

**Cultural Arts: An Ideal Model of Creative Capital-Based  
Approaches to Cultural Arts Planning**

By

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## **Abstract**

**Purpose:** The purpose of this research is three-fold. The first purpose is to develop a practical ideal model of creative capital-based approaches to cultural arts planning. The second purpose is to assess the perspectives of cultural administration and economic development experts on the model. Finally, this research will create a revised cultural arts planning model based on direct feedback from cultural administration experts.

**Methodology:** The applied research project utilizes focused interviews to determine the soundness of the developed practical ideal model. Responses were quantified using frequency distribution.

**Results:** The data resulting from the focused interviews in combination with the initial categories and elements of the original ideal model were reevaluated and incorporated into a revised model that consists of the following components: Attract Creative Capital, Promote Creative Capital through Economic Development, Grow Creative Capital, and Reprioritize Cultural Arts and Neighborhood Planning.

## About the Author

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## Chapter I. Introduction

Cultural planning for a city embodies more than an artistic event and experience. With predetermined purpose, cultural planning can enhance the shared values of a community, such as - creativity, individuality, difference and merit, and economic wealth (Florida 2002).

Richard Florida, acclaimed author of a book released in 2002 titled, *The Rise of the Creative Class*, indicated creativity serves as a determining driving force of economic growth. In his national bestselling book he identified key creative factors that help cities grow and prosper. These factors, or creative-capital approaches, created a shift in perception of the importance in cultural art planning for city policymakers nationwide (Florida 2002). With the widespread success of Florida's book, city administrators realized that local economic opportunities could be stimulated by enhanced cultural innovation. Most recently, this realization has occurred for reasons beyond Florida's 2002 book. In this technological age, people are now keenly aware that the arts and other content-rich intangible assets such as musical, literary, and artistic works often take the form of intellectual property (IP).<sup>1</sup> Intellectual property has become a key economic development resource, and impacts multiple forms of art activities. The realization of a tangible gain has changed the perception of the role of art in city development. To that end, an ideal economic strategy utilizes creative-capital approaches to capture artistic expression and create cultural activities. These activities should appeal to citizens and tourists and yield financial participation and action to help sustain economic growth (Cherbo, Stewart & Wyszomirski 2008).

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<sup>1</sup> Intellectual property - legal property rights over creations of the mind, both artistic and commercial, and the corresponding fields of law. Under intellectual property law, owners are granted certain exclusive rights to a variety of intangible assets, such as musical, literary, and artistic works; ideas, discoveries and inventions; and words, phrases, symbols, and designs. (Lessig 2004)

It is increasingly clear that a wider and deeper understanding of cultural affairs can help city administrators better create cultural planning policies and more meaningful partnerships with external groups. Bill Ivey, former Chairman of the National Endowment for the Arts, stated (Cherbo et al. 2008, 10):

Our concentration on the nonprofit refined arts has left “culture” as the only component of American public policy that has not yet been gathered into a coherent whole. We’ve resisted being pulled into a broader set of cultural questions...By advancing a public interest only in relation to the nonprofit arts, we have abandoned the larger arts system to the unfettered forces of the marketplace and that abdication of engaged policy leadership is generating negative consequences for artists, art, and the public interest...we must take on new challenges—draw a bigger, more inclusive map of American’s arts system, redefine the “public interest” in relation to the arts, and identify new points of leverage and new intervention strategies.

## **History of Cultural Planning**

New strategies cannot be achieved without knowing how the history of cultural planning has changed with the times. Over the last several decades, our nation has experience significant change in administration and priority setting for strategic development and funding of cultural arts. In the 1960s the National Endowment for the Arts (and for the Humanities) was first created as a nationwide, federal funding authority for projects that exhibited artistic excellence (Keller 1984). The National Endowment for the Arts (NEA) believed that state governments were most capable of making public arts funding decisions for large and small cities. As a result, state arts agencies were developed to administer NEA federal funding. In order to acquire money, state arts agencies were required to make financial commitments to the NEA through legislative appropriations (Cherbo & Wyszomirski 2000). This arrangement helped ensure broad political support of public funding for the arts. State arts agencies were held responsible for leveraging public dollars to support the arts via political partisanship (Cherbo & Wyszomirski 2000). For much of the



