve and embrace new ideas while balancing the inherent conflicting nature of past, present, and future community values and culture. Such a vision must reinforce and embrace the changing climate, culture, and character of a place.

Preserving and enhancing the local identity, uniqueness, and arts and culture assets of a community require that local decision making, planning processes, policies, and regulations reflect and support community character.

Arts and cultural programming plays an important role in providing education about the historical and cultural context of a community and in providing opportunities for participation in community life through festivals, events and performances, interactive classes and workshops, and a variety of other activities.

Each key point is explored in greater depth on the following pages.

KEYPOINT #1:

Understanding Community Context

Helping a community begin to understand its historic, cultural, economic, and social context is an essential foundation for developing and building sense of place. This context

includes a variety of community characteristics: population, demographic, and linguistic characteristics; physical and natural resources; cultural history; climate; customs; landscape features; design and architectural elements; local educational institutions; and temporary artistic and cultural exhibits, events, and spaces. A comprehensive reading or inventory of place can help a community begin to develop a voice for its narrative.

The urban planning process plays an important role in assisting residents as they inventory and explore their community context. In this way, the planning process provides a grounding mechanism to ensure that the wealth of information latent in the community is revealed, enhanced, and maintained over time. This allows a narrative about the authentic elements of a community's talent to emerge and thrive.

Artistic and cultural inventories allow a community to assess its historic, cultural, economic, and social context. These inventories include the identification, assessment, and mapping of a community's artistic and cultural resources. Conducting such an inventory allows planners to play a role in revealing the creative assets of a community. This role is strengthened by collaboration with other stakeholders, such as artists or representatives from cultural institutions. Arts, cultural, and educational institutions are particularly skilled at capturing these special qualities and helping citizens understand their community through new eyes. An inventory can often be the first step in community character discovery—or a guided visioning exercise that engages residents from all segments of a community's population in an interactive, creative process of developing a vision for the future of the community.

According to the Culture, Creativity, and Communities Program at the Urban Institute, however, traditional cultural inventories conducted by local governments often overlook nontraditional cultural resources, venues, and activities. Cultural inventories typically focus on cataloging the variety of arts and cultural organizations within a community, analyzing aspects of the natural environment (such as natural and archaeological resources), and describing traditional arts and cultural sites such as theaters, galleries, and other performance or exhibition venues. By expanding the scope of a traditional cultural inventory, planners can better explore the wealth of artistic, cultural, and creative opportunities at the municipal and neighborhood levels.

A comprehensive artistic and cultural inventory combines quantitative and qualitative methods and includes a variety of stakeholders—such as artists, residents, and community cultural workers—in community-based participatory research into the artistic, cultural, and creative characteristics of a community or neighborhood. Such a comprehensive inventory may include the following:

- ◆ population and demographic information
- ◆ local social and architectural history
- ◆ languages spoken
- ◆ food culture
- ◆ unique customs
- ◆ current landscape
- ◆ scale of existing buildings (residences, as well as commercial, governmental, and institutional buildings)

- ◆ public spaces
- ◆ transportation infrastructure
- ◆ temporary markets and fairs
- ◆ patterns, colors, and materials of buildings
- ◆ natural resources
- ◆ native plants
- ◆ street, business, and community signage
- ◆ art forms
- ◆ special places
- ◆ local educational institutions (colleges, universities, etc.)
- ◆ arts institutions (museums, theaters, historic homes, etc.)
- ◆ galleries

As one example, the Boston Indicators Project—a partnership among the Boston Foundation, the City of Boston, and the Metropolitan Area Planning Council—explores, measures, and assesses the values, resources, and assets of the city and its residents within the context of civic vitality, cultural life and the arts, the economy, education, the environment, health, housing, public safety, technology, and transportation. The project relies on the interaction and participation of a broad range of stakeholders (from schoolchildren and engaged residents to academic and community-based experts to public officials and policy makers) to achieve its goals and objectives.

In an effort to better understand how Boston’s growing ethnically and culturally diverse population—which comprises more than 50 nationalities and ethnicities and more than 100 languages and dialects—is expressing its presence in the city and the region, the project and the Mayor’s Office of New Bostonians developed the Greater Boston Cultural Resources Survey. This survey was designed to “assess movement along a continuum of cultural expressions, as groups develop resources to transact their own businesses, move toward reflecting themselves to the larger community, and grow in ways that begin to reshape the cultural landscape of the city.”¹ The survey invites residents to share “insider” information about the city’s cultural and ethnic heritage, commercial establishments, traditions, resources, and amenities. It asks respondents to share their knowledge about a variety of community activities, places, spaces, events, and resources, such as:

- ◆ religious organizations or places of worship
- ◆ informal gathering spaces (beauty salons, cafés, parks, corners)
- ◆ sports or recreational clubs or teams specific to an ethnic or cultural community
- ◆ social or cultural clubs
- ◆ restaurants, grocery stores, or specialty stores that serve or sell products specific to an ethnic or cultural community
- ◆ arts and cultural venues or public art that celebrate a specific ethnic or cultural heritage
- ◆ nonprofit organizations that serve a specific ethnic or cultural community
- ◆ festivals or parades that express or celebrate the heritage or the presence of an ethnic or cultural community
- ◆ places where people can purchase books or music relating to an ethnic or cultural community
- ◆ major institutions or parks that celebrate the cultural heritage of an ethnic or cultural community
- ◆ books, websites, or tours that speak to or about an ethnic or cultural community²

KEYPOINT #2:

Reinforcing Sense of Place: Celebrating Community Character

While an inventory of place provides the initial context for building sense of place and establishing community identity, the combination of context and the reinforcement of the current climate and cul-

ture of a place create community character or identity. Reinforcing sense of place therefore requires first a comprehensive understanding of a community’s historic, cultural, economic, and social context, and second a vision for the future that continuously evolves and embraces new ideas while balancing the inherent conflicting nature of past, present, and future community values and culture.

Community character is something a community has inherently, not something that can be applied like makeup. It is conveyed by not only grand buildings and public spaces but a whole range of urban elements: residences of all sizes and scale; commercial, government, and institutional buildings; street cross-sections; street furniture and graphics; public places, large and small; ceremonial buildings; informal activities such as street markets and fairs; and the food, language, and personalities that contribute to a community’s narrative. Only through the understanding and reinforcement of its character can a community flourish civically and economically. Planners are uniquely qualified to guide citizens in this process of discovery and celebration of community character.

Ybor City—the Latin Quarter of Tampa, Florida—is known as a center of the cigar industry but also as a vibrant, multicultural melting pot. In the 19th and early 20th centuries, Ybor City was home to more than 230 cigar factories, as well as many Spanish, Cuban, African, Italian, German, and Jewish immigrants. During the 1950s and 1960s, federal urban-renewal efforts aimed at slum clearance and interstate freeway construction disfigured Ybor City. The preservation of architectural and streetscape features that indicate the neighborhood’s multiethnic heritage—second-floor balconies, ornate cornice and tile designs, five-globe street lamps, wide sidewalks of hex-shaped pavers, decorative shop windows, wrought-iron benches, and ornate curlicue light fixtures—is due in large part to the work of the Barrio Latino Commission, Tampa’s first architectural review commission, created in 1959. The 1983 Ybor City Historic District Revitalization Plan resulted in more than \$12 million in private investment to revitalize the neighborhood. The City of Tampa relaxed the district’s zoning laws to permit nighttime uses, such as bars and clubs, to attract tourists and visitors. While these efforts worked as stimulants for economic development, Ybor City quickly became a popular entertainment district, attracting a young, rowdy crowd at night but very few people during the day. Through community involvement—as well as the collaboration of a variety of institutions, including the local development corporation, the city planning office, and the historic district—Ybor City is once again experiencing a wave of revitalization efforts. With the introduction of the Tampa Electric Company streetcar line, the revitalization of historic buildings, new infill housing to the north and south of the historic core, and a variety of new businesses and restaurants, Ybor City continues to balance its multiethnic heritage with the goals and needs of current residents. The 2004 Ybor City Vision Plan continues to guide the area’s redevelopment efforts. In 2008, Seventh Avenue in the heart of Ybor City was selected as one of American Planning Association’s Great Streets in America on account of its history, character, and evidence of strong community involvement.³

KEYPOINT #3:

Local Implementation Framework

Artistic and cultural inventories, community visioning processes, arts and culture programming, master plans, and public financial investment in urban design and placemaking are important elements of an overall strategy that plan-

ners can use to explore community context, embrace and nurture community diversity and uniqueness, and build upon and celebrate community character.

Preserving and enhancing the local identity, uniqueness, and arts and culture assets of a community require that local decision making, planning processes, policies, and regulations reflect and support this community character. Local government programs, policies, and regulations that incorporate the underlying philosophy or identity of a community can provide a framework for decision making, encourage development that is place based, and reinforce the cultural goals and vision of a community. This framework supports the work of civic leaders and community advocates and can help bring new allies, talent, and ideas into the planning process.

Public Art Master Plans

Public art—such as memorials, historical monuments, installations, murals, sculptures, mosaics, decorative features, and functional elements—is an important element in placemaking. Unlike art in private spaces, public art is ideally site-specific and attuned to its social, economic, and environmental context. Public art can contribute to urban design and the revitalization of civic infrastructure; enhance and personalize public space; comment on environmental and social conditions; and activate civic dialogue.

The development and adoption of a public art master plan provides an opportunity to establish a shared vision for a community’s public realm and to coordinate the activities of multiple stakeholders—planners, artists, arts and culture-related nonprofit organizations, and other stakeholders—in shaping that realm. More and more communities are developing and adopting public art master plans for the purpose of demonstrating a long-term commitment to the central importance of public art in the planning, design, and creation of public space.

In 1988, the City of Phoenix adopted the first city-wide public art plan in the country. Public Art Plan for Phoenix: Ideas and Visions gave the city a “clear vision and path for public art to become an effective tool of urban design.” Since the adoption of this innovative plan and its revision in 2006, public art has played an important role in shaping the city. The original plan identified working zones and opportunities to strengthen the design of the city through more than 70 public art projects related to the design and construction of buildings, outdoor urban spaces and networks, and infrastructure. The plan update built upon the original vision by addressing the need to “strengthen creative partnerships with the public and private sector; improve the sustainability of projects and initiatives; cluster projects to maximize public benefit; and improve the care and maintenance of the city’s public art collection.

In another effort to recognize and commemorate a place’s history and legacy, the Durham, North Carolina, Office of Economic and Workforce Development and the Parrish Street Advocacy Group partnered to develop the 2008 Plan for Public Art on Parrish Street. The plan builds upon the Durham Cultural Master Plan, the Downtown Master Plan, and additional public and private planning projects. Through public art, it addresses the need to catalyze economic development activity while celebrating the story of African American entrepreneurship, empowerment, and economic innovation on Parrish Street, which in the early 20th century was known locally as “Black Wall Street.” The plan “establishes a bold direction in which many types of art form the epicenter of downtown while their execution honors successful public art processes, urban land use planning structures, and landscape design strategies for artistic consideration.”⁴

Another example comes from Arlington County, Virginia, which is committed to “encouraging excellence in the design of public buildings, parks, streets and infrastructure.” The county “recognizes that public art, along with architecture, landscape architecture, urban design, graphic design, and historic preservation, is one of several tools the County can use” to create “strong, meaningful connections between people and places.” Since 2000, the Arlington County Board has supported public art as a tool for promoting “design excellence” and a “high-quality public realm.” In September 2000 and December 2004, the county board adopted a public art policy and public art master plan, respectively. The public art policy established the board’s commitment to public art, while the plan outlined a strategy for commissioning art projects and provided details on priorities, locations, and themes for those projects. The plan also established goals to integrate art with architectural, landscape, and infrastructure design of capital projects; to coordinate the efforts of various county departments, commissions, and residents to identify and implement public art projects; and to focus staff time and financial resources on projects with the strongest placemaking impact.⁵

Public Investment in Urban Infrastructure

The design of urban infrastructure, such as architecture, streetscapes, transportation facilities, and so on, presents an opportunity to interpret the many constituent elements of a sense of place: the natural environment, history, culture, language, and other aspects of local environmental, economic, and social conditions. Through the development of creative streetscape design, transit facilities, street signage, and other infrastructure, artists can inform, educate, and comment on these local conditions.

For example, through investment in the integration of public art in water and sewer infrastructure, the City of Calgary, Alberta, provides essential services to residents while also enhancing sense of place. The city takes pride in the intact ecosystem of the Bow River, which flows through the city and provides residents with a sustainable source of drinking water, recreational opportunities, and world-class trout fishing. As a result, the city’s Council and Department

of Utilities and Environmental Protection (UEP) created a Public Art Plan for the Expressive Potential of Utility Infrastructure to engage artists in utilizing public art to raise awareness of water as a critical and finite resource, foster environmental stewardship, and continuously engage residents in education about UEP services, infrastructure, and the surrounding watershed. The plan outlines how the city can integrate public art into its utilities and environmental systems to map the relationship between the man-made and natural watershed of the Bow River. The plan creates a “conceptual framework and visual tone for how UEP wants citizens to recognize and respond to its infrastructure.” This plan reveals the “untapped potential” of infrastructure as a unique, artistic, and cultural asset to the community and lays the foundation for realizing infrastructure’s expressive potential.⁶

From Austin, Texas; Portland, Oregon; and New York City to Louisville, Kentucky; Sioux Falls, South Dakota; and Mount Clemens, Michigan, cities and towns across the country are combining the utility with aesthetics by allowing local artists to design and sculpt innovative and creative bicycle racks. These racks not only provide bicycle parking but also draw attention to bicycle parking as an important element of street furniture. Combined with other aesthetically pleasing street furniture, artistic bicycle racks create an interesting environment for residents and tourists and enhance the character of a place.

Philadelphia’s Avenue of the Arts is a classic case study of how public and private investment in arts and cultural programming and development can assist in overcoming a variety of economic, social, and physical challenges. More than \$100 million in public funds and \$1 billion in private funds transformed South Broad Street from a declining street into a vibrant corridor that embraces its heritage and provides a home for 23 arts organizations, three major art institutions, three large hotels, more than 20 high-end retailers, more than 30 restaurants, and 1,450 residential units either converted from vacant office buildings or newly constructed.

Efforts to revitalize South Broad Street began in 1978 with the exhibit *Broad Street Comes Alive*, sponsored by the Philadelphia Art Alliance, which showcased a vision for transforming the street. However, implementation did not begin until the early 1990s. By 1993, the arts organizations, the business community, and the city reached a consensus that Broad Street would require significant public investment for revitalization. With the support of Mayor Ed Rendell, redevelopment efforts finally started. Improvements included the installment of vintage lampposts, sidewalk pavers, planters, bus shelters, and decorative subway entrances. Wide sidewalks accommodated outdoor seating, and mixed use developments provide ample space for street-level retail and restaurants along with a mixture of office and residential space on upper floors. The board and staff of the Avenue of the Arts, Inc. maintain the revitalization efforts and plan a variety of events and programs—such as festivals, parades, recreational activities, temporary and permanent art exhibits, and performances—in collaboration with the arts organizations, retailers, specialty shops, and community and educational institutions along the avenue.⁷ According to an economic impact study conducted in September 2007 by Econsult, in 2006 the avenue generated an estimated \$424 million, with an estimated \$150 million in total earnings, supporting approximately 6,000 jobs.

KEYPOINT #4:**Arts and Cultural Programming**

Arts and cultural programming provides education about the historical and cultural context of a community and opportunities for participation in community life through festivals, events and performances, interactive

classes and workshops, and a variety of other activities. Programming initiates conversation about arts and culture and establishes a structure of happenings and plans that ensure that these activities will continue to flourish. This deliberate continuity will help strengthen creative ideas, inspire citizens, and offer hope that opportunities exist and matter to the community. This increases the likelihood of not only the implementation of arts programs but also their integration with other community plans.

Seattle’s Office of Arts and Cultural Affairs has established two programs that support community character through financial assistance and programming: the Neighborhood and Community Arts (NCA) Program and a small awards initiative (smART ventures) that invests in community-based arts and culture programs. NCA provides support to neighborhood groups that “produce recurring festivals and events that promote arts and cultural participation, build community and enhance the visibility of neighborhoods through arts and culture.”⁸ By contrast, smART ventures provides small, one-time financial assistance to “spark innova-

tive ideas and widen arts and cultural participation, particularly among diverse and underserved communities.” For example, in 2008, a smART ventures grant provided funding to filmmakers Melissa Young and Mark Dworkin to provide free screenings of their documentary *Good Food*, which explores the meaning of good food and its value to healthy communities.⁹

Another example is City Arts, a nonprofit arts organization based in Washington, D.C., which engages residents in the development of artworks that reflect neighborhood history and culture, provides paid apprenticeships to talented youth artists, and offers arts education to a range of age groups. At the beginning of an artworks project, student apprentices connect with neighborhood leaders, civic groups, and residents to generate ideas for images to include in the artwork. This input makes it more likely that the artwork will pay tribute to the neighborhood’s history, present, and future.¹⁰ For example, a Duke Ellington mural, installed in 1997 and expanded in 2004, “contributed to the transformation of the U Street NW corridor into a lively arts and entertainment district.” According to City Arts, the mural contributes to the “visual integrity of the streetscape” and instills a “sense of pride in the residents of the neighborhood.”¹¹

This briefing paper was written by Jeff Soule, FAICP (APA’s director of outreach and international programs), Kimberley Hodgson, AICP (manager of APA’s Planning & Community Health Research Center), and Kelly Ann Beavers (PhD candidate, Virginia Tech, and APA arts and culture intern).

Endnotes

1. See www.tbf.org/indicators2004/culturallife.
2. See www.tbf.org/SelectSurvey/TakeSurvey.asp?SurveyID=3M09p4Klm753G
3. See www.planning.org/greatplaces/streets/2008/7thavenue.htm; and www.tampagov.net/dept_ybor_city_development_corporation/information_resources/2005_vision.asp.
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10. See cityartsdc.org/documents/CityArtsbrochure.pdf.
11. See www.cityartsdc.org/about.

Arts and Culture Briefing Papers

This is one in a series of briefing papers on how planners can work with partners in the arts and culture sector and use creative strategies to achieve economic, social, environmental, and community goals.

Please visit our website at www.planning.org/research/arts to learn more about this series.



COMMUNITY ENGAGEMENT

How arts and cultural strategies enhance community engagement and participation

Kimberley Hodgson

Community engagement is the process of public participation and involvement that promotes relationship building through learning, action, and the expression of needs and values. Community engagement can bring vibrancy and innovation to planning practice by strengthening the degree of public commitment to planning processes and making more perspectives available to decision makers. Planners and community leaders already promote engagement through a variety of traditional tools, including public surveys, visioning workshops, town halls, meetings, and public hearings. Increasingly, however, planners and community leaders are using new, creative tools as well as traditional ones.

Creative tools for community engagement include innovative visual-art techniques, storytelling, social-networking technology, exhibits, music, performance, festivals, and community gatherings. When planners use these tools, it can indicate that they are receptive to feedback, genuine in their acknowledgment of others' viewpoints, and committed to making participation and the development of relationships as easy as possible. This brief presents a specific set of creative tools based on three planning goals and provides examples of each in planning practice. Website links are provided to programs and related resources.

This brief explores how arts and culture strategies can be used by planners to engage the public in community planning processes. It makes the following key points:

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KEYPOINT #1:

Creative tools can strengthen the understanding and exploration of community values.

KEYPOINT #2:

Creative tools increase stakeholder involvement.

KEYPOINT #3:

Creative tools can better engage the public in community and urban design projects.



American Planning Association

Making Great Communities Happen

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KEYPOINTS

Planners can use arts and culture tools to expand their collection of engagement strategies as part of an appeal to diverse populations that is broader than what traditional tools alone can achieve. A multitude of available options gives community members the opportunity to find the most appropriate method of involvement for them.

Each key point is explored in greater depth below.

KEYPOINT #1:

Creative tools can strengthen the understanding and exploration of community values.

Traditional tools for community engagement include public opinion surveys, visioning workshops, town halls, meetings, and public hearings. These resources are useful in relaying information to the public and receiving feedback. However, tra-

ditional tools do not always elicit ample participation and can rarely explore the values and needs of citizens thoroughly. A stronger awareness of citizen values helps connect community perspectives with planning efforts. This results in more satisfied residents and leaders alike. Creative tools promote community engagement by strengthening the process of understanding and exploring community values.

The main creative tools for exploring community values and needs are visual-art techniques and storytelling. Visual-art techniques include drawing, sculpting, modeling, graphic rendering, and painting. Visual-art techniques (such as the use of illustrations during community visioning exercises) are already being used in planning workshops and meetings. Storytelling is a tool for collective listening and communication.

As a basic visual art, rendering or illustration is a useful tool, long incorporated with planning at visioning and scenario-development workshops. To illustrate concepts, planners incorporate drawing. More recently, drawing has come to involve innovations such as digital imagery, three-dimensional modeling, and the use of physical objects, such as wooden blocks that represent buildings, infrastructure, and other aspects of the built environment. Communities can invite artists to facilitate workshops or have community members lead their own processes. An artist might develop visual aids for the community's ideas about possible futures by asking what values and needs the community has for the project, program, or design. Those values and needs can then be expressed in an image such as a drawing, rendering, or painting.

Mural art as an engagement technique can be applied in settings such as celebrations of history, commemorations, and educational events. Community members can paint in small groups, perhaps with the guidance of an artist or planner. Philadelphia's Mural Arts Program (www.muralarts.org) is an example of a citywide program that develops partnerships with schools, grassroots organizations, city agencies, and philanthropies to create murals for community engagement.

Volunteer arts collectives can be promoted by the city through incentives and promotional material. The organization Flywheel (www.flywheelarts.org) in Easthampton, Massachusetts, is an example of a non-profit, volunteer-run community arts space. Originally established as an art collective, Flywheel brings people together to make art while promoting, organizing, coordinating, and working with the community.

In Baltimore, the nonprofit organization Art on Purpose (www.artonpurpose.org) provides educational, guided processes to bring people together around art and ideas. In 2008, it organized part of an exhibit at the Walters Museum of Art and conducted a symposium using visual art and storytelling to engage the community. Maps on Purpose included paintings and models that group had prepared, with the goal of catalyzing civic engagement through art making and programming.¹ The group conducted workshops with artists and neighborhood representatives in 23 Baltimore neighborhoods and developed a model for people to come together and, using paint and GPS technology, create maps that define and explore the experiences of multiple residents of a place. To do this, residents mapped traveling paths, favorite locations, and places in need of improvement. For Maps on Purpose, Art on Purpose also held initiatives for community leaders and stakeholders to brainstorm about how mapping, technology, and community knowledge could further build connectivity in the community. This exemplifies how a partnership among a museum, an organization, and a community can pair creative expression and technology to foster community engagement.

Another way planners can explore community values creatively is through storytelling. Storytelling allows people to present ideas about place and experience and to define their roles in those contexts. Planners can incorporate storytelling in projects such as revitalization, preservation, and redevelopment. As a creative tool, storytelling helps planners understand how people in the community are seeing, have seen, and would like to see their location. As an engagement tool, storytelling has two major points of appeal. First, it appeals to the participants because it enables them to share in their own voices. Second, it has benefits for planners because it results in personal feedback and can be conducted with minimal materials.

The Nauck Community Heritage Project in Arlington County, Virginia, is an example of storytelling used for community engagement. As part of a project to revitalize Nauck, a historically African American neighborhood, the Department of Community Planning, Housing, and Development and the Folklore and Public Art sections of the Cultural Affairs Division partnered in a creative community engagement process. Staff members contacted community leaders from local churches and organizations and worked with them to involve local residents in storytelling projects to inspire the designer and redevelopers of the Nauck Town Square Project and the Nauck Village Center.

Through community leaders, planners made contact with residents and collected stories about community life. These stories were compiled and combined to create an oral history. From this, the design partners learned about the community history and how it could influence the revitalization process. The team opted to publicize some of the stories through storyboards posted at the site and through digital media posted online.² This form of digital storytelling combines technology and voice to make storytelling collections more available to the public. The Nauck Project exemplifies how storytelling and digital publicizing can encourage engagement through the collection of community perspectives.

In a related vein, Stories for Change (www.storiesforchange.net) is a digital, online storytelling resource whose primary purpose is to disseminate, connect, and share ways to prepare storytelling projects. This organization posts resources online such as digital stories, approaches, and tutorials. By heeding digital stories in which community members articulate their experiences, planners can improve their understanding of a community's needs and values.

Visual-art techniques and storytelling are two creative resources for promoting the exploration of community values. Emphasizing imagery and story, they offer specific benefits for their audiences and participants. These languages allow participants to articulate their values creatively, which can improve the community-involvement discovery process for planners.

KEYPOINT #2:

Creative tools can increase stakeholder involvement.

Planning outreach and engagement is a process intended to incorporate all members of the community, including children, youth, young professionals, and working parents. All of these groups are vital parts of a community, and their

participation in planning is important. Encouraging participation can be made easier, more fun, and more effective through the use of creative tools.

Creative tools for involving stakeholders includes arts in schools, technological resources, informal and formal exhibits, performances, and gatherings. Arts in schools engage both children and youth with educational programs and planning. Technological resources can be combined with visioning workshops, informal and formal exhibits, performances, and gatherings to engage diverse populations. Informal and formal exhibits can capture multiple audiences' interest by showing planning materials in both traditional and nontraditional locations such as museums, parks, plazas, and streets—or lobbies, malls, nursing homes, and retail windows. Performances and gatherings provide opportunities for learning from, meeting with, and developing relationships among various generations and lifestyles.

Arts in schools programs encourage art teachers, other teachers, artists, and volunteers to work creativity into the classroom or school. These partnerships can have multiple benefits for students, neighborhoods, and the planning profession. For example, in Madison, Wisconsin, Hawthorne Elementary School is partnering with a mosaic artist to create a kiosk at the entryway to the school that serves as both a school and a neighborhood message board. At the same school, students worked with a quilter to create an exhibit called Our Cityscapes, which depicted their views of the community. Scenes included the school, the community center, the state capitol, and the local lakes. Upon completion, the quilt was displayed at the Hawthorne Branch public library to share the children's views with the community.

Technological resources for visioning can be incorporated into informal and formal exhibits, planning workshops, performances, and gatherings to engage a variety of nontraditional stakeholders. Resources available online include Facebook, Flickr, Digg, Twitter, and a variety of wiki sites that are useful for creative sharing and community engagement. To keep the community interested in a project, it is helpful to have simple, engaging, easily available updates. Web resources enable this possibility and can further be used to make visioning a more engaging process.

Wikipanning (www.wikiplanning.org) is an example of a creative online resource for the planning process. A public input method that is both innovative and interactive, Wikipanning facilitates virtual design charrettes. Ryan Harris LLC, a landscape architecture/urban design firm headquartered in Charlotte, North Carolina, created this resource for actively involving residents with community projects. Deb Ryan, the firm principal, used the traditional charrette process for many years and conceived a new process for creatively engaging the public. Wikipanning can include project-specific multimedia learning sessions, message boards, online chat events, surveys, and downloadable podcasts of walking tours. This is a resource that is available to any planning team, and its ease makes it likely that its use will increase the participation of stakeholders.

Technological tools can also be combined with more overtly artistic tools and planning resources. These can even be implemented as part of an actual plan. For example, the Chicago Metropolitan Agency for Planning (CMAP) is utilizing a variety of creative tools to involve stakeholders with the development of the region's comprehensive plan, GO TO 2040 (www.goto2040.org). This plan will address land use, transportation, quality-of-life issues, the natural environment, economic development, housing, and human services such as education, health care, and social services. The GO TO 2040 campaign utilizes a variety of tools, available in both English and Spanish, to allow multilingual populations to contribute to the "invention of the future" of the region.

Through MetroQuest's Invent 2040 website, residents can visualize aspects of life in 2040, which depicts what the future could hold if current growth patterns continue and how the region could plan for new development and transportation. After a short video, participants are prompted to imagine and develop an individualized scenario of the Chicago region in 2040 by making choices related to development density and location, as well as policies governing the road network, transit, and resources. The effects of these choices are computed and displayed graphically for viewers so they can see how their choices (1) affect land consumption, home locations, commute time, energy use, water use, government costs, and household costs; and (2) compare to other scenarios and current development patterns. Individual scenarios can then be shared with coworkers, friends, and family members via email, Facebook, Twitter, Digg, or other online media.

In addition, participants are encouraged to provide their input at fairs and festivals and at GO TO 2040 kiosks located in Millennium Park downtown, in Metra stations, in libraries, and at other sites. Feedback from the campaign will help CMAP develop a "preferred scenario that will best reflect the region's desired future." Residents are also encouraged to view or share photos through Flickr, post ideas and comments through the GO TO 2040 blog and Facebook page, and follow the GO TO 2040 campaign on Twitter.³

Creative tools make planning more accessible and inviting, which can help attract stakeholders to workshops, meetings, and events. Furthermore, as a part of daily life, creative tools promote greater engagement with activities besides meetings and workshops. For example, planners can use creative tools to promote community gatherings for dance, theater, music, and general festivity. Attendance at such events creates bonds between planners and residents of all ages. A vibrant, engaged community is more likely to be safer, healthier, more environmentally sustainable, and economically stronger. A community whose members are engaged with life, education, and one another is more likely to come together to address issues that are relevant to the planning process.⁴

KEYPOINT #3:

Creative tools can better engage people in community and urban design projects.

Community and urban design is concerned with the arrangement, aesthetics, and social usefulness of a place—particularly public spaces like walkways, plazas, street space, and gathering areas. Engaging community in the design of public space can help con-

nect the spaces of everyday activities with their users. Creative tools make it easier to design with and for the public. The main tools for creative engagement with urban design are sketching or art contests, public design workshops, outdoor projections of visions, and the public revitalization of space (including painting, gardening, outdoor furniture creation, music, performance, and other arts). These techniques strengthen engagement with community and urban design, introducing opportunities for more involvement and diversifying the tools available to related programs. By involving the public directly, creative programs become more grounded in the community.

Sketching or art contests can involve the public in urban design. Because urban design can encompass a broad range of elements (including street furniture, signage, entryways, parks, and plazas), it can be helpful to call for sketches and art ideas from the public for a specific project type. For example, public ideas for street furniture designs can be used as inspirations prior to or during the contracting of private firms, artists, or public organizations for urban design projects. Submissions could include simple pencil sketches, color renderings, paintings, collaged imagery of ideas, or written pieces that speak to the space. These pieces can be displayed for still more public input.

Public design workshops are prime opportunities to engage the public in community and urban design. In North Carolina, intense development in and around the Triangle region has inspired creative thinking by students, residents, and planning and design professionals. To balance equity, ecology, and economy, participants at the University of North Carolina have developed creative ways to propose, analyze, revise, finalize, and reflect upon designs that work. Students and teachers are using mapping, photography, user observation, archival research, and interviews to analyze sites.

With these tools, students and teachers creatively involve the public in interactive design and problem-solving workshops. One early approach was to look at site analysis as a game board and explore different density assumptions as game pieces. This allows participants to explore physical design elements, shapes, layouts, or financial investments. The purpose of using the game board and pieces is to explore trade-offs playfully. Planners can incorporate this technique as a way to counteract the numbing effects of excessive discussion, simplify complex decision-making processes, and receive information from the public.

Outdoor projections can capture an unexpected audience with engaging imagery. With a simple film projector and an outdoor space, such as the side of a building or a public wall, planners can present imagery related to community visions for a space. PowerPoint presentations can be used to prepare a simple outdoor display projecting images and videos related to potential planning projects. This imagery engages passersby without requiring a time commitment. Observers can provide feedback through social-networking tools such as Facebook, Twitter, and wikis.

Public revitalization of space is an active approach to engagement with urban design. In this approach, the public physically creates or actively designs street and other outdoor urban-design elements. In Toronto, the Design Exchange partnered with the city to convene two street-furniture design charrettes. These partners were able to engage diverse groups directly in the design of urban elements. Design specialists, stakeholder groups, and representatives of the city participated in team exercises where members developed site scenarios for fixed, flexible, and customizable urban-design elements such as garbage boxes, bicycle kiosks, transit shelters, and benches.⁵ Similarly, Paint the Pavement (www.paintthepavement.org) is an organization in St. Paul, Minnesota, that coordinates placemaking through neighborhood art. It works with neighbor groups to organize the creation of public murals on low-traffic residential streets. Neighbors collaborate to design, paint, and celebrate their community squares.

By combining creative techniques with events such as public revitalization, workshops, outdoor projections, and sketching or design contests, planners can creatively improve the level of public participation in urban design. Urban design is a particularly useful front for community engagement as it has such direct relations with public spaces used by community members. Infusing the development of public space with elements of art and creativity can strengthen and improve planning efforts in these areas.

This briefing paper was written by Kelly Ann Beavers (PhD candidate, Virginia Tech, and APA arts and culture intern) and Kimberley Hodgson, AICP (manager of APA's Planning and Community Health Research Center).

Endnotes

1. See the Maps on Purpose press release, available at www.artonpurpose.org/releases.cfm.
2. See www.arlingtonva.us/departments/CPHD/forums/fourmile/CPHDForumsFourmileNauck-Shirlington-FourMileRunPlanMain.aspx.
3. See www.flickr.com/photos/go_to_2040, www.flickr.com/groups/explore_north_east_illinois, www.goto2040.org/blogs/blog.aspx, www.facebook.com/pages/GO-TO-2040/112378050852, and twitter.com/goto2040.
4. See the results of the Social Capital Community Benchmark Survey, available at www.cfsv.org/communitysurvey/results_pr.html.
5. See www.toronto.ca/involved/projects/streetfurniture/pdf/vibrant_streets.pdf.

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ECONOMIC VITALITY

How the arts and culture sector catalyzes economic vitality

David J. Murray

Terms such as “creative economy,” “creative class,” and “cultural economy” are becoming more common among urban planners, arts administrators, economic developers, and business and municipal leaders.¹ These terms reference a variety of types of jobs, people, and industries, including the sectors of visual, performing, and literary arts, as well as applied fields like architecture, graphic design, and marketing. Whatever label is used, this use of terminology linking culture and the economy indicates recognition of the connections among the fields of planning, economic development, and arts and culture.

The activities of the arts and culture sector and local economic vitality are connected in many ways. Arts, culture, and creativity can

- ◆ improve a community’s competitive edge
- ◆ create a foundation for defining a sense of place
- ◆ attract new and visiting populations
- ◆ integrate the visions of community and business leaders
- ◆ contribute to the development of a skilled workforce

To pursue economic development projects with a creative approach, there are four key points to consider:

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KEYPOINT #1:

Economic development is enhanced by concentrating creativity through both physical density and human capital. By locating firms, artists, and cultural facilities together, a multiplier effect can result.

KEYPOINT #2:

The recognition of a community’s arts and culture assets (and the marketing of them) is an important element of economic development. Creatively acknowledging and marketing community assets can attract a strong workforce and successful firms, as well as help sustain a positive quality of life.

KEYPOINT #3:

Arts and cultural activities can draw crowds from within and around the community. Increasing the number of visitors as well as enhancing resident participation helps build economic and social capital.

KEYPOINT #4:

Planners can make deliberate connections between the arts and culture sector and other sectors, such as tourism and manufacturing, to improve economic outcomes by capitalizing on local assets.



KEYPOINTS

Competition, definition, attraction, integration, and continued development are all pivotal aims for economic development professionals. Traditional outcomes of economic development in planning include job creation, increased tax revenues, increased property values, increased retail activity, and more sustained economic vitality. These goals are often pursued through programs such as workforce development, recruitment, amenity packages for firms, local property investment, and policies that support business. When combined with creative approaches, these traditional programs can create a richer context for economic development.

Economic development approaches that integrate arts and culture are usually combinations of facility-centric, people-oriented, and program-based approaches. Development of an arena, cultural center, incubator

space, or creative district is an example of a facility-centric method, while a people-oriented approach could include facilitating arts professionals' development by approving live-work spaces, supporting arts centers, creating cooperative marketing opportunities, or commissioning artworks. Program-based approaches target a specific issue within a community, such as developing an arts program—whether gardening, mural making, or public art displaying—to address the issue of vacant property; promoting health education through a local arts festival, exhibitions, or performances or plays with health themes; or displaying artwork in vacant storefronts to attract passersby and enliven an area. Whether targeting economic improvement through facilities, people, programs, or all three, creative strategies can strengthen economic vitality (Table 1).

Each key point is explored in greater depth below, with examples and connections to the strategies in Table 1.

Table 1. Creative Strategies for Improving Economic Vitality

Strategy	Description
Promotion of Assets Development	Promoting cultural amenities for the purpose of attracting economic investment and skilled workers
Revitalization	Promoting community development through artistic, cultural, or creative policies
Economic/Job Clusters	Promoting community and neighborhood revitalization through artistic measures and strategies that emphasize creativity
Education	Creating economic or job clusters based on creative businesses, including linking those businesses with noncultural businesses
Arts-Oriented Incubators	Providing training, professional development, or other activities for arts, cultural, or creative entrepreneurs
Branding	Creating arts-specific business incubators or dedicated low-cost space and services to support artistic, cultural, or creative professionals
Districts	Developing visual elements that communicate a community's character; using logo development and graphic design for advertising, marketing, and promoting a community
Live-Work Projects	Creating arts, cultural, entertainment, historic, or heritage districts
Arts-Specific and General Public Venues	Providing economic or regulatory support for combined residential and commercial space for artists
Events	Providing public or private economic or regulatory support for marketplaces, bazaars, arcades, community centers, public places, parks, and educational facilities of various types
Urban Design and Reuse	Using celebrations or festivals to highlight a community's cultural amenities
Public Art	Implementing the reuse of existing sites or buildings for arts and culture purposes
	Supporting temporary and permanent public-art projects

KEYPOINT #1:

Economic development is enhanced by concentrating creativity through both physical density and human capital.

Concentrations of cultural enterprises and creative workers in a geographic area provide a competitive edge, likely by elevating the quality of life, improving a community's ability to attract economic activity, and creating a climate in which innovation can flourish.

Concentration of culture-sector firms and highly skilled workers, along with related facilities and business, enables partnerships and cooperative projects to develop. Concentration also facilitates the marketing of skills and products. The physical density of creative and cultural firms promotes the sector's prosperity, which is in turn economically good for the local area as a whole.

Clusters of culturally oriented businesses and workers can breed innovation and new specializations. Places where innovation is prized are naturally attractive to innovators and conducive to creativity of all types, as the frequency of exchange promotes creative activity. Planners can develop projects that deliberately locate creative professionals in a facility or area. Density or concentration of creative facilities can occur on a range of scales, from a single building to a streetscape, neighborhood, or district.

The Crane Building in North Philadelphia is an example of a facility-centric redevelopment for creative businesses and artists. Originally built in 1905 as a plumbing warehouse, the building today houses Crane Arts (www.cranearts.com), with four floors of artist studios and suites and a variety of project spaces available for community programs and cultural development. Facilities include an art-restoration studio, a ceramics studio, a multimedia studio, and a printmaking, painting, and sculpting studio. One of the office suites is a cultural coworking space opened by Peregrine Arts (www.peregrinearts.org) for entrepreneurs, consultants, artists, writers, visionaries, and anyone working in design, media, history, the arts, and cultural heritage. The building has been successful enough that Crane Arts is considering opening another building. As an economic development tool, the building is beneficial not only to the creative occupants but to adjacent communities and the design profession as a whole. For example, during the recent economic recession, local architects with few or no incoming projects participated in a gallery exhibit at Crane Arts in an effort to "get back to the act of making things."² The exhibit was an effective tool for marketing and design.

In Tampa, Florida, a local developer designed and created the Sanctuary Lofts (www.sanctuarylofts.com) as an urban revitalization project to concentrate creativity and attract residents back to the downtown. The project began with an early 20th-century Greek Revival church in the Tampa Heights historic district that was transformed into loft apartments with space for creative-studio rentals. Many of the existing materials were salvaged, including doors, windows, pews, and hymnal racks. Sanctuary Lofts now serves as workspace for painters, artists, photographers, designers, and architects. This unique living space can assist in facilitating communication between creative organizations and the public and can create a stronger sense of identity for community residents.

KEYPOINT #2:

The recognition of a community's arts and culture assets is an important element of economic development.

Recognizing and strengthening existing assets are vital parts of community development and can contribute to economic development.

Assets include those related to entertainment (e.g., theaters, performing groups), personal development (e.g., community centers,

bookstores), and education (e.g., schools, museums), as well as more directly to job creation and industry (e.g., translators, designers). Cultural and creative amenities are assets as well as excellent tools for identifying and promoting other community assets.

Creative-class theory suggests that a high-tech, highly educated workforce prefers a location with creative amenities.³ A flourishing arts and culture sector can affect where workers in the information economy, especially younger ones, want to live and as such is important for workforce recruitment and retention strategies.⁴ To promote local culture and creativity, communities can deem an area or part of town as an arts, cultural, or creative district. A district is technically a designation to name and centralize creative assets by locating and drawing attention to cultural assets throughout the community. There may be economic incentives to live or work in such a district.

For example, Taos, New Mexico, has a number of designations intended to promote it as an arts and culture magnet. The State of New Mexico has designated Taos an Arts and Cultural District.⁵ The New Mexico Arts and Cultural District Resource Team reviews the state of the creative economy and emphasizes building upon current assets to develop economic well-being. At the federal level, Taos is designated as part of the Northern Rio Grande National Heritage Area. Additionally, Taos is pursuing the New Mexico "Quality of Life" local option tax (a tax incentive to improve energy and water conservation, sustainable building, employment benefits such as job-training programs and employer-provided child care, and other quality of life factors) to support the continued formal existence of the Arts and Cultural District. It is also considering the construction of an arts-incubator space, to complement its affordable housing project, ArtSpace.⁶ Taos's approach to economic development is based on asset recognition and directly connected to the arts and culture sector.

Another way to recognize assets and capitalize on them economically is to find ways to publicize and display the community's existing artistic talent and related amenities, such as ethnic foods, costumes, and visual arts and crafts. For example, in New Orleans the cultural heritage of Louisiana is celebrated through the New Orleans Jazz and Heritage Festival. This festival increases tourism through a showcase of music of every kind—"jazz, gospel, Cajun, zydeco, blues, R&B, rock, funk, African, Latin, Caribbean, and folk to name a few."⁷

KEYPOINT #3:

Arts and cultural activities in an area can draw crowds from within and around the community.

Arts and cultural activity can increase attention and foot traffic to an area, including attracting visitors and increasing the length of time and money they spend, thereby contributing to continued development. Similarly, the presence of public art

and related streetscape amenities such as artist-designed lighting, signs, and benches is a way to attract pedestrians.

Arts and cultural activity often attracts attention, whether for casual perusal or artistic investment. Such activity can include events at culturally specific facilities such as theaters, museums, music clubs, and galleries, as well as cultural activity in venues such as arenas, public parks, community centers, and schools. Communities can also develop creative ways to make artistic activity happen in vacant or underutilized spaces. Several communities have embraced the practice of promoting creative activity in vacant retail windows and storefronts as a revitalization tool.

An economic redevelopment process can often last several years. In an attempt to temporarily transform a street scheduled for redevelopment in Brooklyn, New York, by the local BID, the local arts group Ad Hoc Art (<http://adhocart.org/site>) transformed a row of vacant stores into a street art gallery. Known as Willoughby Windows, the block of Willoughby Street between Bridge and Duffield was turned into a temporary art exhibit, which included a photography-themed screenprint where a camera store used to be, woven paper maps, and a large cash register (representative of the perceived financial mistakes of Wall Street).⁸ This temporary, creative art exhibit transformed an otherwise vacant eyesore into an interesting space for pedestrians.

Boston Art Windows is a collaboration between the city and local artists aiming to fill vacant storefronts in the Downtown Crossing area with exhibits that draw pedestrians.⁹ The space is a streetside art gallery incorporating interactive video, lighting, and sound to encourage passersby to pause and enjoy the spectacle. One artist's camera records the movements of pedestrians and plays them back in time-delayed video loops that eventually cover a screen. The redevelopment authority involves curators with the storefront show, seeing the exhibit as an opportunity to facilitate changes to Downtown Crossing as economic development continues.

In Grand Rapids, Michigan, local artists, business owners, and the public engage in an annual creative event called Art Prize (www.artprize.org/home). Art Prize is an open contest in which any artist, established or emerging, can show work and any visitor can vote on it. In essence, Art Prize is the creation of a context for the city to become a temporary art gallery. During this informal creative event, public participation, interaction, and economic development are strengthened as more than 100 venues open for it (including local retail and business spaces). More than 1,000 people volunteer. The resulting relationships extend beyond the boundaries of the competition to strengthen interaction among retail shops, business owners, and the art world. Economic benefits of the contest include increased traffic and improved business.

KEYPOINT #4:

Planners can make deliberate connections between the arts and culture sector and other sectors.

Establishing opportunities for partnerships among various economic sectors and creative professionals is a way to promote economic development. The talents of artists (especially related to design and communication) can enhance the

value of local products and services and increase their dissemination.

Partnerships often begin with economic clusters that are closely related to or dependent on the design field; examples include marketing, tourism, high-end manufacturing, and filmmaking. These economic clusters are groups of organizations with related producers, suppliers, distributors, and intermediaries. Proximate organizations can take advantage of shared interests, relationships, and economies.¹⁰

Deliberate team building by planners can help artists, designers, and people in related economic clusters to their shared advantage. Connecticut, for example, has recently instituted Cultural and Tourism Partnership Grants that encourage interdisciplinary collaborations among tourism, historical, film, and arts organizations.¹¹ The goal is to help localities develop relationships and strategies to improve tourism, an important goal in economic development.¹² The grants support projects such as film and arts festivals, development of garden and museum trails, seasonal crafts and events, and theater packages. Lead applicants must be nonprofit organizations, but they can partner to seek funding for both profit and nonprofit ventures.

Brooklyn, New York, is experiencing an economic transformation as a result of food. A growing gastronomic entrepreneurial energy is transforming once industrial, underutilized pockets of Brooklyn into culinary oases. Entrepreneurs in their 20s and 30s, who often have a strong sense of community and creativity, are opening restaurants, bars, pubs, specialty shops, butcheries, coffee shops, and other food production and processing facilities throughout the borough. These businesses are not only meeting the growing local and regional demand for locally produced and wholesome foods but also creating an incubator for culinary quality, craftsmanship, and artistry. For example, the outputs of Cut Brooklyn, a knife-making business, become the inputs for Brooklyn Kitchen, a specialty store; cacao nibs, a product of Mast Brothers Chocolate, and Ethiopian coffee beans from Gorilla Coffee are added to beer at Sixpoint Craft Ales; and root vegetables purchased from a nearby farmers market are combined with wort from Sixpoint to make relish at Wheelhouse Pickles.

This new collaboration between business owners is resulting in increased economic vitality and sense of community between merchants as well as residents.¹³ In February 2010, recognition of the economic, environmental, health, and social impacts of food production, processing, access, consumption, and waste disposal prompted residents of New York City and the Manhattan borough president to develop “FoodNYC: A Blueprint for a Sustainable Food System,” a report that establishes goals and provides recommendations for improving and balancing the health, economic, and environmental needs of the city. This report recognizes the untapped economic potential of the region’s food system, as well as the health, equity, and environmental challenges of this economic sector.

CONCLUSION

The economic development field has changed in the last decade from one that primarily emphasized location and firm-based approaches to one that more overtly acknowledges the development of human capital. Human capital refers to the sets of skills, knowledge, and value contributed by a population and has become a recognized asset as firms choose where to locate (and cities choose what to advertise and develop and whom to recruit) and entrepreneurs develop economic activity.

Members of some sectors of today's workforce seek certain characteristics in the places they choose to live. Places with entertainment options, public interaction, lively streets, and recreational and educational amenities are preferred, along with arts and culture activities and amenities. Leaders in the field of planning and economic development are developing noteworthy, creative approaches to making places of any scale more satisfying to this workforce, while increasing economic viability and competitiveness.

This briefing paper was written by M. Christine Dwyer (senior vice president, RMC Research Corporation) and Kelly Ann Beavers (PhD candidate, Virginia Tech, and American Planning Association arts and culture intern), and edited by Kimberley Hodgson, AICP (manager, Planning and Community Health Research Center, American Planning Association).

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Arts and Culture Briefing Papers

This is one in a series of briefing papers on how planners can work with partners in the arts and culture sector and use creative strategies to achieve economic, social, environmental, and community goals.

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10 Reasons to Support the Arts

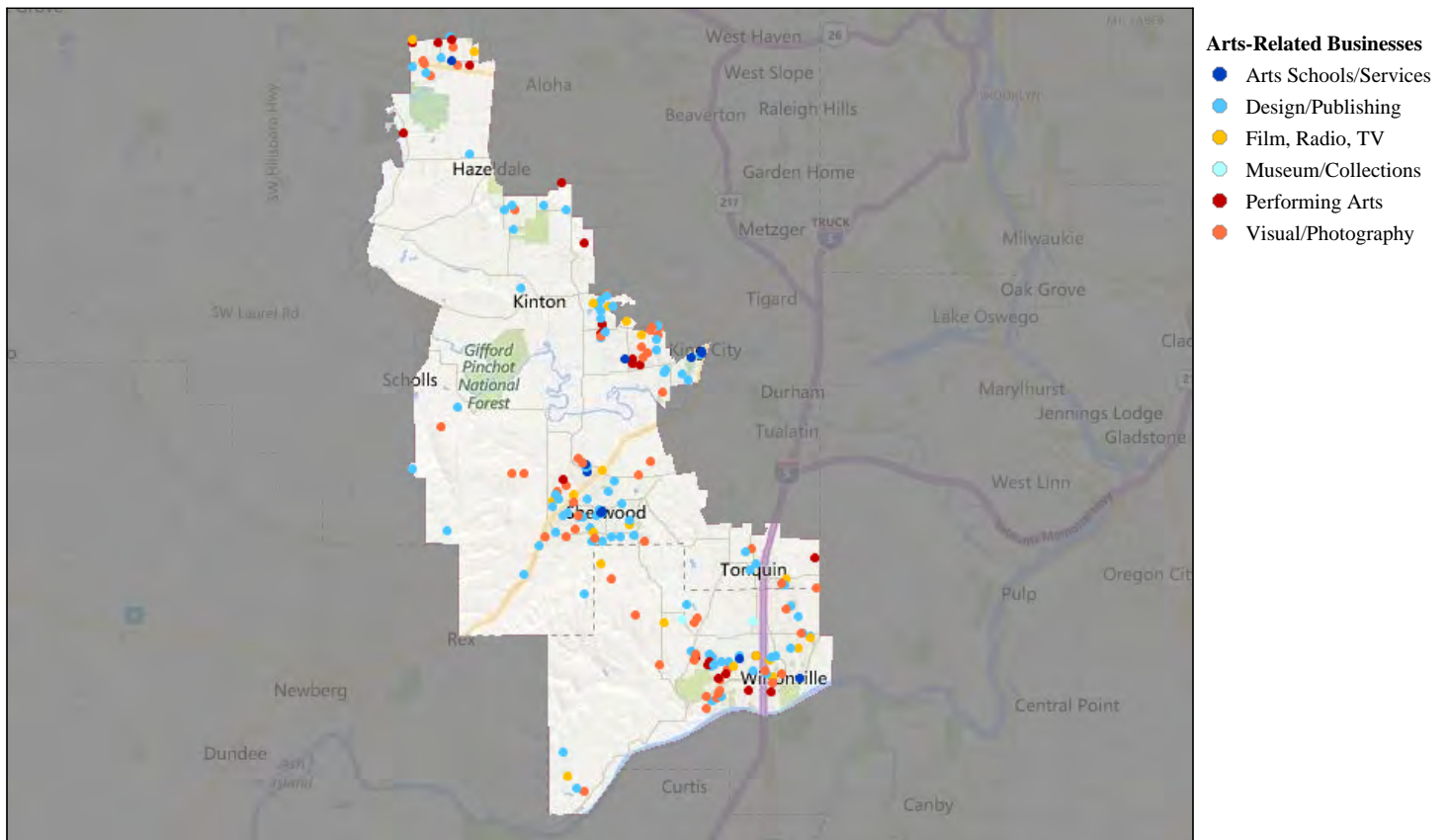
The arts are fundamental to our humanity. They ennoble and inspire us—fostering creativity, goodness, and beauty. The arts bring us joy, help us express our values, and build bridges between cultures. The arts are also a fundamental component of a healthy community—strengthening them socially, educationally, and economically—benefits that persist even in difficult social and economic times.

1. [Arts improve individual well-being](#). 63 percent of the population believe the arts “lift me up beyond everyday experiences,” 64 percent feel the arts give them “pure pleasure to experience and participate in,” and 73 percent say the arts are a “positive experience in a troubled world.”
2. [Arts unify communities](#). 67 percent of Americans believe “the arts unify our communities regardless of age, race, and ethnicity” and 62 percent agree that the arts “helps me understand other cultures better”—a perspective observed across all demographic and economic categories.
3. [Arts improve academic performance](#). Students engaged in arts learning have higher GPAs, standardized test scores, and college-going rates as well as lower drop-out rates. These academic benefits are reaped by students regardless of socio-economic status. Yet, the Department of Education reports that access to arts education for students of color is significantly lower than for their white peers. [88 percent of Americans](#) believe that arts are part of a well-rounded K-12 education.
4. [Arts strengthen the economy](#). The production of [all arts and cultural goods in the U.S.](#) (e.g., nonprofit, commercial, education) added \$764 billion to the economy in 2015, including a \$21 billion international trade surplus—a larger share of the nation’s economy (4.2 percent) than transportation, tourism, and agriculture (U.S. Bureau of Economic Analysis). [The nonprofit arts industry alone generates \\$166.3 billion in economic activity annually](#)—spending by organizations and their audiences—which supports 4.6 million jobs and generates \$27.5 billion in government revenue.
5. [Arts drive tourism and revenue to local businesses](#). Attendees at nonprofit arts events spend \$31.47 per person, per event, beyond the cost of admission on items such as meals, parking, and babysitters—valuable commerce for local businesses. 34 percent of attendees live outside the county in which the arts event takes place; they average \$47.57 in event-related spending. Arts travelers are ideal tourists, staying longer and spending more to seek out authentic cultural experiences.
6. [Arts spark creativity and innovation](#). Creativity is among the top 5 applied skills sought by business leaders, per the Conference Board’s *Ready to Innovate* report—with 72 percent saying creativity is of high importance when hiring. Research on creativity shows that Nobel laureates in the sciences are 17 times more likely to be actively engaged in the arts than other scientists.
7. [Arts drive the creative industries](#). The Creative Industries are arts businesses that range from nonprofit museums, symphonies, and theaters to for-profit film, architecture, and design companies. A 2017 analysis of Dun & Bradstreet data counts 673,656 businesses in the U.S. involved in the creation or distribution of the arts—4.01 percent of all businesses and 2.04 percent of all employees. (Get a free local Creative Industry report for your community [here](#).)
8. [Arts have social impact](#). University of Pennsylvania researchers have demonstrated that a high concentration of the arts in a city leads to higher civic engagement, more social cohesion, higher child welfare, and lower poverty rates.
9. [Arts improve healthcare](#). Nearly one-half of the nation’s healthcare institutions provide arts programming for patients, families, and even staff. 78 percent deliver these programs because of their healing benefits to patients—shorter hospital stays, better pain management, and less medication.
10. [Arts for the health and well-being of our military](#). The arts heal the mental, physical, and moral injuries of war for military servicemembers and Veterans, who rank the creative arts therapies in the top 4 (out of 40) interventions and treatments. Across the military continuum, the arts promote resilience during pre-deployment, deployment, and the reintegration of military servicemembers, Veterans, their families, and caregivers into communities.

The Creative Industries in Oregon State House District 26 State Representative A Richard Vial

This *Creative Industries: Business & Employment in the Arts* report provides a research-based approach to understanding the scope and economic importance of the arts in **Oregon State House District 26**. The creative industries are composed of arts businesses that range from nonprofit museums, symphonies, and theaters to for-profit film, architecture, and design companies. Arts businesses and the creative people they employ stimulate innovation, strengthen America's competitiveness in the global marketplace, and play an important role in building and sustaining economic vibrancy. In a global economy, the creative industries are durable and enduring local employers.

206 Arts-Related Businesses Employ 1,518 People



Oregon State House District 26 is home to 206 arts-related businesses that employ 1,518 people. The creative industries account for 4.6 percent of the total number of businesses located in Oregon State House District 26 and 3.9 percent of the people they employ. The map above plots the creative industries, with each dot representing a unique arts business establishment.

Nationally, 673,656 businesses are involved in the creation or distribution of the arts, and they employ 3.48 million people. This represents 4.0 percent of all U.S. businesses and 2.0 percent of all U.S. employees—demonstrating statistically that the arts are a formidable business presence and broadly distributed across our communities. The source for these data is Dun & Bradstreet, the most comprehensive and trusted source for business information in the United States. These data are current as of April 2017.

Americans for the Arts thanks The Andrew W. Mellon Foundation and the Doris Duke Charitable Foundation for their generous support of our work to produce the *Creative Industries: Business & Employment in the Arts* reports.

**The Creative Industries Represent
4.6 Percent of All Businesses and 3.9 Percent of All Employees in
Oregon State House District 26
(Data current as of April 2017)**

CATEGORY	BUSINESSES	EMPLOYEES
Arts Schools and Services	11	84
Arts Schools and Instruction	11	84
Design and Publishing	88	207
Advertising	19	38
Architecture	6	18
Design	63	151
Film, Radio and TV	24	927
Motion Pictures	22	916
Radio	1	5
Television	1	6
Museums and Collections	4	13
Historical Society	1	2
Museums	3	11
Performing Arts	24	46
Music	10	18
Performers (nec)	5	8
Services & Facilities	8	18
Theater	1	2
Visual Arts/Photography	55	241
Crafts	6	29
Photography	45	201
Services	2	8
Visual Arts	2	3
GRAND TOTAL	206	1,518

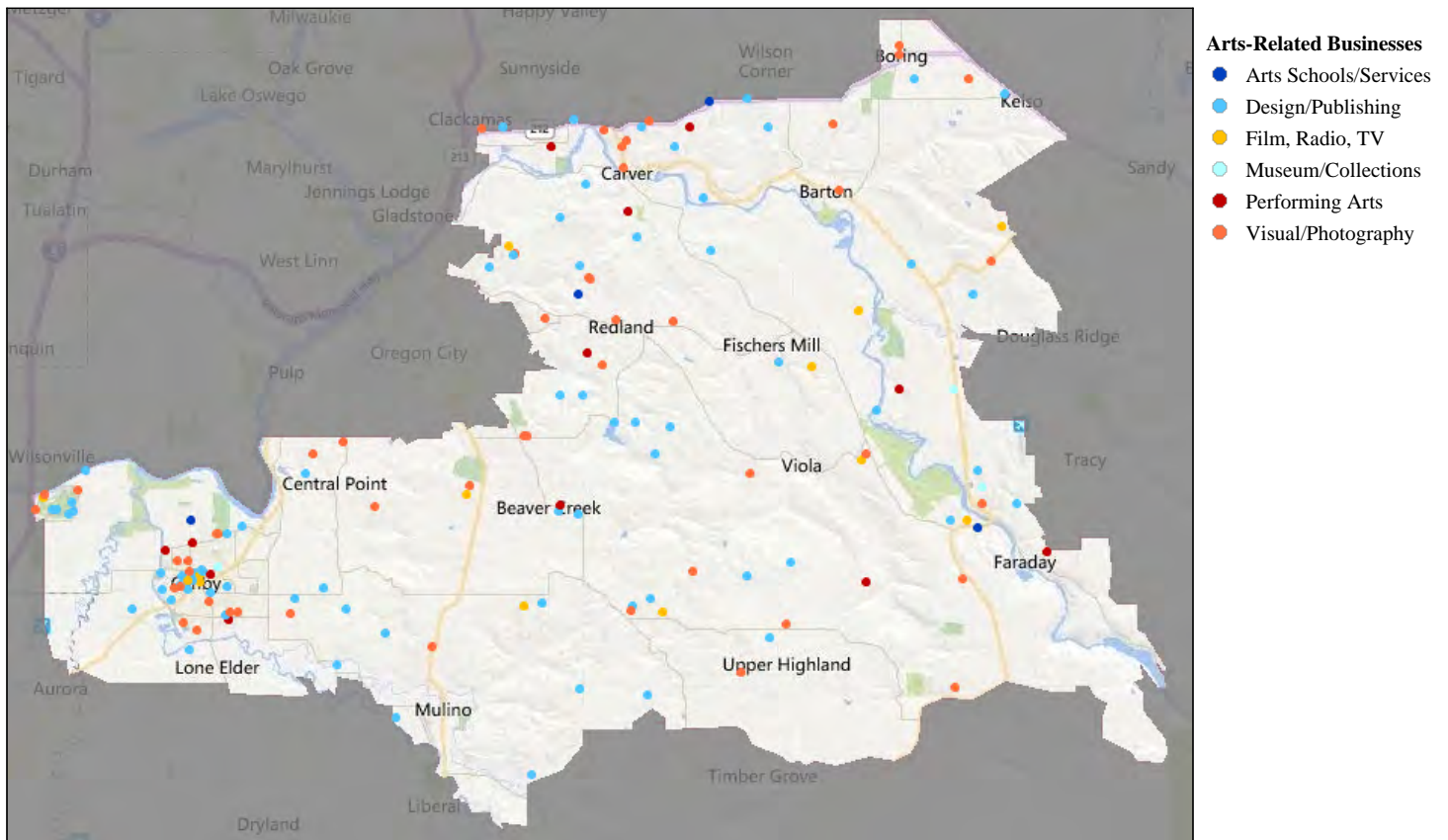
Research Notes:

- These Creative Industries data are based solely on active U.S. businesses that are registered with Dun & Bradstreet. Because not all businesses are registered, our analyses indicate an under-representation of arts businesses (particularly those that are nonprofit arts organizations and individual artists). The data in this report, therefore, are an undercount.
- To define the Creative Industries, Americans for the Arts selected 644 8-digit Standard Industrial Classification codes that represent for-profit and nonprofit arts-centric businesses (out of more than 18,500 codes representing all industries).
- Reports for all 435 U.S. Congressional Districts, the 50 states and the District of Columbia, the 6,766 state legislative districts, and all 3,141 U.S. counties—as well as a full suite of user tools and a comprehensive list of the industries included in this analysis—are available for download at www.AmericansForTheArts.org/CreativeIndustries.

The Creative Industries in Oregon State House District 39 State Representative Bill Kennemer

This *Creative Industries: Business & Employment in the Arts* report provides a research-based approach to understanding the scope and economic importance of the arts in **Oregon State House District 39**. The creative industries are composed of arts businesses that range from nonprofit museums, symphonies, and theaters to for-profit film, architecture, and design companies. Arts businesses and the creative people they employ stimulate innovation, strengthen America's competitiveness in the global marketplace, and play an important role in building and sustaining economic vibrancy. In a global economy, the creative industries are durable and enduring local employers.

155 Arts-Related Businesses Employ 392 People



Oregon State House District 39 is home to 155 arts-related businesses that employ 392 people. The creative industries account for 3.2 percent of the total number of businesses located in Oregon State House District 39 and 1.4 percent of the people they employ. The map above plots the creative industries, with each dot representing a unique arts business establishment.

Nationally, 673,656 businesses are involved in the creation or distribution of the arts, and they employ 3.48 million people. This represents 4.0 percent of all U.S. businesses and 2.0 percent of all U.S. employees—demonstrating statistically that the arts are a formidable business presence and broadly distributed across our communities. The source for these data is Dun & Bradstreet, the most comprehensive and trusted source for business information in the United States. These data are current as of April 2017.

Americans for the Arts thanks The Andrew W. Mellon Foundation and the Doris Duke Charitable Foundation for their generous support of our work to produce the *Creative Industries: Business & Employment in the Arts* reports.

**The Creative Industries Represent
3.2 Percent of All Businesses and 1.4 Percent of All Employees in
Oregon State House District 39
(Data current as of April 2017)**

CATEGORY	BUSINESSES	EMPLOYEES
Arts Schools and Services	4	8
Arts Schools and Instruction	4	8
Design and Publishing	72	192
Advertising	5	25
Architecture	6	16
Design	59	98
Publishing	2	53
Film, Radio and TV	13	40
Motion Pictures	9	26
Radio	2	6
Television	2	8
Museums and Collections	3	8
Museums	3	8
Performing Arts	12	43
Music	7	15
Performers (nec)	2	3
Services & Facilities	2	12
Theater	1	13
Visual Arts/Photography	51	101
Crafts	6	22
Photography	35	63
Services	6	9
Visual Arts	4	7
GRAND TOTAL	155	392

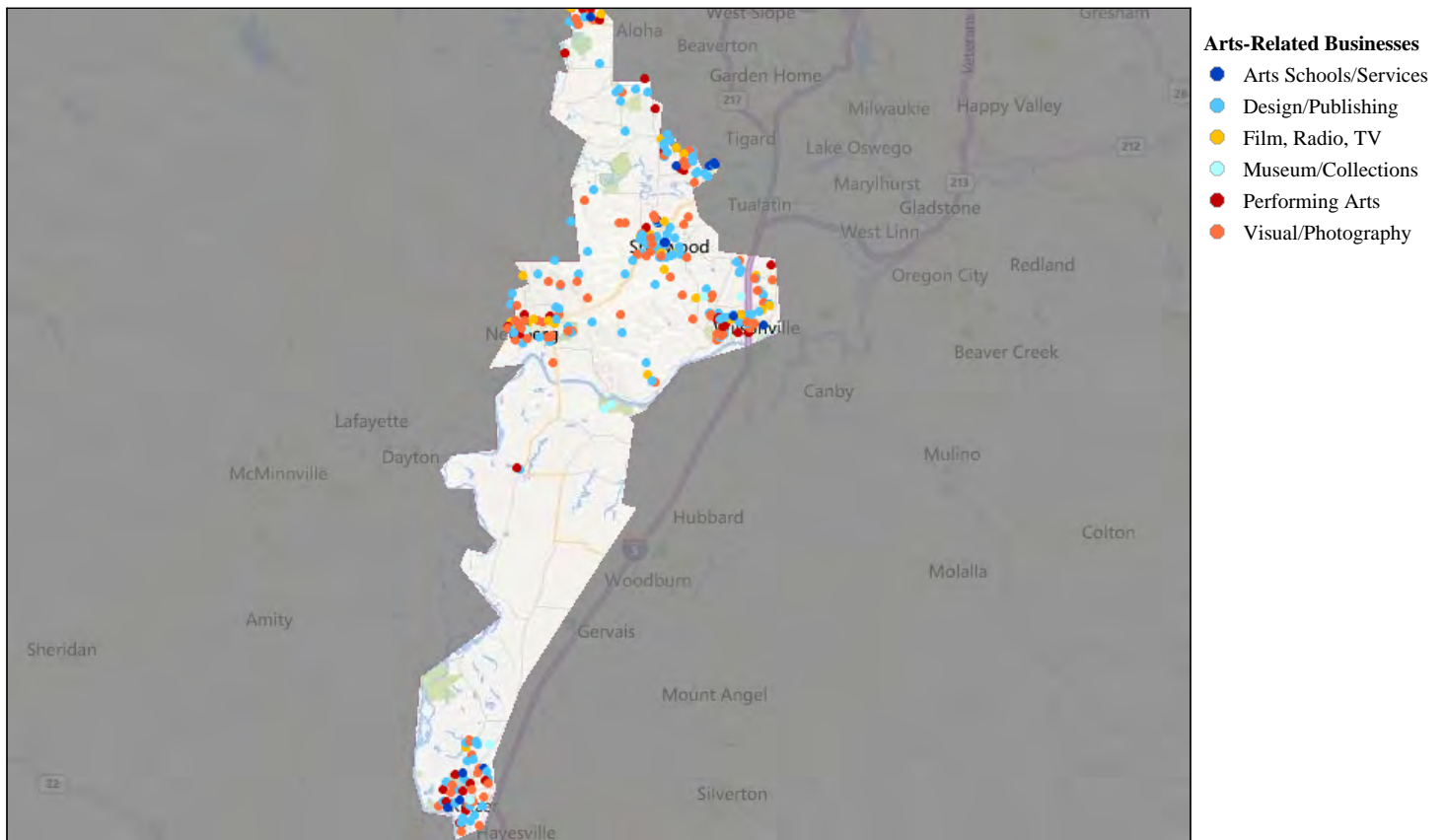
Research Notes:

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The Creative Industries in Oregon State Senate District 13 State Senator Kim Thatcher

This *Creative Industries: Business & Employment in the Arts* report provides a research-based approach to understanding the scope and economic importance of the arts in **Oregon State Senate District 13**. The creative industries are composed of arts businesses that range from nonprofit museums, symphonies, and theaters to for-profit film, architecture, and design companies. Arts businesses and the creative people they employ stimulate innovation, strengthen America's competitiveness in the global marketplace, and play an important role in building and sustaining economic vibrancy. In a global economy, the creative industries are durable and enduring local employers.

330 Arts-Related Businesses Employ 1,785 People



Oregon State Senate District 13 is home to 330 arts-related businesses that employ 1,785 people. The creative industries account for 4.1 percent of the total number of businesses located in Oregon State Senate District 13 and 2.9 percent of the people they employ. The map above plots the creative industries, with each dot representing a unique arts business establishment.

Nationally, 673,656 businesses are involved in the creation or distribution of the arts, and they employ 3.48 million people. This represents 4.0 percent of all U.S. businesses and 2.0 percent of all U.S. employees—demonstrating statistically that the arts are a formidable business presence and broadly distributed across our communities. The source for these data is Dun & Bradstreet, the most comprehensive and trusted source for business information in the United States. These data are current as of April 2017.

Americans for the Arts thanks The Andrew W. Mellon Foundation and the Doris Duke Charitable Foundation for their generous support of our work to produce the *Creative Industries: Business & Employment in the Arts* reports.

**The Creative Industries Represent
4.1 Percent of All Businesses and 2.9 Percent of All Employees in
Oregon State Senate District 13
(Data current as of April 2017)**

CATEGORY	BUSINESSES	EMPLOYEES
Arts Schools and Services	16	93
Agents	1	1
Arts Schools and Instruction	15	92
Design and Publishing	129	292
Advertising	24	51
Architecture	10	27
Design	95	214
Film, Radio and TV	35	959
Motion Pictures	31	939
Radio	1	5
Television	3	15
Museums and Collections	11	26
Historical Society	1	2
Museums	8	20
Zoos and Botanical	2	4
Performing Arts	41	105
Music	18	41
Performers (nec)	7	10
Services & Facilities	13	35
Theater	3	19
Visual Arts/Photography	98	310
Crafts	11	39
Photography	71	236
Services	7	14
Visual Arts	9	21
GRAND TOTAL	330	1,785

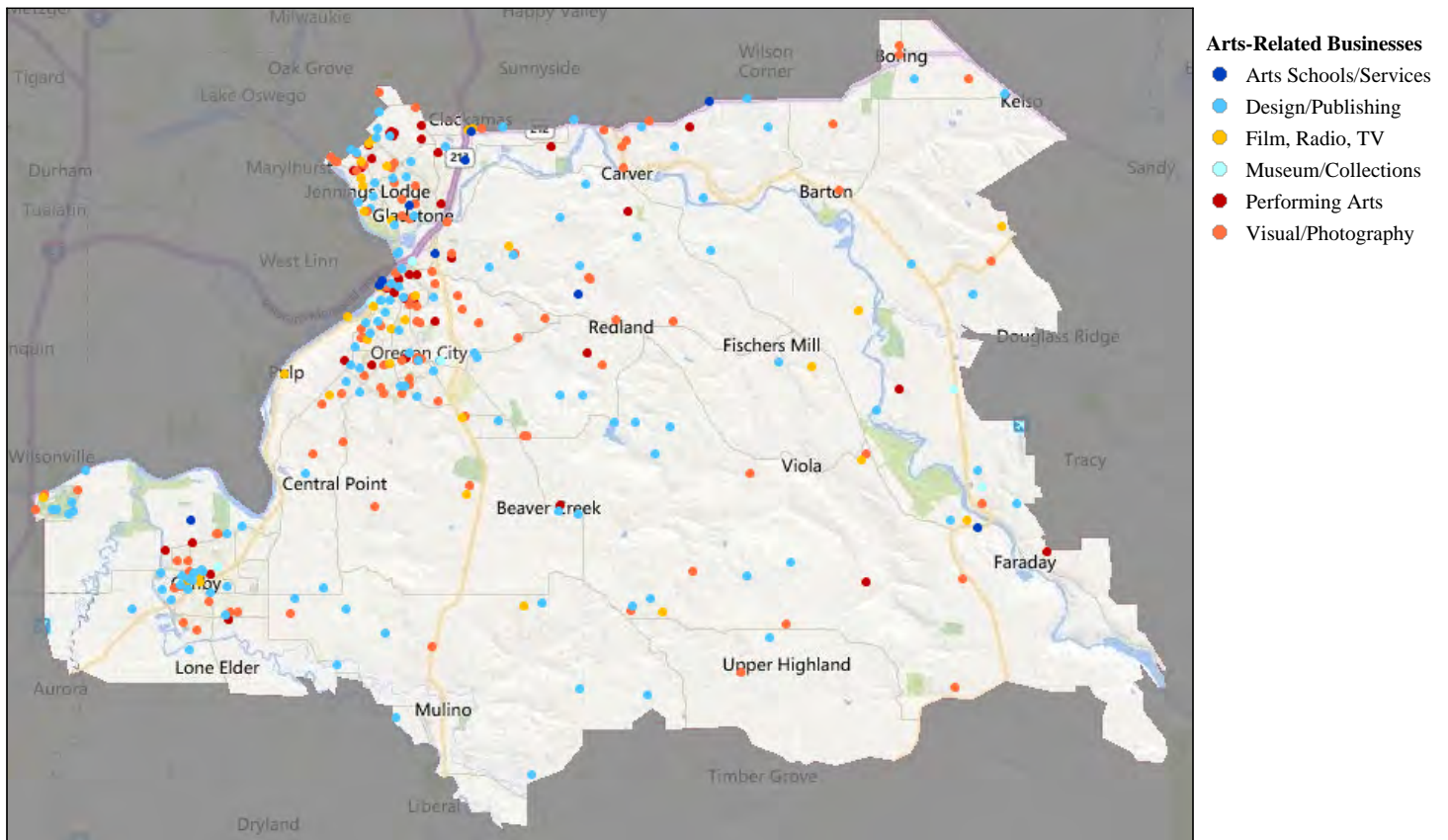
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The Creative Industries in Oregon State Senate District 20 State Senator Alan Olsen

This *Creative Industries: Business & Employment in the Arts* report provides a research-based approach to understanding the scope and economic importance of the arts in **Oregon State Senate District 20**. The creative industries are composed of arts businesses that range from nonprofit museums, symphonies, and theaters to for-profit film, architecture, and design companies. Arts businesses and the creative people they employ stimulate innovation, strengthen America's competitiveness in the global marketplace, and play an important role in building and sustaining economic vibrancy. In a global economy, the creative industries are durable and enduring local employers.

325 Arts-Related Businesses Employ 880 People



Oregon State Senate District 20 is home to 325 arts-related businesses that employ 880 people. The creative industries account for 3.7 percent of the total number of businesses located in Oregon State Senate District 20 and 1.6 percent of the people they employ. The map above plots the creative industries, with each dot representing a unique arts business establishment.

Nationally, 673,656 businesses are involved in the creation or distribution of the arts, and they employ 3.48 million people. This represents 4.0 percent of all U.S. businesses and 2.0 percent of all U.S. employees—demonstrating statistically that the arts are a formidable business presence and broadly distributed across our communities. The source for these data is Dun & Bradstreet, the most comprehensive and trusted source for business information in the United States. These data are current as of April 2017.

Americans for the Arts thanks The Andrew W. Mellon Foundation and the Doris Duke Charitable Foundation for their generous support of our work to produce the *Creative Industries: Business & Employment in the Arts* reports.

**The Creative Industries Represent
3.7 Percent of All Businesses and 1.6 Percent of All Employees in
Oregon State Senate District 20
(Data current as of April 2017)**

CATEGORY	BUSINESSES	EMPLOYEES
Arts Schools and Services	11	33
Arts Schools and Instruction	11	33
Design and Publishing	123	322
Advertising	8	40
Architecture	10	29
Design	103	200
Publishing	2	53
Film, Radio and TV	38	156
Motion Pictures	31	132
Radio	4	11
Television	3	13
Museums and Collections	8	86
Historical Society	2	27
Museums	6	59
Performing Arts	37	88
Music	19	43
Performers (nec)	10	13
Services & Facilities	7	19
Theater	1	13
Visual Arts/Photography	108	195
Crafts	13	45
Photography	75	119
Services	9	16
Visual Arts	11	15
GRAND TOTAL	325	880

Research Notes:

- These Creative Industries data are based solely on active U.S. businesses that are registered with Dun & Bradstreet. Because not all businesses are registered, our analyses indicate an under-representation of arts businesses (particularly those that are nonprofit arts organizations and individual artists). The data in this report, therefore, are an undercount.
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Using Art to Define Our Parks

Feature, by Paula Jacoby-Garrett

September 1, 2015

National Recreation and Park Association (NRPA)

<https://www.nrpa.org/parks-recreation-magazine/2015/september/using-art-to-define-our-parks/>



Over the past 50 years, art increasingly has been used in public parks and recreation centers in a variety of ways to create an interest and connection to the place. According to The Trust for Public Land, “Research shows that parks promote public health and revitalize local economies...they connect people to the great outdoors and to each other.” Individualizing parks through the use of public art can create a site that is meaningful, relevant and personal to the user as well as connect the site to the broader community.

Jack Becker, author of In “Public Art: An Essential Component of Creating Communities,” says public art can “engage civic dialogue and community, attract attention and economic benefit, connect artists with communities, and enhance public appreciation of art.” This type of connection cultivates a relationship to the place that evokes not only a personal association, but can also lead to site stewardship. “In essence, to connect with a place entails forming an emotional or imaginative attachment to the place. Such an attachment can be cultivated through art, since the artist has already formed a connection, and his/her art becomes a

bridge for others,” explains Cheryll Glotfelty, co-editor of “The Bioregional Imagination: Literature, Ecology, and Place.”

To incorporate public art, a variety of factors, such as artwork medium, cost, maintenance, community support and relevancy, must be considered. Public art can include large, site-defining installations, temporary art works and nontraditional locations and subjects, as well as multisensory projects. Successful public art projects in parks and recreation centers are as diverse as the parks themselves.

Go Big

Nothing makes a statement and provides more site recognition than a large public art piece created by a renowned artist. These types of installations typically are high-dollar endeavors that can serve not only the typical park visitor, but also can become a tourist destination as well as tell a broader story about the area.

An example of an installation that provides site recognition can be found in Chicago’s Millennium Park, which houses the Frank Gehry *BP Bridge*. Gehry is known for his iconic designs and structures around the world, and this piece blends function with beauty. Millennium Park is also home to Anish Kapoor’s *Cloud Gate* structure, also known as the “Giant Bean” by

Using Art to Define Our Parks

p. 2

locals. It is now not only the icon for the park, but also signifies Chicago and is a common tourist attraction.

Florida's Broward County installation of Alice Aycock's *Whirls and Swirls and a Vortex on Water* pays homage to the area's link to water through a large-scale dynamic metal sculpture that flows upward from the water's surface. Culture Now, a coalition of professional design organizations, describes this piece as depicting the "dynamic and tumultuous weather patterns in Southern Florida and the gravitational forces present on the earth and throughout the solar system, illustrating the expanding universe and underwater marine life."

Tell a Story

Each location is unique and has a story to tell. Using site-specific artwork will enhance the site as a whole and provide for a deeper connection to the community at large. According to Becker, "Simply placing a sculpture on a street corner is not the same as designing a sculpture specifically for that site by considering its audience, environmental conditions, the history of the site, etc." A challenge for site managers is to maintain open spaces as well as keep facilities up to date and interesting to the public.

For artist Robin Brailsford, it's all about the story behind the work, and she starts each project with extensive research. "I like to say that every project is like another master's degree. I want my work to be true all the way through," to be, "real, deep, functional, fun and timeless." For Reunion Trails Park in Henderson, Nevada, Brailsford, with her partner Wick Alexander, wanted to relate the park to the Mojave Desert where it is located. Their *Escher's Lizards* mosaic depicts larger-than-life, interlocking lizards that are based on native reptiles of the area.

Wick Alexander's work can also be seen in the recent remodel of Las Vegas' Garside Pool, which LGA Architects states includes, "embedded fossils highlighted in the concrete, telling the geological history of Nevada's past. Nevada's geology is further emphasized by embedded fossils revealed throughout the foundation and retaining wall of the locker rooms." The highlight of the site is Alexander's *Ichthyosaur*, a near life-sized mosaic skeleton embedded in the concrete at the pool's edge, almost as if the fossilized bones were just discovered and ready to be excavated.

At The Smith Center's Symphony Park in Las Vegas, Nevada, Tim Bavington's *Pipe Dream* tells the story of music by his visual interpretation of a musical composition using 128 steel pipes to create an arched wall. The center's description of the installation states: "Each pipe represents a single note in Aaron Copland's composition, 'Fanfare for the Common Man, 1942' ... The last pole," which is unpainted, "represents a musical rest at the end of the composition." The artwork serves as both a defining piece for the site as well as a backdrop for the outdoor stage.

Public art can tell a story and spark conversation. For example, the story of *Echo* by Jaume Plensa in the Olympic Sculpture Park in Seattle, Washington, is rooted in Greek mythology. *Echo* was a mountain nymph who was punished by the goddess Hera and deprived of speech except to repeat the words of others. At the park, the 45-foot sculpture with eyes closed in deep meditation looks over the Puget Sound. Plensa in a *New York Times* article spoke about the meaning behind *Echo*: "Many times we talk and talk," he said, "but we are not sure if we are talking with our own words or repeating just messages that are in the air. My intention is to offer something so beautiful that people have an immediate reaction, so that they think, 'What's happening?' And then maybe they can listen a little bit to themselves."

Using Art to Define Our Parks

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Look Up

Looking for a new, inventive place for art? Look up! The space above is typically unused and can provide an unusual, yet appealing place for artwork. The awe-inspiring *As If It Were Already Here* sculpture by Janet Echelman is located 350 feet above the city of Boston. It's a temporary art piece and will be exhibited from May through October 2015. Comprised of more than 100 miles of twine, the piece spans 600 feet, and includes more than half-a-million knots to create a colorful, fluid, moving sculpture that invites the eye skyward.

Reven Marie Swanson's *Under the Swimming Pool* adds visual interest to the Beck Recreation Center in Aurora, Colorado. This aerial, 44-foot-long, glass and steel art piece extends from the entrance vestibule to the lobby of the center. Swanson says this bright, lively piece depicts swimming figures "swaying and dancing in a whimsical wave of colored light and shadows." It adds visual interest to the center as well as depicts the message of well-being and balance on which the center focuses.

Multisensory

Using art that goes beyond the visual to our other senses stretches the visitor's imagination and can bring nontraditional visitors to parks. Multisensory art can include sound, touch, smell or taste, either alone or in conjunction with a visual aspect. With approximately 20 percent of the population having some level of disability and with those numbers expected to rise, designing artwork that is multisensory is an approach to include this underrepresented segment of the population.

North Carolina artist Betti Pettinati Longinotti worked with volunteers, many who were visually impaired and blind, to create a mosaic wall titled *Blind Power, Tactile Wall* that tells a visual as well as tactile story. Located at Tracy's Little Red School House, part of the Winston Salem Industries for the Blind, this mosaic wall incorporated ceramic, glass and found objects to tell a child-centered story. Longinotti worked with volunteers to depict features of the school, including the resident miniature horse and the children themselves.

Auditory artwork is uncommon in art settings but also offers a unique way to connect with the park visitor. *Soundworm*, the first student-created public art installation on the campus of Rice University, incorporates a visual design as well as a sound component. The aim of the project was "to engage Rice University's campus as a whole through the medium of sound. Microphones are placed in different locations across campus and the various sounds collected at the five sites are transmitted to five respective speakers, all of which are embedded within the *Soundworm* — a bright yellow sculpture constructed of steel pipe and adjacent to the campus library." The microphones are mobile and can be placed anywhere across the college campus. The sounds "create a symphony of college life" in association with the visual art piece.

Be Whimsical

Catching the visitor's eye with a whimsical, out-of-place, piece of art functions well to create a lasting impression and a buzz. For example, Seattle's *Parking Squid* by artist Susan Robb looks less like a bike rack and more like a sea creature that has just crawled out of Puget Sound and is guaranteed to provoke notice and conversation.

Some areas are a challenge to make interesting and inviting, but a bit of creativity and imagination can make these places new again. Seattle's *Ebb and Flow* public art piece by Kristen Ramirez uses shapes and symbols of local flora and fauna in bright colors to energize a once

Using Art to Define Our Parks

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dreary, unattractive, concrete tunnel. This now vibrant portal along the Burke-Gilman Trail is a visual treat for walkers and bikers.

Keep It Changing

Using temporary public art works keeps a site continually new and interesting for visitors. Many large municipalities have established temporary art exhibit programs with regular solicitations and funding. These art works can range from established professional artists to student-led designs. Keeping the public informed about new and changing installations through promotions and the press is an effective way to drive interest and visitation.

New York City's Art in the Parks program has an extensive temporary arts series that brings traditional and experimental arts to the public. Jeppe Hein's *Please Touch the Art* runs from May 2015 to April 2016 in the Brooklyn Bridge Park and is the largest exhibition of the artist's work in the United States. Composed of several distinct pieces, these art works are designed for visitor interaction and immersion. *Appearing Rooms* is a dynamic piece that uses jets of water to delineate spaces or rooms that are constantly in flux. *Mirror Labyrinth NY*, composed of vertical mirror-finished steel, arranged in fluid arcs across a green lawn, is a play on the Manhattan skyline. Visitors can move among the steel pieces that create a maze of reflected images from the installation itself, the visitors and the city beyond. Hein has also created a quirky set of modified "social" benches across the park that in the *New York Observer* are said to "peak, twist and bend along with the existing landscape."

Sculptor Stacy Levy's artwork is about showing natural patterns and change. In her *Straw Garden*, she used traditional baroque garden design with contemporary landscape restoration materials to create a changing art piece. Located under the Space Needle in Seattle as a six-month temporary exhibit, the natural materials of her artwork slowly biodegraded, illustrating change and process in nature juxtaposed with the formal garden setting.

Nomadic Labyrinth by the artist Paz de la Calzada, "reflects [her] vision of creating art that is playful and in dialogue with urban space, and...[explores] the relationship between art and spirituality, daily life and ritual." This large, portable labyrinth is constructed of carpet and is not only visually appealing but also serves "as a walkable path for the public to explore as an urban meditation."

Pop-Up Parks

The pop-up park or parklet movement is less than a decade old and is literally popping up all around the country. These small, short-lived green spaces are typically installed for one day. They beautify spaces and can highlight particular locales to promote visitation and, often, bring economic benefit to the area. In 2005, an annual event called PARK(ing) Day was established to temporarily transform parking spaces into small-scale public parks. Each year this movement has been growing; in 2011, more than 975 parks were established in 162 cities in 35 countries.

No matter the size or budget of your park and recreation centers, there is an opportunity to include public arts into your sites. Be creative with space and look for opportunities to place art in unexpected areas. For those municipalities with limited funding, artwork doesn't have to be expensive — look for opportunities to collaborate with local arts education programs at schools and universities. As we look forward to the next 50 years, individuality, innovation and personalization are important to forming a connection with park visitors and building a successful public art program.

Paula Jacoby-Garrett is a freelance writer based in Las Vegas, Nevada.

What is “Creative Placemaking”?



The term “creative placemaking” is used commonly in community development and city/urban planning. But what does it really mean? How will you know it when you see it?

Creative Placemaking is generally understood as the **use of arts and culture** by **diverse partners** to strategically **shape** the physical and social character of **a place** in order **to spur** economic development, **promote** enduring social change **and improve** the physical environment.¹

1. Use of arts and culture.

This could involve a painter, musician, sculptor, historian, architect – or any other expression of “arts and culture”. The project could be many things including a mural, a street carnival, busker musicians on a street corner, or a public art sculpture about the place’s history. Artists are involved in the planning, execution and activity.

2. Diverse partners.

Contributors to projects might include neighborhood residents, businesses, non-profits, churches, government agencies, etc. Diverse partners who invest time, talent and/or financial support will strengthen the project and take greater ownership in its maintenance and stewardship long-term.

3. Shape a place.

The combination of arts, culture, and diverse partners can convert an under-utilized place and make it something useful, safe, beautiful and vibrant.

4. To spur, promote and improve.

Whether the project is big or small, low-budget or very expensive, successful creative placemaking projects attract people. People want to be near other people. Places that attract people also attract new business, housing, schools and other amenities. This becomes the catalyst for other improvements.

How will you know it when you see it?

Some examples of creative placemaking are:

- an abandoned building becomes artist studios and gallery space
- an abandoned parking lot becomes an inner-city soccer field, basketball court and outdoor drive-in movie venue
- an overgrown park becomes a place for little-lending-libraries, garden clubs, chess games, live music and public art

For more information, see the attached articles:

“Principles of Creative Placemaking” by ArtPlace America

“Creative Placemaking Questions by The Kresge Foundation”

“Placemaking and vibrancy: a few thoughts” by Big Car Executive Director Jim Walker

¹ Markusen, Ann and Anne Gadwa. 2010. *Creative Placemaking*. National Endowment for the Arts. Washington, D.C., Nowak, Jeremy. 2007. *The Power of Placemaking: A Summary of Creativity and Neighborhood Development Strategies for Community Investing*. The Reinvestment Fund. Philadelphia, Pennsylvania

Principles of Creative Placemaking by [ArtPlace America](#)

Successful creative placemaking...

...places artists and art at the center of planning, execution and activity.

...leverages the creative potential already present in a place. All places have creative potential just waiting to bubble up. Even while drawing on resources from beyond the community, leveraging local artistic and organizational talent and assets increases the value in a community and the commitment to it, while nurturing an enduring sense of place.

...creates opportunities for people of all income levels and backgrounds to thrive in place. As its value increases, a place that is intentionally inclusive and connected is more likely to spur economic opportunity and allow people to succeed where they are.

...supports economic diversity in the community, providing multiple points of entry and interaction for people of all incomes. The more economically integrated a community is, the more access to opportunity exists for all.

...creates interesting places that capitalize on distinctiveness. A creative approach improves the aesthetics of a place, whether it is the look, feel, sound or even smell. The difference sets that place apart as more interesting than others. A place that expresses its distinctiveness and resists commodification and sameness is more likely to have long-term appeal.

...creates a place where people want to go and linger. Successful places attract people beyond those required to be there. People lingering is an investment of time in a place and is apt to lead to additional investments.

...contributes to a mix of uses and people that makes places more diverse, more interesting and more active, thus making spontaneous interaction more likely. Intensifying and mixing activities creates the promise that visitors can stumble onto the fun, mingle with other people, or happen upon opportunity.

...fosters connections among people and across cultures. The relationships built among diverse groups of people create safer, more open places that create more opportunity and foster a sense that everyone is welcome.

...is always presenting itself to the public and encouraging pedestrian activity. Whether open or closed, a place that is a consistently interesting and active presence to the street promotes more pedestrian activity and creates the public perception that the place is safer and more animated. More pedestrians mean more prospective customers on the street to support more small businesses.

...creates a place where business wants to be. As a place becomes more active, commerce is likely to respond, thus giving people even more reasons to be there. ...convinces people that a place can have a different and better future.

Creative Placemaking Questions by The Kresge Foundation

People

- Are people more involved in sustained creative activity that positively shapes community? How?
- Are people more proud of where they live/work? How? In what way?
- Are people more committed to their neighborhood? How? In what way?
- Do long-time and new residents see opportunity for investment and development that sustains the community's cultural vitality? How? In what way?
- Do artists, along with others, play leadership roles in community revitalization? How? In what way?

Place

- Are civic and open spaces improved? How? In what way?
- Did re-use of opportunities for environmentally sustainable projects increase? How? In what way?
- Were blighted areas eradicated? How? In what way?

Creative Placemaking Core Competencies:

- Connects arts and culture to larger community revitalization initiatives
- Engages in cross-discipline, cross-sector activities
- Possesses strong leadership and vision that has an outward orientation
- Advances a shared community vision
- Extends benefits to all stakeholders, especially low-income people
- Demonstrates an explicit commitment to sustained engagement and participation of all residents
- Honors community distinctiveness
- Avoids displacement

Based on Kresge's definition of creative placemaking, what does not fit into this creative placemaking?

Stand-alone arts and cultural projects that benefit one organization, are tangential to a broader community revitalization project, or can have limited regard for place, such as:

- Arts education and outreach activities
- One time community arts projects (e.g. murals and festivals)
- One time beautification projects (e.g. landscaping or infrastructure)
- Capital campaigns for cultural facilities or outdoor venues disconnected from a comprehensive community revitalization project (including planning, pre-development, or construction costs)
- Community Development projects without consideration to history, character of the place and integration of the arts
- Neighborhood branding projects (e.g. naming cultural districts)
- Projects where resident input is consultative, or participation is limited to attendance
- Social justice and engagement projects with limited creativity and sensitivity to the place

Placemaking & vibrancy: a few thoughts by [Jim Walker](#), Big Car executive director

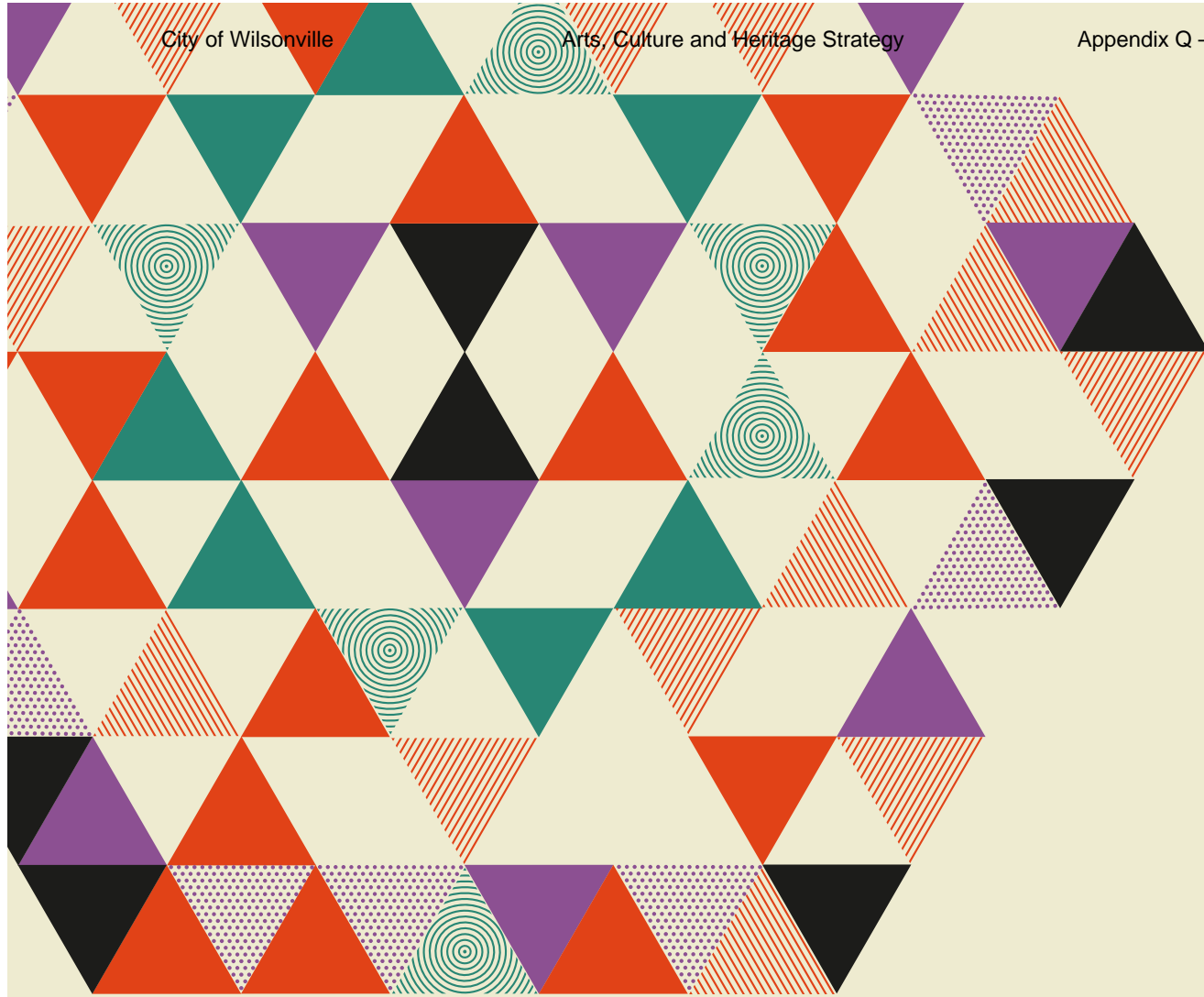
Lots of people are talking and writing about [placemaking](#) — and the relatively new idea of artist-led [creative placemaking](#) — as approaches to improving cities and communities by better using the spaces and places people share.