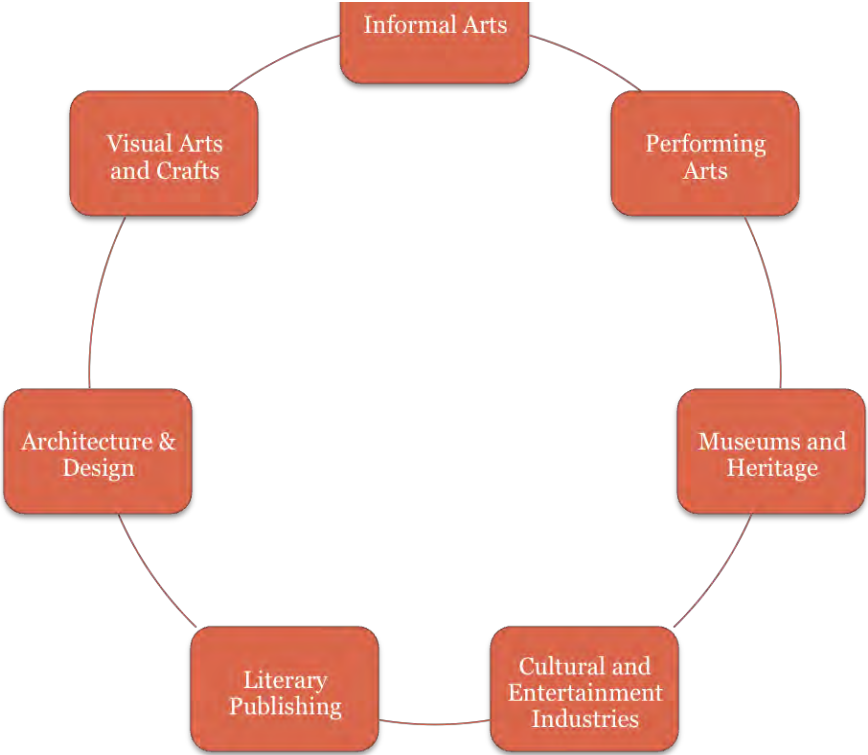
late 1950s and '60s the United States experienced an economic boom that supported diverse cultural programs for the benefit of all society, including the arts (Keller 1984). Since the 1980s, the United States has experienced a fundamental shift in its national focus and priority setting, which has resulted in decreased funding and access to cultural activities for state arts agencies (Campbell 1999). The decreased federal dollars for the arts eventually trickled down to change in municipality priority setting, and it resulted in decreased funding for cultural art programs offered within local communities.

## **Current Developments**

In today's society with competing forces, cities should determine a strategic cultural planning economic approach to maximize local economic potential while providing creative and cultural experiences for citizens to enjoy. A comprehensive cultural plan is a fundamental and overlooked step a city must pursue in order to weave the strengths and needs of a diverse community with the arts into every aspect of our daily lives. A cultural plan with a purpose allows a city to tap into preexisting community creative forces that have tremendous overall economic potential.

The arts and arts-related industries require a production "pool of talented and skilled individuals who, along with ancillary organizations, provide products and services integral to the workings of the creative industries" (Cherbo et al. 2008, 9). In order to target art or art-related industries, administrators must be knowledgeable about all areas that encompass this sector before including the creative industry in a city's cultural plan. Research by Cherbo, Stewart & Wyszomirski helped define the arts and creative sector for cities with seven clusters of related industries that produce the majority of arts and cultural products in the creative industrial sectors in the United States (Cherbo et al. 2008).

**Table 1.1:**  
**Producers of arts and cultural products in the creative industrial sectors in the United States**



The seven clusters are: informal arts, performing arts, museums and heritage, cultural and entertainment industries, literary publishing, architecture and design, and visual arts and crafts. The clusters include “core artistic workers, specialized artistic industries, and the larger infrastructure necessary for the arts to thrive” (Cherbo et al. 2008, 13). A well-defined cultural plan would help a city target this creative capital which in turn would serve as a fuel for its economic development engine. For the purpose of this research, all aspects of Cherbo, Stewart & Wyszomirski’s definition of the artistic industry are implied.