This, of course, has been central to our work at Big Car since we formed in 2004 — even if some of the terminology didn't exist then. Our original mission and the work that furthered it was about bringing vibrancy to the then-neglected Indianapolis neighborhood called Fountain Square. Even before we opened our gallery and performance space, we organized an annual event that brought artists and vendors into the streets, that turned a parking lot into a temporary public square (it is now a permanent public square). Later, in summers, we managed an outdoor movie series that turned yet another parking lot in the neighborhood into a place to gather and enjoy films. We supported a neighborhood-wide mural project, the idea of a Fountain Square resident who was then a member of our collective. Meanwhile, we brought what is now a strong and economically powerful tradition to the neighborhood — celebrating the first Friday of each month with art openings and parties. And, the energy we helped create prompted [Fountain Square](#) to get connected to [The Cultural Trail](#), ensuring its ongoing success. This is how creative placemaking can turn a place around.

Prior to 2000, Fountain Square was not very vibrant. Many of the commercial buildings stood abandoned or poorly utilized. Nearby homes rotted. Public spaces were parking lots. Sidewalks were neglected and shrunk to make more lanes for cars that sped through the area. But the neighborhood had character. It had a funky refurbished theater. It had artists. It seemed poised to be something they have in other cities. And the Murphy Art Center — an artist-led creative placemaking project if there ever was one — became the tipping point for the area. Phil Campbell, a painter and gallery owner, took a vacant and water damaged block-long former dime store and transformed it into a home for artists and creative businesses. It took about 10 years and the steady support of groups like Big Car, but, by 2013 — when the Cultural Trail celebrated its completion — Fountain Square was truly vibrant. It had arrived.

So what is meant by vibrancy? As [Project for Public Spaces](#) says, vibrancy is people. If somebody completes what they say are placemaking or creative placemaking projects and they don't have pictures with people in them, what they've likely done is beautification, or creative decoration projects. Placemaking is about setting the table for making things happen for humans, it is about making places to do things. It isn't about making the physical location passively artsy or pretty. It isn't about involving artists to put a little icing on the cake. Adding some decorative elements to a vacant lot or old building and then walking away will make things nicer for those who pass by. But this does not create true vibrancy. A placemaking project isn't successful if it can be enjoyed in just one way — with the eyes for example. Big Car loves murals, work on them often, and we see how powerful they can be. But we understand that murals are only one part of a creative placemaking project. And, if vibrancy is the goal, other aspects of placemaking — spaces made for people — need to be connected to murals.

Ultimately, placemaking is about making a shared place right, comfortable and welcoming for people. This is hard to do without spending some time and money. But the investment is worth it as successful placemaking projects accomplish multiple things. The projects that really work make places for people who have been part of the idea and contributed to the design of it, places where people can socialize, learn something, connect with the location or neighborhood and understand it better, support the area's economy, and contribute creatively in engaging ways. When placemaking succeeds, we get people sharing spaces in positive and creative cultural and social ways. In other words, we get vibrancy. And true vibrancy — as we've seen in Fountain Square — helps people, neighborhoods, and cities succeed in tangible and lasting ways.



Creative PLACEMAKING

Ann Markusen Markusen Economic Research Services
Anne Gadwa Metris Arts Consulting

EXECUTIVE SUMMARY



NATIONAL
ENDOWMENT
FOR THE ARTS

A White Paper for The Mayors' Institute on
City Design, a leadership initiative of the
National Endowment for the Arts in partnership
with the United States Conference of Mayors
and American Architectural Foundation.

Creative Placemaking

Ann Markusen, Markusen Economic Research Services
and Anne Gadwa, Metris Arts Consulting

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1100 Pennsylvania Avenue, NW
Washington, DC 20506-0001
(202) 682-5400

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CREATIVE PLACEMAKING: EXECUTIVE SUMMARY

In creative placemaking, partners from public, private, non-profit, and community sectors strategically shape the physical and social character of a neighborhood, town, city, or region around arts and cultural activities. Creative placemaking animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire, and be inspired.

In turn, these creative locales foster entrepreneurs and cultural industries that generate jobs and income, spin off new products and services, and attract and retain unrelated businesses and skilled workers. Together, creative placemaking’s livability and economic development outcomes have the potential to radically change the future of American towns and cities.

Instead of a single arts center or a cluster of large arts and cultural institutions, contemporary creative placemaking

envisions a more decentralized portfolio of spaces acting as creative crucibles. In each, arts and culture exist cheek-by-jowl with private sector export and retail businesses and mixed-income housing, often occupying buildings and lots that had been vacant and under-used. In large cities, many such hubs reflect the ethnic or historical character of place and invite residents and visitors alike across porous boundaries to visit, patronize, and enjoy. In smaller towns, traditional cultural practices and landscapes are transformed into distinctive cultural centers and

festivals that revive emptying downtowns and attract regional visitors. Large cultural institutions, often inspired by their smaller counterparts, are increasingly engaging in active placemaking.

This white paper summarizes two decades of creative American placemaking, drawing on original economic research and case studies of pathbreaking initiatives in large and small cities, metropolitan to rural, as well as published accounts. The case studies stretch from Providence, Rhode Island, to Los Angeles, California, and





CREATIVE ECONOMIES HOST

- ▶ 2 million artists
- ▶ 3.6 million cultural workers
- ▶ 4.9 million cultural industry jobs



CREATIVE PLACEMAKING FOSTERS ECONOMIC DEVELOPMENT

- ▶ Recirculates residents' incomes locally at a higher rate
- ▶ Re-uses vacant and underutilized land, buildings, and infrastructure
- ▶ Creates jobs in construction, local businesses, and cultural activity
- ▶ Expands entrepreneurial ranks of artists and designers
- ▶ Trains the next generation of cultural workers
- ▶ Attracts and retains non-arts-related businesses and skills



CREATIVE PLACEMAKING FOSTERS AMERICAN LEADERSHIP IN GLOBALLY COMPETITIVE INDUSTRIES

- | | |
|--------------------------------|-------------------|
| ▶ Movies | ▶ Social media |
| ▶ Broadcasting | ▶ Advertising |
| ▶ Publishing | ▶ Design services |
| ▶ News media | ▶ Architecture |
| ▶ Musical recordings and video | ▶ Video games |



CASES OF CREATIVE PLACEMAKING

- ▶ Three Cleveland west-side theatres, one owned by a community development corporation, lead the redevelopment of a commercial corridor as Gordon Square Arts District.
- ▶ Buffalo's Mayor and a non-profit arts developer transform a vacant auto plant into artist studios and housing, infusing the neighborhood with creative and economic activity.
- ▶ Portland's new transit stations incorporate artwork that reflects distinctive neighborhoods and encourages ridership.
- ▶ San José's 01SJ Biennial marries art and technology to generate new products, bring people downtown, and showcase the City's diversity.

from Arnaudville, Louisiana, and Fond du Lac, Minnesota, to Seattle, Washington. Each reveals a distinctive strategy that succeeded when initiators built partnerships across sectors, missions, and levels of government, leveraging funds from diverse sources and programs.

Creative placemaking serves livability, diversity, and economic development goals. Livability outcomes include heightened public safety, community identity, environmental quality, increased affordable housing and workplace options for creative workers, more beautiful and reliable transportation choices, and increased collaboration between civic, non-profit, and for-profit partners. Economic development quickens because arts and cultural investments help a locality capture a higher share of expenditures from local income. Instead of traveling elsewhere for entertainment and culture, or going to a big-box retailer or shopping mall, residents are patrons of local talent and venues, earnings that re-circulate at a higher rate in the local economy. Re-using vacant space generates local property and sales tax revenues that can be devoted to streets, lighting, sanitation, greenery, and police and fire. Additional jobs and incomes are generated in construction, retail businesses, and arts and cultural production. New businesses, in the creative industries and others, are attracted to these communities.

Place has always been important for the emergence of new products, industries, and jobs. We find that creative places are cultural industry crucibles where people, ideas, and organizations come together, generating new products, industries, jobs, and American exports. They nurture entrepreneurs and expand the ranks of self-employed artists and designers who market their creations far afield. Training grounds for area youth, they incubate the next generation of creative workers and entrepreneurs. Because jobs increasingly follow people, rather than vice versa, they draw and retain other businesses and workers to their rich, lively, and diverse environs.¹

As cultural industry incubators, creative places make valuable contributions to the national economy. More than 2 million Americans support themselves as artists, and the ranks of cultural workers exceed 3.8 million, or almost 3% of the nation's workforce. Many are entrepreneurs, some employ others; 65% of writers, 57% of visual artists, and 41% of musicians are self-employed.

Artists and related cultural workers provide the core expertise for American cultural industries, supporting close to 5 million jobs. These industries—the performing arts, movies, television, broadcasting, sound recording, video games, design, advertising, publishing, tourism—are among our most competitive internationally, producing billions of dollars in export earnings.

Creative placemakers confront daunting challenges. Many have stumbled along the way. Others have been slowed down or suffer growing pains. We asked leaders of successful efforts about the challenges they faced, how they met them, and what lessons they learned. In addition to overcoming fiscal challenges stemming from the Great Recession, many creative placemakers have navigated similar obstacles, namely: difficulties in creating partnerships, countering skepticism on the part of communities and public leaders, assembling adequate financing, clearing regulatory hurdles, ensuring long-term maintenance and sustainability, avoiding displacement and gentrification, documenting progress, and developing performance metrics. These insights are as important as their achievements for informing policy and encouraging other communities.

In the United States, creative placemaking operates at all geographic scales and with a diverse array of initiators and partners. We identify six components of a successful strategy, drawn from in-depth interviews. Each effort starts with an entrepreneurial initiator; demonstrates a commitment to place and its distinctive character; mobilizes public will, both in local government and the citizenry; attracts private sector

CHALLENGES FOR CREATIVE PLACEMAKING

- ▶ Forging partnerships
- ▶ Countering community skepticism
- ▶ Assembling adequate financing
- ▶ Clearing regulatory hurdles
- ▶ Ensuring maintenance and sustainability
- ▶ Avoiding displacement and gentrification
- ▶ Developing metrics of performance

SUCCESSFUL CREATIVE PLACEMAKING

- ▶ Prompted by an initiator with innovative vision and drive
- ▶ Tailors strategy to distinctive features of place
- ▶ Mobilizes public will
- ▶ Attracts private sector buy-in
- ▶ Enjoys support of local arts and cultural leaders
- ▶ Builds partnerships across sectors, missions, and levels of government

support, either from cultural industries or place developers or both; wins the active participation of arts and cultural leaders; and succeeds in building partnerships across sectors (for-profit, non-profit, government, and community), missions (e.g., cultural affairs, economic and workforce development, transportation, housing, planning, environment, and health), and levels of government (local, state, and federal).

Our research finds that through creative placemaking, arts and culture make substantial contributions to local economic development, livability, and cultural industry competitiveness. These contributions have not been given their due in public policy. Many city and small-town leaders are beginning to understand these connections. Some are modeling their initiatives on pathbreakers elsewhere, tailoring them to their own distinctive assets and challenges. At the state and federal levels, politicians, policymakers, and agency heads see the potential for arts and cultural activities to improve the effectiveness of their missions in transportation, housing, workforce development, health care, environmental remediation, and education. Exemplary cases of creative placemaking suggest that a collaborative policy platform can be developed across agencies, levels of government and public/non-profit/private sector organizations. This platform should be constructed from evidence on what works and where, and it should include evaluation from the start.

Arts and culture at this historic juncture are proving their power as economic and social catalysts. Through smart collaborations with other sectors—government, private business, foundations—they are creating opportunities for rejuvenation and economic development, anchored in and tailored to diverse communities. The arts can be a fulcrum for the creative transformation of American cities. ▲

¹ Ann Markusen and Greg Schrock, "The Artistic Dividend: Urban Artistic Specialization and Economic Development Implications," *Urban Studies* 43, no. 10 (2006): 1661-1686; Richard Florida, *The Rise of the Creative Class* (New York, NY: Basic Books, 2002).



Summer Performance Series, Cleveland Public Theatre

Photo © Cleveland Public Theatre



2008-024: Taste of Summer © 2008 City of Philadelphia Mural Arts Program/ Ann Northrup and Reentry Workers.

Photo © JackRamsdale.com

ANN MARKUSEN, Principal, Markusen Economic Research Services

Ann Markusen holds a PhD and MS in Economics from Michigan State University with fields of expertise in urban and regional economics, economic development, public finance, and industrial organization. An expert on urban and regional economic development, she has testified before Congress and served as President of the North American Regional Science Association, Brookings Economic Policy Fellow, Council on Foreign Relations Senior Fellow, and Member of the Presidential Commission on Offsets in International Trade. Markusen won the William Alonso Memorial Prize for Innovative Work in Regional Science (2006) and the Walter Isard Award for Outstanding Scholarly Achievement (1996). In 2010-11, she is serving as the Fulbright Distinguished Chair at the MacIntosh School of Architecture's Glasgow Urban Lab, where she is conducting a US/UK comparative study of creative cities.

Markusen has published more than a dozen books, include *Reining in the Competition for Capital* (2007), *From Defence to Development* (2003), *Arming the Future: A Defense Industry for the 21st Century* (1999), *Second Tier Cities* (1999), *Trading Industries, Trading Regions* (1993), *Dismantling the Cold War Economy* (1992), *The Rise of the Gunbelt* (1991), *Regions:*

The Economics and Politics of Territory (1987), *High Tech America* (1986), and *Profit Cycle, Oligopoly and Regional Development* (1985).

Markusen's recent work focuses on urban revitalization, particularly on the contributions of arts and culture, human capital, and public policy. Her recent publications include:

- ▼ "Arts and Culture in Urban and Regional Planning: A Review and Research Agenda" (*Journal of Planning Education and Research*, 2010)
- ▼ *Los Angeles: America's Artist Super-City* (2010, Center for Cultural Innovation)
- ▼ *Native Artists: Livelihoods, Resources, Space, Gifts* (2009, The McKnight Foundation)
- ▼ *San José Creative Entrepreneur Project: Artists' Resource and Space Study* (2008) and *Final Report and Recommendations* (2009, Center for Cultural Innovation and City of San José)
- ▼ *Artist Data User Guide* (2008, Leveraging Investments in Creativity) exploring the demographics of state and metro artists from 2000 Census data
- ▼ *Crossover: How Artists Build Careers across Commercial, Non-profit and Community Work* (2006, The James Irvine Foundation, The William and Flora Hewlett Foundation, and Leveraging Investments in Creativity)

- ▼ *Artists' Centers: Evolution and Impact on Careers, Neighborhoods and Economics* (2006, The McKnight Foundation)

Markusen has given keynote addresses on the creative city and the roles of artists and arts and culture in urban revitalization in Europe (Finland, Germany, France, UK), Australia, Brazil, Japan, South Korea, Canada, and in many cities and smaller towns around the US.

Markusen is a frequent advisor to mayors and city councils, state governments, and the federal government. She has worked for Chicago Mayor Harold Washington's Steel Industry Task Force, the Michigan House of Representatives as Staff Economist, and the Government Accountability Office in Washington. She is a widely sought public speaker across the US and internationally on economic development. Markusen has held professorships of three to ten years each at University of Colorado, University of California Berkeley, Northwestern University, Rutgers University, and University of Minnesota, teaching in the field of economic development. Her publications can be downloaded from her website at <http://www.hhh.umn.edu/projects/prie>.

ANNE GADWA, Principal, Metris Arts Consulting

Anne Gadwa is principal of Metris Arts Consulting, which provides data, analysis, and planning support to help communities strengthen the arts and help arts activity strengthen communities. An experienced researcher, Gadwa holds a master's degree in Urban and Regional Planning from the University of Minnesota's Humphrey Institute of Public Affairs and a B.A. from Oberlin College. Gadwa has authored major studies and journal articles, including:

- ▼ *How Artist Space Matters* (Metris Arts Consulting for Artspace Projects, 2010), a pathbreaking study of the impacts of three artist live/work projects in Minnesota

on artists, the larger arts ecology, neighborhoods, and the regional economy.

- ▼ "Arts and Culture in Urban and Regional Planning: A Review and Research Agenda" (*Journal of Planning Education and Research*, 2010)
- ▼ *San José Creative Entrepreneurs Project: Artists' Resource and Space Study* (Center for Cultural Innovation, Los Angeles, 2008)
- ▼ *Defining, Measuring and Comparing Place-Based Public Investment Outcomes* (Lincoln Land Institute, Cambridge, MA, 2009)
- ▼ *Working Effectively with Somali Residents Through the Arts*, a study examining how the non-profit, commercial and

academic arts sectors can work more effectively with a large concentration of Somali residents in the Cedar Riverside neighborhood in Minneapolis. (Cedar Riverside Neighborhood Revitalization Program, Minneapolis, 2009)

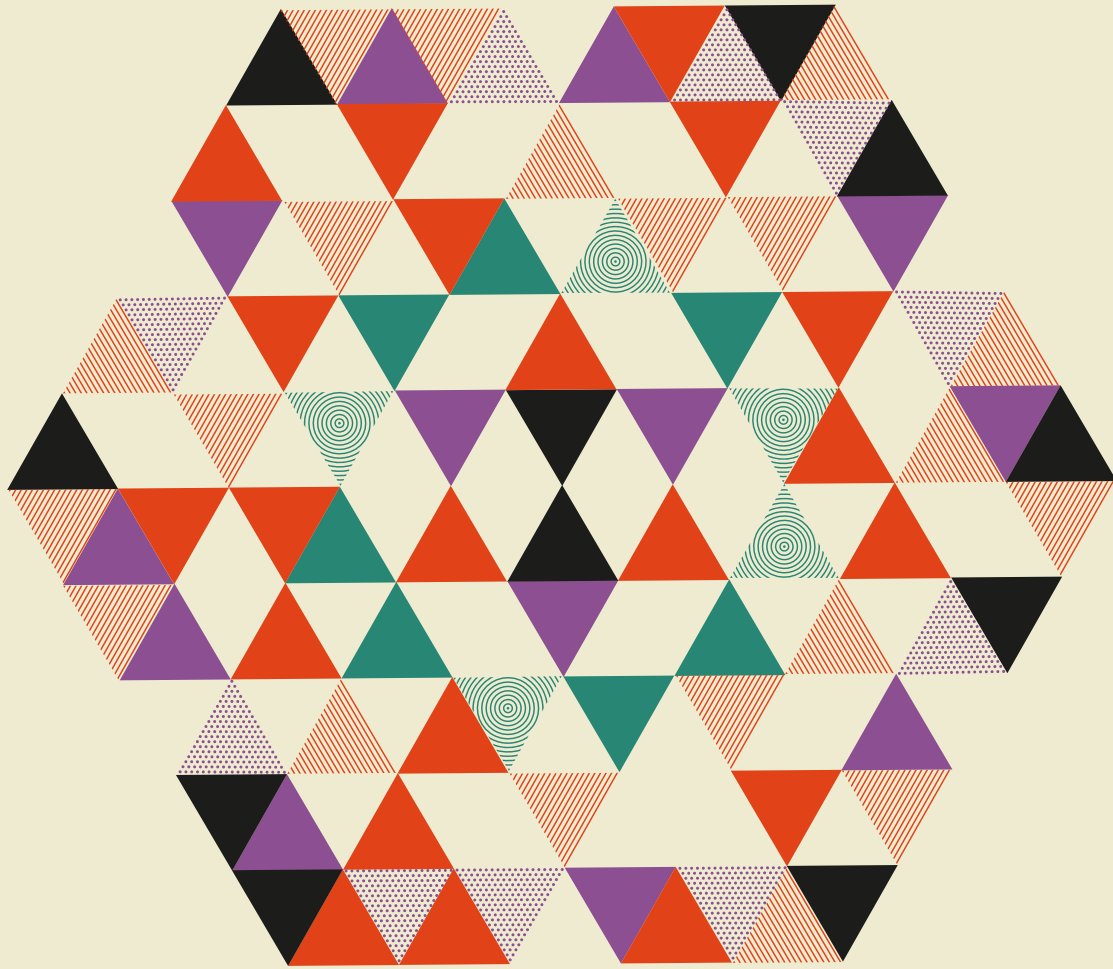
Gadwa's past professional experience in choreography and managing finances and operations of non-profit arts organizations (Movement Research, NY, 2001-2005 and In the Heart of the Beast Puppet and Mask Theater, MN, 2005-2007) informs Gadwa's work. For more information and to download publications, visit www.metrisarts.com.



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Creative PLACEMAKING

Ann Markusen Markusen Economic Research Services
Anne Gadwa Metris Arts Consulting



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A White Paper for The Mayors' Institute on
City Design, a leadership initiative of the
National Endowment for the Arts in partnership
with the United States Conference of Mayors
and American Architectural Foundation.

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I. INTRODUCTION

For two decades, American cities, suburbs, and small towns have struggled with structural change and residential uprooting. The causes are powerful: an integrating world economy, accelerating technological change, and Americans' proclivity to move. These forces unsettle communities and diminish returns on past investments in public infrastructure and in local networks and know-how.

Prairie and rural Appalachian towns shrink as capital-intensive agriculture, resource exhaustion, and manufacturing flight whittle down jobs and income. In cities large and small, downtowns lose business services and retail to low-density suburbs. Lacking the room and resources to build anew, close-in city precincts and inner-ring suburbs continue to lose higher-income residents. Venerable cities suffer out-migration, especially of the young, while fast-growing cities and outer-ring suburbs struggle with the public sector costs of sprawl. The Great Recession has compounded these problems.

In response, governments have committed billions to physical infrastructure and incentives to induce companies to move or stay, with mixed results. Physical capital investments have crowded out human capital investments that hold greater promise for regional development. Incentives to firms have quickened rather than dampened business migration and have cut deeply into long-term public sector revenues.¹

Yet revitalization has come from an unexpected quarter. Mostly under the radar, unusual partners have made significant arts and cultural investments,

leveraging resources from many funding sources. They create and provide jobs, nurture local businesses, generate spin-offs, revitalize local economies, and stabilize neighborhoods. They reinforce the nation's global leadership in cultural industries, a major source of jobs. In Cleveland, for instance, three theaters are driving the redevelopment of a commercial corridor as an arts district on the city's under-served west side. In dozens of cities large and small, vacant auto plants, warehouses, and hotels are transformed into artist studios and housing, infusing creative and economic activity into their neighborhoods—Buffalo's Artspace Lofts are an example. In Portland, new transit stations incorporate artwork that reflects each neighborhood, quickening the take-up of environment-friendly ridership. San José's OISJ Biennial marries art and technology to generate new economic sectors, bring people downtown, attract 50,000 visitors, and showcase the diversity of the City's residents.

Animating new and existing infrastructure, these creative placemaking developments make important contributions to economic competitiveness, livability, and sustainability. Artists and designers are an entrepreneurial asset ripe for development, and in creative places,

they find business skills and access to each other that improves their work and earnings.² Cultural industries cluster and thrive where creative workers reside. Arts-anchored revitalization encourages non-arts firms and families to commit to place and to participate actively in remaking where they live and work. Confirming the investment payoff, seniors, families with children, and young working people are moving back into central cities and arts-rich small towns.

Arts-based creative placemaking complements American cultural industries and supports their role as global economic players. High tech and finance have dominated American discussions of competitive advantage. In fact, the nation's cultural industries are undisputed world leaders and innovators, responsible for millions of good-paying jobs. Film, television, publishing, news media, recorded music (classical, jazz, world), video games, social media, advertising, design, and traveling performances of music, modern dance, musical theatre, and drama—all are arenas where American creativity, design, and workmanship excel. Many non-arts sectors employ artists to design products, improve work processes, and illustrate marketing campaigns that

make companies more productive and successful in an increasingly visual and aural world.

In this white paper, we report the results of extensive research on placemaking led by arts and culture and its contributions to livability, economic revitalization, creative entrepreneurship, and cultural industries. The methodology consists of reviews of existing literature, a scan of hundreds of possible cases of place-based creative revitalization, and an in-depth analysis of more than a dozen pathbreaking efforts that share common components of successful creative placemaking but are unique in their initiators, mission, partners, diversity mix, and geography.

Not all creative placemaking efforts succeed. Not all are good public investments. Based on responses to our interview questions about obstacles and lessons learned, we identified common challenges: creating partnerships, countering skepticism on the part of communities and public leaders, assembling adequate financing, clearing regulatory hurdles, ensuring maintenance

and sustainability, avoiding displacement and gentrification, and developing performance metrics. These insights are as important as achievements in informing policy and helping other communities craft their creative placemaking strategies.

Successful pioneering cases share the same ingredients. Each is rooted in the talents and vision of one or several collaborating initiators. Each project has mobilized public will around its vision. Each has garnered private sector business support and buy-in. Each enjoys the commitment of some or all of the area's arts and cultural community who give of their talents, experience, and resources. In each, initiators dovetail their aspirations with those of other agencies and partners to tap into diverse pots for funding.

A culture-based revitalization effort must be appropriate to its local circumstances, not a "me, too" replica of what other cities and towns are doing. The best of the projects nurture distinctive qualities and resources that already exist in the community and can be celebrated to serve community members while drawing

in visitors and new businesses, as Mark Stern and Susan Seifert's longitudinal study in Philadelphia finds.³ In some cases, the innovation is so powerful that it becomes a role model for creative adaptations in other cities and towns. Some cities' successful experiments have induced state and national policy changes that enhance placemaking, diversity, environmental sustainability, and economic competitiveness.

In this paper, we first review the character and contributions of arts and culture as placemakers. We then explore the significance of creative places as cultural industry incubators. We address the challenges in successful creative placemaking and review characteristics shared by successful arts-related revitalization efforts around the country. The research findings call for further investigation into how a new intergovernmental policy platform could be constructed to bridge functional and sectoral divides, advancing the livability and economic productivity of American communities of all sizes. ▲



II. ARTS, CULTURE, AND CREATIVITY AS PLACEMAKERS

Today’s placemaking efforts celebrate and stabilize distinctiveness with modest-scale investments, a dramatic change in American economic development. Cities and neighborhoods used to compete for major infrastructure commitments, aspiring to move up an urban hierarchy of look-alikes. In the new century, sponsors look beyond physical alterations, paying more attention to the animation of places with economic and cultural activity.

To participate in creative and cultural activities, residents and visitors alike are invited to spend their discretionary incomes locally and to cross boundaries between unique and diverse neighborhoods and within networks of small towns. Large-grained neighborhoods dominated by destination facilities like stadiums and mega-event centers are giving way to mixed-used developments that combine workspaces with housing, retail, culture, and recreational space. Elements of sustainability—transit, biking, walkability, and clean water and air—are also intentional goals. This new sensibility aspires to make places attractive to entrepreneurs, skilled workers, and new and existing residents. Arts and culture play a pivotal role in this transformation.

Placemaking is not a new American preoccupation. Citizens, local and state governments, and federal agencies have always strategically shaped communities and regions. In economists’ parlance, governments supply “public goods” such as infrastructure, parks, and education, none of which can be adequately supplied by private enterprise. Youthful American cities

competed for government-funded canals and railroads and, more recently, interstate highways. They also bid for job-generating military bases, universities, state capitols, and government agencies. Cities faced with industrial crowding and suburban exodus made investments in cultural and recreational space, as in the nineteenth-century City Beautiful movement. In the twentieth century, cities engaged in federally funded urban renewal, tearing down and replacing aging factories and housing with monolithic districts and structures. The outcomes have been disappointing on both livability and economic development fronts and have not stopped the centrifugal migration of business and residents.⁴

The arts quarters of cities participated in these movements. For more than a hundred years, larger American cities built monumental art museums, symphony halls, opera houses, and theatres. Often these were clustered together, as in San Francisco’s Civic Center or New York’s Lincoln Center, the latter an urban renewal project. Most were designed as stand-alone edifices or complexes with little integration with street life or arts-related businesses.

By the late twentieth century, some of these had become isolated in inner cities suffering from population loss and disinvestment. Aging fine arts audience members drove to these destinations, parked in municipal garages, saw a show, and went home.

Over the past two decades, under the rubric of “the creative city,” arts, community, and civic leaders have joined forces to fashion and nurture a larger portfolio of smaller spaces for arts and culture and animate them with activity.⁵ The creative city embeds arts and cultural activities in neighborhoods cheek-by-jowl with private sector export and retail businesses and mixed-income housing. The vision invokes what Jane Jacobs celebrated in post-World War II Manhattan—a mosaic of distinctive neighborhoods, each with its cultural hallmarks, cuisines, festivals, and street life: Little Italy, SoHo, Greenwich Village, Chinatown. Across porous borders, city folk and visitors alike are invited to shop, enjoy, and learn alongside local residents.⁶ Even large cultural venues and revitalization efforts can encourage neighborhood diversification: New York’s recent Time Square makeover is an example.

CREATIVE PLACEMAKING: SCALE AND STRATEGY

Placemaking can occur at scales as large as a multi-state region and as small as a rural town or city neighborhood. Spanning the tiny and the huge, there are literally hundreds of American cities and regions that have looked critically at their cultural and economic development portfolios and sites, debating how best to use their scarce resources to foster a distinctive creative milieu.

In our literature review and the appended case studies, we found creative placemaking projects working at many geographic scales and with a diverse array of initiators and partners. The multi-state New England Creative Economy Initiative, launched in 2003 by the New England Council, brought together leaders from the business, cultural, and political communities of each of New England's states to insist that economic development include investment in creative industries, a creative workforce, and a community life rich in arts and cultural heritage. Also in 2003, Governor Jennifer Granholm funded Michigan's Cool Cities Initiative to promote place-based creative jobs and industries across the state.⁷ In 2005, Lieutenant Governor Mitchell Landrieu started Louisiana's Cultural Economy Initiative, convening an annual Cultural Industries Summit and subsequently designating cultural districts around the state. In each of these cases, state governments devoted substantial resources and leadership to creative placemaking.

Citywide creative placemaking strategies have also been crafted, often with prominent mayoral or city councilmember leadership. For twenty years, Philadelphia's Mural Arts Program has uplifted neighborhoods with distinctive large-scale artwork created by artists, neighborhood youth, reentrant workers, and prison inmates, simultaneously beautifying, delivering arts training, and increasing public safety and community health (see case study). Emerging in the mid-2000s from the Mayor's office, Seattle

City of Music embraces commercial, non-profit, and community music-making in many venues (see case study). San José's 2008 Creative Entrepreneur Project sought to animate its downtown and neighborhood cultural nodes long-term with enterprising artists and designers (see case study).

Some small towns have put themselves on the map by cultivating a distinctive creative face. Asheville, North Carolina, has remade itself as a city of craft, mounting its annual *HandMade: The Western North Carolina Craft, Architecture & Design Expo*. Ashland, Oregon's Shakespeare Festival has blossomed over the years into a huge undertaking that draws visitors nationwide for more than a dozen serious plays, many contemporary, over a nine-month season. Branson, Missouri, building on bottom-up commercial music venues, attracts large numbers of visitors to its dozens of country music stages. Arnaudville, Louisiana, has recently recast itself as an arts locale celebrating Cajun culture (see case study). All four of these rural areas and towns increased livability and economic development through distinctive strategies.

Many creative placemaking efforts address specific neighborhoods, including downtowns and residential and industrial areas that offer under-utilized private and public capacity ripe for human ingenuity. In the early 1990s, the City of Chicago devoted a vacant downtown lot to gallery37, a workforce development program that apprenticed youth to

working artists—the program soon spread throughout the city as the renamed After School Matters (see case study). In Buffalo, Paducah, and Providence, vacant industrial spaces and run-down housing were transformed into artist housing and arts workspaces, jump-starting neighborhood renewal (see case studies). A community development corporation and two theater companies joined forces in Cleveland's west side to create Gordon Square Arts District, a commercial business and housing revitalizer (see case study). In Los Angeles, Hollywood Boulevard's past glory and present creativity has been preserved and revived in a concerted public/private effort (see case study).

Other creative placemaking initiatives seek to fuse arts and cultural content with the missions of other sectors. In Portland (see case study) and Los Angeles, new transit stations incorporate public art that has been designed, with community input, to reflect the neighborhood, harnessing artistry to quicken ridership. The City of Phoenix is complementing freeways and aqueducts with sculptures and artwork that softens hard edges and creates recreational space (see case study). On the Fond du Lac reservation in northern Minnesota, a health care and social services manager has improved healing and community identity by commissioning and suffusing a network of dispersed buildings with Native artists' work (see case study). San José's O1SJ Biennial seeks to merge art with Silicon Valley's formidable high technology sector (see case study).

OUTCOMES: LIVABILITY AND ECONOMIC DEVELOPMENT

The creative city vision serves livability, diversity, and economic development goals. It addresses safety, aesthetic, expressive, and environmental concerns of people who live, work, and visit. Resident artists, often traversing the neighborhood at all hours, make the streets livelier and safer, as do patrons of cultural venues and well-designed streetscapes.

Local arts offerings—public art, murals, art parades, art fairs and crawls, museums, performances, and open studio nights—offer people an opportunity to enjoy and participate. Federal research shows arts and cultural participants are more likely to be civically engaged in their communities than non-participants, even after controlling for other factors.⁸ Arts activities are often fused with new environmental initiatives to clean up the streets, create bike paths and bus shelters, expose and transform unsightly public utilities, and design landscaped urban parks over sewer and waterworks. They also showcase an area's heritage and the culture and skills of newer residents

from many ethnic and racial groups. By dispersing arts and cultural resources across multiple districts, they create vibrant hubs that serve residents and attract visitors.

Creative placemaking generates economic returns in multiple ways. Arts and cultural investments help a locality capture a higher share of local expenditures from income. Instead of traveling elsewhere for entertainment and culture, or going to a big-box retailer or mall for shopping fun, residents spend more on local talent and venues, money that re-circulates at a higher rate in the local economy. By using vacant and underutilized land,

buildings, and infrastructure, investments in creativity increase their contribution to the public good and private sector productivity. Sales, income, and property tax revenues paid to local governments rise, enabling better maintenance of and additions to public infrastructure like streets, lighting, sanitation, greenery, and public safety. In short-term construction and permanent work with arts and cultural presenters and producers, new jobs and income streams are created. Additional jobs and incomes are generated in retail businesses that serve an expanded population of residents and visitors. And, as we next show, they spawn, attract, and retain creative businesses. ▲



III. CREATIVE PLACES AS INCUBATORS OF ARTS AND CULTURAL ENTERPRISE

Cultural industries flourish in creative places. New products and services sprout in districts where skilled creative workers congregate by day and night. There, “the secrets of the industry are in the air,” as pioneering economist Alfred Marshall put it. Creative places nurture entrepreneurs, expanding the ranks of self-employed artists and designers and related workers who market their creations far afield and often employ others in whole or part.

They anchor multiple enterprises in cultural industries that specialize in products and services employing creative talent. Either formally or through informal work apprenticeships, creative places foster workforce development by training area youth to become the next generation of creative workers and entrepreneurs. They also draw and retain non-arts businesses and workers to their rich, lively, and diverse environs. Jobs increasingly follow people, rather than the other way around.⁹

Place has always been important for the emergence of new products and entire industries. They form crucibles wherein people, ideas, and organizations come together. Silicon Valley outpaced established East Coast electronic centers

when young engineers and innovators began to cluster there—committed to the place rather than to particular employers.¹⁰ The same is true of Detroit and motor vehicles, Los Angeles and motion pictures, New Orleans and jazz, Nashville and country music, Boston and publishing, Chicago and advertising, New York and visual art, and San Francisco and product design. The Seattle City of Music initiative is explicitly designed to enhance its music industry. In smaller towns and at the neighborhood scale, cultural nodes host distinctive creative activities as well.

This role of creative placemaking in hosting cultural industries is under-appreciated. Few economic sectors are as large, diverse, entrepreneurial, and export-generating as

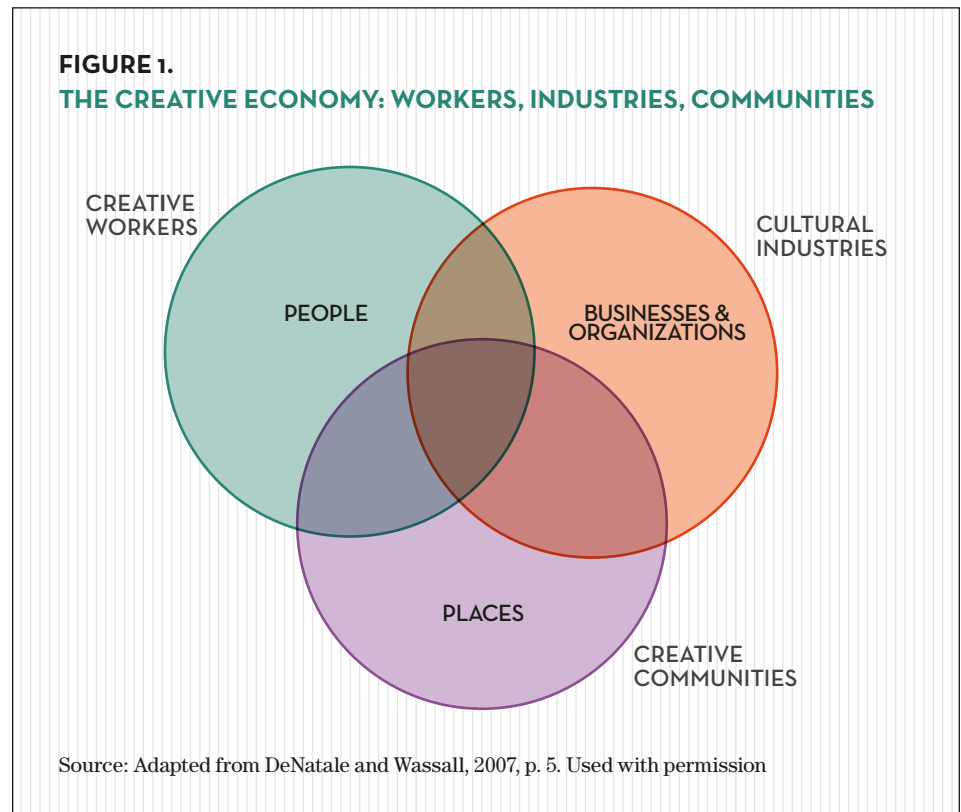
the American arts and cultural enterprise writ large. Whether approached as industries (what cultural firms make), occupations (what cultural workers do), or a set of organizations (producing firms, non-profit, public agencies and community groups), the arts and cultural sector is the nation’s most under-rated economic engine, producing millions of well-paying jobs. It is our most competitive sector. Many nations are challenging American science and engineering prowess, but few successfully do so in visual arts, a diverse music portfolio, digital media, design, and writing, from literature to screenplays and news. In addition to its impressive export earnings, it is the creative sector that most cultivates and disseminates what it is to be American to the rest of the world.

THE CREATIVE ECONOMY

The creative economy consists of three overlapping domains: workers, industries, and places, depicted as intersecting circles (Figure 1).¹¹ Each domain is populated by a unique set of actors and institutions. In all three, American enterprise is a strong driver of results.

Creative people decide what kinds of education and training to pursue and where to live and work. Those choosing arts and design make up the cultural workforce along with related support workers. As shown by the non-overlap in Figure 1, not all creative workers are embedded in cultural businesses and organizations. Many are self-employed, though some may sell their services or output to cultural industries, and many are employed in non-cultural enterprises. Compared to the workforce as a whole, artists are more than five times as likely to be self-employed (45% self-employment vs. 8% of workers overall, as of 2002), and they often create jobs for others.¹² Many gravitate to communities that offer rich cultural industry work and learning opportunities. Others choose affordable cities and small towns, exporting their work over the Internet, through galleries and publishers, or by traveling to perform.

In the cultural industries, businesses, non-profit organizations, and informal partnerships produce and market cultural goods and services. Their ingenuity and investments have built important cultural clusters over the decades: Hollywood moviemaking, Nashville's country music, and New York's galleries, Madison Avenue advertising, and Broadway theatres. Yet arts and cultural producers are widely dispersed and found even in some tiny rural hamlets, though not in all places, as shown in Figure 1. Creative firms sustain jobs and related businesses in hundreds



of thousands of communities and span all income levels and ethnicities. Some cultural enterprises operate strictly in virtual space and are thus not embedded in place.

Places are the spatial setting for arts and cultural production and consumption. Local governments plan and regulate land uses, provide infrastructure and services, and act as a forum for all kinds of creative actors who wish to alter or improve the character

of neighborhoods, districts, downtowns, or small communities. Creative placemaking may originate in the public sector but it just as often emerges in the community. Artists, arts leaders, community developers, high tech entrepreneurs, philanthropists, real estate developers, managers in non-arts businesses, and immigrant community activists—all have led in the revitalization cases profiled here.

CREATIVE WORKERS AND ENTREPRENEURS

Artists form a highly educated and innovation-producing segment of the American workforce. In 2005, an estimated 2 million Americans reported artwork as their major occupation.

Defined by their creative skills and work process, arts occupations include musicians, writers, actors, dancers, designers, architects, announcers, and visual artists (Table 1). Artists were twice as likely as workers overall to have completed college degrees. These rates rose from 51% in 2000 to 55% by 2005. Yet artists' median annual income lags behind that of other professional workers by 19.4%.¹³

The estimate of two million does not include hundreds of thousands of

additional people who do artwork as a second job. Nor the tens of thousands of artists who work primarily as teachers (K-12, colleges and universities, private studios) or as arts administrators. Nor the unknown numbers of artists who spend more than ten hours a week making art and sharing it beyond their families and close friendship circle but who earn no income from it.

The ranks of cultural workers exceeded 3.6 million, about 2.7% of the nation's workforce, in 2002.¹⁴ This broader

occupational grouping includes arts professors, librarians, advertising managers, reporters, editors and technical writers, camera operators, and jewelers, among others. It still does not cover K-12 teachers and accomplished artists who do not sell their work. Creative workforce totals would be even larger if support workers were included: people who make and repair musical instruments, theatre prop makers and stage managers, sound mixers, and so on. In addition, many other jobs are dependent on the quality and

TABLE 1.
ARTISTS BY DISCIPLINE 2003-2005

	TOTAL	PERCENT OF ALL ARTISTS
DESIGNERS	779,359	39.0
ART DIRECTORS, FINE ARTISTS, AND ANIMATORS	216,996	10.9
ARCHITECTS	198,498	9.9
WRITERS AND AUTHORS	185,276	9.3
MUSICIANS AND SINGERS	169,647	8.5
PHOTOGRAPHERS	147,389	7.4
PRODUCERS AND DIRECTORS	139,996	7.0
ANNOUNCERS	55,817	2.8
ENTERTAINERS AND PERFORMERS	41,128	2.1
ACTORS	39,717	2.0
DANCERS AND CHOREOGRAPHERS	25,851	1.3
TOTAL ARTISTS	1,999,474	100

Source: Markusen and Schrock, 2006: Table 8.

competitiveness of artists’ work inside large companies but outside the cultural sector.

Self-employment rates among artists are extraordinarily high, more than one in three compared with less than 10% of the workforce as a whole.¹⁵ Those whose artwork is a second job have much higher rates of self-employment. Combining primary and secondary jobs, rates are as high as 65% for writers and 28% for architects (Table 2).¹⁶ Arts careers continue

to attract young people, despite the high cost and long years of education and the paucity of formal jobs. Since 1970, the share of visual and performing arts among all bachelor’s degrees has shot up from 3.6% to more than 5.6%.¹⁷

The nation’s artistic workforce grew rapidly between 1970 and 1990 and since then has kept pace with overall labor force expansion.¹⁸ Writers and designers have been among the fastest-growing cultural

occupations. But the current Great Recession has been tougher on artists than workers as a whole. Artists’ unemployment rates in the second year of the recession rose to 9.5%, above that for all civilian workers. Artists also left the workforce in higher than average numbers and thus were not counted as unemployed. Architects and designers have been disproportionately affected, though actors suffer the highest unemployment rates—over 50% in the fourth quarter of 2009.¹⁹

TABLE 2.
SELF EMPLOYMENT RATES, ARTISTIC OCCUPATIONS, US, 2000

OCCUPATION	% SELF-EMPLOYMENT	PRIMARY JOB	SECOND JOB
WRITERS	65	71,369	10,056
VISUAL ARTISTS	57	69,470	13,549
MUSICIANS, SINGERS	41	65,618	32,728
PERFORMING ARTISTS	36	113,178	37,494
ACTORS	37	32,652	3,8117
PRODUCERS, DIRECTORS	22	11,879	949
DANCERS, CHOREOGRAPHERS	12	3,029	NA
DESIGNERS	32	132,122	24,095
ARCHITECTS	28	31,295	3,068

Source: National Endowment for the Arts, 2008: 5. Data from the American Community Survey.

CULTURAL INDUSTRIES

If asked to name the nation’s cultural industries, most Americans might mention movie-making, musical recording, photography, and perhaps publishing. But the enterprises, both commercial and non-profit, that rely heavily on cultural workers and produce cultural content are much broader than this.

They include music and performing arts organizations, museums and galleries, broadcasters, advertisers, printers,

design services, eating and drinking establishments, educational institutions, arts equipment makers and repairers,

newspaper and book publishers, and religious institutions. Some of these are quite new. The video game industry, for

TABLE 3.
DISTRIBUTION OF ARTISTS IN SELECTED INDUSTRIES, UNITED STATES, 2000

INDUSTRY	TOTAL ARTISTS	ARTISTS AS % OF INDUSTRY	TOTAL EMPLOYMENT
INDEPENDENT ARTISTS, PERFORMING ARTS	259,066	45.3	571,645
OTHER PROFESSIONAL, SCIENTIFIC, TECHNICAL SERVICES	64,536	22.8	283,636
SOUND RECORDING INDUSTRIES	7,700	20.0	38,428
MOTION PICTURES AND VIDEO INDUSTRIES	55,403	17.9	309,204
RADIO AND TELEVISION BROADCASTING AND CABLE	61,263	10.4	590,482
TOYS, AMUSEMENT, SPORTING GOODS MANUFACTURING	12,685	9.4	135,414
SPECIALIZED DESIGN SERVICES	22,785	8.4	271,541
ADVERTISING AND RELATED SERVICES	36,048	6.6	544,099
PUBLISHING, EXCEPT NEWSPAPERS AND SOFTWARE	23,545	5.6	418,578
RELIGIOUS ORGANIZATIONS	55,362	5.6	991,520
DRINKING PLACES, ALCOHOLIC BEVERAGES	11,284	5.1	219,437
NEWSPAPER PUBLISHERS	21,240	4.2	508,928
CULTURAL INDUSTRIES	630,917		4,882,912
CIVIC, SOCIAL, ADVOCACY, GRANTMAKING ORGANIZATIONS	6,992	1.1	661,391
PRINTING AND RELATED SUPPORT ACTIVITIES	8,547	1.0	855,008
MANAGEMENT, SCIENTIFIC, TECHNICAL CONSULTING SERVICES	7,170	0.7	975,059
OTHER AMUSEMENT, GAMBLING, RECREATION INDUSTRIES	9,846	0.7	1,497,631
COLLEGES AND UNIVERSITIES, INCLUDING JUNIOR COLLEGES	20,268	0.7	3,111,308
COMPUTER SYSTEMS DESIGN AND RELATED SERVICES	6,147	0.5	1,246,028
RESTAURANTS AND OTHER FOOD SERVICES	7,111	0.1	6,307,807
ELEMENTARY AND SECONDARY SCHOOLS	6,571	0.1	7,791,243
ALL SELECTED INDUSTRIES	703,56		27,328,387

Source: Markusen and Gadwa, 2008. Data from Census Public Use Microdata Sample ²¹

instance, is estimated to serve a \$55 billion market worldwide.²⁰

Cultural industries are defined by researchers as those employing high concentrations of artists in their workforce (Table 3). Jobs in cultural enterprises are estimated to be between 4.6 and 4.9 million or more than 3.5% of the American workforce.²² They include all people who work for performing arts organizations (whether commercial or non-profit), Madison Avenue advertising firms, broadcasting networks, videogame producers, and Hollywood’s moviemakers, among others. In these enterprises, creative talent supports large numbers of other workers. But the table also shows that more than 200,000 artists are spread across other industries where their talents make companies’ products, services, and production and design processes more efficient. Under a broader definition that includes other leisure activities, cultural industry employment grew from 15.7 to

17.3 million between 1998 and 2004, an increase of 10%.²³

Cultural industries account for an important component of US output and exports. Although gross national product data are not available for all of the cultural industries, the totals for a number of important ones are listed in Table 4. Not all of the large group “Professional, Technical, and Scientific Services” can be considered cultural. On the other hand, other sectors that rely on cultural talent—advertising, higher education arts training and research, and toys and amusements, for instance—are not included here. Nor are the manufacturing industries that make musical instruments, cameras, recording equipment, computer software, and the many other tools and materials that support artistic output.

Because they enjoy robust domestic and international demand, the cultural industries constitute a reliable comparative advantage for the American economy.

As people often say in tough times, you can always laugh with a movie or find an emotional outlet with a good book or a great play. American films, dramas, novels, non-fiction, and original compositions and recordings are sought worldwide, and American artists and cultural managers’ expertise is admired in most corners of the globe. Young people, the future marketplace, are especially avid consumers.

Export totals for cultural industries are even more difficult to determine, because data on important sectors like tourism, advertising, design services, and other cultural content services are subsumed in larger industry groups. However, even a selected set of cultural industries—broadcasting, telecommunications, motion pictures, sound recording, performing arts, printing, and publishing—generated \$45 billion in export sales in 2008, more than computer systems design, electrical equipment, air transportation, financial services, and American agriculture

TABLE 4.
US GROSS NATIONAL PRODUCT BY INDUSTRY ACCOUNTS, 2007

SELECTED CULTURAL INDUSTRIES	BILLIONS \$
PUBLISHING	303
MOTION PICTURE AND SOUND RECORDING	99
BROADCASTING AND TELECOMMUNICATIONS	800
PERFORMING ARTS, MUSEUMS, SPECTATOR SPORTS	99
AMUSEMENTS, GAMBLING, AND RECREATION	109
PROFESSIONAL, SCIENTIFIC, AND TECHNICAL SERVICES	2,697
TOTAL, SELECTED CULTURAL INDUSTRIES	4,108
ALL PRIVATE INDUSTRIES	22,895
% TOTAL, SELECTED CULTURAL INDUSTRIES	18%

Source: Bureau of Economic Analysis, Department of Commerce, 2010

TABLE 5.
US EXPORTS, CULTURAL INDUSTRIES VS. OTHER MAJOR EXPORTING INDUSTRIES, 2008

CULTURAL INDUSTRIES	EXPORTS (MILLIONS \$)
BROADCASTING AND TELECOMMUNICATIONS	6,321
MOTION PICTURE AND SOUND RECORDING INDUSTRIES	11,989
PERFORMING ARTS, SPECTATOR SPORTS, MUSEUMS, AND RELATED ACTIVITIES	376
PRINTING AND RELATED SUPPORT ACTIVITIES	2,447
PUBLISHING INDUSTRIES (INCLUDES SOFTWARE)	24,597
TOTAL, SELECTED CULTURAL INDUSTRIES	45,730
OTHER MAJOR EXPORTING INDUSTRIES	EXPORTS (MILLIONS \$)
COMPUTER SYSTEMS DESIGN AND RELATED SERVICES	9,725
ELECTRICAL EQUIPMENT, APPLIANCES, AND COMPONENTS	28,489
AIR TRANSPORTATION	35,559
SECURITIES, COMMODITY CONTRACTS, AND INVESTMENTS	37,044
FARMS	45,568
MOTOR VEHICLES, BODIES AND TRAILERS, AND PARTS	87,389
COMPUTER AND ELECTRONIC PRODUCTS	117,607

Source: Bureau of Economic Analysis, Industry Economic Accounts, Input-Output Accounts Data

industries (Table 5). Unfortunately, we cannot compare them with other innovative industries such as biotech and robotics, the data for which are buried in large chemical and machinery manufacturing sectors.

International tourism, strongly tied to arts and culture, is an especially important source of export earnings. Visitors to the US spend much of their time and money visiting unique and prestigious cultural sites and enjoying live performances. A place without a distinctive cultural aura is much less apt to land on visitors' itineraries than those

with such amenities. There is no easy way of accounting for this economic impact, beyond affirming that tourism, a form of direct participatory experience, is one of the world's largest industries and is closely tied to creative destinations.

Arts and culture's economic contribution cannot be measured in exports alone or tourists brought into the community. As noted above, many small towns, aging suburbs, and deteriorating city neighborhoods have revitalized their economies by expanding arts and cultural services that offer residents opportunities

to spend their discretionary income locally. Local cultural opportunities also invite people to participate actively as amateur musicians, dancers, costume-makers, actors, and writers, deepening appreciation for artistic expertise and increasing their patronage of professional artists and arts organizations. When you realize how hard it is to play a guitar well or sculpt in stone, your desire to hear or see an accomplished artist soars. And the more residents make art, the more likely they are to become creative entrepreneurs. This observation brings us back to the project of creative placemaking. ▲



IV. CHALLENGES FOR CREATIVE PLACEMAKING

In this difficult Great Recession era, creative placemaking has paradoxically quickened. From small cities on the Plains to inner-ring suburbs to communities with vacated industrial structures, initiatives are bubbling up, often led by unlikely partners. They face considerable obstacles.

Many have become discouraged. Others have been slowed down or face growing pains. We found that many of the most successful efforts had incubation periods of one to two decades or more: historic Hollywood, Cleveland's Gordon Square, San José's ZERO1, Fond du Lac's Min No Aya Win complex, Chicago's After School Matters, and Providence's waterfront and industrial area arts revitalization.

In our research, we asked leaders of successful efforts about challenges they faced, how they dealt with them, and what lessons they learned. We found difficulties with the following: creating partnerships, overcoming skepticism on the part of communities and public leaders, assembling adequate financing, clearing regulatory hurdles, ensuring maintenance and sustainability, avoiding displacement and gentrification, documenting progress, and developing performance metrics. These insights are essential to informing policy and helping other communities.

The external environment has not been welcoming. State and local public budgets are shrinking. Banks and developers are risk-averse. Philanthropists and arts organizations have experienced asset implosion and a fall-off in contributed income. Turf walls can be high between agencies—most housing and workforce development programs are not tailored for self-employed artists or small 501(c)(3)s, and zoning ordinances forbid artist-nurturing live/work spaces. The baffling architecture of federal programs complicates matters. Schools, financially pressed, are cutting arts programs. Yet in the pathbreaking cases summarized in our Appendix, and in many other places across the country, placemakers have succeeded. In this section, we summarize the challenges; in the next, we analyze the components that successful cases collectively demonstrate.

CHALLENGES FOR CREATIVE PLACEMAKING

- ▶ Forging and sustaining partnerships
- ▶ Countering community skepticism
- ▶ Assembling adequate financing
- ▶ Clearing regulatory hurdles
- ▶ Ensuring maintenance and sustainability
- ▶ Avoiding displacement and gentrification
- ▶ Developing metrics for performance and evaluation

FORGING AND SUSTAINING PARTNERSHIPS

Partnerships, as we show below, are central to successful creative placemaking. Yet many placemaking entrepreneurs articulated the challenges in forging them. In many cases, building and maintaining partnerships have delayed projects and cut into the time that can be spent on programming. At Chicago's After School Matters, a Chicago first lady and department of cultural affairs

commissioner teamed up to animate a vacant lot with a new program apprenticing youth to working artists. Portland's TriMet public art staff had to earn the trust of transit engineers and minority community leaders, each with very different concerns. The three non-profit initiators of Cleveland's Gordon Square Arts District, each with his/her own organizations to run and raise funds for,

spend about a third of their time on the District effort. Partnering, many leaders reflect, requires listening, accommodating others' agendas and timelines, sharing information, and teaching each other skills. It also requires knowing when to abandon unfruitful or conflict-ridden relationships that are impeding progress.

COUNTERING COMMUNITY SKEPTICISM

Some creative placemaking initiatives confront community skepticism that makes it harder to earn public endorsement and resources. Artists who initiated Arnaudville's transformation only gradually earned buy-in from town leaders, slowing

the pace of their efforts. Art forms, organizations, and neighborhoods that feel left out may complain of inequity and oppose public support, an ongoing challenge for Philadelphia's Mural Arts program and Seattle City of Music. In

some cases, the concept itself escapes people. San José's ZERO1 organizers see their toughest challenge as convincing residents and tourists that melding arts with technology can serve as a powerful economic and urban strategy for the City.

ASSEMBLING ADEQUATE FINANCING

Nearly every group of placemaking initiators described daunting fundraising challenges. Both Artspace Buffalo Lofts and Cleveland's Gordon Square Arts District required sustained campaigns that knocked on many doors across all sectors to raise funds. Artspace raised rehabilitation and

purchase funds from 19 different grantors and lenders. The relatively small size of many initiators compounds the problem. Large philanthropic organizations and wealthy individuals are often generous supporters of a region's largest arts organizations. One of Gordon Square's partners explained, "When

we were separate small organizations, we couldn't do capital campaigns. We don't have wealthy donors on our staffs. Together, we've done great with funders and government." But it has taken years, and the funding for the two remaining theaters has not been fully raised.

CLEARING REGULATORY HURDLES

It isn't always about money. Regulatory regimes also pose hurdles for arts and culture-originating projects. Many cities have zoning codes that forbid the mixing of residential with commercial and industrial uses, precluding artists live/work housing.²⁴ In Buffalo, Artspace faced

problematic state agency design standards. Using new concepts in traffic calming, the Gordon Square partners fought the Ohio Department of Transportation for two years before winning its bid to narrow its main street, Detroit Avenue, a state highway. Seattle's City of Music initiative had its

roots in live music venues' problems with public safety and anti-music ordinances. In these and other cases, placemakers had to devote time, thought, and political capital to changing regulatory regimes.

ENSURING MAINTENANCE AND SUSTAINABILITY

Maintaining space, streetscapes, and artwork and sustaining programming pose big challenges. Often it is easier to garner private sector, public sector, and philanthropic support for money to build or renovate buildings than it is to

convince the same parties to provide maintenance and operating support over the long run. American cities are riddled with over-sized infrastructure projects that later become white elephants. Outdoor murals in many cities pose preservation

problems. Portland's TriMet is already thinking through the durability of the art in its transit stations. Building these concerns into an initiative's design is advisable.

AVOIDING DISPLACEMENT AND GENTRIFICATION

Arts-initiated revitalization can set off gentrification pressures that displace current residents and small businesses, including non-profit arts organizations.²⁵ In other words, they may be too successful. In Kentucky, Paducah's Lowertown now faces a dwindling stock of properties available for the artist relocation program as well as greater residential demand from non-artists. In the absence of deed restrictions that encourage Paducah's relocated artists to

sell their homes to other artists rather than the highest bidder, the district may lose its artistic integrity. Hollywood Boulevard's rejuvenation prompted at least one small theater group to decamp for other city locations, and endangered other arts groups. Low income and minority residents are sometimes at risk from creative revitalization.

There are, however, creative ways to guard against displacement or respond

to it. In the Hollywood case, the City's Community Redevelopment Agency responded with an innovative Arts Retention Program. To keep them affordable and committed to artists, non-profit developer Artspace Projects commits to owning and managing the artist live/work and studio buildings that it builds and renovates. Land banking and community land trust have been used in other locales to preserve arts and cultural renovations.²⁶

DEVELOPING METRICS FOR PERFORMANCE AND EVALUATION

As creative placemaking efforts succeed and get smarter, advocates and funders are beginning to desire and demand documentation of progress and measures of success. They want to be able to demonstrate outcomes to funders, public officials, and community members, often prerequisites for future support and new projects. They want to know: What is the impact on artists? On the surrounding arts community? On local businesses? On residents of the neighborhood? On property values, tax revenues, and public service demand? On local quality of life? On civic engagement? Is the project worth what we spent on it? Is it superior

to alternatives that might have used the same resources?

It is quite difficult to determine the precise impacts of a localized intervention, because so many other things are simultaneously influencing the environment. Surprisingly, there are almost no good studies of other types of urban interventions such as stadiums or public housing. Impact analyses are often written as advocacy documents before the fact, but their data are hypothetical. However, recent pioneering evaluation studies have developed and applied methodologies for showing the impact

of arts and cultural placemaking. Two that deserve mention are economist Stephen Sheppard's documentation of the impact of museums and other arts spaces on neighborhood property values and social networks, and urban planner Anne Gadwa's multi-faceted study of several artist live/work buildings on artists, arts communities, neighborhoods, and businesses.²⁷ These efforts demonstrate that it is possible to evaluate and provide metrics, and there is likely to be a surge in good scholarship on this front. ▲



V. COMPONENTS OF SUCCESSFUL PLACEMAKING INITIATIVES

In thousands of state and local laboratories, arts and cultural catalysts have partnered in economic and community development and revitalization efforts. Pioneering cases from the nation's largest metros to tiny hamlets illuminate how partners came together to produce economic development and livability through the arts.

More than a dozen such cases are profiled in the Appendix. Each possesses a commitment to place and its distinctive qualities; a unique vision; successful partnering; buy-in from public, private, and arts and cultural non-profit sectors; and an ability to cross boundaries to leverage support and funds from other functional agencies (transportation, housing, environmental, parks and recreation, workforce development,

small business) and various levels of government. All cases have demonstrated concrete outcomes. Many others were identified in a nationwide scan. Those showcased also satisfy geographical, diversity, and size criteria.

Synthesizing across the in-depth case studies, we identify six components that distinguish successful place-based arts and cultural revitalization. Success

means that the initiatives produce gains in livability and sustainability as well as new jobs and economic activity, and do so in an equitable and participatory way. The components suggest a new policy vision at all levels of government where agencies join forces across functional missions (e.g., economic development, environmental protection, arts, and culture) to foster successful initiatives, evaluate them, and disseminate the results.

CREATIVE INITIATORS

Generally, one person or a small team originates a creative placemaking vision. The individuals most responsible for sparking arts development and revitalization efforts come from a surprising range of backgrounds.

Private sector actors sometimes start the process. For instance, a Silicon Valley executive first envisioned marrying the region's technological prowess to its underdeveloped artistic talent in creating the youthful and internationally respected O1SJ Biennial.

Artists, alone or with others, often lead creative placemaking. For instance, painter George Marks envisioned the revitalization of Arnaudville, Louisiana, as a haven for

artists and performers, drawing tourists and new residents. In Seattle, a group of disgruntled musicians formed a Joint Artists Musicians Political Action Committee to challenge the City's antagonism to live music and went on to provide ideas and energy for the Seattle City of Music Initiative.

Creative initiators are found in the public sector, too, not always in cultural affairs agencies. Lois Weisberg, Commissioner of

Chicago's Department of Cultural Affairs, animated a vacant downtown lot with a new program apprenticing youth to working artists. On Fond du Lac's Ojibwe reservation, Social Service Director Phil Norrgard wanted to infuse his multi-building complex with contemporary Ojibwe art, because art is central to healing. In the process, his tribal agency has been a substantial contributor to Ojibwe artists' visibility and careers.

DESIGNING AROUND DISTINCTIVENESS

In the twentieth century, most places aspired to move up what economists call the urban hierarchy to move from rural to small town to city or metropolis ranking.

In the arts arena, as with sports stadiums and convention centers, this often meant competing to host and expand large art museums, repertory theatres, and performing arts centers. All quite expensive, some of these investments have succeeded, but many have not.²⁸ Over the past two decades, city and town leaders have intentionally sought a distinctive brand through a bundle of activities that will draw and retain residents and visitors.²⁹ In our survey of arts-based revitalization, we found that most successful projects reach for this quality of distinctiveness. They build on existing expertise and characteristics of place.

As reflected in their urban layout and architecture, some communities have built their initiatives around unique local economic and social history. Buffalo, Cleveland, Providence, and Paducah are all older industrial cities that first blossomed when water-based trade was dominant. Built along rivers and lakeshores, they possess commercial, industrial, and

residential structures with architectural and historic merit. In each of these cities, coalitions of artists, city officials, real estate developers, banks, and philanthropists worked to recreate attractive work and living spaces in emptied structures, taking advantage of shorelines and preserving the individual character of buildings. Providence's famous WaterFire® event uses the river as an artery connecting various sites. Many other American communities have used vintage architecture and land uses as stages for arts-infused revitalization.

Some cities have built their arts initiatives around a characteristic local culture practice or industry. Artist initiators in Louisiana's Arnaudville embraced the town's Cajun heritage. Hollywood Boulevard redevelopers restored the historic downtown of the movie industry, making it again the destination where visitors can stroll along the Walk of Fame with its bronze star plaques embedded underfoot. Fond du Lac's Min No Aya Win Center sought to increase visibility

(and incomes) of Ojibwe artists by commissioning and purchasing their work while transforming the Band's buildings into places of healing and community identity. Not all such cultural initiatives look backward. Seattle City of Music began with the recognition that Grunge music had put the City on the map as a destination for young people. San José's ZERO1 directly addresses Silicon Valley's lopsided concentration of innovative scientists and engineers and under-representation of artists, seeking to link these creative occupations to spur new ideas and animate the City.

Some cities have crafted their arts initiatives around notable problems, making the proverbial lemonade out of lemons. Phoenix, one of the nation's most sprawling and auto-dependent metros, fastened on a large visual arts program to adorn its many miles of sound barrier-lined freeways. Philadelphia's Mural Arts tackled graffiti-ridden areas by training young people to create neighborhood-reflecting beauty.

MOBILIZING PUBLIC WILL

Good placemaking ideas generally don't become reality without strong public sector support. In some instances mayors, city council members, and responsive agency staffers avidly embraced initiatives.

In others, proposed projects are met with local government indifference, hostility, and/or budgetary crises. In some cases, mobilized citizens make a difference through advocacy and action, including the insertion of arts and cultural agendas into electoral politics.

Mayors, especially in cities with strong mayoral systems, have often been enthusiastic and effective supporters. In Buffalo, Mayor Anthony Masiello assigned a senior staff person to work strenuously on an initiative to transform an abandoned

auto plant into artist housing. In cities with weak mayor/strong council systems, a single councilmember may deliver public will. Cleveland City councilmember Matt Zone helped incubate the Gordon Square Arts District, committing Community Development Block Grant monies, negotiating \$3 million in public financing, and attending every planning and team meeting. In some cases, politicians commit during election season. Newly elected Mayor Greg Nickels christened Seattle City of Music after musicians organized

to support his campaign. Although regime change may sometimes derail creative placemaking initiatives, some cities have been able to sustain them. Providence's revival as an arts and cultural city owes much to a string of Mayor advocates.

Entrepreneurial efforts on the part of key City staffers often mobilize public will. In San José, Chief Strategist Kim Welsh, lodged in the Office of Economic Development, successfully won City Council and Mayoral support for new arts facilities, festivals like

Left Coast Live and OISJ, and the City's pioneering Creative Entrepreneur Project.

City government commitment is also essential for accessing state and federal

resources. In case after case, local politicians and city staff helped move their town's revitalization plan forward by proposing that public art be incorporated in state and federally funded roadway

and transit projects, that state capital bonding be used to restore historic theaters, or that historic preservation and Low-Income Housing Tax Credits be offered for rehabbed artist housing.

THE REINVESTMENT FUND DISCOVERS ARTS AND CULTURE'S POTENTIAL

The Reinvestment Fund (TRF) has been financing urban real estate projects and businesses in the Mid-Atlantic for twenty-five years. TRF has substantial portfolios in affordable housing, commercial real estate, and charter schools. While the Fund had always provided debt financing to local arts and cultural facilities, it was not until recently that TRF's President and CEO, Jeremy Nowak, began to understand the power of arts and culture as catalysts for neighborhood change. He read the work of University of Pennsylvania scholars Mark Stern and Susan Seifert documenting the long-term stabilization and enlivening of neighborhoods that enjoy concentrations of artists and arts activities.³⁰ In fact, their work had made use of some of TRF's urban market indicators to track the relationship between such things as cultural participation and real estate values. "Their work was like a light bulb shining on a big asset right under my nose," Nowak is fond of saying. "And the self-organizing dimension of so much cultural activity made it clear to me that we had always underestimated its value."

The Reinvestment Fund had never looked systematically at cultural assets as a factor in community change. They had intuitively supported it, as in their involvement with Crane Arts, a huge wedge-shaped Philadelphia plumbing warehouse they had helped convert into artist studios and suites. In 2007, Nowak wrote a remarkable brief, *Creativity and Neighborhood Development*, in which he lays out a framework for placemaking, addresses the development impact of community arts and culture, and reviews the types of flexible investments that can be employed.³¹ Since then, TRF has become more focused on the arts: supporting the redevelopment of sections of Orange, New Jersey, in partnership with HANDS, a non-profit community development organization that is converting historic properties into new arts and performing arts facilities; financing the renovation of the Queen Theatre in Wilmington, Delaware, which will anchor an emerging arts community; and building, in partnership with Homes For America, the new City Arts Building, in the Station North section of Baltimore.

GARNERING PRIVATE SECTOR SUPPORT

Private sector developers, lenders, sponsors, philanthropists, and local arts businesses have in most cases been important facilitators of arts and culture-led revitalization.

Where investments in arts space are involved, local developers and banks are important partners. Possessing considerable knowledge about the real estate market and neighborhood economy, they have resources to invest and can earn a return on development. Paducah's Artist Relocation Program, Cleveland's Gordon Square Arts District, and Providence's sustained arts-based revitalization all have benefited from the support of local banks and developers.

Cultural industry firms often sponsor or contribute to citywide creative initiatives because they see future benefits to

productivity and workforce retention. PDI/Dreamworks founder Richard Chuang served on San José's Creative Entrepreneur Project Steering Committee and gave the keynote address at its Artist Town Hall. Because they see future new product potential in ZERO1's fusion of art with technology, Silicon Valley high tech companies supply 30% of its budget.

Private sector philanthropists, including corporate and family foundations and individuals, are often backers of arts-based revitalization, because they see the potential to generate significant benefits

for neighborhoods, cultural industries, and entire regions. Artspace Buffalo Lofts' artist housing finance package relied on corporate philanthropists, and San José's ZERO1 has recruited high tech corporate sponsors.

Commercial art galleries, theaters, music presenters, and music venues have been significant participants in cultural revitalization at both neighborhood and city scale. Music presenter and venue owner Chris Esparza's Giant Creative Services and two commercial art gallery owners made substantial contributions to San José's Creative Entrepreneur Project.

SECURING ARTS COMMUNITY ENGAGEMENT

Arts-related revitalization cannot take place without significant input of time, talent, and financial commitment on the part of the arts community.

Sometimes a new or rehabbed large arts facility can prompt downtown rejuvenation, as has San Francisco's Yerba Buena Center or Grand Forks, North Dakota's Empire Theatre. But in creative placemaking, it is more often smaller and unusual arts entrepreneurs that lead the effort.

Theaters provide a good example. In Cleveland, two smaller theater companies joined the Detroit Shoreway Community Development Corporation in designing and raising funds for an envisioned Gordon Square Arts District. Artist housing is another. Artspace Projects, a non-profit

real estate developer, has rehabilitated or constructed more than twenty buildings around the United States as artist live/work, studio, and presentation space. An arts-dedicated non-profit, its commitment to managing artists space post-production to keep it affordable and dedicated to the arts has helped secure public sector and philanthropic support.

Artist service organizations can be key partners in creative placemaking. Dedicated to helping artists become good business people, California's Center for Cultural Innovation was at the forefront in

San José's Creative Entrepreneur Project. Ethnic arts organizations have also played lead roles. Movimiento de Arte y Cultura Latino Americana (MACLA) created a visual arts center that turned around its San José neighborhood.³² Educational institutions with strong arts departments can help revitalize a city's cultural industries: in Los Angeles, Otis College of Art and Design commissioned reports on the Arts and Cultural Economy of Los Angeles.³³ These and many other organizations contribute staff time, sponsorships, and portions of their hard-earned revenues to placemaking projects.

BUILDING PARTNERSHIPS

Initiators, politicians, city staffers, businesses, philanthropists, and arts organizations are all actors in successful arts-based revitalization efforts.

But it is the partnerships forged among them, and with state and federal government agencies, that have proved central to successful outcomes. Partnering can be challenging, as shown above. But its prevalence confirms that it is a crucial component of creative placemaking.

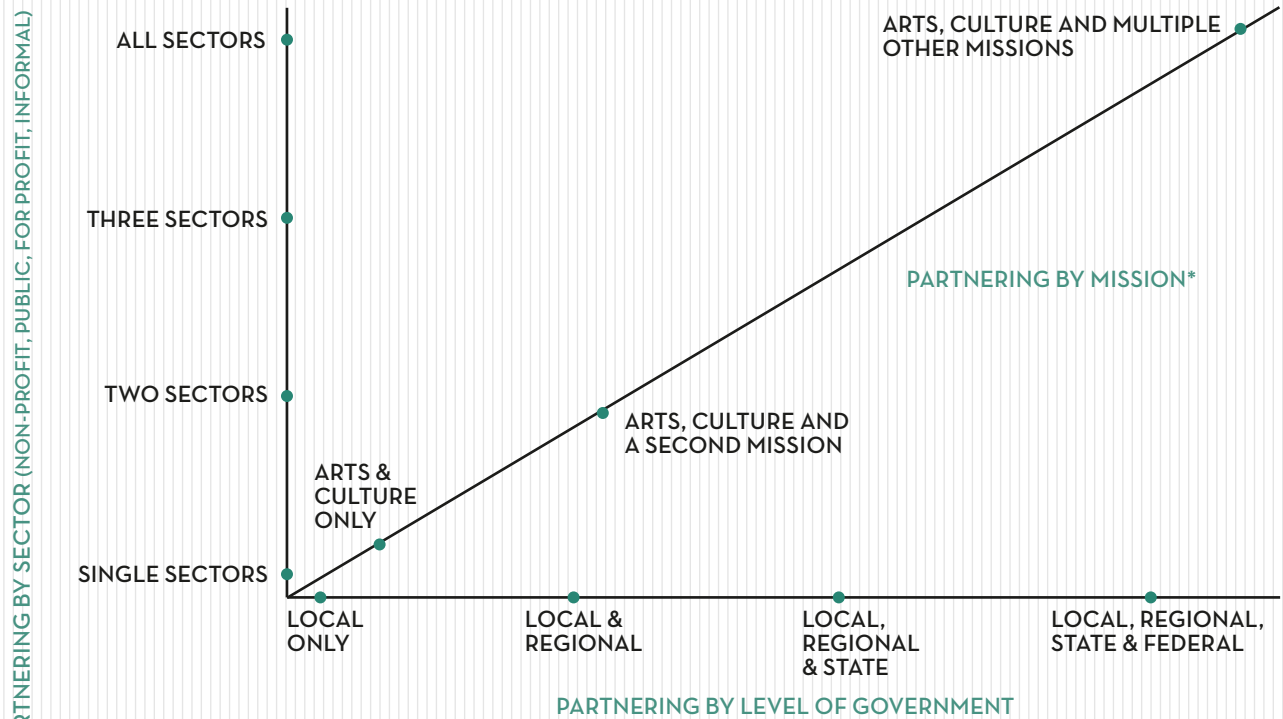
Partners bring different configurations of capability and knowledge to the creative placemaking table. A non-exhaustive account includes the following. Arts and cultural organizations and cultural industries offer visual, musical, spatial and design skills, and innovative solutions to place-based problems. Artists bring their entrepreneurial talents, motivation, comfort with risk-taking, and considerable formal education. Community development organizations possess local intelligence, knowledge of zoning and other local government practices, financing experience, a network of local stakeholders, and knowledge of what works at the grassroots level.

Developers and builders are steeped in area market intelligence and offer land and structural expertise as well as development skills. Mayors, governors, city council members and legislators understand public priorities intimately, have problem-solving and negotiating skills, the power of the bully pulpit and to set agendas, and to allocate public resources. Banks and financial institutions control financial resources and possess regional market savvy. Foundations also make financial commitments and they are important shapers of cultural policy and economic development. Public sector leaders and staff wield legal and mission know-how as well as planning, process, and evaluation skills across agencies and levels of government.

Partnerships operate along three axes: cross-agency, cross-sector, and intergovernmental (Figure 2). Single agency to multi-agency partnerships within a single tier of government form

one important axis (shown here as the diagonal axis). Historically, most American city cultural affairs offices operated independently of other city agencies and, with small budgets, often focused narrowly on public art. In recent years, in cities like San José and Minneapolis, cultural affairs offices have merged with economic and community development agencies, increasing their leverage. In other cities, cultural affairs leaders have approached and forged informal or project-based partnerships with other City agencies that have greatly amplified their reach. For instance, the City of San José's Creative Entrepreneur initiative, led by the Office of Cultural Affairs, earned partners in the City's housing, planning, and transportation departments, as well as others in the economic development agency in which it was embedded. In another case, Philadelphia's Mural Arts program, embraced by the City's Mayor, won enduring support from the City's

FIGURE 2.
AXES OF PARTNERSHIP: SECTOR, MISSION, LEVEL OF GOVERNMENT



*Transportation, Housing, Urban Redevelopment, Health, Education, Environment, Public Safety

Departments of Transportation, Streets, and Behavioral Health. In each case, agency partners either fund or offer in-kind contributions (space, staffing, equipment) to the Citywide arts initiative.

Alliances across public, commercial, non-profit, and community sectors form a second axis for creative partnering (shown in Figure 2 as the vertical axis). Organizations in each operate quite differently, constrained by legal and governance systems.³⁴ Sometimes conflicting agendas threaten the entire effort. It requires time, understanding, and accommodation for a non-profit arts group to work with a for-profit developer, a bank, one or more public sector agencies beholden to an elected city council, and an informal (i.e. unincorporated) community group that has no executive director and not much of a budget. Regardless of who initiates creative placemaking, potential

partners must find the opportunities where interests, missions, and resources dovetail. In the restoration of historic Hollywood Boulevard, for example, the local Chamber of Commerce and private developers figured out how to work with Los Angeles' Community Redevelopment Agency, and the latter successfully responded to the neighborhood's small non-profit arts organizations threatened by gentrification.

Inter-government partnerships form a third axis. State and federal agencies have been important partners in place-based arts and cultural revitalization. Sometimes an initial funding stream helps ensure a project's incubation. Chicago launched its gallery³⁷ with federal Job Training Partnership Act funds. Artspace Buffalo Lofts won state and federal tax credits and a HUD grant, crucial for the project's success. In other cases, state and federal support has been an add-on after initial funding. Fond du

Lac has been able to use federal Bureau of Indian Affairs building maintenance funds to help purchase Ojibwe artwork for its social services and health-care complex.

Although the challenges are remarkable, many initiators and advocates of creative placemaking succeed in forging partnerships along each of these axes, often simultaneously. Many learn by doing; some learn by watching the innovations of counterparts in other places with similar circumstances. However, many local initiators design and pursue projects without the benefit of lessons from such counterparts. An intergovernmental creative placemaking policy could disseminate such learning. The case studies in the Appendix identify a range of best practices that can serve as initial guideposts. But more analyses are required to identify basic building blocks and a template that can serve a wide variety of communities. ▲



VI. CONCLUSION: TOWARD A CREATIVE PLACEMAKING POLICY PLATFORM

Growing attention to arts and culture as community creators and cultural industry stimuli parallels thirty years of emerging consciousness about the environment and its significance for livability and economic competitiveness. When Americans broadly first began to understand the negative consequences of environmental degradation in the 1970s, they organized to experiment with new forms of remediation and stewardship, winning significant changes in policy, law, and government organization.

Similarly, in the 1990s, and even earlier in some communities, creative initiators began to use arts and culture as a way of stemming industrial decline and job and resident outmigration, reusing vacated land, buildings, and infrastructure in new ways that enliven neighborhoods and whole regions while incubating creative businesses. But the policy frameworks and networking around creative placemaking have yet to be built.

The research reported here indicates that a new policy platform could link creative actors from multiple sectors, local agency missions, and levels of government in a visible and concerted initiative to encourage creative placemaking and cultural industry innovation. This effort can begin with dissemination of local pathbreaking models such as those we have documented here: how leaders initiated, structured, and funded their efforts, and the hard evidence on outcomes. Many more case studies could be done and sifted through to help policymakers understand the on-the-ground processes that seem to work best and

how these are conditioned by external circumstances (size of place, industry structure, local human capital, health of the overall economy). Failed initiatives as well as successful ones should be examined.

In our research effort, we faced real challenges finding data that fully captured cultural industry dimensions and performance. Similarly, it proved difficult to locate data that revealed the impact of creative placemaking on resident and business income, livability, and city government revenues and services. While we were able to document the composition and sum of expenditures on a placemaking initiative, it proved more difficult to determine the costs and benefits of that initiative compared to other uses of the same human energy and financial resources. These are not insoluble problems: better research and evaluation could be conducted retrospectively, as we have here. Furthermore, an evaluation component could be built into new efforts as a condition of public sector funding or regulatory accommodation. Just as

environmental research and evaluation have helped us understand how best to remediate past damage and how to avoid future degradation—and with which technologies and conservation practices—arts and cultural placemaking evaluations will ensure more effective outcomes.

In the absence of any past federal creative placemaking initiative, people in big cities and tiny hamlets have shown the way in literally hundreds of experiments that stretch back twenty years and even longer. They are using arts and culture to animate downtowns and neighborhoods, to stoke their creative industries, to stabilize population and jobs, and to attract new residents and businesses. As the case studies show, such efforts have been strenuous and enduring, encountering tough challenges and redesigning partnerships and strategies to fit their own circumstances. It may take a decade, but we anticipate that creative placemaking/cultural industry initiatives will continue to spread from place to place, state to state, and from local to federal government. ▲

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CASE STUDIES

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INTRODUCTION

In thousands of state and local laboratories, arts and cultural catalysts have partnered in placemaking and cultivating cultural industries. In this Appendix, we profile fourteen unique and pathbreaking cases with demonstrated accomplishments. We chose the case studies from hundreds of possible cases written up by others or widely admired by practitioners, policymakers, and researchers.

For every case that we profile, there are many more that could serve as exemplars. Those showcased are wide-ranging in

geographic, diversity, and size dimensions. Our cases also serve as roadmaps for other communities that have begun similar

efforts, adapting successful strategies to their own circumstances.

Successful pioneering cases share the same components. Each:

- ▼ is rooted in the talents and vision of one or several collaborating initiators
- ▼ demonstrates a commitment to a particular place and its distinctive qualities
- ▼ mobilizes public will around its vision
- ▼ garners private sector business support and buy-in
- ▼ enjoys the commitment of the local arts and cultural community
- ▼ dovetails initiators' aspirations with those of other partners
- ▼ crosses boundaries to leverage support and funds from other functional agencies (transportation, housing, environmental, parks and recreation, workforce development, small business) and levels of government

All have produced gains in livability and sustainability as well as new jobs and/or economic activity. They generally do so in an equitable and participatory way. Initiators faced formidable challenges

that often resulted in delays and changes in strategy. The components and lessons learned demonstrate the need for a new policy platform at all levels of government where agencies join forces across

functional missions and with private, non-profit, and community partners to foster successful initiatives, evaluate them, and disseminate the results.

Community Developers Partner with Theaters

Cleveland, Ohio's Gordon Square Arts District



Photo © Cleveland Public Theatre

*Cleveland Public Theatre,
Gordon Square Arts District*



Photo © Detroit Shoreway Community Development

Gordon Square Arts District

Under the banner of “The Art of Economic Development,” Gordon Square Arts District, a collaboration of three non-profits, is midway through a \$30 million revitalization that will generate half-a-billion in economic development in an inner city Cleveland, Ohio neighborhood.

Led by a community development corporation, the team is raising funds from public and philanthropic sources to renovate two theaters and build a new home for a third. A dazzling artist-created streetscape now serves as the District’s central spine. The District has revitalized the area’s commercial core with arts offerings and new retail businesses while preserving and adding low-income housing units.

The non-profit organizations’ core team all own and/or operate theaters. The 37-year-old Detroit Shoreway Community Development Corporation (DSCDC) bought Gordon Square Arcade and its historic Capitol Theatre in 1979, averting demolition. The 27-year-old Cleveland Public Theatre purchased a condemned theater nearby that opened in 2003 but without heat or air conditioning. Near West, a musical theatre company founded in the 1970s to give local kids an alternative to life on the streets, operates on the third floor of an old church and hopes to build anew. Cleveland’s major arts institutions are clustered on the city’s East Side, each large enough to lobby independently for funding. But the West Side theater groups were treated as small potatoes by funders and banks alike until they began to work together under the rubric of the Gordon Square Arts District in 2002.

The arts-based makeover took more than ten years to gel. Funds from the Local Initiative Support Corporation enabled an arts master plan in the late 1990s. The

City of Cleveland funded a market and economic feasibility study. Elected in 2002, City Councilmember Matt Zone negotiated \$3 million in public financing and attended every planning and team meeting. By 2008 the partners had assembled enough public and private funding to complete its Detroit Avenue Streetscape, linking the theaters and generating new and rehabbed businesses, homes, restaurants, and shops.

Artwork has been central to the Gordon Square vision. The team commissioned environmental artist Susie Frazier Mueller to work with developers and architects in designing the streetscape and leveraged her \$6,000 stipend into \$250,000 worth of public art elements along the Avenue. The half-mile stretch includes backless, curved, and under-lit amoeba-like benches and irregular laser-cut crosswalks—imaginative reflections of the topography of Lake Erie.

The partnership has been extraordinarily entrepreneurial in securing financial support (see box). It sought and won funding from the City of Cleveland, county, regional, state, and federal programs; from non-profits like LISC and the statewide Finance Fund; from the Cleveland and Gund Foundations, major philanthropies; and from private donors and the City’s public utility.

By October of 2009, half of the Gordon Square plan had become reality. The Capitol Theatre opened its doors, streetscape

improvements on Detroit Avenue stretched from West 58th to West 73rd, and parking lots had been created and improved. In phase one of its renovations, the Cleveland Public Theatre replaced seven roofs, funded in part by a State of Ohio capital grant, and Near West is ready to build its new performance center, fronted by a public plaza.

Economic development impacts have been a major rationale for the Gordon Square Arts District funding, and the results to date are heartening. An economic impact study found that 245 construction jobs were funded annually over the 2004-2009 period with 310 forecast for each of the next three years. In the first full year of operations, 2013, the analysis expects 643 new non-transient jobs net of those displaced, at least 10% of them in arts, design, and architecture with most of the rest in retail, restaurants and clubs. The team anticipates 100,000 theatre-goers a year once all three theatres are up and running.

For Gordon Square Arts District leaders, cobbling together the funding has been the biggest challenge. “When we were separate small organizations,’ reflects Ramsey, “we couldn’t do capital campaigns. We don’t have wealthy donors on our staffs. Together, we’ve done great with funders and government, though it has made it tougher on our individual fund-raising efforts.” He estimates that a third of each organization’s staff time goes into the Arts District effort. The partners also had to fight with the Ohio Department of Transportation for two years for approval to narrow Detroit Avenue, a state highway. Using the ideas of traffic calming, the team eventually won permission.

GORDON SQUARE ARTS DISTRICT, CLEVELAND, SOURCES OF FUNDING, 1997-PRESENT

SOURCE OF FUNDS, LOANS, IN-KIND CONTRIBUTIONS	CONTRIBUTIONS, LOANS (\$)
PLANNING, MARKETING, FEASIBILITY STUDIES	
LOCAL INITIATIVE SUPPORT CORPORATION	50,000
CITY OF CLEVELAND COMMUNITY DEVELOPMENT BLOCK GRANTS	25,000
STREETScape AND ARTS DISTRICT	
NEIGHBORHOOD PROGRESS, INC.	6,000
CITY OF CLEVELAND % FOR THE ARTS	1,900,000
NORTHEAST OHIO AREA COORDINATING AGENCY	1,500,000
GREATER CLEVELAND REGIONAL TRANSIT AUTHORITY	25,000
GUND FOUNDATION	1,200,000
CLEVELAND PUBLIC POWER	IN-KIND WIRING
	DONATIONS
THEATRE RENOVATIONS	
STATE OF OHIO CAPITAL GRANT CAPITOL, PUBLIC THEATRES	1,900,000
CUYAHOGA COUNTY CAPITAL GRANT CAPITOL THEATRE	360,000
CITY OF CLEVELAND LOAN CAPITOL THEATRE 30 YEARS AT 2%	1,500,000
CLEVELAND FOUNDATION CAPITOL THEATRE CAPITAL GRANT	500,000
PHILANTHROPIC CONTRIBUTIONS, CLEVELAND PUBLIC, NEAR WEST THEATRES	2,200,000
NEW MARKET, FEDERAL AND STATE HISTORIC PRESERVATION TAX CREDITS	4,000,000
FINANCE FUND, STATEWIDE CAPITOL THEATRE	120,000



KEY TAKEAWAYS

- ▶ A veteran community development corporation (CDC) initiates a decade-plus arts remaking of an inner city commercial corridor.
- ▶ Three theaters comprise the distinctive anchor for Gordon Square Arts District, a partnership of the CDC and two theatre companies.
- ▶ More than half the \$30 million in streetscape and theatre renovations has been lent or granted by public agencies (local, regional, state, federal) and private non-profit foundations, developers, philanthropists, and utility company partners.
- ▶ Community development, highway and transit monies complement arts and cultural investments to generate permanent jobs, foster new and expanded businesses, and engage neighborhood youth through drama.

Artists, the Third Leg of the Cultural Stool

Creative Entrepreneur Project, San José, California



High n' Low Rider by Rubén Ortiz-Torres



Jazz on the Row, Santana Row in San José

The City of San José aspires for its downtown to be Silicon Valley's City Center. Following big public/private investments in arts and cultural venues and non-profit arts organizations, leaders sought to animate the city with cultural happenings and wide-ranging artist involvement.

"The City needed flavor on the street," recalls entrepreneur Chris Esparza, CEO of the for-profit Giant Creative Services, "because it had created beautiful building facades that no one wanted to be in." In early 2008, the City's Office of Economic Development/Cultural Affairs took up the challenge, launching a citywide Creative Entrepreneur Project (CEP) to nurture artists and link them with the region's extraordinary technology community.

The City now celebrates and sustains Valley artists across disciplines with artist

business training, professional development scholarships, a web-based resource guide, and commissions for artists on public transportation projects. "As inventors and interpreters of artwork, artists are now celebrated as the backbone of the arts sector, but also as small businesses that make San José 'cool,' attracting talent and in turn economic activity," says Kerry Adams-Hapner, Director of Cultural Affairs.

Over two prior decades, the City had invested heavily in downtown cultural facilities, including the Tech Museum of

Innovation, San José Repertory Theatre, San José Museum of Art, and California Theatre, home to Opera San José and Symphony Silicon Valley. The City had also partnered with smaller culturally specific arts groups like Teatro Visión and Movimiento de Arte y Cultura Latino Americana (MACLA), incubating them into medium-sized organizations and anchors for their communities and districts. "But we hadn't explicitly considered how to nurture and support artists, the critical third leg of the stool," recalls the City's Chief Strategist, Kim Walesh.

In addition to animating San José's downtown and neighborhoods, City leaders also dreamed of marrying Silicon Valley's technological prowess to its artistic skills. In 2007, Cultural Affairs manager Lawrence Thoo approached Welsh with the idea of helping artists become more successful commercially. With the non-profit Center for Cultural Innovation, they launched the Creative Entrepreneur Project (CEP). Its high-powered steering committee brought together high tech and arts entrepreneurs, developers and architects, college faculty and board members, and senior City staff from planning, housing, and economic development departments.

CCI conducted a survey of artists in the San José area, presenting results to an Artists' Town Hall.³⁵ In his keynote, Richard Chuang, co-founder of PDI/Dreamworks, told how doing artwork as a non-English-speaking child saved him from the life of a laborer and explained with dazzling graphics how art, design, and technology fuse in an increasingly visual world. The survey revealed artists' powerful desire to make arts income through bookings, sales, and commissions; find affordable workspace; and improve marketing and networking. The recommendations prompted City-funded Business of Art courses, a Creative Capacity Fund for artist training and scholarships, an on-line small and creative business resource guide, and a creative business component in its workforce development program.³⁶

CEP followup is a City partnership with individuals and organizations, public and private. After their Business of Art training, a group of the artists formed the Silicon Valley Artist Collaborative, building a website, organizing exhibitions, and convening regularly. The non-profit Latino arts organization MACLA is conducting

pre-development studies on live/work and workspace for artists. The ZERO1 biennial (see profile) leads the region's art and technology fusion. Climate Clock, a major public art initiative, will use information and measurement technologies to gather and display climate change data in San José's Diridon Station, where commuter trains, fast rail, light rail, and busses converge. To fund it, the City pools its percent for art dollars with San José State University resources, private investments, a submitted National Science Foundation proposal, and eventually, federal Percent for Art funding, for high-speed rail.

CEP has played an important role in animating San José's redeveloped downtown. Because live music takes place chiefly in commercial venues, the City's Cultural Affairs staff and Arts Commissions had historically not seen live music as part of their purview. 1stACT Silicon Valley, a non-profit launched in 2008 by Valley powerbrokers, is now working with the City to re-infuse the urban core with music. A new live music festival, Left Coast Live, organized by CEP steering committee member Chris Esparza, is now a six-day, 100-band event that matches innovative live music with 35 downtown venues.

The Creative Entrepreneur Project is singular for its high-level economic development patronage, bridges built with other city departments, and entrepreneurial partnerships with leaders in high tech, downtown business, education, non-profit arts, diverse communities, and actors outside the region. The CEP sends a signal to the artist community that the city values their role, understands their contributions to placemaking, and sees the potential in greater crossover between arts and technology.