In addition to defining the sector, it is important to recognize that all systems or engines, including the arts sector, are supported through larger mechanisms. The organizational structure of the arts in the United States includes national, state, and regional art agencies as well as local government departments. Collectively these entities help create

the laws, regulations, appropriations, and programs for the arts (Cherbo et al. 2008). This hierarchy impacts numerous arts occupations, trade, and nonprofit agencies. The volume and level of talent and expertise surrounding the arts is vast (Cherbo et al. 2008). The release of Florida's book on creative economies expanded the topic of vast art-related industries, and his work was substantiated by a number of additional reports and studies on the subject of the economics of art at state and local levels. In 2007, Americans for the Arts, the nation's leading nonprofit organization for advancing the arts in America, released an economic impact study titled *Arts & Economic Prosperity III: The Economic Impact of Nonprofit Arts and Culture Organizations and their Audiences*. According to the report, the cultural industry generates nearly \$30 billion in revenue to local, state, and federal government each year. By comparison, all three levels of government combined invest less than \$4 billion annually in arts and culture. Most people would assume that a 7:1 return on investment would attract investment (Americans for the Arts 2007). This report stated that the national nonprofit arts and culture industry, along with its audience members, spent \$166.2 billion annually— \$63.1 billion in spending by organizations and an additional \$103.1 billion in event-related spending by their audiences (Americans for the Arts 2007). This spending was said to support 5.7 million full-time jobs in the United States in 2007 an increase of 850,000 jobs in the five years following the organization's initial study (Americans for the Arts 2007).

At the local level, the 2007 study, *Arts & Economic Prosperity III*, revealed that the City of Austin nonprofit arts and cultural industry, along with its audience, spent \$261.69 million dollars in 2006. According to the study, spending by Austin's citizens and tourists supported 8,625 full-time jobs that produced \$27.49 million in local and state government revenue in

2007<sup>2</sup> (Americans for the Arts 2007). These figures validate Governor Rick Perry's efforts as described in a statewide cultural arts economic study in 2000 titled, *The Catalyst for Creativity and the Incubator for Progress: The Arts, Culture, and the Texas Economy*. The study revealed that the arts create a significant impact on Texas' gross domestic product<sup>3</sup> worth \$190.2 billion dollars (Perryman 2000). Substantiated revenue analysis on the arts, a growing interest in Florida's best-selling book, and an increased fascination in creative economies have encouraged cities to attempt myriad economic approaches to cultural arts planning.<sup>4</sup>

### **Scenario: Event-Related Spending Caused by Cultural Activities**

Let us consider a scenario of how arts and cultural events can generate a considerable amount of event-related spending by its audiences. Consider that a couple attending an arts event one evening may purchase a new blouse or tie for the special occasion, wash and gas their vehicle before driving to the venue, pay an attendant to park their car in a parking garage, purchase cocktails and dinner at a downtown restaurant, share a slice of chocolate mousse and coffee for two after the show, return home and pay their babysitter, and later listen to the music CD they purchased while at the performance at the local music hall.

Event-related spending is a great opportunity to generate local dollars, but the arts, like all industries, are at risk during an economic downturn. Creative-capital theories and approaches can expect more of a return during a more robust economy. Nevertheless, in an

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<sup>2</sup> Florida's book and ideas were developed before the unprecedented economic downturn. Since downturns like this are so rare, the model was created assuming the local economy was not in the midst of a recession. All in all these ideas have merit and should be applied during a more robust economy.

<sup>3</sup> Gross domestic product one of the measures of national income and output for a given country's economy. It is the total value of all final goods and services produced in a particular economy; the dollar value of all goods and services produced within a country's borders in a given year. (Clifford 1995)

<sup>4</sup> For more Texas State Applied Research Projects dealing with economic development see Lester (2005) and Quintero (2006).

economy that is either weak or robust, creative-capital approaches to cultural art planning are no longer considered a lofty goal, but rather innovative ways to help guarantee survival of arts organizations and their potential economic success. A cultural arts planning model can help guide city leaders' decision-making about enhanced cultural and community activities that contribute to return on investments.

## **Research Purpose**

The purpose of this research is threefold. First, after a thorough review of the literature and various city policies, the research develops a practical ideal model of creative capital-based approaches to cultural arts planning. Second, the model will be evaluated by cultural administration experts. The third purpose of this research is to create a revised cultural arts planning model based on the direct feedback from cultural administration experts. The research uses descriptive categories to classify and describe the approaches to cultural arts planning. After a review of literature, the four key city cultural arts planning approaches identified in the research are defined as: attracting creative capital, promoting creative capital through economic development, encouraging community cultural equity, and reprioritizing cultural arts and neighborhood planning.

## **Summary of Chapters**

This applied research project consists of five primary chapters.

- Chapter two provides information on scholarly literature and city policies that were used to develop a practical ideal model of creative capital-based approaches to cultural arts planning. This chapter includes the introduction of the conceptual framework for the ideal model.
- Chapter three discusses the methodology used to construct the creative capital-based model to cultural arts planning.