KEY TAKEAWAYS

- ▶ An Office of Cultural Affairs staffer proposes an artist-focused initiative to complement City investments in arts facilities and cultural organizations.
- ▶ The City builds a diverse steering committee and partners with the non-profit Center for Cultural Innovation to survey artists, report back to them in an Artists' Town Hall, and make recommendations.
- ▶ Implementation is a joint project of the City, private sector developers, colleges, arts organizations, and cultural entrepreneurs.
- ▶ City cross-agency partnerships provide artist business training, professional development scholarships, a web-based resource guide, and commissions for artists on public transportation and other public art projects.
- ▶ The CEP has animated the City's redeveloped downtown with new artist-initiated festivals, music venues, and art fairs.

After Autos . . . Artists

Artspace Buffalo Lofts, Buffalo, New York

Buffalo ends up near the bottom of most city rankings. But Richard Florida saw something in Buffalo and bucked that trend in his *The Rise of the Creative Class*. Wanting to prove the point, politicians across party lines including Buffalo’s mayor and a New York governor and US senator supported Artspace Buffalo Lofts, a now vibrant artist community carved out of a vacant automobile factory.



Photo © Monika Parilkova Byrne, 2008

Artspace Buffalo Lofts

Not only did Buffalo Lofts create new space for artists, but it also began to break down historic social divides and trigger an economic revival in one of Buffalo’s most challenged neighborhoods.

East of Main Street—neglected, unproven, poor. City leadership took a gamble that locating an artist live-work development just past the Main Street dividing line might help erase the barrier and draw dollars and confidence east. Sixty low-income artists and their families now reside in affordable live-work units carved out of the former Buffalo Electric Vehicle Company building, vacant for over 15 years, and in six new fourplexes built behind the factory. Within a few months of opening, five hundred names were on the waitlist. At Coe Place, adjacent to the building and east of Main, new property owners have breathed life into vacant, dilapidated buildings. They frequently attend art openings at the two-story community gallery operated by Artspace Buffalo Lofts residents.

Strong political backing, the acumen of an experienced artist space developer, an outpouring of community and arts support, and a specific financing instrument—Low-Income Housing Tax Credits (LIHTC)—built Artspace Buffalo Lofts. An \$11 million tax credit award, the largest single such New York State outlay for 2006, provided the lion’s share of the \$17.6 million development costs. A public subsidy for leveraging private sector dollars, Low-

Income Housing Tax Credits give private investors federal tax credits for their equity investments in affordable housing. Buffalo Lofts earned both State and Federal tax credits, significantly expanding the equity available to the project and opening it up to individuals earning only 30% of area median income. Buffalo's Mayor Masiello took sizable political risks for the project. Masiello conveyed to the State's Department of Housing and Community Renewal that Artspace Buffalo Lofts was his administration's top LIHTC priority. He also guaranteed the developer, Artspace Projects, 24/7 access to Eva Hassett, his chief of staff, who provided critical on-the-ground leadership on everything from organizing tours to fundraising to political connections at the state and federal levels.

Senator Hillary Clinton and Governor George Pataki came on board as early supporters, boosting the project's tax credit prospects. Clinton's support helped leverage an additional \$250,000 from the federal Department of Housing and Urban Development. Artspace Projects, a developer of artist spaces with 23 projects under its belt in 17 cities and 12 states, provided its considerable expertise. Artists, arts organizations, and neighborhood and community groups offered their enthusiastic support. Without broad-based community buy-in, the project never would have happened. Phased in incrementally, early artist tenants opened their homes up as often as three times per week for tours to potential funders—fostering a sense of ownership for supporters. Despite Buffalo's economic challenges, Artspace Projects completed Buffalo Lofts in a record 3.5

years thanks to solid cross-sector support and community buy-in.

Artspace and their local partners, however, faced significant hurdles building Artspace Buffalo Lofts. Even with its long history of success nationwide, Artspace had never before secured funding for a project in New York State. Additional challenges ranged from unearthing buried leaking gas tanks that triggered cost overruns, to coaxing the Department of Housing and Community Renewal to apply flexibility in its design standards, to the collaborative development process itself. To amass \$17.6 million in development costs, they pulled together loans and grants from 19 different lenders and grantors in the public and private sectors. With 23 different projects in operation around the country, Artspace knew how to piece together funding and support for artist spaces. But more recently, as the tax credit market turned south with the economic recession, it has been forced to try to do more with less with other artist housing developments. Strong local leadership and collaboration across sectors, functional agencies, and governmental levels are becoming even more critical.

Transformative. That's the descriptor Hassett chose to sum up Artspace Buffalo Lofts ... Transformative for the artists and families living in the building, a source of validation for individual artists across Buffalo, a means to breathe new life into a vacant eyesore downtown, a catalyst for surrounding neighborhoods' revitalization, and a way to break down a barrier isolating a marginalized part of town.



KEY TAKEAWAYS

- ▶ A Buffalo Mayor initiates the conversion of a long-vacant auto factory into sixty low-income artist family housing units and six new fourplexes in a challenged neighborhood.
- ▶ A non-profit developer of artist housing assembles tools and partners to make it work: state and federal low-income housing tax credits, more flexible state design standards, and \$17.6 million in loans and grants from 19 lenders and grantors, public and private.
- ▶ Support of artists, arts organizations, and neighborhood and community groups helps move the project to completion in a record 3.5 years.
- ▶ The artist live-work development helps erase an old Main Street dividing line, drawing dollars and confidence east.

Unusual Bedfellows Transform the City of Music

Seattle, Washington

Thanks to an unlikely coalition, Seattle has shed its repressive mid-1990s anti-dance ordinances and poster-bans and dubbed itself “City of Music.” Under an economic development mantle, stakeholders including mayors, grunge rock celebrities, and for-profit and non-profit producers, presenters, and venues, together build on Seattle’s music legacy. In the process they cement its reputation as a great place to live.



Photo courtesy of City of Seattle

Sasquatch! Music Festival

Seattle’s Office of Film + Music, an anomaly among U.S. cities, champions the three-part City of Music initiative—City of Musicians, City of Live Music, and City of Music Business. Strategies range from embracing outdoor festivals, a wealth of different music venues, and business retention efforts for the music business industry writ large to bolstering K-12 music education and musician homeownership programs. In year two of the 12-year initiative, musicians now have access to affordable health care at a pay-what-you-can musicians’ clinic. In 2009, live music venues earned a special exemption from Seattle’s 5% tax on admissions fees, contributing to a climate in which two new venues opened, in stark contrast to 2008 when six venues closed.

It took political and legal action by the city’s musicians, but politicians finally got the wake-up call that music in Seattle is a \$1.2 billion industry deserving of support. With wealth and fame from the grunge explosion, Nirvana bassist Krist Novoselic founded JAMPAC (Joint Artists and Musicians Political Action Committee) in 1995, which successfully fought off local anti-music ordinances. Gradually, JAMPAC found politicians sympathetic to their

cause, until “What will you do for music?” became a major campaign platform issue.

Taking office in 2002, pro-music Mayor Gregory Nickels commissioned two economic impact studies by University of Washington’s William Beyers (2004 and 2008).³⁷ The 2008 study revealed that music created 20,193 jobs in the region, with \$2.2 billion in sales and \$840 million in earnings, and generated \$148 million in tax revenues in King County. Beyers’ music industry studies broke new ground by not restricting their purview to the non-profit music sphere, as so many arts studies do. They scaled the silos between sectors, showing the full range of enterprises that supply the music sector (instrument makers, composers, music teachers, equipment retailers, recording studios) and included clubs and symphony halls together as live venues. Not only did the studies reveal the music industry’s economic heft, they also empowered the broad swath of players within Seattle’s music industry to see themselves as a coalition.

Office of Film + Music Director, James Kebblas, took up the challenge of nurturing the music industry, working hard to ensure that a wide array of stakeholders continue to craft and support the City of Music Initiative. Seattle’s Office of Arts and Culture spearheads K-12 music education efforts. Sub Pop Records invests in youth through their annual Loser Scholarship, which offers college scholarship money to high school seniors involved in music or other arts. Non-profit arts organizations

helped coordinate the musicians’ health clinic. Aside from a modest discretionary budget and salaries for two dedicated staff positions, the private sector funds most City of Music Initiative costs. When the Office of Film + Music promotes the Seattle scene at Austin’s South by Southwest festival, for instance, city coffers contribute only a fraction of the expense.

The Seattle Music Initiative has been nimble enough to outlast a mayoral leadership change. But, it still faces challenges, some even from within the arts community. Mayor Michael McGinn made pro-music constituencies even greater promises than did incumbent Nickels, helping ensure his victory over Nickels in November 2009. However, in a city that also hosts a vibrant dance and theater scene, some arts advocates question Seattle’s leaders’ support for music above other art forms. Government officials counter with economic impact figures and claim that by promoting music, they will whet the public’s appetite for other art forms. No other art form has bridged the sectors the way music has. The broad music coalition united, amassed the political capital needed, and the City continues to be responsive to their needs.

Their efforts make Seattle shine on quality of life measures. Seattle frequently tops the list as a place where young people want to move.³⁸ Talent at Microsoft and teenage DJs at the youth-run Vera Project share the benefits of a vibrant music city, as do individual musicians, symphony conductors, non-profit arts advocates, club owners, and record labels.



KEY TAKEAWAYS

- ▶ Musicians and music entrepreneurs challenge city regulations to demand recognition of the role of music, a \$1.2 billion industry, in economic vitality.
- ▶ A new mayor mounts a City of Music initiative that nurtures musicians, live music (classical to contemporary), and music businesses.
- ▶ By 2008, including multiplier effects, music of all genres generated more than 20,000 jobs, \$2.2 billion in sales, and \$148 million in King County revenues.

Art – A Rural Community’s Newest Crop

Arnaudville, Louisiana



Photo © Tom Pierce, 2009

Weekly fiddle jam



Photo © Lorrae Lantier

Creole musician Joe Hall

Over six years, Arnaudville, population 1,480, remade itself from a small, forgotten community into a rural hub of cultural activity. Led by an artist, a handful of townspeople re-imagined the town’s impediments as assets.

By adopting a decentralized, regional approach and tapping into existing talent, they’ve unearthed a wellspring of community pride. Visitors from all over the world and residents of the region play music at weekly acoustic fiddle jams, speak French at monthly conversation tables, and see bonfires floating down the bayou on flat-bottom boats during the Fire and Water Festival.

A vacant auto store turned artist cooperative, Arnaudville’s Town Market Rural Arts Center houses the Deux Bayous Gallery, painter George Marks’ studio, NuNu’s Café and its Frederick Stage, and the Frederick l’Ecole des Arts (Frederick School). Centered on creative living, the non-profit Frederick School invites the

region’s residents to share their talents in the culinary, literary, performing, and visual arts, and environmental sustainability. Through an Art in Context program, activity spills past school walls into satellite stages, classrooms, and galleries across the region. Neighboring towns of Grand Coteau, Breaux Bridge, and Sunset host literary festivals and Cajun jams.

As recently as 2005, these activities and platforms did not exist, despite plenty of local talent. When artist George Marks returned to care for his ailing father, he found that old storefronts had been torn down, the bakery had closed, and the former meat market was now a drug house. A successful painter with gallery representation, Marks considered moving to

New York, but decided to stay, transforming the old auto store into Town Market.

With friends, Marks wondered whether the factors blamed for Arnaudville’s decline could be converted into assets. Off the I-10 and I-49 beaten paths, big box stores and strip malls had bypassed Arnaudville. Straddling St. Landry and St. Martin Parishes, it was a step-child of both. By building on arts, distinctive culture, and tourism, the friends imagined that the Parishes might finally embrace them while preserving their freedom from superstore retail.

Although the Arnaudville experiment started as a grassroots “act first, apologize later” movement, Marks and fellow

organizers worked from sound political instincts and crafted savvy strategies. They reached out to artists who might relocate to the area but would celebrate, not change, Arnaudville's unique rural culture reflecting Cajun, French, German, Spanish, and Native American influences. A relocating fiddler, for instance, re-opened a former drug-house as a fiddle shop.

Anticipating local skepticism, the team initially promoted its concept to cities and visitors from afar. The tourism offices for St. Landry and St. Martin Parishes became early advocates. Visitors do come: the French Consulate in New Orleans uses the Frederick School as a rural venue for presenters from French-speaking countries around the world. But organizers relied on early support from sources closer to home for crucial momentum. Through profit sharing, local private businesses hosting Frederick School satellite classes and events have a vested interest in the strategy's success. As townspeople saw more people pumping gas, buying groceries, and eating at restaurants, the Mayor, Town Council, and Chamber of Commerce became supporters. Quoting Mt. Auburn and Associates' study on the Louisiana cultural economy, Marks convinced town aldermen to sell the town's old water processing center, out of commission for 20 years, to an out-of-town sculptor for his live/work studio.³⁹

The Arnaudville creative placemakers attracted resources from state and philanthropic sectors as well. In 2008, Mayor Kathy Richard and the Council sought and won a Louisiana cultural district designation from the state's

Cultural Economy Initiative. District status grants the town sales tax exemptions for original art purchases and eligibility for state historic tax credits. From staff at the Acadiana Center for the Arts—the regional arts council—Frederick School organizers learned grants could fund their programs, helping free them from bootstrapping operations when and if Marks sold a painting. They subsequently won grants from *Consulat Général de France à La Nouvelle-Orléans*, South Arts, and the Louisiana Cultural Economy Foundation, a private foundation resulting from the Cultural Economy Initiative.

With a powerful vision and persistence, an artist and his allies have demonstrated how cultural development can benefit their region. Property values have climbed, bucking national trends. Some 40-70 people, from schoolchildren to grandparents, come from as far as Canada, Haiti, and Africa to gather monthly at NuNu's, break bread, and speak French. Whereas local communities previously felt cut off from one another, they now embrace a spirit of regionalism. Marks reflects, "Everything we do is an amalgamation of all of these different folks. We provide a platform for what people do best." Future plans include converting the old jailhouse into a "bed, bread, and water" guesthouse, expanding artist housing, increasing Frederick School offerings on environmental sustainability, and exploring synergies between art and environmental stewardship. Creative leadership awakened Arnaudville to its own assets.



KEY TAKEAWAYS

- ▶ Artist initiator envisions a small, rural town with Cajun, French, German, Spanish, and Native American roots remade as an arts magnet.
- ▶ Drawing on local assets, regional partnerships with local businesses and county tourism office advocacy, town leaders' skepticism slowly overcome.
- ▶ City leaders and artists win Cultural District designation from the state of Louisiana's Cultural Economy Initiative, bringing tax breaks and historical preservation tax credits.
- ▶ In-migrating artists, rising property values, and greater local patronage and visitors from far afield stimulate the local economy.

Building Community, Boosting Ridership

TriMet's Interstate MAX Public Art Program, Portland, Oregon



Second Growth by Wayne Chabre



Mosaic tile community workshop

For TriMet's managers, building new light rail lines involves both opportunity and responsibility, goals they have met with skillful integration of public art. A key element in the livability movement, mass transit encourages high-density growth using existing infrastructure, reducing new outlays on sprawling freeways and sewer systems.

Avoiding the anonymity of past urban renewal projects, TriMet's station artwork showcases neighborhood history and reflects diverse social fabrics, instilling pride of place and boosting ridership.

Along the Interstate MAX (Metropolitan Area Express) line in North Portland, artists worked closely with community members to celebrate neighborhoods' distinctive cultures and overcome mistrust fueled by past public works. The line links downtown with Portland's

most racially and ethnically diverse areas, home to Native Americans and successive waves of immigrants. At a stop in the Albina neighborhood, the commercial heart of the African American community before hospital expansion and other urban renewal projects, artist Wayne Chabre's *Second Growth*, a 12-foot tall bronze trumpet vine, bursts out of the concrete, recalling the area's once vibrant jazz scene. Nightlife and local arts have again begun to animate the district. At the Expo Center stop, Valerie Otani's *Voices*

of Remembrance memorializes the 3,700 Japanese Americans interned during World War II at the Portland Metropolitan Exposition Center site. Its five large timber gates, or torii, suspend wind-clanging metal tags like those worn by internees, and stainless steel engravings of newspapers headlines like "Portland to be First Jap-Free City" encircle gate legs.

A model of civic participation, nearly 75 community members helped establish the Interstate MAX art program's initial vision,

select artists, provide background on the neighborhood's culture and history, and review artwork. Initially, North Portland residents viewed the light rail project with suspicion, and assumed they would have to fight to get artworks. As TriMet fielded calls, forwarded by City Hall, they realized the art program presented an opportunity to engage deeply with residents and provide them with a platform to shape and claim this new infrastructure. TriMet and community advisors prioritized local artists (over 40 participated) and developed mentorship opportunities and smaller projects to incorporate those with little or no public art experience, many of them artists of color. Area youth and residents participated in storytelling, writing, painting murals, and making mosaics. To balance broad participation with expertise, arts and design professionals populated a volunteer Art Advisory Committee, ensuring that selected artists' work would withstand wear and tear and aesthetic tests of time.

TriMet funded the Interstate MAX public art program using its percent for art policy to assemble \$1.2 million from the \$350 million total project costs, largely funded by the Federal Transit Administration (FTA). But before the mid 1990s, neither the FTA, nor TriMet, had established policies allowing transit dollars to cover artwork. For an earlier TriMet line, TriMet made the case to the FTA for arts inclusion. Shortly thereafter, a federal directive strongly encouraged all regional transit agencies to include artists in their projects.⁴⁰ TriMet formalized its percent for art policy in 1997, allocating 1.5% of eligible construction costs.

In its efforts to incorporate community-relevant art, TriMet has earned the trust of partnering units of government and its own engineering and construction staff. It now knows many mistakes to avoid. TriMet gives its Arts Advisory Committee a great deal of autonomy, including asking local, regional, and federal governments, who contribute funding, not to intrude in the process. Though initially skeptical, TriMet engineers and construction crews observed that the public art team played by the rules, respecting budgets and deadlines. With limited budgets, TriMet seeks public art with low maintenance costs. Over time, it has learned to plan for both commissioning fees and installation costs.

One strong mark of Portland's transit art success is its widespread public acceptance. TriMet has yet to face complaints that art is an unnecessary expense. Instead residents along all the transit lines want to ensure that they, too, get their fair share of it. TriMet's Public Art Manager Mary Priester reflects that public art should be rooted in place. Art, in turn, gives places character and humanity. When done "right," every project is different. TriMet artists facilitate a collaborative process, marrying their visions to a place's history and social fabric. As the Interstate MAX public art program illustrates, art rooted in community can help repair, rather than augment, regional inequities. It can help communities heal from past wrongs and renew their public spaces around unique identity.



KEY TAKEAWAYS

- ▶ Ethnic community challengers of a new public transit line become partners in design of stations and hiring of artists whose public works reflect the neighborhoods' histories and character.
- ▶ Public sector transit staffers make the case to their superiors and the federal Department of Transportation that transit planning funds should be spent on community engagement in station design and on commissioned artistic work sensitive to place, innovations that have become federal policy.
- ▶ Unique and powerful public art at transit stops increases transit ridership, an environmental gain, while strengthening community identity and addressing historic inequities.

Chasing Artists, Not Smokestacks

Paducah, Kentucky Artist Relocation Program

Paducah, population 26,000, seems an unlikely locale for an artist haven. Why have artists from as far as Hawaii and China chosen to uproot and make Paducah home?



Photos © Paducah Artist Renaissance Alliance

The City, with the help of a visionary artist resident and a civically minded local bank, offered artists an unusually enticing carrot: homeownership in renovated historic buildings. In the process, Paducah leveraged \$30 million of private investment and triggered a complete turnaround for Lowertown, its oldest neighborhood once plagued by drug dealers, prostitution, and disinvestment.

In Paducah's Artist Relocation Program, artists apply to acquire and rehab City-owned properties. Proposals follow site visits and include cost and time estimates for rehabilitation and business plans. For qualifying artists, Paducah Bank provides low-interest loans for as much as 300% of the appraised value to cover purchase and renovation costs. The artists rehabilitate their properties, many setting up studios or galleries on the ground floor and living space above. As owners, artists earn equity and can't be evicted by landlords.

An artist's idea started the turnaround. Ten years ago most residents wouldn't even drive through Lowertown, a neighborhood four blocks from downtown and the Ohio River. Over 60% owned by absentee landlords, Lowertown's historic building stock had fallen into severe disrepair. Few townspeople wanted to invest in properties that could cost \$200,000 to fix up, because the renovated homes would sell for only \$80,000. Artist Mark Barone was an exception. Having rehabilitated two homes in Lowertown, he saw how its large spaces could accommodate artist live/work set-ups. In 1999, he envisioned the neighborhood's potential as an artist district. Barone's idea caught Mayor Albert Jones' attention, and in

2000 Jones drafted Barone to coordinate the Artist Relocation Program. With only a \$45,000 marketing budget and a \$29,000 salary, Barone went to work promoting the program to media outlets across the country.

The City undertook concerted efforts on several fronts. The Artist Relocation Program dovetailed with Lowertown's neighborhood land-use planning process. This allowed Paducah's Planning Department to change the City's zoning ordinances to permit both residential and commercial uses. They also designated Lowertown as a historic district and required that renovations follow design guidelines. By collecting on liens, and through auction and foreclosure, the City stepped-up efforts to acquire neglected properties. To discourage predatory landlord practices, the City enforced health and safety codes. With transportation enhancement grants totaling \$3 million the City invested in comprehensive lighting and sidewalk improvements for Lowertown.

A local bank stepped up to the plate to fashion attractive financing arrangements for incoming artist owners. The City extended \$2,500 per artist to subsidize the cost of professional fees and architectural services and turned over property titles for as little as \$1. Paducah Bank matched program-qualifying artists with low-interest loans. Starting with a modest \$370,000 loan for a demonstration project that renovated three storefront buildings, Paducah Bank ramped up its lending to \$2 million within the program's first year, quickly recognizing the investment potential.

Now ten years into the program, Paducah celebrates its success story. With only modest public sector outlays, the City

leveraged a 10-to-1 return on public investment, thanks to Paducah Bank's unusual risk tolerance for artists. Within 25 square blocks, 70 artists rehabilitated 80 Lowertown properties and constructed 20 new buildings. Long-time residents who once avoided Lowertown now buy homes there, start small businesses, and patronize artists. Even in a sour real estate climate, renovated Lowertown homes now sell for a competitive \$250,000 or more. Eleven different awards programs have recognized Paducah as a national standout.

Lowertown's transformation did not come without friction. Townspeople, already wary of artist transplants, perceived incentive programs as unjust giveaways, even though many artists contributed sizable down payments and all are required to pay mortgages. Tenants and property owners viewed tough rental license requirements and code inspections as intrusive. The City's efforts to promote homeownership displaced some low-income renters, although the City increased the pool of properties that accepted Section 8 vouchers to mitigate this impact, and constructed three houses priced for low- and moderate-income families.

Paducah's artist-led renaissance faces sustainability challenges. The Artist Relocation Program is winding down. Although the City is still marketing eleven properties, only four of these have structures on them. A few of the original artist owners have sold their properties, recouping their investments. Over the coming years, the City may have to tailor new programs to keep Lowertown artist housing affordable and maintain its commercial arts businesses.



KEY TAKEAWAYS

- ▶ An artist who had rehabbed two homes envisioned turning around the Lowertown district by offering artists City-owned properties to refurbish.
- ▶ The City of Paducah changes its zoning regulations, acquires properties, and markets the program, teaming with a local bank that provides low-interest loans.
- ▶ A decade later, the City had leveraged \$30 million in private investment and attracted 70 artists who rehabilitated 80 Lowertown properties and constructed 20 new buildings, a 10-to-1 return on investment.

Art Shores Up the Walk of Fame

Remaking Los Angeles, California's Hollywood



Photo © Laurant Davis and CRA/LA, 2010

Hollywood and La Brea Gateway by Catherine Hardwicke



Photo © Carlos Figuercoa and CRA/LA, 2009

Hollywood Arts Retention Program graduates

When Hollywood Boulevard's glamour slipped into seediness, the Community Redevelopment Agency of the City of Los Angeles (CRA/LA) turned to art and design to help the 1,100-acre area anchored by the Boulevard reclaim its glory.

Later, when comprehensive revitalization efforts spurred a red-hot real-estate market, a cohort of small arts organizations received a leg-up in the form of planning support, technical assistance, and grants to help them remain in the area. Through partnerships that span a public agency, non-profit arts groups, and private developers, the Hollywood Project Area strives to roll out a red carpet for tourists and movie stars without pulling the rug out from under long-time arts tenants.

Art and design have always been an important part of the comprehensive, long-term Hollywood Redevelopment Plan, adopted by the Los Angeles City Council in 1986. A \$5 million streetscape

demonstration project, launched in the early 1990s, used art and design to celebrate the area's rich entertainment heritage. Lights reminiscent of studio "barn door" lights shine on the sidewalks. Visitors snap pictures under the Hollywood La Brea Gateway, a silver art-deco style gazebo supported by sculptures of four grande dames of film. CRA/LA's \$15 million rehabilitation painstakingly restored the landmark Egyptian Theatre's 1920s glamour, providing a new home for the non-profit arthouse, Cinematheque. Completed in 2001, the publicly financed Hollywood and Highland Center links a metro station with shopping and the Kodak Theatre, the Academy Awards' new permanent

home. A sinuous marble mosaic, Erika Rothenberg's *Road to Hollywood* snakes its way through the development, offering stories of how Hollywood workers began their careers, culminating with a lookout of the famous Hollywood sign.

Many Hollywood developments integrate cultural components, thanks to CRA/LA's percent for art policy. Developers receiving CRA/LA financing dedicate 1% of development costs to art. They may use 60% of the funds for on-site public art, with the remaining 40% pooled in a cultural trust fund that supports art in projects CRA/LA develops. Or, developers may devote their fee to a cultural facility within the project area. Some private developers,

like the W Hotel's Gatehouse Capital and Legacy Partners, spend beyond the required amount to realize visions like Pae White's constellation of iridescent medallions, Christian Moeller's 3-D steel mural of hands, and Jennifer Steinkamp's series of digital panels, all visible as one exits the metro station.

But small arts organizations suffered rapid rent increases as private developers invested in infill projects. When The Actors' Gang, a performing arts mainstay, lost its space in 2005, Hollywood advocates mobilized. Recognizing that arts organizations—some that had been in the area over 20 years—have defined Hollywood and spurred ancillary investment and spending, CRA/LA developed the Arts Retention Program, a partnership with the non-profit LA Stage Alliance, to help small arts groups build capacity.

The Arts Retention Program offers arts organizations planning support, technical assistance, and seed grants for facility upgrades. From 2006 to 2009, twelve arts groups including arts education programs, theaters, and museums went through the rigorous, multi-year program. They exit better equipped to tackle tough market pressures; and ten of the arts organizations have remained active in Hollywood. The program bolsters arts organizations' credibility, so that developers considering setting aside space for arts and cultural organizations can be confident in the latter's stability. Even in the recession-cooled market, one developer included space for an arts education program

in a planned rehabilitation of a historic home. A second cohort of Hollywood arts organizations will soon enter the program, and CRA/LA recently replicated its innovative approach in four other communities.

Hollywood's revitalization has encountered setbacks and challenges. CRA/LA takes a long view of its work. Its efforts in Hollywood fall within a 40-year plan. Lawsuits held up its work in Hollywood for four years, preventing it from moving beyond planning stages until 1990. However, \$7 million in construction mitigation funds and FEMA and insurance payouts from a 1994 earthquake allowed it to move ahead with the streetscape demonstration project. In the realm of public art, CRA/LA has learned over time to prioritize sustainability. Proposals for technically complex pieces must include a maintenance plan that details stewardship and funding. CRA/LA works with private developers to record covenants, so that future property owners will preserve works of art. CRA/LA and the Hollywood Arts Council, a non-profit, also actively partner on public art conservation.

Drawing on and preserving the area's unique arts and entertainment legacy, CRA/LA and its private and non-profit partners have made tremendous strides, reclaiming Hollywood as a major cultural destination. Public art helps bridge Hollywood's mystique with today's reality. CRA/LA has proactively partnered non-profit arts organizations to help secure their future, so that Hollywood can retain these cultural assets.



KEY TAKEAWAYS

- ▶ In the 1980s, Hollywood advocates and the Community Redevelopment Agency of the City of Los Angeles begin a remake of the Hollywood Boulevard area, promoting its unique arts and entertainment legacy.
- ▶ CRA/LA's multi-million dollar demonstration projects— a theater restoration, streetscaping, and transit-oriented developments— spur private development and prompt a hot real-estate market.
- ▶ To avoid displacement from rising rents, CRA/LA launches an Arts Retention Program to help small arts organizations secure long-term leases and provide planning support, technical assistance, and seed-grants for facility upgrades.
- ▶ Today cultural workers, residents, and visitors enjoy distinctive public art and landmark cultural facilities, which strengthen Hollywood's identity.

Art as Healing

Fond du Lac Reservation, Minnesota

On Fond du Lac in northern Minnesota, a tribal health and social services manager has animated community health and gathering places around the reservation with a rich, diverse collection of Ojibwe visual art.

Believing that art is essential for healing and community identity, he has convinced tribal leaders to spend a percent of the building and maintenance costs on purchasing and commissioning work by living Native artists. The funds come from income for services provided to members and from the federal Bureau of Indian Affairs, Indian Health Services, and State of Minnesota programs. The suffusion of art vibrant with cultural content encourages community members to access services, congregate, and share; while the payments that artists receive help to ensure future creative output.

When Fond du Lac tribal members visit their Min No Aya Win Human Services Center, they enter and wait for appointments in a spacious atrium. An entire wall is packed with hundreds of historic photos of their elders, brought in by Band members. As they move through corridors and into examination rooms, offices and conferences space, they are surrounded by artwork created by Ojibwe artists—murals, stencils, sculpture, paintings, and fiber art. In some, their creators use traditional techniques, such as beadwork and bitten birchbark, or materials such as deer hide, feathers, and bone. Other rooms host modernist paintings and sculpture, some humorous, some political, some simply beautiful. Some artists harness traditional techniques to modern themes. Others use contemporary tools to explore historic or mythic content.

The Min No Aya Win complex operates on reservation land west of Cloquet, Minnesota, and includes a human services center in downtown Duluth. Since the early 1990s, American Indians have received health care and social services in a series of attractive new buildings made possible with revenues from the Band's two casinos.



Photo © Cheryl Walsh Belleville, 2008

Karen Savage Blue, Wall Mural, Mash Ka Wiesen Treatment Center, Sawyer, MN.



Photo © Cheryl Walsh Belleville, 2008

Karen Savage Blue, Ojibwe painter; Fond du Lac teacher; member.



Photo © Cheryl Walsh Belleville, 2008

Phil Norrgard, Min No Aya Win Clinic. Artworks by Carl Gawboy and John Losh.

In planning each new structure, complex director Phil Norrgard asked the Tribal Council to commit 1–2% from budgets of \$2.6, \$4, and \$6.5 million for the three central structures to purchase design and artwork for interiors. In making his pitch, Norrgard pointed out that utilitarian walls and doors cost ten times as much as the artwork he advocates.

But more important, Norrgard convinced Tribal Council members that art is essential to healing: “Art provides a context for healing that can’t be created any other way.” Fond du Lac members reach a comfort level with health care and social services much faster when interior environments complement their culture. Norrgard believes that in a place of healing, art is a natural part of the entire atmosphere. “It helps create the right climate for the other work to take place. People feel better when they see and interact with beautiful things, especially when they see that their grandparents, parents, and other community members have brought and attended to things that are beautiful. It’s not just utilitarian, but honoring that part of life that honors the divine. That’s what you hope to do with healing, too. Art has to share that space.”

The devotion of resources and space to artwork pays off in terms of staff morale. In health and social services, employees are often dealing with serious individual disease and dysfunction. High staff turnover rates persist in many Indian communities. “Art reveals that incredible creative potential in all of us and gives us hope when situations are discouraging,” reflects Norrgard.

Min No Aya Win’s patronage of living artists boosts their careers. Among the five-building complex’s treasures are brightly colored floral beadwork

by Marcie McIntyre, stenciled borders by Wendy Savage, and sculptures by Jeff Savage. There are paintings by Norval Morrisseau, Carl Gawboy, Karen Savage Blue, Joe Geeshick, and others, all impeccably framed and presented. Together, they comprise the largest collection of contemporary Ojibwe art in the upper Midwest, outdoing the region’s collecting museums. In a 2009 study of Native artists’ livelihoods, several artists acknowledged the considerable contribution of Min No Aya Win purchases to their incomes and visibility.⁴¹

Norrgard welcomes artists to drop by and often buys directly from them out of their cars or at exhibits. “We have failed the art community by not appreciating and investing more in the work. We have done so much to this world to make it not beautiful, like homogenizing the visual landscape.” Norrgard pays special attention to young artists, hoping to demonstrate to young people that art has value.

Convincing Board members to spend precious resources on artwork can be a challenge. Despite Min No Aya Win’s pioneering example, few other Minnesota tribes have been willing to devote casino or economic development funds to artwork in community centers, hotels, or casinos. Fond du Lac’s example demonstrates how a non-arts professional with an articulate philosophy and patience can build partnerships with non-arts leaders to integrate art and culture into community space, leveraging funds from tribal enterprises and the public sector. The ubiquitous artwork enhances community members’ health while sustaining artists’ careers. By transforming community centers into engaged aesthetic experiences, it is a model for placemaking on reservations and in rural communities.



KEY TAKEAWAYS

- ▶ A tribal health and social services manager makes the case for culturally specific art as an instrument for healing and community identity.
- ▶ To commission and purchase Ojibwe design and artwork, the Tribal Council commits 1–2% from casino-funded budgets of \$2.6, \$4, and \$6.5 million for new buildings spread around the reservation, supplemented with Bureau of Indian Affairs and State of Minnesota health maintenance monies.
- ▶ Surrounded by artwork that expressed traditional and contemporary Ojibwe themes, tribal members are more apt to seek health care and to heal faster, and staff morale improves as well.
- ▶ Contemporary Ojibwe artists’ visibility and incomes are significantly amplified by Min No Aya Win complex patronage.

Marrying Art to Technology

01SJ Biennial, San José, California



Photo © Everett Taasevigen, 2008

Baby Love by Shu Lea Cheang



Photo © Media Chief, 2008

Mashup by Survival Research Labs

Can techie entrepreneurs remake a city as a place that weds technology with art? This is the quest of ZERO1, a San José non-profit art and technology network and producer of the 01SJ Biennial.

Central to ZERO1's mission is the belief that art is 1) central to collaboration, experimentation, discovery, and invention, and 2) can provoke our critical understanding of the contemporary world. Jump-started with support from the City of San José, the event now draws up to 55,000 people, generates millions in local sales, creates jobs, and leverages funds from foundation and corporate sponsors. One of the largest and most prestigious US biennials exploring the art/technology nexus, ZERO1 is remaking the face of San José for the larger world and its own citizens.

The third 01SJ Biennial, "Build Your Own World," is slated for September 2010. On eight separate platforms around the city, creators will present large and small

commissioned art projects that explore contemporary thinking using technology. Trans-disciplinary in focus, the festival encompasses visual and performing arts, theater, music, and public art installations offered to the public for free or a nominal fee. For three weeks at its 2010 Biennial centerpiece, *Out of the Garage and into the World*, artists will lead workshops that engage participants 24/7, showcasing Silicon Valley's creativity, entrepreneurship, and innovation.

ZERO1 helps the Valley's residents see themselves as denizens of a uniquely creative region, not just as Biennial hosts. The City supports the Biennial because it believes San José's unique comparative advantage lies in the marriage of its

technology prowess with its growing arts community. Through the Biennial, says ZERO1 Executive Director Joel Slayton, "we are laying the groundwork for an enduring collaborative community that shares common strategic goals and resources, produces unique presentation platforms, and insists on an inclusive curatorial process."

ZERO1's lineage began in the mid-1990s, when Andy Cunningham, its founder and an icon in Silicon Valley public relations and strategic communications, staged the Interactive Media Festival. She raised \$2 million from Motorola for the Los Angeles-based event. The Festival hosted artists and projects that forecast the future, including Marc Andreessen unveiling

Mosaic (his forerunner to Netscape) as an art project. As a follow-on incubation model for artist/techie intersection, Andy Cunningham assembled a board and established the non-profit Ground Zero, renamed ZERO1 following 9/11.

The idea for an international festival around creativity and innovation gradually emerged, attracting corporate sponsors and public interest. The City of San José sought an event that would brand it as the heart of Silicon Valley. The fledgling ZERO1 wrote a bid, submitted and won by the City, to host the 2006 International Symposium for Electronic Arts, using it as a launch pad to establish O1SJ as an international biennial festival.

The Biennial is an intricate partnership between forty Silicon Valley arts organizations and ZERO1. The arts partners contribute presentation venues and participants. Refusing to act as a flow-through mechanism for funding, ZERO1 doesn't just turn over dollars that it raises to artists and arts organizations. "All must have skin in the game, bring something to the table," says Slayton. ZERO1 brings them networks, curatorial expertise, and international recognition while exposing their constituents to creative artists from all over the world.

ZERO1 is shifting away from financial dependency on the public sector. The City's Department of Economic Development provided crucial early support with \$250,000 for the 2006 and 2008 Biennials. As City budgets tightened, ZERO1 found itself competing directly with its cultural organization partners

for limited resources, so it turned to the private sector. Of its current \$1.5 million annual budget, foundations provide 50-60% and corporate sponsorships most of the rest. Revenues from token entrance fees amount to less than 10%. But ZERO1 continues to work with the City's Public Art program on mutually beneficial projects, bringing ZERO1 programming expertise, facility resources, and help in navigating City regulations.

ZERO1 is a 21st-century model for how non-profit arts organizations might function in a fast-changing world. It is more like a start-up company than an arts presenter. Its Green Prix, a Biennial platform centered on eco-locomotion—how people can move through urban space on everything from modified skateboards, bicycles, and solar cars to self-guiding automobiles—parades to a central place where people can spend hours examining the entries and talking with their creators. ZERO1 is also entrepreneuring a Center for Corporate Creativity and Cultural Innovation that will offer companies access to new ideas from the arts/technology nexus.

ZERO1 faces financial and partnership-building challenges. But the biggest challenge is how to shift people's expectations about the kind of world they want to live in and the role that art plays in building it. ZERO1 hopes the biennial event will prompt visitors to say, "Wow, this is Silicon Valley!" Says Slayton, "Right now, you can't find this perception, but if we can marry these—art, technology, digital culture—this could be one of the nation's most vibrant cities."



KEY TAKEAWAYS

- ▶ Envisioning the marriage of technology prowess with artistic talent, a San José tech entrepreneur initiates a series of festivals and a non-profit organization, ZERO1, to organize them.
- ▶ The City of San José provides early crucial funding, but the Biennial is increasingly supported by corporate sponsorships and philanthropy.
- ▶ A partnership between forty Silicon Valley arts organizations and ZERO1, the arts partners contribute presentation venues and participants while gaining networks, curatorial expertise, and international recognition.
- ▶ The Biennial now draws 55,000 people and generates millions in local sales while creating jobs and nurturing art/technology projects that will grow future cultural industry businesses.

After School Matters in Chicago, Illinois



Photos © After School Matters, 2009

Can arts leaders yoke a vacant downtown lot with workforce development monies to create a pioneering program to provide city youth with marketable skills and job savvy? That's what happened in Chicago almost two decades ago.

The initiative, gallery37, was the joint brainchild of the City's First Lady and the Cultural Affairs Commissioner, who saw how it could also support artists as youth mentors and teachers. The program subsequently spread to schools and neighborhoods all over the city, and with a name change to After School Matters, into non-arts skill areas. It has partnered across public, private, and non-profit sectors, including city/parks/schools cooperation. The initiative has encouraged other City efforts, such as Cleveland's ArtWorks youth training program.

In After School Matters' placements that range from skateboard design to culinary arts to lifeguard training, Chicago teens have access to 25,000 after school and

summer opportunities to prepare for college and employment. Far-reaching public and community partnerships explain the initiative's success and underpin training offerings at 60 public high schools and more than 100 community organizations. Facilitating access to neighborhood resources, public partners spanning the City of Chicago and its schools, libraries, and park districts provide 63% of the \$28M annual budget through in-kind and financial contributions. A pioneering approach, After School Matters has earned national accolades, including a 1997 Innovations in American Government Award.

The non-profit After School Matters offers youth hands-on, project-based learning through a range of opportunities from

informal clubs to apprenticeships with stipends, to rigorous internships. Through gallery37, After School Matters' flagship arts program, youth work with artist mentors, gaining valuable professional experience and aptitude in their chosen artistic discipline. Program "campuses" center around a local high school, a neighboring park, and library. Across all content areas, youth learn the soft-skills valued by employers: teamwork, timeliness, effective communication, and project management skills, and meet professional standards for attendance, dedication, and conduct. School principals value the program's ability to keep youth safe after school and stay on track academically. Over 100 community-based organizations host additional offerings. The Chicago Park

District leverages the program to train its future workforce, ranging from lifeguards to sports coaches.

After School Matters' roots stem from innovative public sector leadership and non-traditional federal and philanthropic seed monies. Heeding Mayor Richard M. Daley's call in the early '90s to submit ideas for Block 37, a prominent undeveloped parcel in the heart of the City's business district, First Lady Maggie Daley and Department of Cultural Affairs Commissioner Lois Weisberg proposed gallery37, an arts-based paid apprenticeship program for teens. Maggie Daley and Weisberg saw an opportunity to animate Block 37 while countering high youth unemployment, compensating for cuts in youth arts programming, and offering work and career-enhancing opportunities for both teens and professional artists. Launched in 1991 with initial funding from the Federal Job Training Partnership Act (JTPA), the creative bridging of arts and workforce development soon expanded citywide. In 1995, when the Mayor assumed responsibility for Chicago's public schools, gallery37 moved from summer to year-round programming. Affirming the model's success, gallery37 became After School Matters in the early 2000s. Piggybacking on public sector innovation, the Robert Wood Johnson Foundation recognized the program's potential to reduce high-risk behavior in youth and awarded a \$5 million grant, extending gallery37's techniques into other content areas such as sports, science, communications, and technology.

For all of its merits, the partnership model, as well as the program's rapid growth and

fluctuations in funding, entail formidable challenges. Executive Director David Siniski cautions others not to underestimate the tremendous amount of time required to develop and sustain relationships that range from individual school principals to upper level administrators of City departments. Increased demand drove After School Matters' expansion from 260 teens in 1991 to 25,000 teens in spring 2010, but funding fluctuations also dictate program contractions. Given Illinois' recent budget crises, the organization is uncertain that it will receive funding for the next fiscal year, which could amount to a \$4.5 million cut in program support. Federal support has been modest after the initial JTPA seed funding, though After School Matters secured a \$1 million Workforce Investment award from the American Recovery and Reinvestment Act in 2009.

Despite challenges, After School Matters' success along several dimensions is irrefutable. A 2007 study from the University of Chicago's Chapin Hall Center found beneficial outcomes for participating youth including improved graduation and attendance rates and fewer course failures.⁴² Chicago residents enjoy public dance, music, and theater performances, purchase youth-made art at the gallery37 Retail Store, and take pride in neighborhood-based public art created by participants. Cities in Ireland and Scotland and as nearby as Cleveland have mounted programs based on the After School Matters model. The City of Chicago demonstrates to teens that their communities care about their futures and provide tools to help them succeed.



KEY TAKEAWAYS

- ▶ A First Lady and the Cultural Affairs Commissioner animate a key vacant Chicago downtown property with an arts mentoring and job training program for youth.
- ▶ gallery37's success prompts a private foundation to support its expansion city-wide and into other subject areas, from 260 teens in 1991 to 25,000 in 2010.
- ▶ After School Matters now operates across the city, pairing students with artist mentors at high schools, parks, and libraries, public partners providing 63% of its \$28 million budget.
- ▶ gallery37 improves youth graduation rates, expands the arts and design workforce, offers public performances throughout the City, and greets visitors with airport murals that celebrate the City's diverse cultures.

Transforming Neighborhoods and Lives

Philadelphia, Pennsylvania's Mural Arts Program



Photo by Clem Murray for the Philadelphia Inquirer

Ann Northrup and inmate artists at Riverside Correctional Facility celebrate the dedication of Going Home, the mural on which they collaborated.

Through a unique city agency-non-profit hybrid, Philadelphia, once plagued by graffiti, is now the City of Murals. More than 3,000 of them have converted expanses of once-vacant walls into beacons of pride.

Stabilizing abandoned lots, enlivening community centers, and animating open spaces, multi-story paintings reflect the cultures of Philadelphia's neighborhoods. Twelve thousand residents and visitors tour the artworks annually. But the 2,500 youth, 400 inmates and ex-offenders, 300 professional artists, and 100 communities involved each year in arts education, restorative justice programs, and mural creation feel the Mural Arts Program's impacts even more deeply.

Today, Philadelphia's Mural Arts Program is a city agency headed by founding artist Jane Golden. A non-profit sister organization, Philadelphia Mural Arts Advocates, works in tandem with the agency, securing service contracts and raising private grant dollars and donations. Half of the Mural Arts Program's \$6.5 million annual budget comes from private grants, donations, and earned income, and half is from the public sector. The City of Philadelphia contributes the bulk of public funding through staffing and service contracts, although the Pennsylvania Council for the Arts and the National Endowment for the Arts also provide support.

The program's crosscutting projects speak for themselves. Thanks to a partnership with Philadelphia's Streets Department and the Design Center at Philadelphia University, two fleets of recycling trucks

now sport colorful youth-created graphic wraps. Through the process, youth learned about single-stream recycling and now look on with pride as the trucks service neighborhoods surrounding their schools. A 50,000-square-foot mural will soon enliven the massive expanse of parking garages at the Philadelphia International Airport, an initiative of the Deputy Mayor for Transportation. The artwork, *How Philly Moves*, will celebrate the joy of dance. To create it, artist JJ Tiziou photographed 60 professional and amateur dancers and will employ both artists and ex-offenders to install the mural, which will incorporate a selection of the photographs. To date, the Philadelphia Airport, Philadelphia Parking Authority, Bank of America, and US Airways have committed funding.

A City search for a solution to a growing graffiti problem sparked the Mural Arts Program. In 1984, as part of the City's Philadelphia Anti-Graffiti Network, Mayor Wilson Goode hired muralist Jane Golden to work with adjudicated graffiti writers. Golden recognized their artistic sensibilities. Through mural-making, she offered these youth a support structure, empowering them to create beautiful public works of art. From the start, neighborhood residents sanctioned and shaped mural themes and collaborated on design through facilitated community meetings. During the first ten years, many mural-involved community residents had

never previously encountered a City agency other than police. Golden used the program's entrée to leverage additional City support and services for previously under-served communities.

The City and Golden have expanded and stewarded the Mural Program for 26 successful years. Recognizing the program's community-bridging and placemaking roles, Mayor Edward Rendell increased City support and in 1996 reorganized the Anti-Graffiti network into the Mural Arts Program with Golden as director. Golden concurrently established the non-profit Philadelphia Mural Arts Advocates. With increased access to funds, the Mural Arts Program dramatically increased the number of projects it undertook.

Although the technical learning curve is mostly behind it, the program still tackles challenges and new opportunities. Paintings created in the early years require more maintenance than those made after artists learned which materials and surface preparation techniques improve durability. The program sometimes faces scrutiny from other local arts organizations working in the public art realm. They question why one entity should command such a large share of public resources. Beyond staffing provided as a City agency, Mural Arts earns service contracts through a competitive bid process. City support,

however, has also flowed to Mural Arts out of recognition that its work serves not just artistic, but also social, placemaking and economic development objectives. For instance, a new initiative matches artists with behavioral health service providers to serve individuals struggling with drug addiction, homelessness, developmental disabilities, or mental illness. These ventures into new, untested domains continue to push the program.

Philadelphia's mural legacy is still evolving, but is already a success commanding international attention. Over 3,000 murals have enlivened Philadelphia's streets, schools, community organizations, and open spaces, each with its own artistic merit and community-related distinctiveness. The program employs artists with varying levels of experience and skills and from a range of ethnic backgrounds. In its first 25 years, it has provided more than 20,000 underserved youth with arts education. Its work with the criminal justice system provides inmates and ex-offenders with social and basic education skills, and gives them an opportunity to make amends by restoring their communities. What began as an anti-graffiti experiment is now the largest mural program in the county, a model for replication, and a catalyst for beneficial social change.



Photo by Steve Weinik.

Design in Motion © 2009 City of Philadelphia Mural Arts Program/Desiree Bender & Big Picture Youth.



KEY TAKEAWAYS

- ▶ An artist and mayor launch the nation's largest mural arts program, begun as an anti-graffiti effort fueled by neighborhood input and harnessing ex-graffiti writers' skills.
- ▶ Private grants, donations, and earned income cover half the program's \$6.5 million annual budget, with City budgets paying for staffing and services, and additional contributions from the Pennsylvania Council for the Arts and the National Endowment for the Arts.
- ▶ Driven by a philosophy of yoking artistic with social, placemaking, and economic development objectives, the program enjoys support and staffing contributions from the City's streets, transportation, criminal justice, and behavioral health agencies.
- ▶ Each year, 2,500 youth, 400 inmates and ex-offenders, and 300 professional artists work in 100 communities to stabilize abandoned lots, enliven community centers, animate open spaces, and reflect the diverse cultures of city neighborhoods.

Animating Infrastructure

Phoenix, Arizona Public Art Program

As a sprawling, new growth desert city, Phoenix has faced acute infrastructure demands over the last 20 years. Its groundbreaking public art program infuses art and design into public facilities and spaces ranging from freeway overpasses to recycling centers and neighborhood parks.



Photo © Phoenix Office of Cultural Affairs/Bob Rink, 2003

Waterworks by Mags Harries, Lajos Heder, and Steve Martino



Photo © Tim Lanterman/Phoenix Office of Cultural Affairs, 1998

Mountain Pass Bridge by Laurie Lundquist, SVR, Inc. & HDR Engineering, Inc.

These projects not only make Phoenix a more beautiful and vibrant city, they also expand infrastructure's very function by revealing processes often hidden from the public eye, celebrating common purpose, history, and community. The City of Phoenix not only benefits from the artistic output, but also from the process of creating public art. Artists and the Office of Cultural Affairs staff act as innovators and conveners, engaging citizens and linking disparate jurisdictions and departments.

Public art along major highways illustrate this pioneering approach. Sculptures line freeway sound walls and underpasses, and five landmark artist-designed pedestrian bridges animate State Route 51. In her *Our Shared Environment*—six reptile-shaped support columns and 18 large relief panels of human, abstract, and animal images—artist Marilyn Zwak honors the inhabitants of the ancient Hohokam village discovered when freeway site excavation began. Zwak proved to skeptical engineers that stabilized adobe could be integrated into a major highway bridge.

Phoenix's public art also animates the City's canals and waterworks. Public art lines the banks of the Salt River Valley canal system, reclaiming a stark, forgotten watercourse as a prized community asset. Water cascading from two diverted aqueducts surround visitors at Arizona Falls' Waterworks, a cooling station for recreational users on the canal banks. The project relied heavily on a community steering committee and hinged on a master agreement brokered by the City of Phoenix, Salt River Project

(the public utility company managing the waterway), the federal Bureau of Reclamation, and the Maricopa County Flood Control District.

With more than 145 projects completed and 80 in progress, the Phoenix Public Art Program is one of the most active municipal public art programs in the country. A generous and sustainable funding structure—the 1986 ordinance allocating up to one percent of the City’s Capital Improvement Program to public art—reflects a precocious commitment by a wide range of civic leaders to improving Phoenix’s quality of life. Phoenix has invested over \$30 million since 1986, with budgets for individual projects ranging from under \$10,000 to over \$2.5 million. In 1988, Phoenix adopted the nation’s first citywide public art master plan, applying an arts perspective to city-shaping systems ranging from transportation to water to housing. The ordinance’s flexible structure allows resources to be pooled by department. In recent years, the Office of Cultural Affairs has used GIS mapping to identify concentrations of capital improvements and funds, creating more opportunities for high-impact, inter-departmental public art projects.

Phoenix’s approach stands out for reasons beyond its marrying art to infrastructure: it has insisted on artist and resident participation from the start. In 1984, Mayor Terry Goddard convened an Ad Hoc Committee on the Arts with 25 members and an auxiliary of 125 permanent guests. Residents help shape projects through initial planning meetings, serving on artist selection panels, and providing ongoing input during the artistic process. The

Public Art Program involves artists in the earliest stages of design, giving them a peer-to-peer voice with engineers, architects, urban planners, and city staff.

By embedding artists as core members of the design team, the City of Phoenix has moved beyond using public art as a band-aid for urban spaces. Edward Lebow, Phoenix Public Art Program Director, explains that it allows room for impertinent questions to be asked. By questioning assumptions of how things should look and function, artists collaborating with other design professionals spark citywide debates about the nature of public design and public space. These can be heated, as with the public clamor and mass media coverage of the *Wall Cycle to Ocotillo* installation of a series of large sculptural pots on State Route 51. Yet they expand the public’s understanding of the role and function of both art and infrastructure.

Amid controversy and accolades, Phoenix harnesses public art to convert utilitarian infrastructure into compelling places, enriching the city as a whole. Articles in the *New York Times*, *Wall Street Journal*, and *Atlantic Monthly* have applauded the Public Art Program’s work. The U.S. Department of Transportation, National Endowment for the Arts, and other regional and local bodies have honored the Public Art Program’s innovative efforts with numerous awards. The Public Art Program’s revised (2006) organizing principles, which prioritize creative partnerships and sustainability, show that Phoenix still leads the nation’s thinking on public art.



KEY TAKEAWAYS

- ▶ Civic leaders envision public art helping to enhance Phoenix’s quality of life, commissioning a landmark citywide public art master plan and percent for art funding stream.
- ▶ Over 20 years, Phoenix has invested over \$30 million in public art, infusing capital projects with art, and in the process sparking a debate about the nature and role of infrastructure.
- ▶ From canals and trails, to pedestrian bridges over freeways, to recycling centers, public art helps make Phoenix more livable for residents and has earned the City national acclaim.

Mayors and Artists Spark a Renaissance

Providence, Rhode Island

For almost 30 years, Providence mayors have intentionally used arts and culture to build pride of place, attract residents and visitors downtown, and foster economic development. Lynne McCormack, Director for the Providence Department of Art, Culture and Tourism, explains that the mayors “get” how arts and culture contribute to the city.



Photo © Michael Melford

WaterFire Providence

“Even the one that went to federal prison got it.” In Providence, city leaders champion arts and culture initiatives—festivals, tax incentive fueled arts districts, loans, and technical assistance for arts facilities—because the whole of the city benefits. Although Providence remains a challenged older post-industrial city, with high unemployment and poverty rates, distinctive arts and cultural activities have staunched the City’s population decline and avoided greater distress.

An example of Providence’s make-it-happen approach, WaterFire Providence® has evolved from a one-time event into an ongoing community ritual several times a month, spring to fall. Providence has struggled for almost a century with plant closings, population stagnation, physical deterioration, and more recently, a downtown retail exodus. In the early 1990s, the City moved boldly, uncovering its downtown rivers that had been paved over for decades, but only partly succeeding in creating a new downtown focal point.

Then in 1994, for a First Night celebration, artist Barnaby Evans installed a series of ceremonial bonfires on downtown Providence rivers. The dramatic work of art resonated with the broad public. Mayor Vincent Cianci encouraged Evans to create an ongoing fire installation via WaterFire, a non-profit arts organization.

Supporters of the recurring festival include local businesses, volunteers who donate their time, and the City's parks and police departments, which provide operational resources. WaterFire® draws more than one million people to Providence each year, an estimated two-thirds coming from outside the area.⁴³

In pioneering arts districts with innovative tax incentives, Providence led the country. Artists in the district pay no state income tax on art income, and sales tax is waived on original artwork purchases. A civically minded developer, Buff Chase, and Mayor Cianci initiated the plan in the late 1990s as a way to entice artists into rehabilitated downtown buildings. The Rhode Island General Assembly authorized legislation in 1998, expanding the model to districts in nine other communities across the state. Maryland and Louisiana have followed Rhode Island's lead and adopted similar policies.⁴⁴

Providence's sustained activist approach toward arts-based community development relies on historic assets and artists. Because urban renewal bypassed Providence, the city enjoys the nation's largest share of National Historic Register buildings, many transformed by artists into studios and live-work spaces. Artists facing evictions learned that the City's planning department could provide below-market loans and technical assistance for space acquisition. An example is AS220, a non-profit community arts space that anchors the downtown arts and entertainment district. From 1986-2009 the artists of AS220 worked closely with the planning department to secure financing and acquire three live-work buildings with exhibition space. City leaders continue to support artists' efforts as they see urban dead spots become animated streetscapes.

During Providence's journey from the "armpit of New England" to self-proclaimed "creative capital," government, civic, and arts leaders have encountered challenges. Providence has been unable to tap the expertise of national artist space developers, like Artspace Projects. Thirty-five percent of Providence's land is owned by tax-exempt non-profits, so the City cannot afford giveaways, and both for-profit and non-profit developers are deterred by high acquisitions costs relative to other markets. Local artists committed to Providence initiate developments and rely heavily on the City for initial below-market loans that then entice private lenders to invest.

Designating arts districts is also challenging. In an early attempt, artists found the neighborhood's renovated old office spaces ill suited to their needs. In 2005 the City tried again and succeeded in attracting galleries and artists into a west-side neighborhood offering a mix of retail and industrial space appropriate for loft conversions. Providence also faces tensions between transparency of process and development flexibility. Most action happens opportunistically rather than through formal, codified procedures.

Arts and culture have fed Providence's renaissance, thanks in large part to strong, sustained political will. The current mayor, David Cicilline, champions the arts' contributions to revitalization in federal arenas ranging from Congressional sub-committees to the U.S. Conference of Mayors. He established the Department of Art, Culture, and Tourism, where staffers acts as ombudsmen, helping artists navigate City bureaucracies and translate unfamiliar business lingo. Gradually, through artist driven initiatives, City leadership and private sector cooperation, Providence is shaping its future.



KEY TAKEAWAYS

- ▶ A series of visionary mayors harness arts and culture to recast Providence as the Creative Capital.
- ▶ The WaterFire® Providence festival animates downtown rivers with floating bonfires, drawing over one million people to Providence each year, an estimated two-thirds from outside the region.
- ▶ City staffers, artists, and private developers work together to reclaim underutilized space for artist spaces, pioneering innovative arts-friendly tax incentives.

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ANN MARKUSEN, Principal, Markusen Economic Research Services

Ann Markusen holds a PhD and MS in Economics from Michigan State University with fields of expertise in urban and regional economics, economic development, public finance, and industrial organization. An expert on urban and regional economic development, she has testified before Congress and served as President of the North American Regional Science Association, Brookings Economic Policy Fellow, Council on Foreign Relations Senior Fellow, and Member of the Presidential Commission on Offsets in International Trade. Markusen won the William Alonso Memorial Prize for Innovative Work in Regional Science (2006) and the Walter Isard Award for Outstanding Scholarly Achievement (1996). In 2010-11, she is serving as the Fulbright Distinguished Chair at the MacIntosh School of Architecture's Glasgow Urban Lab, where she is conducting a US/UK comparative study of creative cities.

Markusen has published more than a dozen books, include *Reining in the Competition for Capital* (2007), *From Defence to Development* (2003), *Arming the Future: A Defense Industry for the 21st Century* (1999), *Second Tier Cities* (1999), *Trading Industries, Trading Regions* (1993), *Dismantling the Cold War Economy* (1992), *The Rise of the Gunbelt* (1991), *Regions:*

The Economics and Politics of Territory (1987), *High Tech America* (1986), and *Profit Cycle, Oligopoly and Regional Development* (1985).

Markusen's recent work focuses on urban revitalization, particularly on the contributions of arts and culture, human capital, and public policy. Her recent publications include:

- ▼ "Arts and Culture in Urban and Regional Planning: A Review and Research Agenda" (*Journal of Planning Education and Research*, 2010)
- ▼ *Los Angeles: America's Artist Super-City* (2010, Center for Cultural Innovation)
- ▼ *Native Artists: Livelihoods, Resources, Space, Gifts* (2009, The McKnight Foundation)
- ▼ *San José Creative Entrepreneur Project: Artists' Resource and Space Study* (2008) and *Final Report and Recommendations* (2009, Center for Cultural Innovation and City of San José)
- ▼ *Artist Data User Guide* (2008, Leveraging Investments in Creativity) exploring the demographics of state and metro artists from 2000 Census data
- ▼ *Crossover: How Artists Build Careers across Commercial, Non-profit and Community Work* (2006, The James Irvine Foundation, The William and Flora Hewlett Foundation, and Leveraging Investments in Creativity)

- ▼ *Artists' Centers: Evolution and Impact on Careers, Neighborhoods and Economics* (2006, The McKnight Foundation)

Markusen has given keynote addresses on the creative city and the roles of artists and arts and culture in urban revitalization in Europe (Finland, Germany, France, UK), Australia, Brazil, Japan, South Korea, Canada, and in many cities and smaller towns around the US.

Markusen is a frequent advisor to mayors and city councils, state governments, and the federal government. She has worked for Chicago Mayor Harold Washington's Steel Industry Task Force, the Michigan House of Representatives as Staff Economist, and the Government Accountability Office in Washington. She is a widely sought public speaker across the US and internationally on economic development. Markusen has held professorships of three to ten years each at University of Colorado, University of California Berkeley, Northwestern University, Rutgers University, and University of Minnesota, teaching in the field of economic development. Her publications can be downloaded from her website at <http://www.hhh.umn.edu/projects/prie>.

ANNE GADWA, Principal, Metris Arts Consulting

Anne Gadwa is principal of Metris Arts Consulting, which provides data, analysis, and planning support to help communities strengthen the arts and help arts activity strengthen communities. An experienced researcher, Gadwa holds a master's degree in Urban and Regional Planning from the University of Minnesota's Humphrey Institute of Public Affairs and a B.A. from Oberlin College. Gadwa has authored major studies and journal articles, including:

- ▼ *How Artist Space Matters* (Metris Arts Consulting for Artspace Projects, 2010), a pathbreaking study of the impacts of three artist live/work projects in Minnesota

on artists, the larger arts ecology, neighborhoods, and the regional economy.

- ▼ "Arts and Culture in Urban and Regional Planning: A Review and Research Agenda" (*Journal of Planning Education and Research*, 2010)
- ▼ *San José Creative Entrepreneurs Project: Artists' Resource and Space Study* (Center for Cultural Innovation, Los Angeles, 2008)
- ▼ *Defining, Measuring and Comparing Place-Based Public Investment Outcomes* (Lincoln Land Institute, Cambridge, MA, 2009)
- ▼ *Working Effectively with Somali Residents Through the Arts*, a study examining how the non-profit, commercial and

academic arts sectors can work more effectively with a large concentration of Somali residents in the Cedar Riverside neighborhood in Minneapolis. (Cedar Riverside Neighborhood Revitalization Program, Minneapolis, 2009)

Gadwa's past professional experience in choreography and managing finances and operations of -profit arts organizations (Movement Research, NY, 2001-2005 and In the Heart of the Beast Puppet and Mask Theater, MN, 2005-2007) informs Gadwa's work. For more information and to download publications, visit www.metrisarts.com.



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Michael Oden

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Creative Placemaking

Ann Markusen, Markusen Economic Research Services
and Anne Gadwa, Metris Arts Consulting

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NATIONAL
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FOR THE ARTS

1100 Pennsylvania Avenue, NW
Washington, DC 20506-0001
(202) 682-5400

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ARTS VIBRANCY INDEX REPORT VI:

Hotbeds of America's Arts and Culture

Zannie Giraud Voss, Glenn Voss and Rebecca Johnson, with Kady Epley

Image courtesy of Pony Box Dance Theatre at Disney Hall. Image credit: Tracy Kumono

Executive Summary

For the sixth consecutive year, SMU DataArts, the National Center for Arts Research, is pleased to provide the Arts Vibrancy Index Report, which draws upon a set of data-informed indices to recognize arts-vibrant communities across the United States.

We acknowledge and honor the fact that the COVID-19 pandemic and recent racial and social justice uprisings have altered U.S. communities in unparalleled ways since 2019, the year that data in this report draws upon. Arts and cultural organizations across the country were forced to close their doors in March 2020 due to COVID-19. Few have reopened and it is still uncertain when the remainder will be able to follow suit as of the publication of this year's report. Many arts organizations in forced closure have adapted and served their communities' needs in innovative ways in response to stay-at-home orders, new norms of social distancing, and protests.

So why report on arts vibrancy from a pre-pandemic time? At a moment of such considerable environmental hostility and uncertainty about the future, we offer this report as a celebration and reminder of the arts' enduring importance, resiliency, and vibrancy. We should not forget the essential role that the arts play in fueling community development, emotional health, cultural literacy, social cohesion and integration, and creative expression.¹ Ultimately, the communal nature of arts participation will be a strength to communities hungry to come together again and affirm existential meaning after prolonged isolation, trauma, and polarization.² This is true for communities throughout the U.S. Arts activity in all 50 states, the District of Columbia, and each of the five U.S. territories receives support from the National Endowment for the Arts.³ This year the U.S. Congress recognized the importance of the arts in allocating \$75 million of Coronavirus Aid, Relief, and Economic Security Act funds to support nonprofit arts and cultural organizations across the country.

Every city has something to learn from others' strengths. This report celebrates communities big and small in every region of the country that have developed higher levels of arts activity per person living in the community. Our use of the term "vibrancy" is in keeping with Merriam-Webster's definition of the word to mean "pulsating with life, vigor, or activity," and "resonant."⁴

We take a data-driven approach to assessing characteristics that make up a community's vibrancy rather than base the ranking on our own opinion about locations or on a popular vote. We assess arts vibrancy across the United States by analyzing four measures under each of three main rubrics: supply, demand, and public support for arts and culture on a per capita basis. We gauge supply as total arts providers, demand with measures of total nonprofit arts dollars in the community, and public support as state and federal arts funding. We use multiple measures since vibrancy reveals itself in a constellation of ways.

Measuring community traits is more than a counting exercise. For example, we examine the per capita number of arts and cultural organizations. All else being equal, more arts and cultural organizations means more availability of arts experiences for people to engage with in that community, as well as greater variety for people to choose from. A community with 50 organizations likely provides a greater range of options than a community of comparable population size with only five organizations, so more interests, preferences, and cultural expressions can be met.

While we stand by the robustness and focus of our approach, it is important to recognize that there are additional characteristics of vibrancy that are not captured on a national scale and, therefore, are outside of the scope of this work. To avoid bias, we intentionally exclude sources of data that are available only for some cities but not others. We openly admit that our measures of vibrancy do not capture artistic quality or the many cultural offerings that take place in organizations whose core mission lies outside of the arts such as hospitals, military bases, libraries, and human service organizations. Nor do they say anything about who participates in the arts in each community, or measure the quality of participants' experience with art. As new rubrics and additional geolocatable measures become available on a national scale, we will continue to add them in order to capture the most unbiased and complete assessment of arts vibrancy possible. For now, we base the metrics in this report on the most reliable and geographically inclusive sources of data available.

1 ArtPlace America's online Library for links to numerous resources, <http://www.artplaceamerica.org/resources>.

2 *In It for the Long Haul*, SMU DataArts and TRG Arts, May 2020, <https://culturaldata.org/pages/long-haul/>.

3 National Endowment for the Arts (2020), National Endowment for Arts Announces Second Round of Fiscal Year 2020 Funding, <https://www.arts.gov/news/2020/national-endowment-arts-announces-second-round-fiscal-year-2020-funding>. Accessed 26 June 2020.

4 Merriam-Webster Dictionary, <https://www.merriam-webster.com/dictionary/vibrant>. Accessed 26 June 2020.

Accompanying each community's ranking on the metrics and measures are highlights that reflect the story of what makes it unique and vibrant. Doing so portrays the activity, life, and vigor that are reflected in the numbers. Local arts councils, arts alliances, convention and visitor bureaus, and other agencies provided these descriptions of their community's exceptional characteristics. We thank them for their help.

2020 Key Findings:

- **No part of the country has cornered the market on arts vibrancy. Every region of the country has vibrant arts communities that appear in this report** (see Figure 1 and Tables 1, 2, and 3). This finding arises naturally out of objective analysis of the data, not from hand selection of communities to achieve geographic representation. Large and medium metropolitan areas are represented in all regions of the country, whereas the list of small communities is dominated by those located in the West (Colorado, Idaho, Oregon, Utah, Wyoming) and Northeast (Massachusetts, New York, Vermont).
- **Very large metropolitan statistical areas (MSAs) experience vibrancy through high concentration or extensive dispersion of arts and culture.** Some large MSAs feature a strong concentration of arts vibrancy in the urban core with less going on in outlying districts whereas others feature vibrancy that is dispersed throughout the metropolitan area. Concentration versus dispersion of people and organizations is important to consider given the influence that distance has on attendance.⁵
- **Arts vibrancy continues to take many shapes.** Some top Arts-Vibrant Communities have a profusion of smaller and mid-sized organizations and venues; others have a concentration of large nonprofit arts and cultural institutions and little else; some benefit from their close proximity and ties to another arts-vibrant community; and others are artist magnets or tourist destinations. Numerous arts sectors flourish in some communities, while other cities are known for their strength in a particular art form, which emerges through the data.
- **A community's arts vibrancy is dynamic, but changes tend to be evolutionary, not revolutionary. New communities made the list this year, and there is reshuffling in the rankings of communities that made the list in prior years.** Ten percent of the communities are entirely new to our lists this year, while another 10 percent return after not being included in the 2019 report.
 - **Hailey, ID**, a small community, made the list for the first time. **Hood River, OR**, and **Glenwood Springs, CO**, reappear on the small community list following a hiatus. **Jackson, WY-ID**, **Bennington, VT**, and **Heber (formerly Summit Park), UT**, have made the list every year since 2015.
 - Two new medium communities are on this year's top-10 list of medium communities – **Wilmington, DE-MD-NJ**, and **Oxnard-Thousand Oaks-Ventura, CA**. **Santa Fe, NM**, **San Rafael, CA**, and **Pittsfield, MA**, have appeared on the list of top communities every year since 2015, while **Bozeman, MT**, and **Traverse City, MI**, reappear after a hiatus.
 - One new community made our top-20, large metropolitan area list for the first time: **Cincinnati, OH-KY-IN**. Fourteen large communities have made the list every year since 2015, although their rankings have shifted over time.

Fluctuations in the rankings occur from year to year for several reasons:

1. A community's arts and cultural scene may have experienced the opening of an arts district or closing of a performance space. Next year's Arts Vibrancy Index Report will no doubt reveal a changed landscape due largely to the coronavirus' impact on organizations' ability to open their doors.
2. Because we calculate the measures on a per capita basis, it could be that growth in arts and culture was on a different trajectory than that of the total population. For instance, a city experiencing a high influx of new residents will drop in the rankings if the area's supply and demand for the arts and inflow of state and federal grants for the arts do not increase at a commensurate level.
3. We added a cost-of-living adjustment to all financial metrics in order to level the playing field, and the cost of living changes in communities over time. The cost of doing business varies based on local conditions, so the same dollar goes further in some communities than others.
4. We continue to incorporate fresh data and learn about the role of distance, how concentration versus dispersion of arts organizations and people factors in, and the extent to which a community's arts and cultural activity attracts or implicates its neighboring community members who commute as attendees or employees, for example.⁶ This has led us to make adjustments to our calculations every year.

⁵ *At What Cost? How Distance Influences Arts Attendance*, SMU National Center for Arts Research, October 2017.

⁶ *Ibid.*

FIGURE 1: Top 40 Arts-Vibrant Communities, by Location and Size

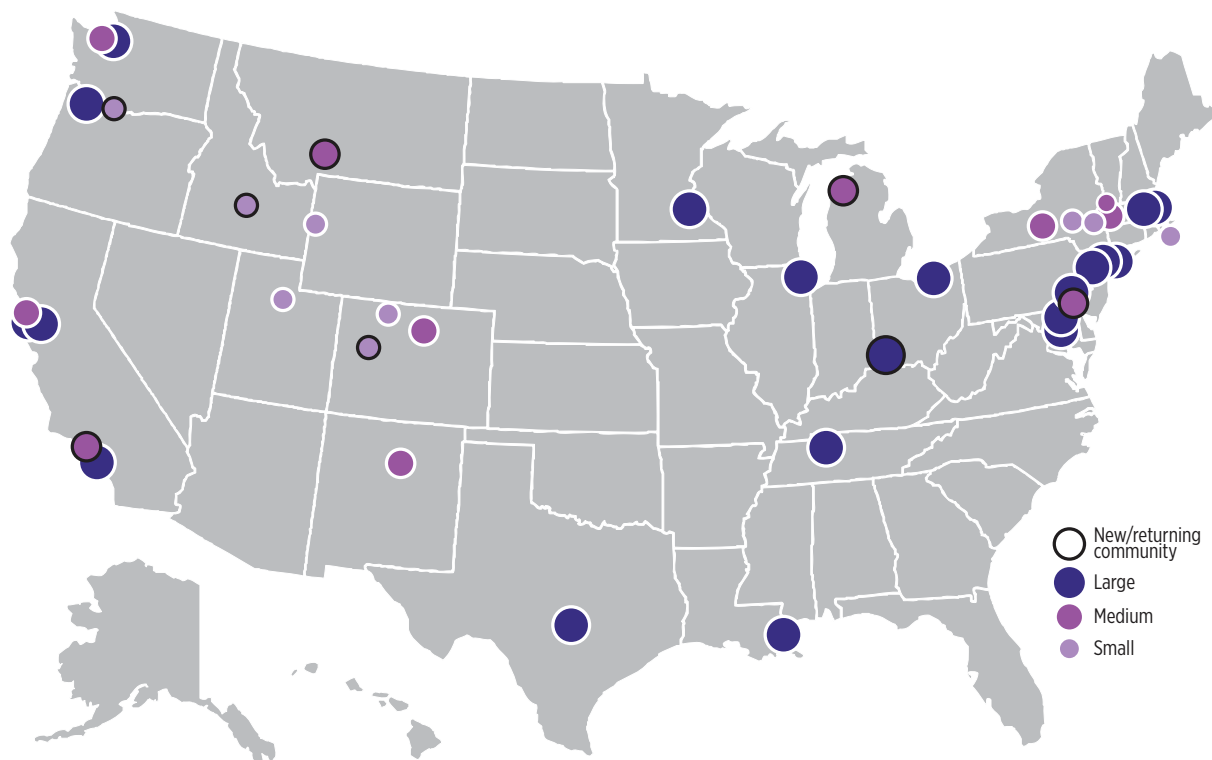


TABLE 1: Top 20 Arts-Vibrant Large Communities (MSAs or Metro Divisions with population over 1,000,000)

Rank	MSA (*= Metro Division)	Region	2019 Population
1	New York-Jersey City-White Plains, NY-NJ*	Northeast	11,834,851
2	San Francisco-San Mateo-Redwood City, CA*	West	1,648,122
3	Los Angeles-Long Beach-Glendale, CA*	West	10,039,107
4	Washington-Arlington-Alexandria, DC-VA-MD-WV*	South	4,970,252
5	Nashville-Davidson-Murfreesboro-Franklin, TN	South	1,934,317
6	Boston, MA*	Northeast	2,031,884
7	Newark, NJ-PA*	Northeast	2,167,829
8	Minneapolis-St. Paul-Bloomington, MN-WI	Midwest	3,640,043
9	Frederick-Gaithersburg-Rockville, MD*	South	1,310,235
10	New Orleans-Metairie, LA	South	1,270,530
11	Philadelphia, PA*	Northeast	2,150,811
12	Cambridge-Newton-Framingham, MA*	Northeast	2,400,733
13	Cleveland-Elyria, OH	Midwest	2,048,449
14	Oakland-Berkeley-Livermore, CA*	West	2,824,855
15	Chicago-Naperville-Arlington Heights, IL*	Midwest	7,122,725
16	Seattle-Bellevue-Everett, WA*	West	3,074,865
17	Portland-Vancouver-Hillsboro, OR-WA	West	2,492,412
18	Austin-Round Rock, TX	South	2,227,083
19	Nassau County-Suffolk County, NY	Northeast	2,833,525
20	Cincinnati, OH-KY-IN	Midwest	2,221,208

TABLE 2: Top 10 Arts-Vibrant Medium Communities (MSAs or Metro Divisions with population 100,000 to 1,000,000)

Rank	MSA (*= Metro Division)	Region	2019 Population
1	Santa Fe, NM	West	150,358
2	San Rafael, CA*	West	258,826
3	Pittsfield, MA	Northeast	124,944
4	Ithaca, NY	Northeast	102,180
5	Boulder, CO	West	326,196
6	Wilmington, DE-MD-NJ*	South	723,993
7	Bozeman, MT	West	114,434
8	Oxnard-Thousand Oaks-Ventura, CA	West	846,006
9	Bremerton-Silverdale, WA	West	271,473
10	Traverse City, MI	Midwest	150,653

TABLE 3: Top 10 Arts-Vibrant Small Communities (MSAs with population under 100,000)

Rank	MSA	Region	2019 Population
1	Jackson, WY-ID	West	35,606
2	Steamboat Springs, CO	West	25,638
3	Heber, UT	West	76,236
4	Hailey, ID	West	24,127
5	Glenwood Springs, CO	West	77,828
6	Vineyard Haven, MA	Northeast	17,332
7	Oneonta, NY	Northeast	59,493
8	Hudson, NY	Northeast	59,461
9	Bennington, VT	Northeast	35,470
10	Hood River, OR	West	23,382

Introduction

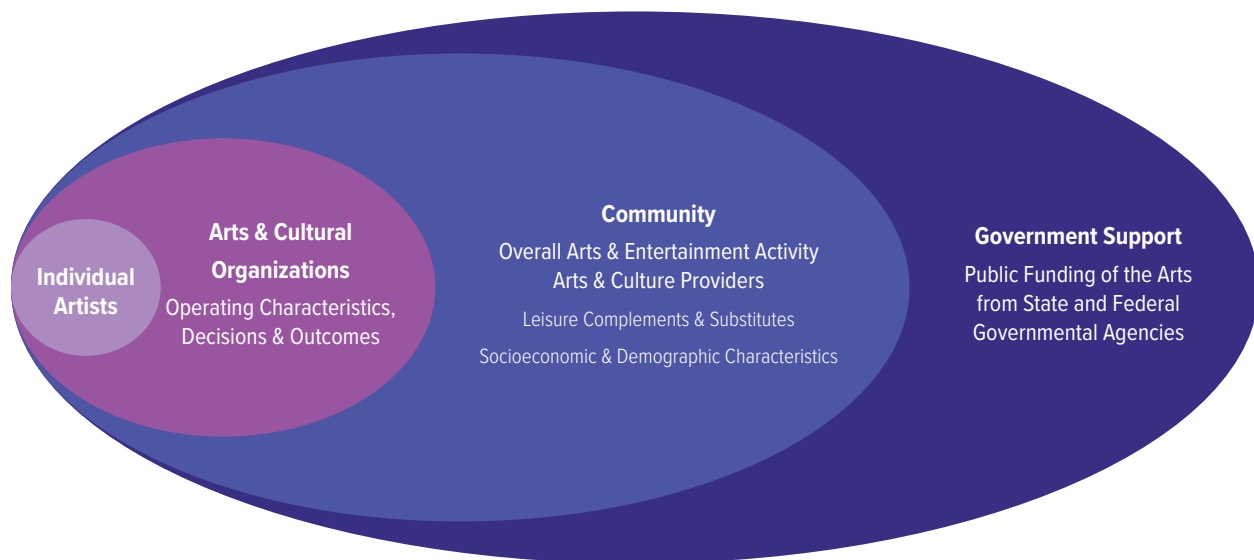
Arts and cultural organizations do not operate in a vacuum. They are inextricably tied to their communities. SMU DataArts recognizes this and combines data from nonprofit arts and cultural organizations with data for the communities in which they reside.¹ By geolocating organizations and linking them to their community's characteristics in the data, we can identify factors that affect the health and sustainability of arts organizations. We know from our research that each of the factors from the ecosystem included in this report has an influence on a variety of financial, operating, and attendance outcomes for arts and cultural organizations. We share our findings regarding the operating and community characteristics that drive performance – and how they affect performance – in our quarterly reports (see, for example, The Earned Revenue Report at <https://culturaldata.org/reports-home/earned-revenue-home/>).

Given the symbiotic relationship between arts organizations and their communities, the Arts Vibrancy Index (AVI) can help arts leaders, businesses, government agencies, funders, and engaged citizens understand the overall intensity and capacity of the community's arts and culture sector. Past AVI reports have helped communities get the recognition they deserve from their mayors, city council members, and state legislators. Arts leaders have informed us that they use the AVI reports and interactive map on our website to consider where to relocate their operations and what markets are ripe for touring performances or exhibitions. Communities can benchmark themselves against an aspirational set of communities and understand what sets them apart by examining the underlying dimensions of demand, supply, and public support for arts and culture. Numerous funders have engaged with the AVI data to better understand how investments to increase arts vibrancy might be best directed in the communities they serve, given existing strengths and opportunities for improvement. The AVI's multidimensional framework provides insights as to why two cities that seem very different on the surface might be close to one another in the ranking.

There are valuable frameworks that chronicle a neighborhood's cultural resources such as the Social Impact of the Arts Project's Cultural Asset Index, the National Endowment for the Arts' Exploring Our Town Projects, and the Baltimore-focused interactive tool GeoLoom. There are published rankings that assess the strength of arts and culture as part of a larger look at a city's attractiveness and livability, and others that focus on the arts and cultural sector's role as part of creative placemaking. We share some metrics with these other studies and tools but, in keeping with SMU DataArts' mission, our ranking focuses solely on arts and culture with heavy emphasis on the nonprofit sector.

The measures are drawn from a review of the existing literature on arts and culture indicators and from our Model of the Arts & Culture Ecosystem (see Figure 2), which features a complex and interdependent set of relationships among: 1) artists and arts organizations; 2) their communities; and 3) government funding that influences the production and consumption of arts and culture.

FIGURE 2: Modeling the Arts & Culture Ecosystem



When we look at factors that affect the performance of arts and cultural organizations in our quarterly reports and in the Arts Vibrancy Map online, we include socioeconomic and demographic characteristics and other leisure activities like cinemas, professional sports teams, and zoos. We have intentionally omitted these factors from the AVI Report in order to focus the rankings as purely as possible on arts and cultural activity. It would be inequitable, for example, to penalize a community that is relatively low on per capita income but very strong on arts providers, or to elevate a community that has a relatively high number of professional sports teams and restaurants but few artists or arts organizations.

Key Definitions

We aggregate measures across the 12 arts and cultural sectors that are included in SMU DataArts' research and KIPi Dashboard: Arts Alliances and Service Organizations, Arts Education, Art Museum, Community, Dance, Music, Opera, Performing Arts Center, Symphony Orchestra, Theater, Other Museum, and Multidisciplinary Performing Arts.ⁱⁱ Some sectors combine arts and cultural disciplines with similar characteristics (e.g., Other Museums includes History Museums, Natural History & Natural Science Museums, and Science & Technology Museums, etc.).ⁱⁱⁱ

Communities are defined by the Office of Management and Budget (OMB) as **MSAs, or Micro- and Metropolitan Statistical Areas**. As described on the OMB website:

“Metropolitan Statistical Areas have at least one urbanized area of 50,000 or more population, plus adjacent territory that has a high degree of social and economic integration with the core as measured by commuting ties.

Micropolitan Statistical Areas have at least one urban cluster of at least 10,000 but less than 50,000 population, plus adjacent territory that has a high degree of social and economic integration with the core as measured by commuting ties.”⁷

Micro- and Metropolitan Statistical Areas are comprised of one or more counties. For this reason, readers will find descriptions of countywide activity in the latter half of this report. The OMB is careful to point out that, since MSAs encompass entire counties, they do not equate to an urban-rural classification since many counties hold both rural and urban characteristics.⁸

The Census Bureau and other government agencies use MSAs when collecting, organizing, and analyzing data. Focusing on MSAs provides a nationally standardized, objective approach to delineating markets. MSAs are frequently centered on one large city or twin cities, but they capture the network of suburbs that rise up around a city or town rather than considering them separately. **A key feature, as quoted above, is the “high degree of social and economic integration with the core as measured by commuting ties.”**

For some, the notion of MSAs feels off target because they think about the character of their city in very different terms than they do that of surrounding suburbs or the rest of the county. And yet visitors, audience members, artists, and employees of arts organizations live in the surrounding suburbs, particularly when real estate prices make living in the urban core cost-prohibitive. Off-site production facilities and storage are frequently located in less expensive parts of town that may or may not fall within the city's official boundaries. Main airports often lie outside of the city limits and yet they serve arts and cultural organizations in the city through air transportation of artists, visitors, and materials. For these reasons, the OMB's approach has practical implications for arts and cultural ecosystems.

Where the OMB breaks down very large MSAs with populations over 2.5 million into Metropolitan Divisions, we do the same. Metropolitan Divisions function as distinct social, economic, and cultural areas within the larger MSA, kind of like MSAs within MSAs.⁹ To keep consistent across all analyses, we go with Metropolitan Divisions where they exist and note the comparisons with MSAs and with other Metropolitan Divisions for the same MSA. In total, there are 947 unique MSAs and Metro Divisions in the U.S.

Although all measures are calculated on a per capita basis to examine as level a playing field as possible, we report rankings on cities in three size categories rather than compare cities of vastly different size: Large MSAs (and Metro Divisions) with populations over 1,000,000; Medium MSAs (and Metro Divisions) with populations of 100,000 to 1 million; and Small MSAs, all of which are Micropolitan Statistical Areas. Taking a per capita approach, and capturing the activity of MSAs rather than cities (i.e., urban cores only), sometimes leads to surprising results.

⁷ Office of Management and Budget, OMB Bulletin No. 20-01. <https://www.whitehouse.gov/wp-content/uploads/2020/03/Bulletin-20-01.pdf>. Accessed 28 May 2020, page 2.

⁸ Office of Management and Budget, OMB Bulletin No. 20-01. <https://www.whitehouse.gov/wp-content/uploads/2020/03/Bulletin-20-01.pdf>. Accessed 28 May 2020.

⁹ Ibid.

Metrics and Measures

With this report, our goals are to provide information about metrics that are meaningful and consequential, and to stimulate a conversation about how cities vary in their arts vibrancy and the forms vibrancy can take. Arts Providers are a gauge of supply and include the number of independent artists, arts and culture employees, nonprofit arts and cultural organizations, and arts, culture, and entertainment firms in the community. Arts Dollars represent a gauge of demand for nonprofit arts and cultural programming, including earned revenue from program activities, contributed revenue supporting the arts, total compensation to artists and staff, and total expenses. Government grant activity is a gauge of public support for arts and culture, captured as the number of state and federal grants and total government grant dollars in the community.

Table 4 shows what we measured, the sources of data for each measure, and how we weighted each area. We weight Arts Providers and Arts Dollars more heavily than Government Support because of their critical importance to arts vibrancy, as they are indicators of supply and demand. We adjust revenue and expense figures by a cost-of-living index.

TABLE 4: Index Components (all per capita measures)^{iv}

Metric	Measures	Description	Weight
Arts Providers		County and ZIP code Business Pattern data collected and disseminated by the US Census Bureau. Arts and cultural organization data aggregated from IRS 990s.	45%
	Independent artists	Freelance artists primarily engaged in performing in artistic productions, in creating artistic and cultural works or productions, or in providing technical expertise necessary for these productions, aggregated at the zip code level	
	Arts and culture employees	Number of people employed by the museum, historical site, theater, dance, music, opera, and other performing arts sectors, as salaried employees or independent contractors, aggregated at the county level	
	Arts and cultural organizations	Number of nonprofit organizations in the museum, arts education, community, dance, music, opera, performing arts center, orchestra, theater, multidisciplinary performing arts, or arts alliance and service organization sectors, aggregated at the zip code level	
	Arts, culture & entertainment firms	Number of arts, culture, and entertainment firms, weighted for size and aggregated at the zip code level. Includes museums, theaters, dance companies, opera companies, music groups and performers, music producers and presenters, fine arts schools, and recording, motion picture, and video production companies	
Arts Dollars		Data aggregated from IRS 990s, SMU DataArts' Cultural Data Profile, and Theatre Communications Group	45%
	Program revenue	All revenue earned due to people participating in the activities of nonprofit arts and cultural organizations*	
	Contributed revenue	All revenue from contributions to nonprofit arts and cultural organizations (includes public funding)*	
	Total expenses	All expenses of nonprofit arts and cultural organizations*	
	Total compensation	All payment to staff and artists by nonprofit cultural organizations*	
Government Support		Data collected and disseminated by the National Endowment for the Arts, Institute of Museum and Library Services, and National Assembly of State Arts Agencies	10%
	State arts dollars	All state arts dollar funding in the community*	
	State arts grants	Number of state arts grants awarded in the community	
	Federal arts dollars	All NEA and IMLS dollar funding in the community*	
	Federal arts grants	Number of NEA and IMLS grants awarded in the community	

* Adjusted by a cost-of-living index

Because there are 947 unique MSAs and Metro Divisions, **any ranking between 1 and 95 still puts that community in the top 10% of cities on that measure**, and a ranking of 96-190 means the community is in the top 20th percentile, etc. **Being ranked in the top 10 roughly means being in the top 1%.**

Rankings are ordinal measures – i.e., who came in 1st, 2nd, 3rd, etc. This provides the order of the results but no information about the degree of difference between the raw measures. This is an important distinction to keep in mind. For example, the community ranked 1st on independent artists might feature a population that is 10% independent artists while the 2nd place community has only 5% of the population who are independent artists and the 3rd place community has 4.7% independent artists. The degree of difference between cities 1 and 2 is much bigger than the difference between cities 2 and 3, and yet the ranking makes them appear to be evenly spread apart. This is why **the overall arts vibrancy ranking is not an average of the rankings on the three component metrics and the three component metrics are not an average of the rankings on their underlying measures.¹⁰ We don't average rankings, we average raw scores.**

The Top 20 Large Communities

Here you will find details and profiles on the top 20 arts-vibrant communities with population of 1,000,000 or more. The rankings on the metrics and measures range from a high of 1 to a low of 947 since there are 947 unique MSAs and Metro Divisions. We offer insights into each community's arts and cultural scene and report rankings for Arts Providers, Arts Dollars, and Government Support, as well as the rankings of the underlying measures.

Subtle distinctions often emerge that illuminate particular strengths. Again, in determining the ranking, we weight Arts Providers and Arts Dollars at 45% each and Government Support at 10%.

The two Metro Divisions that make up the larger Washington-Arlington-Alexandria, DC-VA-MD-WV, MSA — Washington-Arlington-Alexandria, DC-VA-MD-WV and Frederick-Gaithersburg-Rockville, MD — made the list for the sixth year in a row. By contrast, Chicago-Naperville-Arlington Heights, IL, was the only one of four Metro Divisions of the Chicago-Naperville-Elgin, IL-IN-WI, MSA, to make the list each of the past six years. Chicago appears to have high arts vibrancy in the urban core that is less prevalent in the surrounding areas.

The dispersion of arts vibrancy has increased over the years for the larger MSAs of Philadelphia-Camden-Wilmington, PA-NJ-DE-MD, New York-Newark-Jersey City, NY-NJ-PA, and San Francisco-Oakland-Berkeley, CA. More of the Metropolitan Divisions that constitute these three, large MSAs have made the list over time.

Want to see your area's scores in full?

On our **Arts Vibrancy Map**, we provide scores for every county's Arts Providers, Arts Dollars, Government Support, Socioeconomics, and Other Leisure characteristics, with sub-scores on every item that makes up each of these 5 areas. Even if your community did not make this year's report, you still have free access to this information on every county.

Also, when you read about the community characteristics that drive a particular performance measure in our quarterly reports, you can see your community's relative strength on these measures on the map. For example, since high levels of state and federal support in the overall community have an inverse relationship with generation of earned revenue from subscribers and members for the organizations in that community,¹⁰ you may want to know where your county stands relative to others on its level of state and federal support.

Rather than focus on overall county rankings on the Arts Vibrancy Map, there we share scores for the component parts described above on a scale from 0-100 with 100 being highest. The scores are akin to percentiles – i.e., if your county has a score of 60, it means it did better than 60% of communities on that measure. Numerous MSAs consist of several counties, so it could be that your county's scores are higher (or lower) than your MSA's scores depending on where the concentration of arts activity occurs in your area.

On the Arts Vibrancy Map, we report at the county level rather than MSA level because 41% of U.S. counties do not have an MSA (i.e., they do not have an urban core with a population of at least 10,000 people), and we want to be as inclusive as possible in the information we make available. Opportunities for participation in arts and culture exist for the 5.6% of Americans who live in the small towns and rural areas that fall outside of an MSA, and they deserve to be recognized.¹¹

Check out Story Mode on the Arts Vibrancy Map to view the top 5 small, medium, and large communities featured in the Arts Vibrancy Index along with key insights for each.

¹⁰ Earned Relational Revenue Report, SMU DataArts, <https://www.culturaldata.org/reports/relational-revenue/performance-drivers/>. Accessed 11 July 2020.

¹¹ <https://www.whitehouse.gov/wp-content/uploads/2020/03/Bulletin-20-01.pdf>. Accessed 28 May 2020.

1 New York – Jersey City – White Plains, NY-NJ (pop. 11,834,851)

The **New York-Jersey City-White Plains, NY-NJ**, Metro Division spans the five boroughs of New York City as well as six counties in New Jersey and three Hudson Valley counties. The diversity of options dispersed throughout New York City's five boroughs makes the Metro Division unique. Visitors and residents can experience cultural offerings in a vast range of artistic genres and from numerous cultural perspectives. Venues range from large, internationally known icons such as the Whitney Museum, Carnegie Hall, Alvin Ailey American Dance Theater, MoMA, Metropolitan Museum of Art, Brooklyn Academy of Music, Metropolitan Opera, New York Philharmonic, American Museum of Natural History, and Solomon R. Guggenheim Museum to smaller but no less vital organizations including the Louis Armstrong House Museum, Flushing Town Hall, Weeksville Heritage Center, Sugar Hill Children's Museum, Alice Austen House, and Bronx River Arts Center.

ARTS PROVIDERS		2nd
	Independent artists	8th
	Arts and culture employees	5th
	Arts and culture organizations	36th
	Arts, culture & entertainment firms	2nd
ARTS DOLLARS		9th
	Program revenue	23rd
	Contributed revenue	9th
	Total expenses	9th
	Total compensation	7th
GOVERNMENT SUPPORT		11th
	State arts dollars	69th
	State arts grants	116th
	Federal arts dollars	27th
	Federal arts grants	8th

Not surprisingly, New York is ranked 2nd in the country on overall Arts Providers and 9th on Arts Dollars per capita. Nearly every measure of both Arts Providers and Arts Dollars is in the top 1% or better. It is worth pointing out that our Arts Dollars measures do not include commercial galleries or Broadway theaters. The New York City Department of Cultural Affairs has significant impact through its commitment to supporting and strengthening the city's vibrant cultural life. There are numerous clusters of arts and cultural activity such as the Chelsea and Lower East Side gallery districts, the Downtown Brooklyn Cultural District, Museum Mile on Manhattan's Upper East Side, Lincoln Center for the Performing Arts, Snug Harbor on Staten Island, and Flushing Meadows/Corona Park in Queens, which collectively represent a range of performing and visual arts activity. New York's historical and future role in the arts is captured by the World Cities Culture Forum: "The creativity driving this success is grounded in New York's neighbourhoods, which have played an often revolutionary role in developing artforms. These include Yiddish theatre in the Lower East Side, hip hop and graffiti in the Bronx, pop art and punk rock in the East Village, the jazz and literature of the Harlem Renaissance, and the continued evolution of the Broadway theatre district. Culture is deeply ingrained in communities across all five boroughs of New York...The Mayor has committed to building 1,500 units of affordable living and working space for artists and 500 work spaces for artists over the next decade, to be available at below-market rates."¹²

¹² <http://www.worldcitiescultureforum.com/cities/new-york>. Accessed 13 July 2020.