- Chapter four analyzes the results of the focused interviews assessing ideal creative capital-based categories related to cultural art planning. The results are used as the basis of change to the preliminary ideal model.
- Chapter five provides a summary of the study as it relates to the research purpose and presents a revised preliminary model as a result of the focused interviews assessing ideal creative capital-based categories related to cultural art planning. This chapter also makes recommendations for future related research.

## Chapter II. Literature Review

### Chapter Purpose

This chapter examines the scholarly literature and city policies that were used to develop a practical ideal model of creative capital-based approaches to cultural arts planning. The literature yielded four primary creative capital-based approaches to cultural arts planning that a city could utilize: attracting creative capital, promoting creative capital through economic development, encouraging community cultural equity, and reprioritizing cultural arts and neighborhood planning. A conceptual framework of the practical ideal model is introduced in this chapter. In addition, each section of this chapter justifies components of the model.

### Attracting Creative Capital

The first category of a model creative capital-based approach to cultural arts planning is attracting creative capital. There are three factors that are integral for cities to attract creative capital: prioritize creative capital; create greater levels of talent, tolerance, and technology; and reforming city policies, visions, and goals to include creative capital formation.

#### Prioritize Creative Capital

The first step in attracting creative capital is to prioritize creative capital. There is growing recognition that cultural art planning has potential benefits for a city if such planning is more clearly linked to economic development and quality-of-life initiatives.

A preliminary step to prioritize creative capital is to solicit input from the community in identifying the values that guide the cultural arts planning process (Bulick and Metropolitan Group 2007). Public art stakeholder groups can help define community initiatives regarding arts and culture and their economic influence (Cherbo & Wyszomirski

2000). This initial step is important; before the concept of creative capital can become a priority, it must be discussed and understood by decisionmakers. Administrators and council members already involve stakeholder groups, advisors, and developers in broad policy discussions impacting numerous community issues such as health or housing. To prioritize creative capital, a city must equally consider the arts with this same kind of careful deliberation and input to maximize its economic potential.

Florida's book (2002), *The Rise of the Creative Class*, and books by Cherbo and Wyszomirski (2000), have educated communities on the need to integrate cultural arts planning into broader economic development goals. If done correctly, there is the potential to bring about significant change in perception about cultural art planning and economic development on the part of policymakers nationwide.

Florida's book on the "creative class"<sup>5</sup> and his journal article discussing economic theory related to human capital,<sup>6</sup> suggest municipal cultural art administrators should embrace their efforts as part of larger "economic development strategies" to build and impact "creative capital" (Bulick, Coletta, Jackson, Taylor & Wolff 2003, 8). A city must actively state its pursuit of the creative industrious class. In other words, a city must clearly articulate its interest in talented people versus companies. Attracting and prioritizing creative capital means becoming more dependent on attracting people with creative talent whose "economic function" is to "produce new technology, new ideas, and/or new content" (Florida 2002, 8).

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<sup>5</sup> Creative class – Defined by Florida the core of the "creative class" includes people in science and engineering, architecture and design, education, arts, music and entertainment, whose economic function is to create new ideas, new technology, and/or new creative content. Around the core, the "creative class" includes a broader group of professionals in business and finance, law, health care, and related fields. The "creative class" engages in complex problemsolving exercising independent judgment, and requires a high level of education or human capital (Florida 2002, 8).

<sup>6</sup> Human capital - refers to the stock of skills and knowledge embodied in the ability to perform labor so as to produce economic value. (Sherwin 1987)



Prioritizing creative capital has become an interest for many cities nationwide. Hence, over the past decade various economic growth theories have emerged. The distribution of talent, or human capital, is an important contributor to a city's economic health and vitality. Traditional economic development theory emphasizes infrastructure or business development. Florida's (2002) exemplary contribution to regional economic development theory was his astute focus on the influences that highly educated and productively creative people had on regional growth. Urban planning theorist Jane Jacobs was an early pioneer of this type of theory who drew attention to a city's role in "attracting and mobilizing talented and creative people" (Florida 2002). As early as 1961, Jacobs realized urban and neighborhood planning would be better served by studying human behavioral needs rather than grandiose transportation master plans (Florida 2002, 743). According to



*Jane Jacobs Preferred:  
Numerous little side streets and  
short cuts are a staple of the West  
Village Jacobs loved.*

Jacobs (1961, 315), the main responsibility of city planning was to develop cities with sociable and pleasant places for its residents to encourage "a range of activities, ideas and opportunities to flourish, along with the flourishing of its public enterprises."