2 San Francisco – San Mateo – Redwood City, CA (pop. 1,648,122)

The **San Francisco-San Mateo-Redwood City, CA**, Metro Division’s arts and cultural landscape enjoys strong representation by organizations of every size and sector. Many arts and cultural organizations are clustered in neighborhoods: SOMA, Civic Center, Union Square, Potrero Hill/Dogpatch, and the Mission. San Francisco’s ballet, symphony, and opera are highly regarded, tour regularly around the world, and are among the highest-budget organizations in the community. Museums range from the San Francisco Museum of Modern Art, which is the largest contemporary art museum in the country, to the Exploratorium to the Cable Car Museum to the Fine Arts Museums of San Francisco. ART BIAS, based in Redwood City, supports individual artists through artist studios, professional development events and resources, exhibition opportunities, and a thriving community of artists interested in each other’s success. San Francisco is home to over 1,000 murals, and thousands of public artworks, which were funded by the city’s Art Enrichment Ordinance. The Ordinance requires that 2% of gross construction costs of civic building projects be allocated for permanent public art, ultimately helping enrich and beautify public spaces throughout the city, from the airport to hospitals. San Francisco also has a 1%-for-art program requiring large downtown-area construction projects to provide public art equal to at least 1% of construction cost. Many employees of tech companies direct their giving to the arts. San Francisco has an active and thriving “alternative/counter culture” arts community as well. The San Francisco Arts Commission is the city agency that champions the arts as essential to daily life by investing in a vibrant arts community, enlivening the urban environment and shaping innovative cultural policy. Grants for the Arts is a division of the City Administrator’s Office that funds arts organizations’ public programs and supports an arts promotion program within the city’s destination marketing organization. On a per capita basis, San Francisco is in the top 1% on Arts Providers and Arts Dollars overall, as well as every underlying measure of Arts Dollars. It is ranked 3rd on total compensation paid to arts and culture employees and 4th on federal arts grants.

ARTS PROVIDERS		9th
	Independent artists	55th
	Arts and culture employees	3rd
	Arts and culture organizations	8th
	Arts, culture & entertainment firms	13th
ARTS DOLLARS		3rd
	Program revenue	3rd
	Contributed revenue	4th
	Total expenses	4th
	Total compensation	3rd
GOVERNMENT SUPPORT		12th
	State arts dollars	315th
	State arts grants	235th
	Federal arts dollars	11th
	Federal arts grants	4th

3 Los Angeles – Long Beach – Glendale, CA (pop. 10,039,107)

Los Angeles boasts more artists and more arts, culture, and entertainment firms per capita than any other community in the U.S., ranking 1st on Arts Providers and independent artists. Strong financial support from the city has helped to build a diverse and vibrant arts community. Additionally, government-funded arts education programs have been developed with a particular emphasis on inclusion, diversity, equity, excellence, and accessibility. The City of Los Angeles Department of Cultural Affairs (DCA) operates 36 arts and cultural centers, theaters, galleries, and historic sites across Los Angeles. In addition, the agency provides millions annually in grant funding, and produces public and performing arts as well as arts education programming for children, teens, young people, adults, and seniors.

The City of Los Angeles mandates that 1% of the total cost of all construction, improvements, or renovation projects undertaken by the city be set aside for engaging public art projects. The L.A.

ARTS PROVIDERS		1st
	Independent artists	1st
	Arts and culture employees	4th
	Arts and culture organizations	174th
	Arts, culture & entertainment firms	1st
ARTS DOLLARS		72nd
	Program revenue	74th
	Contributed revenue	72nd
	Total expenses	72nd
	Total compensation	59th
GOVERNMENT SUPPORT		231st
	State arts dollars	583rd
	State arts grants	647th
	Federal arts dollars	95th
	Federal arts grants	107th

County Arts Commission funds, among other initiatives, free concerts at venues throughout L.A. County as part of the annual Free Concerts in Public Sites Program. The vast wealth and subsequent generosity of early entrepreneurs resulted in Los Angeles becoming home to some of the world’s most important art museums and collections, such as the J. Paul Getty Museum, the Hammer Museum, the Los Angeles County Museum of Art, the Norton Simon Museum, The Huntington Library, Art Museum and Botanical Gardens, and most recently, The Broad Museum. Independent art galleries with offerings for every art lover can be found all over the city. For the performing arts, Los Angeles is home to the world-renowned Music Center, one of the largest performing arts centers in the United States, with its four acclaimed venues and world-class resident companies: Center Theatre Group, Los Angeles Philharmonic, Los Angeles Master Chorale, and Los Angeles Opera. The Hollywood Bowl is the largest performing arts amphitheater in the world. These iconic institutions live in harmony with the Geffen Playhouse, Wallis Annenberg Center for the Performing Arts, the L.A. Chamber Orchestra, and hundreds of smaller professional theater companies, dance companies, and music ensembles.

4 Washington – Arlington – Alexandria, DC-VA-MD-WV (pop. 4,970,252)

The **Washington-Arlington-Alexandria, DC-VA-MD-WV**, Metropolitan Division covers the District of Columbia and surrounding counties, including Prince George’s County in Maryland, and Fairfax and Arlington counties and the city of Alexandria in Virginia, among others. Home to many world-class museums and a dynamic performing arts scene, the Washington, DC, region ranked 2nd overall in Arts Dollars. Although there are many small and mid-size arts and cultural organizations in every arts and culture sector, DC is especially rich in large organizations: the National Gallery of Art, Corcoran Gallery of Art, The Phillips Collection, the many Smithsonian Institution Museums, the Shakespeare Theatre Company, Ford’s Theatre, The National Theatre, the Warner Theatre, and Arena Stage. The John F. Kennedy Center for the Performing Arts houses the Washington National Opera and the National Symphony Orchestra in addition to offering its own programming, drawing two million visitors yearly. Both Virginia’s Wolf Trap Center for the Performing Arts and Maryland’s Strathmore and Clarice Smith Center for the Performing Arts are large contributors to the region’s art scene, as is the DC Black Theatre & Arts Festival. The DC Metro Division is a thriving hub of arts activity that is home to several of the nation’s arts service organizations, including the American Alliance of Museums, Association for Performing Arts Professionals, Americans for the Arts, Chorus America, and National Assembly of State Arts Agencies. Being the nation’s capital, it has an international population and a plethora of organizations that promote cultural and ethnic awareness. The DC Commission on the Arts and Humanities (CAH) provides grant funding, professional opportunities, education enrichment, and other programs and services to individuals and organizations in all communities within the District of Columbia. It is joined by the Arlington Commission for the Arts, the Alexandria Commission on the Arts, the Prince George’s Arts and Humanities Council, and the Arts Council of Fairfax County in granting funds and supporting programs that benefit the arts in the greater DC metropolitan area. This community ranks 1st in per capita contributed revenue and 2nd in total compensation paid to those working in arts and culture. Although Washington, DC, is not a state, District of Columbia funding is reported as state funding through the National Assembly of State Arts Agencies.

ARTS PROVIDERS		64th
	Independent artists	111th
	Arts and culture employees	42nd
	Arts and culture organizations	62nd
	Arts, culture & entertainment firms	68th
ARTS DOLLARS		2nd
	Program revenue	5th
	Contributed revenue	1st
	Total expenses	2nd
	Total compensation	2nd
GOVERNMENT SUPPORT		16th
	State arts dollars	36th
	State arts grants	170th
	Federal arts dollars	34th
	Federal arts grants	20th

5 Nashville – Davidson – Murfreesboro – Franklin, TN (pop. 1,934,317)

Nashville-Davidson-Murfreesboro-Franklin, TN, has long been known for its expansive music scene, but the emergence of world-class visual arts and fashion has put Nashville – Music City – on the map as an artistic and culturally rich destination. Nashville claims to have the largest concentration of songwriters in the world, with a strong presence of Americana-focused artisans and artists. These claims are evidenced and supported by the ranking on independent artists per capita, where Nashville is in the top 2% of communities. There is robust public support for the arts at the local level, and individual philanthropists have helped propel growth of some of the larger cultural institutions in the last decade. Metro Arts is the arts and cultural division of the city of Nashville. It provides over \$2.7 million in grant funding annually to organizations and projects that strengthen the creative workforce, increase creative and cultural participation, and establish vibrant, creative neighborhoods. To attract and nurture emerging artists in all genres, Nashville arts and business leaders partner on Periscope, an eight-week artist entrepreneur training hosted at the Nashville Entrepreneur Center (EC) that empowers working artists to see their vision through an entrepreneurial lens. In addition, Learning Lab is a public program that trains local artists to work with community partners on civic and social practice projects. The city is home to diverse artists and creators who contribute to neighborhood economies and create an exciting, authentic, creative city. Nashville is in the top 5% of all MSAs on overall Arts Dollars and the top 1% on Arts Providers, with particular strength in arts, culture, and entertainment firms per capita and the local employment that they provide, as evidenced by the ranking on these two sub-measures in the top 1%.

ARTS PROVIDERS		5th
	Independent artists	15th
	Arts and culture employees	6th
	Arts and culture organizations	258th
	Arts, culture & entertainment firms	3rd
ARTS DOLLARS		33rd
	Program revenue	27th
	Contributed revenue	64th
	Total expenses	33rd
	Total compensation	39th
GOVERNMENT SUPPORT		34th
	State arts dollars	94th
	State arts grants	80th
	Federal arts dollars	50th
	Federal arts grants	64th

6 Boston, MA (pop. 2,031,884)

The **Boston, MA**, Metro Division’s arts community thrives on innovation and collaboration amongst organizations in the city’s arts sector and between arts organizations, neighboring communities, and other industries. From small organizations like The Record Co. and Company One to mid-sized, award-winning organizations like the Huntington Theatre Company, to icons such as the Boston Symphony Orchestra and the Museum of Fine Arts, Boston has a wide variety of arts programming and venues. ArtsBoston serves 175 arts and cultural organizations with research and audience-building programs. Now and There brings art out into the community, exhibiting public art in common gathering places. Iconic cultural institutions can be found all over the city, such as the Institute of Contemporary Art, Boston Children’s Museum, and Isabella Stewart Gardner Museum. Furthermore, the Mayor’s Office of Arts and Culture supports hundreds of organizations and serves around 1,500 artists annually through grants, technical assistance, and programs. Boston’s Percent for Art Program allocates 1% of the city’s annual capital borrowing budget to the commissioning of public art. Boston organizations rank in the top 1% for per capita contributed revenue, total expenses, and total compensation paid to those working in arts and culture. The city ranks in the top 5% for Arts Providers, with particular strength in the number of arts and culture employees, organizations, and entertainment firms per capita.

ARTS PROVIDERS		44th
	Independent artists	186th
	Arts and culture employees	9th
	Arts and culture organizations	29th
	Arts, culture & entertainment firms	56th
ARTS DOLLARS		6th
	Program revenue	11th
	Contributed revenue	8th
	Total expenses	7th
	Total compensation	5th
GOVERNMENT SUPPORT		14th
	State arts dollars	132nd
	State arts grants	46th
	Federal arts dollars	23rd
	Federal arts grants	18th

7 Newark, NJ-PA (pop. 2,167,829)

The **Newark, NJ-PA**, Metro Division spans six counties in New Jersey and Pike County, PA, and is part of the larger New York-Newark-Jersey City, NY-NJ-PA, MSA. Newark is a desirable place for artists and arts employees to live, as evidenced by the ranking on independent artists per capita in the top 3% and arts and culture employees in the top 2% of communities, with easy access to employment not only locally but also in nearby New York. Newark Arts is a nonprofit that “powers the arts” to transform lives of those who live in, work in, and visit Newark. Art Education Newark, formerly Newark Arts Education Roundtable, comprises more than 90 partners in a cross-sector collaborative to ensure that all schoolchildren receive high quality, sequential arts education. Cultural anchor institutions include the world-class New Jersey Performing Arts Center.

NJPAC serves more than 700,000 people per year. Other anchors include the Newark Museum of Art; New Jersey Symphony Orchestra; Newark Public Library; historic Newark Symphony Hall; world-renowned jazz station WBGO-FM; and Rutgers University-Newark’s Institute of Jazz Studies, the world’s largest and most comprehensive library and archive of jazz and jazz-related materials. The city is home to Audible.com, which has worked with more than 20,000 actors during the past six years, providing significant income to actors in the tri-state area. A major anchor is the 50,000-sq.-ft. Express Newark, a Rutgers University-Newark “collaboratory” in a renovated former department store. Express Newark engages the community, artists, faculty, and staff to collaborate, experiment, and innovate in printmaking, photography, painting, video, and more. Local and international artists partnered with key developers and the city of Newark to create Four Corners Public Arts, a collaboration of multiple public art initiatives, including 14 world-class murals – the largest being on an 8-story wall of the historic RKO Theater. Local and international artists also created the country’s second-longest mural, the 1.39-mile Gateways to Newark: Portraits project. Striking structures and artwork by architect Sir David Adjaye and myriad artists encircle PSEG’s new Fairmount Heights Electric Switching Station. Artists have blanketed all five wards of the city with culturally rich murals. The city’s art scene is fortified by numerous galleries and studios, including Akwaaba Gallery, Artfront Galleries, Barat Foundation, Gallery Aferro, Project for Empty Space, GlassRoots, Index Art Gallery, Newark Print Shop, Newark School of the Arts, NJIT’s College of Architecture and Design, Paul Robeson Galleries, RyArMo Photography Studio, and more. The GRAMMY Museum Experience – housed at Prudential Center, one of the nation’s top sports and entertainment arenas – is the only GRAMMY installation on the East Coast and boasts personal artifacts of Whitney Houston, Bruce Springsteen, Frank Sinatra, the Fugees, and more. Every first Saturday, Bethany Baptist Church hosts Jazz Vespers, a free concert featuring today’s hottest jazz artists. Trilogy, An Opera Company presents exciting contemporary performances reflective of the Black experience. Newark Boys Chorus has presented concerts at venues across five continents and throughout the United States. Festivals abound, including the Portugal Day Parade, the 50,000-person Lincoln Park Festival, the biennial Dodge Poetry Festival (the largest poetry event in North America), the James Moody Jazz Festival, the Newark International Film Festival, and the Newark Black Film Festival. The four-day Newark Arts Festival – voted New Jersey’s favorite visual arts festival by the People’s Choice Awards for two consecutive years – features some 500 artists, and draws 15,000 attendees and participants to 100 venues throughout the city. Mayor Ras J. Baraka launched the city of Newark’s first arts grant program, the \$750,000 Creative Catalyst Fund, to ensure the diverse community of local artists and arts groups continues to thrive. It will provide grants to individual artists and small to mid-sized arts and cultural nonprofits, and will be administered by the city’s Division of Arts and Cultural Affairs in partnership with Newark Arts. The Fund is largely informed by Newark Creates, a community cultural plan, which found that sustaining Newark as an artistic hub requires funding, space, and coordination.

ARTS PROVIDERS		10th
	Independent artists	21st
	Arts and culture employees	15th
	Arts and culture organizations	110th
	Arts, culture & entertainment firms	9th
ARTS DOLLARS		26th
	Program revenue	40th
	Contributed revenue	30th
	Total expenses	28th
	Total compensation	21st
GOVERNMENT SUPPORT		27th
	State arts dollars	34th
	State arts grants	236th
	Federal arts dollars	51st
	Federal arts grants	28th

8 Minneapolis – St. Paul – Bloomington, MN-WI

(pop. 3,640,043)

The **Minneapolis-St. Paul-Bloomington, MN-WI**, MSA has revered music, literary and publishing scenes, strong theaters, foundations, support for individual artists, a great orchestra, a wealth of performance and dance troupes, public art, and many opportunities for visual artists in the region’s renowned advertising sector. Expanded support for Native American, African American, Asian, and Latinx voices is a priority. It ranks 5th in the nation in Government Support. The Walker Art Center, Minneapolis Institute of Art, Weisman Art Museum, and The Museum of Russian Art are anchors in a visual art scene that includes over 400 working studios within just the NE quadrant of Minneapolis alone. The area’s dynamic theater scene includes companies such as Illusion, Jungle, Mixed Blood, Penumbra, Mu Performing Arts, Bedlam, Red Eye, Theater Latté Da, In the Heart of the Beast Puppet and Mask Theatre, Lundstrum Performing Arts, and the Children’s Theatre Company. The Guthrie Theater, the area’s largest theater company, occupies a three-stage complex overlooking the Mississippi River. The Minnesota Orchestra performs in Minneapolis at the recently renovated Orchestra Hall, and Minnesota Opera performs in St. Paul’s Ordway Theater. The Science Museum of Minnesota and Minnesota Children’s Museum are also in St. Paul. The city is home to the Minnesota Fringe Festival, the largest non-juried performing arts festival in the U.S., and Art-A-Whirl, the largest open studio tour organized by the Northeast Minneapolis Arts Association. In addition, Minneapolis has the largest literary and book center in the country, Open Book, and launched its inaugural literary festival, Wordplay, in May 2019. Minneapolis also is home to five specialized visual arts centers, including Highpoint Center for Printmaking, Minnesota Center for Book Arts, Minnesota Textile Center, Northern Clay Center, and Film North. There are numerous community-based organizations that focus on cultural and ethnic practice and exchange, sharing knowledge of folk arts and celebratory events. ArtPlace America has helped to fund “Irrigate,” a three-year community development initiative created through the partnership between Springboard for the Arts, the city of Saint Paul, and Twin Cities Local Initiatives Support Corporation. Irrigate developed in response to the disruptive construction of a new rail line through the urban core, concerning many business owners in the area. Likewise, the city of Minneapolis’ Office of Arts, Culture and the Creative Economy directs a Kresge-funded initiative offering multiple opportunities for artists and city departments to leverage and apply the skills and resources of the creative community toward city goals. Bloomington, a first-tier suburb south of Minneapolis, boasts its own impressive art scene; five resident arts organizations are housed in the city’s Civic Plaza, including Artistry, a small professional theater and multidisciplinary art center, and creative placemaking partner with the city of Bloomington; Angelica Cantanti Youth Choirs, serving 400+ youth and performing across the state of Minnesota; Bloomington Symphony Orchestra, a 78-person orchestra; Medalist Band, a 70-musician, nationally reputable and award-winning concert band; and Continental Ballet Company, a professional dance company and school.

ARTS PROVIDERS		25th
	Independent artists	63rd
	Arts and culture employees	11th
	Arts and culture organizations	65th
	Arts, culture & entertainment firms	49th
ARTS DOLLARS		18th
	Program revenue	20th
	Contributed revenue	26th
	Total expenses	16th
	Total compensation	17th
GOVERNMENT SUPPORT		5th
	State arts dollars	2nd
	State arts grants	78th
	Federal arts dollars	5th
	Federal arts grants	16th

9 Frederick-Gaithersburg-Rockville, MD

(pop. 1,310,235)

The **Frederick-Gaithersburg-Rockville, MD**, Metro Division, which encompasses Montgomery County and Frederick County, exists within the greater Washington Metropolitan Statistical Area. Until recently, its name was the Silver Spring-Frederick- Rockville, MD, Metro Division. Partially inside the Capital Beltway, its arts and culture vibrancy benefit from the close proximity to Washington, DC, as evidenced by its 11th place ranking in total compensation to arts and culture employees, as well as its 12th place ranking in total expenses. In addition to close social and economic ties to DC’s arts and cultural offerings, Silver Spring is home to the American Film Institute’s AFI Silver Theatre and Cultural Center, Round House Theatre, and Maryland Youth Ballet, as well as several entertainment, musical, and ethnic festivals including the most notable, AFI DOCS and the Silver Spring Jazz Festival. Montgomery County’s Silver Spring, Bethesda and Wheaton Arts & Entertainment Districts include venues for live music, theater, independent films, visual arts, dance, and more. These designated districts spur arts vibrancy through tax credits for new construction or renovation of buildings that create live-work space for artists and/or space for arts and entertainment enterprises, tax benefits for income derived from artistic work sold by qualifying residing artists, and a tax exemption for arts and entertainment enterprises and resident artists. Other notable area organizations include The Music Center at Strathmore, Olney Theatre Center, The Writer’s Center, BlackRock Center for the Arts, InterAct Story Theatre, National Capital Trolley Museum, and Adventure Theatre-MTC. In Rockville, there is a civic ballet, civic chorus, and civic concert band. VisArts in Rockville provides arts education classes and camp programs, as well as gallery space for local artists. In the Frederick Arts and Entertainment District you will find the Delaplaine Arts Center, Griffin Art Center, Weinberg Center for the Arts, the annual Frederick Festival of the Arts, and a vibrant independent artist scene in downtown Frederick. This combined area has more than two dozen arts education organizations and two dozen dance companies. Frederick has a new public arts master plan and an innovative outdoor amphitheater and public arts project called Sky Stage, which has been recognized with an NEA Our Town grant. The Arts and Humanities Council of Montgomery County and the Frederick Arts Council foster environments where the arts flourish through grantmaking, technical assistance, cultural promotion, professional development, and capacity-building support programs.

ARTS PROVIDERS		57th
	Independent artists	103rd
	Arts and culture employees	58th
	Arts and culture organizations	75th
	Arts, culture & entertainment firms	48th
ARTS DOLLARS		11th
	Program revenue	18th
	Contributed revenue	13th
	Total expenses	12th
	Total compensation	11th
GOVERNMENT SUPPORT		21st
	State arts dollars	25th
	State arts grants	162nd
	Federal arts dollars	49th
	Federal arts grants	34th

10 New Orleans – Metairie, LA (pop. 1,270,530)

The **New Orleans-Metairie, LA**, arts community is rooted in its multicultural history, with French, Spanish, African, Cajun/Acadian, and Caribbean influences, among others. This diversity, rich artistic and cultural traditions, and a post-Katrina wave of energy have turned New Orleans into something truly unique. It is the birthplace of jazz and continues to earn its reputation for prominence in jazz and funk music with an abundance of musicians, an explosion of music clubs, the annual New Orleans Jazz and Heritage Festival, the New Orleans Jazz Museum at the Old U.S. Mint, and a plethora of jazz education available through entities such as the New Orleans Center for Creative Arts and the New Orleans Jazz and Heritage Foundation. In 2019, the New Orleans Museum of Art opened a newly expanded Sydney and Walda Besthoff Sculpture Garden, more than doubling its acreage and adding an amphitheater. The city is also home to the Ashé Cultural Arts Center, Contemporary Arts Center, Ogden Museum of Southern Art, World War II Museum, New Orleans Ballet

Association, Junebug Productions, New Orleans Opera Association, Southern Rep, the McKenna Museum of African American Art, and The Louisiana Philharmonic. There are galleries scattered throughout the city, with a small concentration in the Warehouse Arts District and French Quarter. New Orleans attracts artists from all over the world, but it is a city that favors its local artists, many of whom are freelance. Local musicians, some of whom have multi-generational connections, mingle and transform sounds from cultures around the world, attracting huge audiences from the Crescent City. In the past decade, artist-run collectives have made a home along St. Claude Avenue. Arts Council New Orleans developed LUNA Fete in 2014, a free weeklong festival of contemporary art, light, and technology in which local and international artists are commissioned to create large-scale public installations along Lafayette Street in the heart of downtown. The Council also hosts Arts Market New Orleans, an open-air artwork marketplace for New Orleans artists, and has over 400 art sites across the city. New Orleans is home to the National Performance Network, a national organization supporting artists in the creation and touring of contemporary performing and visual arts. It is interesting to note that New Orleans achieves its rank of #10 despite having greater socioeconomic challenges than all other Large MSAs. It ranks in the top 3% of communities on Arts Dollars as well as on all four of its sub-measures.

ARTS PROVIDERS		48th
	Independent artists	70th
	Arts and culture employees	25th
	Arts and culture organizations	166th
	Arts, culture & entertainment firms	67th
ARTS DOLLARS		15th
	Program revenue	14th
	Contributed revenue	14th
	Total expenses	14th
	Total compensation	27th
GOVERNMENT SUPPORT		32nd
	State arts dollars	328th
	State arts grants	228th
	Federal arts dollars	31st
	Federal arts grants	21st

11 Philadelphia, PA (pop. 2,150,811)

The convergence of history, multiculturalism, and creativity drives the arts and cultural sector of the **Philadelphia, PA**, Metro Division. Organizations of every size and discipline, representing myriad cultures and cultural traditions, serve the city's diverse communities. From longstanding institutions like the Philadelphia Museum of Art, The Philadelphia Orchestra, and the African American Museum in Philadelphia to community-oriented organizations like Taller Puertorriqueño, Fleisher Art Memorial, and the Village of Arts and Humanities, Philadelphia's arts and culture sector thrives on its diversity and is rooted in the city's history. Institutions such as the Philadelphia Clef Club for Jazz and Performing Arts, Curtis Institute of Music, Settlement Music School, and Pennsylvania Academy of Fine Arts continue to nurture students into internationally renowned artistic talent. The city has three major performing arts centers: the Annenberg Center for the Performing Arts, the Kimmel Center, and the Mann Center for the Performing Arts. Dance and theater companies abound, which include the world-renowned Pennsylvania Ballet and PHILADANCO! Sites such as the Franklin Institute Science Museum, the University of Pennsylvania Museum of Archaeology and Anthropology, the Museum of the American Revolution, and Independence Mall reveal that Philadelphia is not just bursting with culture, but also with history. Philadelphia is also home to more than 11,000 acres of public space, making the city ideal for festivals such as FringeArts and the Philadelphia International Festival of the Arts (PIFA), and the creation of site-specific works to engage residents where they live. The Greater Philadelphia Cultural Alliance provides solid support in advocacy and audience engagement to ensure ongoing support for the arts. Philadelphia is the location for one of the offices of SMU DataArts, tracking data and sharing knowledge about arts and culture nationally. The city of Philadelphia promotes equity and access to cultural experiences in every Philadelphia neighborhood through two means: funding the Philadelphia Cultural Fund and its grantmaking to enhance the cultural life and vitality of the city and its residents, and supporting the Office of Arts, Culture and the Creative Economy as it works with artists and organizations to present free, high-quality arts programming to Philadelphians in their neighborhoods. Philadelphia ranks 10th in Arts Dollars and scores in the top 3% of cities on all Arts Dollar measures.

ARTS PROVIDERS		81st
	Independent artists	156th
	Arts and culture employees	24th
	Arts and culture organizations	57th
	Arts, culture & entertainment firms	163rd
ARTS DOLLARS		10th
	Program revenue	29th
	Contributed revenue	10th
	Total expenses	11th
	Total compensation	8th
GOVERNMENT SUPPORT		33rd
	State arts dollars	110th
	State arts grants	347th
	Federal arts dollars	38th
	Federal arts grants	27th

12 Cambridge – Newton – Framingham, MA (pop. 2,400,733)

The **Cambridge-Newton-Framingham, MA**, Metro Division is located just across the Charles River from Boston, and is home to Cambridge’s state-designated Central Square Cultural District. Its arts and cultural community is inseparable from the dynamism of its world-class universities, Harvard and MIT. Organizations like American Repertory Theatre, the Harvard Art Museums, Harvard Museum of Natural History, Peabody Museum of Archaeology and Ethnology, Semitic Museum, List Visual Arts Center, and MIT Museum are all university-based. The city of Cambridge’s Percent-for-Art ensures that 1% of the construction costs on municipal capital investment are designated for use in developing site-responsive public artwork. This has resulted in the creation of more than 200 artworks in locations across the city. In fact, the city of Cambridge public art program represents the largest collection of contemporary public art in the New England region. In addition to exhibitions and educational programming presented in Gallery 344, Cambridge Arts stages high-profile events such as the Cambridge River Festival, featuring music, dance, theater, and visual art. The Cambridge Art Association has been committed to exhibiting and promoting the work of regional New England artists for over 70 years. Cambridge is home to the American Academy of Arts and Sciences, one of the oldest learned societies in the United States. Merrimack Repertory Theatre and the Addison Gallery of American Art are well-respected organizations that reside in the Metro Division but outside of the density of Cambridge institutions. In addition, arts education organizations in Essex and Middlesex counties abound. This Metro Division is in the top 3% of communities in overall Arts Dollars and the top 4% in Government Support.

ARTS PROVIDERS		65th
	Independent artists	180th
	Arts and culture employees	28th
	Arts and culture organizations	42nd
	Arts, culture & entertainment firms	58th
ARTS DOLLARS		25th
	Program revenue	33rd
	Contributed revenue	31st
	Total expenses	24th
	Total compensation	15th
GOVERNMENT SUPPORT		38th
	State arts dollars	244th
	State arts grants	73rd
	Federal arts dollars	43rd
	Federal arts grants	50th

13 Cleveland – Elyria, OH (pop. 2,048,449)

For over a century, the **Cleveland-Elyria, OH**, MSA has been home to a historic, nationally recognized arts and cultural community. Many of these longstanding arts and cultural treasures established a legacy during the city’s economic and industrial prime. Several of these anchor institutions include the Cleveland Museum of Art, The Cleveland Orchestra, the Cleveland Museum of Natural History, Playhouse Square, and Karamu House, which is the country’s oldest African American theater. These anchor institutions exist in the midst of high-quality, arts-based educational institutions, including Oberlin College, Baldwin Wallace University, the Cleveland Institute of Music, and the Cleveland Institute of Art. There are multiple thriving arts districts in the Cleveland area. Residents and visitors can access University Circle and Waterloo arts districts on the east side, Playhouse Square theater district centrally, and Gordon Square arts district on the west side. Organizations and collectives throughout these districts include GroundWorks Dance Theater, Zygotte Press, the Morgan Art of Papermaking Conservatory, Twelve Literary Arts, Praxis Fiber Workshop, Maelstrom Collaborative Arts, ArtHouse, Cleveland Public Theater, and SPACES Gallery. Music has been and still is a huge part of Cleveland’s cultural fabric. The Rock and Roll Hall of Fame is seated downtown and many music artists, live music clubs, and music educational institutions call the city home. Local support is strong, fueled by a cigarette excise tax

ARTS PROVIDERS		78th
	Independent artists	278th
	Arts and culture employees	49th
	Arts and culture organizations	93rd
	Arts, culture & entertainment firms	38th
ARTS DOLLARS		16th
	Program revenue	24th
	Contributed revenue	20th
	Total expenses	17th
	Total compensation	14th
GOVERNMENT SUPPORT		73rd
	State arts dollars	39th
	State arts grants	177th
	Federal arts dollars	142nd
	Federal arts grants	105th

that created Cuyahoga Arts & Culture in 2006 and by the city of Cleveland's Percent for Art program that increases public artworks, particularly in public transportation areas. The arts community is also starting to closely examine how racial inequities impact the sector. Funders and arts nonprofits are participating in ongoing racial equity training and beginning to implement organizational changes to ensure that their funding and artistic work benefit all local residents. There is a wide variety of arts festivals and events in Cleveland, including art and technology festival IngenuityFest, Parade the Circle, Waterloo Arts Festival, and the most recent addition of FRONT International: Cleveland Triennial for Contemporary Art. There have been growing investments in the writing community, as well as an effort to unite the city's writers, including Cleveland Book Week, the development of Literary Cleveland, and the Brews + Prose monthly readings. Cleveland is also home to the nationally acclaimed Anisfield-Wolf Book Awards. Given this support base, it is no surprise that Cleveland ranks in the top 2% of all communities on overall Arts Dollars, with particular strength in total compensation per capita.

14 Oakland – Berkeley – Livermore, CA (pop. 2,824,855)

The **Oakland-Berkeley-Livermore, CA, MSA** is a dynamic hub of arts and culture. At the geographic center of the Bay, Oakland boasts over 30 art galleries and performing art venues; invests in public art, including public art installations that display cultural and environmental themes; and has a "Public Art for Private Development" ordinance that contributes to this city's rich visual culture. Oakland, Hayward and Berkeley have designated Art Districts located downtown, providing clusters of theater, music, dance, and visual arts, including the Hayward Arts Council and Sun Gallery in Hayward, and Tony and Grammy award-winning Berkeley Repertory Theater, Freight & Salvage, and Berkeley Art Museum and Pacific Film Archive (BAMPFA) in Berkeley. In Oakland, the Black Arts Movement District is anchored by the Malonga Casquelourd Center for the Arts – home to Oakland's African Diaspora dance community and the African American Museum & Library. Other notable arts and cultural organizations abound in this MSA, including the Oakland Museum of California, Oakland East Bay Symphony, Museum of Children's Art in Oakland, Kala Art Institute, Aurora Theatre Company, Shotgun Players, Cal Performances, and the Sawtooth Building in Berkeley. The area is also home to many arts-related festivals and events such as the Bay Area Book Festival in downtown Berkeley. In Oakland, Art & Soul, Black Joy Parade, Dia de los Muertos Festival, Chinatown Lunar New Year Bazaar, Oakland Pride, Life Is Living, and the Oakland Art Murmur galleries events are a few examples of how cultural diversity is celebrated in the city. Berkeley in particular is known nationwide for its excellence in music, while Oakland evolved its legacy as a bustling jazz and blues music scene into a creative playground for world-renowned spoken word and hip-hop artists. The California Jazz Conservatory, which offers many public performances, is the only accredited jazz school in the nation. Berkeley is also known for its diversity in cultural organizations, such as Gamelan Sekar Jaya (GSJ), an internationally acclaimed performing arts troupe specializing in Balinese gamelan. This MSA is in the top 3% of markets that attract federal arts grants.

ARTS PROVIDERS		34th
	Independent artists	76th
	Arts and culture employees	32nd
	Arts and culture organizations	54th
	Arts, culture & entertainment firms	36th
ARTS DOLLARS		35th
	Program revenue	34th
	Contributed revenue	50th
	Total expenses	41st
	Total compensation	28th
GOVERNMENT SUPPORT		64th
	State arts dollars	386th
	State arts grants	404th
	Federal arts dollars	52nd
	Federal arts grants	25th

15 Chicago – Naperville – Evanston, IL

(pop. 7,122,715)

The **Chicago-Naperville-Evanston, IL**, Metro Division is home to world-class arts and cultural organizations and a diverse array of creative forms originating from across Chicago’s neighborhoods, reinforcing Chicago’s reputation as an arts powerhouse and global cultural destination. Live-music genres that are part of the city’s cultural heritage include Chicago blues, soul, jazz, gospel, and house. The site of an influential hip-hop scene, Chicago also launched new dance styles such as juke and footwork. Chicago is also credited as the birthplace of storefront and improv theater, slam poetry, and more than 250 theater companies including an unprecedented five Tony Award-winning regional theater companies: Goodman Theatre, Steppenwolf Theatre, Victory Gardens Theater, Chicago Shakespeare Theater, and Lookingglass Theatre Company. Cultural institutions include the Art Institute of Chicago and the Field Museum, Hubbard Street Dance Chicago and The Joffrey Ballet, the National Museum of Mexican Art, and Black Ensemble Theater, among hundreds of others. Classical offerings include the globally renowned Chicago Symphony Orchestra, Lyric Opera of Chicago, Chicago Opera Theater, and Chicago Sinfonietta. The Chicago Cultural Alliance works to strengthen ethnic museums and cultural centers located across Chicago neighborhoods. Numerous universities contribute to Chicago’s arts scene as well, providing top education and training in the arts and media that make Chicago a draw for young talent. Through the Chicago Department of Cultural Affairs and Special Events (DCASE), the city provides vital support to the arts, from individual and organizational grants to capacity-building programs, residencies, and performance opportunities. DCASE is also known for its role in producing a number of free, citywide music and cultural festivals that draw international audiences. There is strong local public and foundation arts support, and several non-arts agencies have a long tradition of advancing the arts across Chicago’s neighborhoods, including cultural centers and arts residency programs in the city’s 80 neighborhood branch libraries and 580 parks. Important outdoor public art abounds, providing free access to works from both established masters and contemporary street artists. Chicago’s Millennium Park, featuring interactive public artworks Cloud Gate, Crown Fountain, and Jay Pritzker Pavilion, is the top tourist attraction in the state and regularly sees 20 million annual visitors. Chicago also is the headquarters for numerous government advocacy and support agencies, including Arts Alliance Illinois and the Illinois Arts Council Agency.

ARTS PROVIDERS		31st
	Independent artists	74th
	Arts and culture employees	13th
	Arts and culture organizations	150th
	Arts, culture & entertainment firms	40th
ARTS DOLLARS		42nd
	Program revenue	44th
	Contributed revenue	54th
	Total expenses	44th
	Total compensation	31st
GOVERNMENT SUPPORT		78th
	State arts dollars	283rd
	State arts grants	241st
	Federal arts dollars	75th
	Federal arts grants	62nd

16 Seattle – Bellevue – Kent, WA

(pop. 3,074,865)

Art is viewed as essential in the **Seattle, WA, MSA**, and it is integrated into daily life. Whether as artist-designed manhole covers and public art for new construction, or the Seattle Department of Transportation’s official “Art Plan,” bringing beauty and art to the streets of Seattle is high priority for city officials. It has large, established institutions that tend to be clustered in two neighborhoods: Downtown and the Seattle Center. Seattle has a large ecosystem of smaller arts organizations that exist in every genre, in just about every neighborhood, and in four official arts and cultural districts: Capitol Hill, Central Area, Uptown, and Columbia/Hillman City. Seattle boasts more than 140 producing theater companies. It has been recognized nationally and internationally for leadership and innovation in theater, music, glass art, and literary arts. It is one of only a handful of U.S. cities to have a top-tier symphony, ballet, and opera, and it has been designated a City of Literature in UNESCO’s Creative Cities Network. The city’s Office of Arts & Culture is a cabinet-level department that is supported by a dedicated revenue stream and, at the county level, 4Culture provides critical funding for the arts, public art, heritage, and historic preservation. Seattle citizens use art and culture to preserve the environment as well, through festivals and art installations dedicated to appreciating and saving Seattle’s natural beauty. Innovative organizations like Shunpike provide emerging, independent artists and small arts organizations with support in the form of critical services, resources, and opportunities to create success. The Office of Arts & Culture recently intensified its commitment to racial equity and social justice. It offered intensive basic training to artists ready to translate their studio or gallery experience into the public realm through “Public Art Boot Camp”; Artists Up, a collaborative effort between the Seattle Office of Arts & Culture, 4Culture, and ArtsWA, serves historically marginalized or underrepresented artists in Washington state; and its CityArtist program continues to support the work of Seattle-based individual artists and curators. Seattle is ranked in the top 2% of communities on Arts Providers, and all of its sub-measures in this area are within the top 10% of all cities. Despite substantial city support and programs that drive the arts and Seattle being among the top 8% of markets for federal arts dollars, per capita state funding in Washington is among the lowest in the nation.

ARTS PROVIDERS		20th
	Independent artists	59th
	Arts and culture employees	21st
	Arts and culture organizations	95th
	Arts, culture & entertainment firms	23rd
ARTS DOLLARS		52nd
	Program revenue	39th
	Contributed revenue	91st
	Total expenses	47th
	Total compensation	55th
GOVERNMENT SUPPORT		137th
	State arts dollars	737th
	State arts grants	524th
	Federal arts dollars	71st
	Federal arts grants	38th

17 Portland – Vancouver – Hillsboro, OR-WA

(pop. 2,492,412)

The **Portland-Vancouver-Hillsboro, OR-WA, MSA** continues to attract makers, creatives, artists, and designers with a stunning natural environment, excellent transportation system, relative affordability, liberal reputation, and passion for all things creative. Since 2012, Portland residents have invested millions in support of arts education in schools and expanded arts access through a voter-approved \$35 annual income tax, the Arts Education & Access Fund. As a result, every K-5 school in Portland has at least one art, music, or dance teacher, and millions of dollars are invested annually in a wide variety of arts and culture organizations. New regional investment in the arts includes the 2019 groundbreaking for a new state-of-the-art facility, the Patricia Reser Center for the Arts, by the Beaverton Arts Foundation. The Regional Arts & Culture Council, an independent nonprofit local arts agency, has helped to steward the city of Portland’s and region’s investments in arts and culture since

ARTS PROVIDERS		22nd
	Independent artists	44th
	Arts and culture employees	29th
	Arts and culture organizations	67th
	Arts, culture & entertainment firms	30th
ARTS DOLLARS		67th
	Program revenue	99th
	Contributed revenue	60th
	Total expenses	79th
	Total compensation	46th
GOVERNMENT SUPPORT		72nd
	State arts dollars	318th
	State arts grants	226th
	Federal arts dollars	60th
	Federal arts grants	51st

1995, in partnership with many individual artists and organizations, including Tualatin Valley Creates and the Clackamas County Arts Alliance, among countless others. This investment in the arts is further evidenced by high scores for federal arts grants, which rank in the top 6%.

18 Austin – Round Rock, TX (pop. 2,227,083)

While **Austin-Round Rock, TX**, may be well known for its music and filmmaking scenes, it also has a robust, multifaceted arts scene marked by a collaborative ethos that includes a cutting-edge theater community, a burgeoning visual arts scene, and emerging art/tech intersections. This is also evidenced by the fact that it ranks within the top 3% of communities on Arts Providers, with particular strengths in arts, culture, and entertainment firms as well as arts and culture employees. Billed as the “Live Music Capital of the World,” Austin has more than 250 live venues that fill the city with music every night of the week and is a magnet for young musicians and audiences. Austin is also a festival town with long-running annual events such as Austin City Limits, South by Southwest, Austin Film Festival, Fusebox Festival, Texas Book Festival, and cultural celebrations like Dia de los Muertos. Austin’s experimental theater may be due in part to the widely regarded Michener Center for Writers at the University of Texas (UT), with its focus on playwriting and screenwriting, as well as innovative

productions by the Rude Mechs collective, The Vortex theater, and by Proyecto Teatro, which presents all programming entirely in Spanish. Museums like UT’s Blanton Museum of Art, one of the largest university art museums in the U.S., and The Contemporary Austin, Mexic-Arte Museum (the Official Mexican and Mexican American Museum in the Southwest), and the East Austin Studio Tour (E.A.S.T.), among others, have nurtured the rising visual arts scene. While Austin is home to the Long Center for the Performing Arts with its resident companies Austin Symphony Orchestra, Ballet Austin, and Austin Lyric Opera, the city is also home to cultural facilities that serve as gathering places for the African American, Latinx, and Asian communities. Despite Austin being the 11th largest city in the nation, the majority of arts organizations are small; however, the dynamism of the city’s arts organizations is reflected in the attraction of high numbers of state and federal government grants. Austin ranks in the top 3% of communities on Government Support, and within the top 5% on three out of four sub-measures. Austin’s high ranking in these measures is not surprising; Austin is home to several statewide arts organizations, making it a hub for arts leadership in the state. These organizations include the Texas Cultural Trust, Texans for the Arts, Texas Commission on the Arts, Center for Educator Development in the Fine Arts, and Texas Music Educators Association. The Cultural Arts Division of the city’s Economic Development Department provides leadership and management for Austin’s cultural arts programs and for the economic development of arts and cultural industries. With its strength in technology, Austin has achieved the distinction of being the first (and only) city in the U.S. to receive a City of Media Arts designation within UNESCO’s Creative Cities Network.

ARTS PROVIDERS		21st
	Independent artists	51st
	Arts and culture employees	34th
	Arts and culture organizations	105th
	Arts, culture & entertainment firms	20th
ARTS DOLLARS		87th
	Program revenue	80th
	Contributed revenue	108th
	Total expenses	93rd
	Total compensation	82nd
GOVERNMENT SUPPORT		22nd
	State arts dollars	221st
	State arts grants	42nd
	Federal arts dollars	36th
	Federal arts grants	26th

19 Nassau County – Suffolk County, NY (pop. 2,833,525)

The **Nassau County-Suffolk County, NY**, MSA is comprised of the two counties of Long Island that fall outside of New York City’s five boroughs. From the Sagamore Hill National Historic Site to the Parrish Art Museum in Watermill, Long Island’s history is rich and filled with the tales of many famous Americans who have called the island home. It is rich in arts venues and vibrant in cultural life. Long Island’s more than 100 museums include the Nassau County Museum of Art, Heckscher Museum, Parrish Art Museum, Islip Art Museum, Cradle of Aviation Museum, and Long Island Museum of American Art, History and Carriages. The Heckscher Museum is celebrating its 100th anniversary this year.

Many townships have their own local art museum in addition to a variety of galleries that depict landscapes that trace the changes in the island’s history. The Gold Coast region is known for its many mansions and arboretums immortalized by F. Scott Fitzgerald in his classic novel *The Great Gatsby*. Today Long Island continues to attract artists as evidenced by its rank in the top 3% of communities on independent artists as well as arts and culture employees per capita. It is home to esteemed artist residency programs at Watermill Center and Fire Island, and there is a long roster of Montauk Artists Association members. Gateway Playhouse, Bay Street Theater, Tilles Center for the Performing Arts, Staller Center for the Performing Arts, and many community theaters house ballet, classical music, spoken word art, and theatrical productions. Guild Hall in East Hampton is one of the United States’ first multidisciplinary cultural institutions. In 2017, a consortium of 10 Long Island arts councils came together to increase the collaboration, synergy, and exchange of ideas among the area’s communities.

ARTS PROVIDERS		16th
	Independent artists	25th
	Arts and culture employees	18th
	Arts and culture organizations	237th
	Arts, culture & entertainment firms	14th
ARTS DOLLARS		94th
	Program revenue	144th
	Contributed revenue	109th
	Total expenses	98th
	Total compensation	79th
GOVERNMENT SUPPORT		110th
	State arts dollars	289th
	State arts grants	396th
	Federal arts dollars	114th
	Federal arts grants	75th

20 Cincinnati, OH-KY-IN (pop. 2,221,208)

NEW COMMUNITY Cincinnati, OH-KY-IN, boasts a diverse economy, ranging from sectors in manufacturing to financials to marketing, providing an incubator for growth. The city’s German heritage and prominence in the mid and late 19th century created deep arts roots and a vision as an arts city by early founders and philanthropists. The city is adorned with mural art painted over the last 25 years by arts apprentices in a youth employment program, and is home to architecturally significant buildings ranging from preserved Italianate brownstones to Zaha Hadid’s first U.S. commission, the Contemporary Arts Center (CAC). Cincinnati refers to itself as “the city that sings.” The May Festival is the longest-running choral festival in the Western Hemisphere, dating back to 1873. A newly formed Young Professionals Choral Collective is the fastest-growing group of its kind in the nation, with more than 1,200 members. Cincinnati is home to a top-10 U.S. orchestra, the Cincinnati Symphony and Pops Orchestra; the second-oldest opera company in the country, Cincinnati Opera; the Cincinnati Ballet; Tony Award-winning Playhouse in the Park; Ensemble Theatre Cincinnati; and one of the few Shakespearean theaters to complete the canon, Cincinnati Shakespeare Company. Cincinnati is also home to a professional school of music, the College-Conservatory of Music (CCM), and a leading College of Design, Art,

ARTS PROVIDERS		136th
	Independent artists	254th
	Arts and culture employees	81st
	Arts and culture organizations	231st
	Arts, culture & entertainment firms	120th
ARTS DOLLARS		14th
	Program revenue	12th
	Contributed revenue	17th
	Total expenses	15th
	Total compensation	16th
GOVERNMENT SUPPORT		91st
	State arts dollars	60th
	State arts grants	281st
	Federal arts dollars	130th
	Federal arts grants	153rd

Architecture and Planning (DAAP), both at the University of Cincinnati. The Art Academy of Cincinnati got its start at the Cincinnati Art Museum, which was founded in 1881 and became the first art museum west of the Alleghenies. The Taft Museum is a small art museum housed in a National Historic Landmark, with European and American masterworks. Cincinnati is recognized as a top city in North America for film production because of its locally based on- and off-camera talent. Locals often note that Cincinnati has more festivals than it has weekends. In 2017 and again in 2019, Cincinnati created a new four-day festival called BLINK®, one of the largest light, art, and projection mapping events in the nation. In 2019, nearly 1.5 million people visited Cincinnati to experience BLINK, which spanned 30 city blocks and two states by crossing over the Ohio River into Kentucky. Cincinnati is home to the nation's first and largest community arts campaign, the ArtsWave Community Campaign, which has raised and invested over \$340 million in the region's arts since 1949. ArtsWave funds 125 organizations every year through an impact-based framework called the Blueprint for Collective Action in the Arts Sector, which drives a more vibrant regional economy and more connected community. Given this commitment to the arts, it is no surprise that Cincinnati ranks in the top 2% on all Arts Dollars measures. Over the last two decades, ArtsWave has committed to broaden support for small, mid-sized, emerging, and multicultural arts organizations, which has helped create a greater balance in the arts landscape. There has been significant capital investment in the arts in the last several years as well: a \$160M restoration of historic Music Hall; expansion of Ensemble Theatre; construction of a new home for Cincinnati Shakes; creation of the outdoor "Art Climb" staircase at the Art Museum; and more. Underway is a new Center for Dance and home of Cincinnati Ballet; new 4,500-seat music venue at The Banks built by the Cincinnati Symphony; and new main-stage theater at Playhouse in the Park.

Top 10 Medium-sized Communities

This section provides insights into the arts and cultural vibrancy of the top 10 medium MSAs, listing each community’s ranking on Arts Providers, Arts Dollars and Government Support. Each community on this list has a population between 100,000 and 1,000,000. The Census Bureau names the MSA for the principal city rather than the county. However, it is important to keep in mind that all MSAs consist of at least one county, so we capture the activity of the entire county, not just the principal city.

We remind readers that Arts Providers and Arts Dollars are weighted at 45% each in determining the rankings, and Government Support is weighted at 10%. The rankings on the metrics and measures are from a high of 1 to a low of 947 since there are 947 unique MSAs and Metro Divisions. Any ranking between 1 and 95 still puts that community in the top 10% of cities on that measure, and a ranking of 96-190 means the community is in the top 20th percentile, etc. Being ranked in the top 10 roughly means being in the top 1%.

1 **Santa Fe, NM** *(pop. 150,358)*

Santa Fe, NM, is a cultural haven, with more artists, writers, and designers than just about any city in the country, and it is home to one of the largest art markets in the country. Native arts are a cultural mainstay that predates Spanish and Anglo contact. New Deal government funding enhanced the role of the arts as a valued asset through the contracting of murals, pottery, and other traditional art forms. The visual arts are particularly strong with seven museums and over 150 galleries in Santa Fe. Three major visual arts markets – International Folk Art Market Santa Fe, Indian Market, and Spanish Market – take place each year. Innovative galleries, the presence of SITE Santa Fe, and small nonprofits devoted to new arts experiences energize the thriving contemporary arts scene. Meow Wolf’s House of Eternal Return, which is an immersive art experience created by an artist collective in 2016, has become a major arts-related business in Santa Fe. In 2019, the exhibit drew a total annual attendance of 475,000 visitors. The Santa Fe Opera is a performing arts mainstay that attracts an international audience. Dance is heavily represented with companies such as Aspen Santa Fe Ballet, Entreflamenco, and Arte Flamenco Society featuring Juan Siddi Flamenco. There are the Santa Fe Chamber Music Festival, Georgia O’Keeffe Museum, and numerous museums and centers dedicated to culture, nature, and science. In addition, the New Mexico Museum of Art is moving forward with construction plans for a new contemporary museum, the Vladem Contemporary, in the Railyard District. Plans also continue to move forward on Siler Yard, Creative Santa Fe’s Arts + Creativity Center, which will provide affordable live-work housing for low-income artists. The Santa Fe MSA ranks in the top 1% of communities on overall Arts Providers, Arts Dollars, and Government Support. Its strengths in the top 1% are manifest in all underlying measures except the two related to state support.

ARTS PROVIDERS		3rd
	Independent artists	3rd
	Arts and culture employees	16th
	Arts and culture organizations	2nd
	Arts, culture & entertainment firms	7th
ARTS DOLLARS		1st
	Program revenue	1st
	Contributed revenue	2nd
	Total expenses	1st
	Total compensation	1st
GOVERNMENT SUPPORT		4th
	State arts dollars	147th
	State arts grants	55th
	Federal arts dollars	6th
	Federal arts grants	2nd

2 San Rafael, CA (pop. 258,826)

San Rafael-Marin County, CA, located across the Golden Gate Bridge from San Francisco, is one of the Metro Divisions of the larger Bay Area including San Francisco and the East Bay. While Novato, San Rafael, and Mill Valley are Marin’s largest cities, each has its own cluster of arts organizations, including galleries, museums, and performing arts venues. Marin County is home to many world-class musicians, artists, authors, and performers. The Marin Center offers year-round music, theater, and dance performances on its two stages and is located adjacent to the Marin Civic Center in San Rafael, the complex designed by architect Frank Lloyd Wright. Downtown San Rafael was recently designated a California Cultural Arts District, one of California’s premier state-designated arts and culture districts. The District includes Art Works Downtown with galleries and artist studios, Youth in Arts (which is Marin’s premier provider of arts education), the Smith Rafael movie theater, and Falkirk Cultural Center, among other cultural venues. World-renowned tourist destination Sausalito hosts the annual Sausalito Art Festival. Marin Headlands for the Arts provides artist residencies within the National Park Conservancy. Performing arts organizations include Marin Theatre Company, Throckmorton Theatre, Marin Shakespeare Company, the Mountain Play, Ross Valley Players, Marin Ballet, Marin Symphony, Mill Valley Philharmonic, Marin Dance Theatre, and others. Museums include MarinMOCA, the Marin History Museum, and the Marin Museum of the American Indian. Artist studios are found in Sausalito at the ICB Building, in San Rafael at Art Works Downtown, and in Novato at MarinMOCA. Numerous galleries offer exhibits throughout the county, such as Gallery Route One in Pt. Reyes Station and Seager Gray Gallery in Mill Valley. Marin Open Studios produces a countywide tour of artists’ studios each May. The California Film Institute produces the international Mill Valley Film and DocLands Documentary Film festivals. Marin also hosts the Sausalito Film, Jewish Film, and Italian Film festivals. Lark Theater is a repertory movie theater that sometimes stages live performances. Filmmaker George Lucas has been influential in bringing the entertainment industry to Marin, which is home to Skywalker Ranch, a sound design post-production facility. Book Passage, Copperfield Books, Pt. Reyes Books, and Dominican University offer speakers’ series and book readings for all ages. The community scores in the top 1% of communities on Arts Providers and Arts Dollars and in the top 3% on Government Support. While California state arts funding is relatively low, Marin County is in the top 1% in the country for securing federal arts grants on a per capita basis.

ARTS PROVIDERS		7th
	Independent artists	22nd
	Arts and culture employees	7th
	Arts and culture organizations	12th
	Arts, culture & entertainment firms	10th
ARTS DOLLARS		7th
	Program revenue	7th
	Contributed revenue	18th
	Total expenses	8th
	Total compensation	6th
GOVERNMENT SUPPORT		29th
	State arts dollars	330th
	State arts grants	271st
	Federal arts dollars	26th
	Federal arts grants	11th

3 **Pittsfield, MA** (pop. 124,944)

The **Pittsfield, MA**, MSA is best known as the Berkshires. Berkshire County is home to a variety of world-class art, theater, dance, music, film, and historic sites along with expansive outdoor recreation options. Berkshire Theatre Group, Jacob’s Pillow, the Norman Rockwell Museum, Barrington Stage, Aston Magna Festival, Berkshire Music School, MASS MoCA, Williamstown Theatre Festival, and Tanglewood are among the outstanding organizations that call the Berkshires home. MASS MoCA’s vast galleries and numerous indoor and outdoor performing arts venues allow it to embrace all forms of art: music, sculpture, dance, film, painting, photography, theater, and new, boundary-crossing works of art that defy easy classification. In Pittsfield’s Upstreet Cultural District, The Lichtenstein Center for the Arts features a gallery/performance space, a ceramic studio, and working artist studios, and many of our historic homes such as The Mount (Edith Wharton’s home), Chesterwood, and Arrowhead (Herman Melville’s home) host outdoor sculpture exhibits along with offering gallery space and on-site artist residencies. The creative economy is one of the five pillars of Berkshire’s countywide economic development strategy and is actively a part of the fabric that makes up this county in which Pittsfield is the largest city. Local resources include the Berkshire Art Association, Berkshire Film & Media Collaborative, DownStreet Art, IS183 Art School of the Berkshires, and Pittsfield Office of Cultural Development. The abundance of renowned arts and cultural activity and support drives Pittsfield to rank in the top 1% of communities on Arts Dollars and Government Support, holding the top 2% or better in each area’s underlying measures.

ARTS PROVIDERS		46th
	Independent artists	127th
	Arts and culture employees	10th
	Arts and culture organizations	4th
	Arts, culture & entertainment firms	260th
ARTS DOLLARS		4th
	Program revenue	4th
	Contributed revenue	5th
	Total expenses	3rd
	Total compensation	4th
GOVERNMENT SUPPORT		2nd
	State arts dollars	15th
	State arts grants	5th
	Federal arts dollars	13th
	Federal arts grants	6th

4 **Ithaca, NY** (pop. 102,180)

The **Ithaca, NY**, MSA is home to both Cornell University, with its world-class H.F. Johnson Museum of Art and Schwartz Center for the Performing Arts, and Ithaca College, which has a well-known theater department and School of Music. Ithaca hosts both the Ithaca Festival of the Arts and the Spring Writes Literary Festival, which features up to 125 local writers in workshops, panels, readings, and performances. Ithaca is also home to the Hangar Theatre, Kitchen Theatre Company, The State Theatre of Ithaca, Cherry ArtSpace, Opera Ithaca, The Ithaca Shakespeare Company, and Civic Ensemble, as well as the celebrated Cayuga Chamber Orchestra and Cinemapolis, Ithaca’s community movie theater. Community choruses abound. The Community School of Music and Arts and Opus Ithaca School of Music make arts education accessible to students of all ages, skill levels, and socioeconomic backgrounds. Community organizations like the Southside Community Center and Greater Ithaca Activities Center engage local young people in performing and visual arts. The Sciencenter boasts over 250 interactive exhibits and the Museum of the Earth offers residents earth-science exhibits and science-related art exhibits. Tompkins County distributes over a quarter million dollars each year in grants for arts and culture that are funded by a room occupancy tax, while grants to individual artists in the area are made through the Community Arts Partnership. The area hosts many festivals including Porchfest and the Finger Lakes GrassRoots Festival of Music and Dance. Ithaca ranks 15th in arts and cultural organizations and 1st in federal arts dollars per capita.

ARTS PROVIDERS		19th
	Independent artists	65th
	Arts and culture employees	22nd
	Arts and culture organizations	15th
	Arts, culture & entertainment firms	18th
ARTS DOLLARS		48th
	Program revenue	55th
	Contributed revenue	58th
	Total expenses	51st
	Total compensation	42nd
GOVERNMENT SUPPORT		3rd
	State arts dollars	7th
	State arts grants	35th
	Federal arts dollars	1st
	Federal arts grants	49th

5 Boulder, CO (pop. 326,196)

Boulder, CO, has a strong concentration of artists, venues, creative businesses, and cultural destinations. There is a tempting variety of nationally and regionally respected arts venues in the community, including eTown Hall, the Colorado Chautauqua, the NoBo Art District, the Boulder Museum of Contemporary Art (BMoCA), and the Dairy Arts Center. In addition to incredible resources at the University of Colorado and several mid-sized organizations with a significant following, Boulder County is home to many, mostly small cultural nonprofits. Ranking among the top 2% of communities on Arts Providers and 14th on independent artists, the community is home to a high concentration of photographers, authors, musicians and singers, visual artists, craft artists, music directors, and composers. Boulder has a vibrant musical scene. The town has a concentration of classical music organizations: three orchestras, two chamber music societies, six chorale groups, two youth orchestras, and three significant classical music festivals. There is also a healthy popular music scene, especially concentrated around The Boulder Theater and The Fox Theatre. In addition, Boulder has a strong contemporary dance and theater scene. The community is recognized for contemporary visual art, mostly because of the many practicing local artists, supported also by contemporary art nonprofits like BMoCA, EcoArts Connections, Open Studios, and the Boulder Creative Collective. Boulder Arts Week is an inclusive celebration of Boulder's vibrant arts and cultural offerings and the city's thriving creativity, with over 100 diverse events annually. Boulder is an emerging place for mural artists with the city's public art program as well as the commissioning of new public artwork. Moreover, there is a commitment to make Boulder a laboratory for public artists to interact with the community through the Experiments in Public Art series. The support from Boulder's municipal government is significant, providing government spending of about \$16 per resident that mostly returns to the community through grants and other spending on public art. There is also much support from the regional Scientific and Cultural Facilities District (SCFD) tax.

ARTS PROVIDERS		14th
	Independent artists	14th
	Arts and culture employees	88th
	Arts and culture organizations	41st
	Arts, culture & entertainment firms	12th
ARTS DOLLARS		111th
	Program revenue	98th
	Contributed revenue	146th
	Total expenses	116th
	Total compensation	102nd
GOVERNMENT SUPPORT		124th
	State arts dollars	451st
	State arts grants	291st
	Federal arts dollars	86th
	Federal arts grants	97th

6 Wilmington, DE-MD-NJ (pop. 723,993)

NEW COMMUNITY The **Wilmington, DE-MD-NJ**, Metro Division includes Wilmington, the largest city in Delaware, as well as Cecil County in Maryland and Salem County, New Jersey. Situated where the Brandywine, Christina, and Delaware rivers come together, Wilmington uses art to bring people together for shared experiences. The area-wide support for arts in Wilmington leads to the area's ranking among the top 3% in per capita state funding. The Delaware Arts Alliance has three major partners at the state government level that focus on cultivating and supporting arts and arts education: Delaware Division of the Arts, Delaware State Arts Council, and Delaware Department of Education. The region boasts 23 organizations dedicated to historic preservation, assisted by Delaware's Historic Preservation Tax Credit Program, which has helped preserve over 230 historic buildings since 2001. The Delaware Art Museum, founded in 1911 and reconfigured in 2005, contains substantial exhibitions as well as the six-acre Copeland Sculpture Garden, the first in the region. The Wilmington Art Loop offers free, self-guided events to the downtown community, allowing participants to experience

ARTS PROVIDERS		99th
	Independent artists	115th
	Arts and culture employees	71st
	Arts and culture organizations	186th
	Arts, culture & entertainment firms	162nd
ARTS DOLLARS		22nd
	Program revenue	8th
	Contributed revenue	96th
	Total expenses	19th
	Total compensation	19th
GOVERNMENT SUPPORT		41st
	State arts dollars	24th
	State arts grants	114th
	Federal arts dollars	62nd
	Federal arts grants	158th

20 arts venues across neighborhoods via shuttle. In addition, Wilmington has a strong theater scene, supported by community-based organizations like the Wilmington Drama League and the Delaware Theatre Company, which was the first arts and culture organization on Wilmington’s riverfront. Nearby, the Elkton Arts & Entertainment District features the work of over 100 local artists in its unique galleries, working studios, and live performances. The MSA ranks 8th overall for per capita program revenue and is in the top 2% for all but one sub-measure of Arts Dollars.

7 Bozeman, MT

(pop. 114,434)

RETURNING FROM 2017 Bozeman, MT, is a small mountain town filled with artists, professors, and ranchers whose diverse styles are reflected in all aspects of life. It ranks 9th in the country on independent artists and 11th on arts, culture and entertainment firms per capita, driving it to the 13th spot overall on Arts Providers. Public art, provided by The Gallatin Art Crossing, can be found throughout the city and Bozeman has numerous galleries that line the city streets. The Bozeman Art Museum opened in January 2020, offering art education, exhibits, lectures, and workshops for the southwest Montana community. The Bozeman Art Museum is the fifth of Bozeman’s museum offerings, which also include the American Computer Museum, Children’s Museum, Pioneer Museum, and Montana Museum of the Rockies, home to an extensive collection of fossils. Montana State University’s diverse arts department provides a variety of offerings, and there are landmark local organizations such as the Bozeman Symphony, the Arts Council of Big Sky, Intermountain Opera Company, Equinox Theatre Company, Montana Ballet Company, Dance Alliance Company, and Emerson Center for the Arts & Culture, a complex that offers the region’s artists a place to work and sell their work as well as performance space for local performing arts groups, several classrooms, shops, and cafes. The Bozeman Public Library has also played a supportive role in the cultural community by hosting arts events year-round, and it is home to the Bozeman Sculpture Park.

ARTS PROVIDERS		13th
	Independent artists	9th
	Arts and culture employees	159th
	Arts and culture organizations	56th
	Arts, culture & entertainment firms	11th
ARTS DOLLARS		154th
	Program revenue	102nd
	Contributed revenue	211th
	Total expenses	125th
	Total compensation	188th
GOVERNMENT SUPPORT		156th
	State arts dollars	239th
	State arts grants	89th
	Federal arts dollars	293rd
	Federal arts grants	173rd

8 Oxnard - Thousand Oaks - Ventura, CA

(pop. 846,006)

NEW COMMUNITY Ventura County, California’s southernmost county along the central coast, has all the iconic imagery of Southern California with blue skies and palm-fringed streets lined with whitewashed, red-tiled Spanish revival architecture. Events like the annual ArtWalk invite the community to take part in self-guided tours of dozens of galleries, studios, and pop-up venues in Ventura’s Westside Cultural District and Downtown. Oxnard is home to the Carnegie Arts Museum, Oxnard Performing Arts Center, Inlakech Cultural Arts Center, Elite Theatre Company, Channel Islands Maritime Museum, and Mullin Automotive Museum. The California Museum of Art Thousand Oaks and Bank of America Performing Arts Center add vibrancy to the region, along with Rubicon Theatre Company. The Museum of Ventura County houses the Agriculture Museum, which pays homage to one of the county’s most important industries. Ventura County has an ever-growing collection of outdoor murals,

ARTS PROVIDERS		6th
	Independent artists	2nd
	Arts and culture employees	177th
	Arts and culture organizations	274th
	Arts, culture & entertainment firms	4th
ARTS DOLLARS		337th
	Program revenue	355th
	Contributed revenue	314th
	Total expenses	347th
	Total compensation	347th
GOVERNMENT SUPPORT		624th
	State arts dollars	638th
	State arts grants	715th
	Federal arts dollars	344th
	Federal arts grants	323rd

catalogued by the Ventura County Mural Project, which focuses on showcasing local artists’ work. The annual Ventura Art & Street Painting Festival transforms the sidewalks along the water of Ventura Harbor into canvases for street artists creating colorful chalk pastel murals. The WAV – Working Artists Ventura – is a state-of-the-art community designed for artists and creative businesses, located in the Downtown Cultural District. It offers affordable living and workspace for artists across disciplines as well as a community room space that comes to life with performances, films, exhibitions, concerts, workshops, and classes. The integration of independent artists with local businesses in WAV reflects the benefits of community integration in Ventura. Ventura County is also home to over a dozen film production companies. It is no wonder then that Oxnard-Thousand Oaks-Ventura, CA, ranks 2nd overall on independent artists and 4th on arts, culture and entertainment firms per capita.

9 **Bremerton – Silverdale, WA** *(pop. 271,473)*

Bremerton-Silverdale, WA, takes a unique approach to creating cohesion between city spending and arts and cultural spending. Kitsap County, where Bremerton and Silverdale are located, enacted the One Percent for Art Program Ordinance in 2001, stating that all Kitsap County capital improvement projects must set aside 1% of construction funds to “enhance common public areas or structures either associated with the funding or as a general community improvement from pooled funds.” And the city of Bremerton enacted its One Percent for the Art Program Ordinance in 2005. The city of Bremerton has a robust Arts District with several fine art galleries, three museums, and three performing arts venues. It is home to the Admiral Theatre, Bremerton Community Theatre, Bremerton Symphony, Kitsap Opera, Peninsula Dance Theatre, and West Sound Arts Council. Bremerton is currently focusing its efforts to revitalize a downtown street with a housing-based “day to night” urban center, honoring musician Quincy Jones. To preserve the history of a 1970 relief wall, Bremerton also created an “Open Air Gallery” (outside) to enhance revitalization through public art. Bremerton is now home to a unique arts festival, Wayzgoose Kitsap, where local artists hand-carve linoleum blocks and print them with full-sized steamrollers. Bainbridge Island has its namesake’s Museum of Art and Historical Society, as well as Bainbridge Performing Arts, home to the EDGE Improv, Bainbridge Dance Center, and Bainbridge Symphony Orchestra. Located in Port Gamble is the Museum of Shells and Marine Life, which contains one of the largest shell collections in the U.S. KitsapArt provides art education for children on the Kitsap Peninsula. Bremerton-Silverdale, WA, ranks in the top 4% of cities in overall Arts Providers and scores high in sub-measures on arts and culture employees, as well as arts, culture and entertainment firms per capita.

ARTS PROVIDERS		32nd
	Independent artists	54th
	Arts and culture employees	39th
	Arts and culture organizations	102nd
	Arts, culture & entertainment firms	33rd
ARTS DOLLARS		55th
	Program revenue	42nd
	Contributed revenue	97th
	Total expenses	46th
	Total compensation	62nd
GOVERNMENT SUPPORT		157th
	State arts dollars	693rd
	State arts grants	539th
	Federal arts dollars	65th
	Federal arts grants	55th

10 Traverse City, MI (pop. 150,653)

RETURNING FROM 2018 Despite being one of the smaller cities in the medium-size category, **Traverse City, MI**, possesses a well-developed arts scene. The city is best known culturally for the Interlochen Center for the Arts, which hosts the Interlochen Arts Camp where student actors, artists, musicians, and dancers from around the world flock to spend the summer. Notable alums include Josh Groban and Jewel. Interlochen Center is also home to the Interlochen Arts Festival, as well as some 750 concerts and theatrical productions held throughout the year. Several other theaters and auditoriums dot the landscape throughout the city, boasting a variety of musical and dramatic performances, including specializations in world music, acoustic music, and the blues. Other events include the Downtown Art Walks, the Traverse City Film Festival, and Paint Grand Traverse. The city is home to the City Opera House, built in 1891 and one of only six historically intact Victorian opera houses in the state. In addition to the performance series throughout the year, the House also hosts the National Writers Series. Traverse City is filled with commercial and public galleries, as well as several museums and arts centers such as Crooked Tree Arts Center and The Dennon, which undertook a 15,000-square-foot expansion last year. In 2014 Traverse City established an Arts Commission, where public dollars are allocated annually toward public art programs in the city. In 2019, through a collaboration with the Grand Traverse Band of Ottawa & Chippewa Indians, an exhibition of 19 murals was installed in a pedestrian tunnel to honor the Anishinabee ancestral connections to the region from an Indigenous perspective. Traverse City is ranked 10th on total compensation paid to arts and culture employees and is in the top 3% of communities for three of the four sub-measures that make up Arts Dollars.

ARTS PROVIDERS		134th
	Independent artists	92nd
	Arts and culture employees	263rd
	Arts and culture organizations	99th
	Arts, culture & entertainment firms	168th
ARTS DOLLARS		21st
	Program revenue	15th
	Contributed revenue	56th
	Total expenses	27th
	Total compensation	10th
GOVERNMENT SUPPORT		43rd
	State arts dollars	20th
	State arts grants	111th
	Federal arts dollars	104th
	Federal arts grants	119th

Top 10 Small Communities

This section provides insights into the arts and cultural scene for the top 10 small MSAs, listing each community’s ranking on Arts Providers, Arts Dollars and Government Support. All 10 communities listed here are considered Micropolitan Statistical Areas by the Census Bureau, meaning they are counties with a principal city that has a population between 10,000 and 50,000, plus adjacent territory that has a high degree of integration with that core city. The Census Bureau names the MSA for the principal city rather than the county. However, it is important to keep in mind that all MSAs are comprised of at least one county, so we capture the activity of the entire county, not just the principal city.

The rankings on each metric and measure are from a high of 1 to a low of 947, because there are 947 unique MSAs and Metro Divisions. Many of these communities might be described as small artist colonies or tourist destinations supported by part-time residents. We remind readers that Arts Providers and Arts Dollars are weighted at 45% each in determining the rankings, and Government Support is weighted at 10%. Any ranking between 1 and 95 still puts that community in the top 10% of cities on that measure, and a ranking of 96-190 means the community is in the top 20th percentile, etc. Ranking in the top 10 roughly means being in the top 1% on that measure.

1 Jackson, WY-ID (pop. 35,606)

The **Jackson, WY-ID**, MSA is a mountain community of great beauty and innovation that includes both Teton County, ID, and Teton County, WY. All art forms are represented here, and at times have been recognized nationally or internationally for excellence. The area is home to the National Museum of Wildlife Art, which offers a Sculpture Trail in addition to its indoor, permanent collection. With a 78,000-sq.-ft. campus, Center for the Arts is a community-wide cultural and educational facility that serves to shelter and nurture the artistic core of Jackson. The Center provides a space for 21 independent cultural and educational Resident organizations to flourish. The theater, studios, and classrooms are abuzz with activity nearly every day of the year, thanks to programs offered by Residents, community organizations, and the Center’s own creative initiatives. Some of the Resident organizations include Off Square Theatre Company, the Jackson Hole Community Band, Jackson Community Theater, the Jazz Foundation of Jackson Hole, the Jackson Hole Chorale, and pARTners, an organization that integrates arts into school curriculum. The Grand Teton Music Festival is a summer classical music festival that brings prestigious soloists and musicians from renowned orchestras to Jackson Hole to share their passion with the local community. Strong mid-sized and smaller organizations include the Dancers’ Workshop, Jackson Hole Public Art, and the Art Association. The Jackson Hole Wildlife Film Festival is an internationally known organization that provides film awards for the wildlife film industry and is a powerhouse in arts education programming. Jackson ranks 12th on independent artists per capita and 11th on overall Arts Providers. Local individuals, foundations and government are very supportive with funding. This community is in the top 1% in Government Support and Arts Dollars, ranking in the top 1% on all sub-measures of Arts Dollars.

ARTS PROVIDERS		11th
	Independent artists	12th
	Arts and culture employees	35th
	Arts and culture organizations	10th
	Arts, culture & entertainment firms	19th
ARTS DOLLARS		5th
	Program revenue	6th
	Contributed revenue	6th
	Total expenses	6th
	Total compensation	9th
GOVERNMENT SUPPORT		7th
	State arts dollars	70th
	State arts grants	20th
	Federal arts dollars	16th
	Federal arts grants	7th

2 Steamboat Springs, CO (pop. 25,638)

Steamboat Springs, CO, was founded on a love of the arts, from the Ute and Fremont Indigenous peoples who created artwork on rocks and in caves throughout the area to the first white homesteaders – the Crawford family, who brought paints and an organ when they first arrived. In 1915, Perry-Mansfield Performing Arts School and Camp opened permanently in Strawberry Park and has brought national renown to the area. Today, Steamboat Springs is thriving with arts and culture from art galleries, opera, music, dance, theater, distilleries, breweries, and unique architecture and design. This community ranks 1st in arts and cultural organizations and 4th on independent artists per capita. Through its evolution from a rural community to a nationally recognized outdoor recreation destination, Steamboat Springs has stayed true to its heritage through infusing cultural design elements in its city planning, recognition and celebration of its roots, and continual expansion of arts and culture. Steamboat was the first Certified Colorado Creative District to have multiple satellite locations, which extend beyond downtown Steamboat. Strings Music Festival and Perry-Mansfield Performing Arts School & Camp are the two largest arts organizations in the community, bringing visitors from across the country. There are also numerous smaller nonprofit arts organizations that deliver big impact to the community and its visitors, including Opera Steamboat, Yampa Valley Choral Society, Piknik Theatre, Steamboat Symphony Orchestra, Chief Theater, Elevation Dance, Steamboat Dance Theatre, Steamboat Art Museum, Tread of Pioneers Museum, over 15 art galleries, and 75 published authors. Steamboat Springs is strong in dance, visual arts, heritage, music, writing, design, and opera. The majority of professional artists tend to be over the age of 40, but there are also younger, emerging artists. Despite low rankings on state and federal Government Support, there is strong financial support from the community through memberships, donors, and sponsors. Over the past five years, the city and chamber have become increasingly supportive of arts and culture, thanks in part to a better understanding of the economic impact that the arts have on the community.

ARTS PROVIDERS		4th
	Independent artists	4th
	Arts and culture employees	280th
	Arts and culture organizations	1st
	Arts, culture & entertainment firms	6th
ARTS DOLLARS		12th
	Program revenue	10th
	Contributed revenue	15th
	Total expenses	10th
	Total compensation	13th
GOVERNMENT SUPPORT		257th
	State arts dollars	122nd
	State arts grants	58th
	Federal arts dollars	793rd
	Federal arts grants	690th

3 Heber, UT (pop. 76,236)

The **Heber (formerly Summit Park), UT**, MSA includes all of Wasatch County and Summit County, home to Park City and its two ski resorts. At certain times of the year, the tourist population of Park City greatly exceeds the number of permanent residents, making the availability of the arts high on a per capita basis. Additionally, the city is home to the Sundance Film Festival, which is the United States’ largest independent film festival, the Sundance Institute, Park City Institute, Park City Chamber Music Society, Park City Arts & Music Conservatory, Egyptian Theatre, Park City Film, and the Deer Valley Music Festival, which is the Utah Symphony/Utah Opera’s summer home. Park City Summit County Arts Council has incubated numerous arts and culture organizations, built audiences for established and emerging artists, and helped promote the area as a world-class cultural tourist destination. It produces annual programs such as Art on the Trails, Summit Arts Showcase, Monster Drawing Rally, and the County Fair Fine Arts exhibit and works in partnership with other nonprofits to connect creative content to the community. Wasatch County is home to the Heber Valley Western Music and

ARTS PROVIDERS		8th
	Independent artists	5th
	Arts and culture employees	124th
	Arts and culture organizations	73rd
	Arts, culture & entertainment firms	8th
ARTS DOLLARS		40th
	Program revenue	41st
	Contributed revenue	40th
	Total expenses	37th
	Total compensation	45th
GOVERNMENT SUPPORT		10th
	State arts dollars	63rd
	State arts grants	47th
	Federal arts dollars	9th
	Federal arts grants	14th

Cowboy Poetry Gathering. The area ranks 8th on overall Arts Providers and in the top 1% on both independent artists (5th) and arts, culture and entertainment firms per capita (8th). Furthermore, Summit Park ranks 9th and 14th in the U.S. on federal arts dollars and arts grants, respectively.

4 Hailey, ID *(pop. 24,127)*

NEW COMMUNITY Hailey, ID, is “Idaho’s Hometown in the Mountains” and is nestled in the majestic Central Idaho Rockies, 150 miles from Boise. Hailey shares the Metropolitan Division with Sun Valley, also rich in arts and culture. Hailey has an abundance of arts and cultural activities and events, including theater, renowned music festivals, and a thriving community of artists living in a city that supports the arts in its many diverse forms. The Hailey Arts Commission manages the Percent for Art Program, which mandates that 1% of the total cost of all construction, improvements, or renovation projects undertaken by the city be set aside for public art projects. Sun Valley is home to the Sun Valley Museum of Art, the annual Sun Valley Jazz and Music Festival, Company of Fools Theatre, and The Spot. The area has more than a dozen galleries, the lauded Writers' Conference, the Sun Valley Film Festival, Argyros Performing Arts Center, and free summer symphony concerts in the Sun Valley Pavilion. Art, culture, and agriculture intersect at the annual Trailing of the Sheep festival, which celebrates Basque cultural heritage with folk dancers and storytelling. The festival is rated as one of the top 10 fall festivals in the world by msn.com and has international appeal, drawing over 25,000 visitors from around the world. Hailey is in the top 1% on independent artists per capita and ranks 9th on program revenue.

ARTS PROVIDERS		23rd
	Independent artists	7th
	Arts and culture employees	459th
	Arts and culture organizations	16th
	Arts, culture & entertainment firms	75th
ARTS DOLLARS		13th
	Program revenue	9th
	Contributed revenue	11th
	Total expenses	21st
	Total compensation	18th
GOVERNMENT SUPPORT		338th
	State arts dollars	245th
	State arts grants	83rd
	Federal arts dollars	690th
	Federal arts grants	690th

5 Glenwood Springs, CO *(pop. 77,828)*

RETURNING FROM 2016 The Glenwood Springs, CO, MSA is nestled in the Rocky Mountains with a vibrant arts and culture scene that encompasses visual arts, dance, fine art, theater, classical and popular music, arts classes, and outdoor entertainment. It is comprised of Glenwood and Pitkin counties, home to the towns of Glenwood Springs and Aspen. The largest juried art show in the state has been held there for over half a century. Large marble and metal sculptures are “planted” throughout town, and the vibrant music scene attracts young musicians. The Glenwood Springs Arts Council, located in a restored hydroelectric plant, has a rich tradition of arts education and celebration, hosting events such as International Jazz Day and A Woman’s Touch Art Show. Throughout the year, internationally acclaimed gatherings, art exhibitions, performances, and lectures define Aspen’s unique culture at organizations such as the Aspen Art Museum, Red Brick Center for the Arts, and Theatre Aspen. Glenwood Springs is in the top 4% on every Arts Dollar measure. It also ranks high on the number of arts organizations per capita.

ARTS PROVIDERS		68th
	Independent artists	45th
	Arts and culture employees	565th
	Arts and culture organizations	11th
	Arts, culture & entertainment firms	54th
ARTS DOLLARS		23rd
	Program revenue	19th
	Contributed revenue	25th
	Total expenses	34th
	Total compensation	23rd
GOVERNMENT SUPPORT		134th
	State arts dollars	365th
	State arts grants	277th
	Federal arts dollars	186th
	Federal arts grants	59th

6 Vineyard Haven, MA

(pop. 17,332)

The **Vineyard Haven, MA**, MSA is comprised of Dukes County, and named for Vineyard Haven, a small village in the town of Tisbury, located on the beautiful island of Martha’s Vineyard. The density and diversity of businesses in the creative economy make Vineyard Haven a very distinctive arts and culture-rich community. Most notably, Vineyard Haven ranks 3rd in arts and cultural organizations, 12th on contributed revenue, and 3rd on federal arts grants per capita. The Vineyard Haven Harbor Cultural District boasts myriad successful projects, including the Martha’s Vineyard Playhouse, the Martha’s Vineyard Museum, historic Williams Street, Owen Park, and the Martha’s Vineyard Hebrew Center. Vineyard Haven’s arts and culture landscape includes wooden ship builders, a vibrant film center, architects, interior designers, writers, clothing designers, bookmakers, photographers, copper sculptures, wooden sign makers, musicians, a professional performing arts theater and amphitheater, jewelry designers, historic tall ships, ceramic and glass designers, wampum designers, and visual artists. Vineyard Arts Project is an incubator for new works in dance and theater. Featherstone Center for the Arts, The Aquinnah Cultural Center, Beach Road Weekend, the Martha’s Vineyard Chamber Music Society, Martha’s Vineyard Jazz and Blues Summerfest, and the Martha’s Vineyard International Film Festival are just a few of the other arts and culture attractions one can find on Martha’s Vineyard.

ARTS PROVIDERS		137th
	Independent artists	204th
	Arts and culture employees	213th
	Arts and culture organizations	3rd
	Arts, culture & entertainment firms	439th
ARTS DOLLARS		17th
	Program revenue	25th
	Contributed revenue	12th
	Total expenses	18th
	Total compensation	25th
GOVERNMENT SUPPORT		6th
	State arts dollars	182nd
	State arts grants	15th
	Federal arts dollars	21st
	Federal arts grants	3rd

7 Oneonta, NY

(pop. 59,493)

Otsego County, represented as the **Oneonta, NY**, MSA, takes community development and living green to heart. Culture is abundant with world-class opera, national art exhibitions, theater, concerts, and a rich historical past. The National Baseball Hall of Fame and Museum can be found in Cooperstown, which draws nearly 300,000 visitors per year. Cooperstown is also home to the Fenimore Art Museum, The Farmers’ Museum, and the famous Glimmerglass Opera. The Foothills Performing Arts and Civic Center serves a three-county area with performing arts events and educational outreach. The center was also deemed the “greenest” building to ever go through the NYSERDA program, which earned the venue a financial award. Arts in Oneonta is supported through the Community Arts Network of Oneonta and the Upper Catskill Community Council of the Arts. The community is ranked 17th on both arts and culture employees and program revenue. It scores in the top 3% of communities on Arts Dollars, as well as on each of the four underlying measures.

ARTS PROVIDERS		111th
	Independent artists	862nd
	Arts and culture employees	17th
	Arts and culture organizations	31st
	Arts, culture & entertainment firms	386th
ARTS DOLLARS		19th
	Program revenue	17th
	Contributed revenue	24th
	Total expenses	20th
	Total compensation	20th
GOVERNMENT SUPPORT		48th
	State arts dollars	43rd
	State arts grants	213th
	Federal arts dollars	40th
	Federal arts grants	151st

8 Hudson, NY (pop. 59,461)

The **Hudson, NY**, MSA encompasses the charming riverfront city of Hudson and all of Columbia County, which is surrounded by the Catskills and Berkshires. Over the centuries, Hudson has been able to reinvent itself from a whaling town to a vibrant cultural community. Many artists, as well as many weekend visitors, have relocated to Hudson full-time. Today the city is known for its arts, architecture, antique shops, galleries, and restaurants. There are numerous cultural venues including Basilica Hudson, a multidisciplinary arts center housed in a solar-powered 1880s factory; Club Helsinki, an acoustically designed, multitiered live music venue; and Hudson Hall at the historic Hudson Opera House, a multidisciplinary arts center housing the state’s oldest surviving theater. Just a short drive from Hudson’s main center is a major draw for art enthusiasts, the Olana State Historic Site, home of Frederic Edwin Church, a major figure in the Hudson River School of landscape painting. More broadly in the county, one finds Ancram Opera House, Mac-Haydn Theatre, PS21, and Art Omi, a 200-acre sculpture park. This vibrant community is in the top 2% on Government Support, ranking 8th on state arts dollars.

ARTS PROVIDERS		38th
	Independent artists	32nd
	Arts and culture employees	65th
	Arts and culture organizations	21st
	Arts, culture & entertainment firms	146th
ARTS DOLLARS		69th
	Program revenue	50th
	Contributed revenue	88th
	Total expenses	74th
	Total compensation	63rd
GOVERNMENT SUPPORT		19th
	State arts dollars	8th
	State arts grants	22nd
	Federal arts dollars	124th
	Federal arts grants	52nd

9 Bennington, VT (pop. 35,470)

Bennington County, VT, is home to a diverse population of visual and performing artists who are community oriented and take part in public art projects, individual showings, and nonprofit events. From the earliest days of the American Craft Movement when artisans of Bennington Potters established the area as an economy defined by the arts, to today, where avant-garde expression is being fervently cultivated at Bennington College, Bennington and cultural vibrancy have been synonymous. Positioned along the cultural corridor, Bennington County stretches to the Berkshires in the east, to the rolling hills and farmland of upstate NY in the south and west, and all the way up to Dorset, VT, and the edge of the Green Mountains in the north. There are literally hundreds of artistic activities and opportunities, including myriad galleries and studios, classroom and skill instruction for all ages, multiple theaters presenting both community and equity productions, and an endless array of platforms offering visual and musical entertainment choices. The breadth of opportunity for engagement and participation truly defines the cultural vibrancy of both the North and South Shires of Bennington County. The South Shire is home to Bennington College, which has long been a bastion for visual and performing artists at the forefront of their fields across all genres. Nearby, the Vermont Arts Exchange provides studio-based programs and camps for children and also hosts an annual Basement Music Series that features nationally touring groups. In downtown Bennington, Sonata, an educational piano retreat for children and adults of all ages, celebrated its 50th birthday last year. Nearby, you will find Oldcastle Theater, an equity house in its 48th season, and Bennington Museum, which holds the world’s largest collection of Grandma Moses original paintings and has an impressive representation of modernist works on display. Bennington is also home to the Southern Vermont Art and Craft Festival, which draws thousands of artists and tourists to the area each summer. Meanwhile, the North Shire is the home of

ARTS PROVIDERS		146th
	Independent artists	218th
	Arts and culture employees	180th
	Arts and culture organizations	7th
	Arts, culture & entertainment firms	376th
ARTS DOLLARS		20th
	Program revenue	32nd
	Contributed revenue	28th
	Total expenses	13th
	Total compensation	12th
GOVERNMENT SUPPORT		24th
	State arts dollars	81st
	State arts grants	87th
	Federal arts dollars	83rd
	Federal arts grants	23rd

the Manchester Music Festival, a monthlong concert program for chamber and operatic music. Southern Vermont Arts Center boasts a large pavilion for those performances; it also offers workshops and summer camps for children and adults, along with extensive gallery space for its permanent collection and other exhibitions. Finally, the Dorset Playhouse is a staple, presenting a community theater troupe during the winter months and hosting the acclaimed Dorset Theater Festival during the summer. The town of Bennington, in conjunction with the Bennington Area Arts Council, commissioned a Cultural Plan that was completed in May 2019. This plan encompasses all shires within Bennington County and will provide a road map for how towns can help to facilitate and promote a healthy economy. Being identified as one of the top 10 most vibrant small arts communities in the U.S. for the sixth year in a row, Bennington ranks 7th on arts and cultural organizations, 13th on total expenses, and 12th on total compensation paid to those working in arts and culture.

10 Hood River, OR *(pop. 23,382)*

RETURNING FROM 2018 Despite of (or perhaps because of) its small population, the **Hood River, OR**, MSA is home to a great number and range of artists. While individual artists comprise the bulk of the arts landscape, there are also several arts organizations—in addition to several world-class museums—within 20 miles of the heart of town. The MSA includes the Columbia Center for the Arts and the Western Antique Aeroplane and Automobile Museum. It is no surprise, then, that Hood River is in the top 3% of communities for independent artists as well as arts and culture organizations per capita. The city hosts a Big Art Walk every year, which has nearly doubled the number of installations since its inception four years ago. Support for the arts is strong, coming from a diverse set of advocates: the city, the Chamber of Commerce, and several foundations, with a significant amount coming from the city’s citizens themselves. Hood River ranks 3rd in per capita contributed revenue.

ARTS PROVIDERS		43rd
	Independent artists	11th
	Arts and culture employees	269th
	Arts and culture organizations	35th
	Arts, culture & entertainment firms	128th
ARTS DOLLARS		45th
	Program revenue	190th
	Contributed revenue	3rd
	Total expenses	57th
	Total compensation	113th
GOVERNMENT SUPPORT		328th
	State arts dollars	223rd
	State arts grants	82nd
	Federal arts dollars	793rd
	Federal arts grants	690th

Conclusion

This year's Arts Vibrancy Index Report is a celebration of the variety of ways that the arts contribute to the character of a place and the people who live there. The severe effects of the coronavirus on arts and cultural organizations, their employees, the artists whom they hire and whose work they present, and the communities they serve have been felt since March 2020. Many organizations have already made the decision to postpone reopening plans until 2021. The landscape of the nation's arts and culture field for the year 2020 will no doubt be a considerable departure from that of 2019. It is important, however, not to forget how the arts can make a community pulsate with life, vigor, and activity. This report serves as a reminder that communities that value arts and culture invest in it, and those investments are reflected in the number of Arts Providers, the Arts Dollars, and the level of Government Support secured from state and federal sources. These 40 communities each have their own unique character, as do all counties across the country. To see the strengths of your county and potential areas of growth, visit smu.edu/artsvibrancymap.

About SMU DataArts

SMU DataArts, the National Center for Arts Research, is a joint project of the Meadows School of the Arts and Cox School of Business at Southern Methodist University. SMU DataArts compiles and analyzes data on arts organizations and their communities nationwide and develops reports on important issues in arts management and patronage. Its findings are available free of charge to arts leaders, funders, policymakers, researchers and the general public. The vision of SMU DataArts is to build a national culture of data-driven decision-making for those who want to see the arts and culture sector thrive. Its mission is to empower arts and cultural leaders with high-quality data and evidence-based resources and insights that help them to overcome challenges and increase impact. It collects data on organizational finances and operations through its Cultural Data Profile platform, as well as workforce demographic data. Publications include white papers on emergence from the COVID-19 crisis, culturally specific arts organizations, protecting arts organizations through downturns, gender equity in art museum directorships, and more. SMU DataArts also publishes reports on the health of the U.S. arts and cultural sector. For more information, visit smu.edu/dataarts.

Endnotes

- i The data that SMU DataArts has integrated for this report comes from numerous sources. Organizational data that forms the basis of the Arts Dollar measures is from the Internal Revenue Service, DataArts' Cultural Data Profile, and Theatre Communications Group. Community data that forms the basis of the Arts Provider measures is from the Internal Revenue Service and the Census Bureau, which is reported by county, zip code, and census tract. State funding data is from the National Assembly of State Arts Agencies and Federal funding data is from the National Endowment for the Arts and the Institute of Museum and Library Services.
- ii The 12 categories of arts and cultural sectors and their associated NTEE codes are as follows:
 - Arts Alliance and Service Organizations:** Alliances & Advocacy (A01), Management & Technical Assistance (A02), Professional Societies & Associations (A03), Fund Raising & Fund Distribution (A12)
 - Arts Education:** Arts Education/Schools (A25) and Performing Arts Schools (A6E)
 - Art Museums:** Art Museums (A51)
 - Community:** Arts and Cultural Organizations – Multipurpose (A20), Cultural & Ethnic Awareness (A23), Folk Arts (A24), Arts & Humanities Councils/Agencies (A26), Community Celebrations (A27), Visual Arts (A40)
 - Dance:** Dance (A62) and Ballet (A63)
 - Music:** Music (A68), Singing & Choral Groups (A6B), and Bands & Ensembles (A6C)
 - Opera:** Opera (A6A)
 - Performing Arts Centers:** Performing Arts Centers (A61)
 - Symphony Orchestra:** Symphony Orchestras (A69)
 - Theater:** Theater (A65)
 - Other Museums:** Museums & Museum Activities (A50), Children's Museums (A52), History Museums (A54), Natural History & Natural Science Museums (A56), and Science & Technology Museums (A57)
 - Multidisciplinary Performing Arts:** Performing Arts (A60)

- iii We assign organizations to arts sectors using the National Taxonomy of Exempt Entities (NTEE), which is a classification system for nonprofit organizations. The NCCS website gives an excellent summary description of what NTEEs are and how they came about: <http://nccs.urban.org/classification/NTEE.cfm>. Organizations report their NTEE when filing their IRS 990 and they report it as part of DataArts' Cultural Data Profile survey. If an organization has a parent organization, we opted for its arts discipline NTEE (e.g., performing arts center) rather than its parent organization's NTEE (e.g., university) if available. "Arts and Culture" is one of the NTEE's 10 major groups of tax-exempt organizations (the "A" category), and within Arts and Culture there are 10 subcategories that contain 30 additional subdivisions.
- iv See i above.
- v All measures are calculated on a per capita basis, and all financial measures are adjusted for cost of living. To combine measures for score calculations, we standardize each metric using factor analysis. The factor analysis process applies weights to the measures based on the calculated "quality" of each measure. The weighted measures are then combined to create a standardized factor score for each of the metrics. The standardized scores have means of zero and standard deviations of one. Once the three metrics are standardized, we weight them 45% for Arts Providers, 45% for Arts Dollars, and 10% for Government Support. These weighted metrics are then added to generate the Arts Vibrancy score for a particular community. Arts Vibrancy scores for all communities are then compared to determine Top Arts-Vibrant Communities and allow for the generation of percentile-like scores as shown on the Arts Vibrancy Map.



PO Box 750356
Dallas, Texas 75275-0356

smu.edu/dataarts



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