*Jane Jacobs Not Preferred:  
Jacobs said long blocks tend to  
attract only large, standardized stores.*

### Create Greater Levels of Talent, Tolerance, and Technology

Another important step in attracting creative capital is to create greater levels of talent, tolerance, and technology. There is growing acceptance that the “new economic geography of creativity and its effects on economic outcomes lies” in what Florida calls the “3Ts” talent, tolerance, and technology (Florida 2002, 249).

Economists and geographers agree that regional economic growth “is driven by and spreads from specific regions, cities or even neighborhoods” (Florida 2002, 221). Florida drew upon the works of Harvard University economist Edward Glaeser, Nobel Prizewinning economist Robert Lucas, and geographer Jane Jacobs’ theories that connected human capital, or talent, with regional economic growth (Florida 2002). According to Glaeser’s theories, it is the clustering of human capital with high numbers of educated people that causes regional growth and residual success in attracting more talent. This concentration of human capital is considered likely to create common industry-related advantages such as linked networks of customers and suppliers (Florida 2002). Jacobs’ contrasting theory (1961) broadened the idea that cities must enable themselves to attract creative people to create economic growth. It should be duly noted that Lucas, a Nobel Prize winner, combined both theories to devise his observation that “cities would be economically infeasible if not for the productivity effects associated with endowments of human capital” (Florida 2002, 222). Last but not least is the social capital theory of Robert Putnam, who viewed economic growth as an extension of community cohesion (Florida 2002). Traditional views hold that growth occurs out of proximity to transportation routes or easy access to natural resources. According to conventional theory, the economic importance of a place arises from the conveniences tied to making things and doing business (Florida 2002). An

example of this is when a city government lures businesses to its region by offering tax breaks or promoting accessibility to newly constructed highways.

The contrasting economic growth theories are equally logical. A city with more industry, community cohesiveness, and educated people seems likely to expand more than its alternative. Nevertheless, Florida's stirring creative capital theory (2002) argues regional economic growth is powered by creative people and their purposeful choice to live in places that are diverse, tolerant, and open to new ideas (Florida 2002, 249). Diversity increases an area's likelihood to attract creative people with different sets of skills and talents. According to Florida (2002), places with a concentration of diverse people are inclined to generate new combinations of creative work. Florida's creative capital theory states that regional growth actually results from a combination of talent, tolerance, and technology. According to Florida (2002), a region must offer all three qualities to attract creative people, generate innovation, and stimulate the formation and growth of creative capital (Florida 2002). According to Florida (2002), the 3T theory explains why cities such as Baltimore, Maryland fail to grow despite their access to technology and education; it is because their intolerance of new creative talent precedes them. Other lifestyle destinations such as Miami, Florida are considered unsuccessful because they lack the necessary technology. Yet another example is San Jose, California, an area also known as Silicon Valley. This city is considered one of the most important contributors to national and world economies, with high rates of productivity and an educated workforce. It also faces severe competition from rival cities offering comparable jobs and salaries with more city amenities. To help sustain its competitive edge, San Jose launched a public art master plan in 2007 that included recommendations for high-quality public works of art, an enriched pedestrian environment, increased focus on trails and transit areas, and prioritized art for the downtown area to



“significantly impact the visual character of the city” because technology and industriousness proved not to be enough to retain citizens (Public Art NEXT! San Jose’s New Public Art Master Plan 2007, 8).

*Public Art NEXT! hoped to address no-pedestrian crossings in addition to public works of art*

Florida goes on to say that a city with diverse pools of operative talent working with one another tends to “accelerate the flow of knowledge” (Florida 2002, 249). According to Florida (2002), an increase of diverse concentrations of creative capital is expected to generate “higher rates of innovation, high-technology business formation, job generation and economic growth” (Florida 2002, 249). This argument differs from that of traditional economists, who contend that diversity in firms or industries is more essential than diversity of people.

Consequently, Florida (2002) and his team studied clusters of educated and talented people and high concentrations of innovation and high-tech industry using three regional measures: the talent index (a human capital percentage), the innovation index (patents per capita), and the high-tech index (measures size and concentration of region growth in within specific sectors) (Florida 2002, 252).

The findings show that both innovation and high-tech industry are strongly associated with locations of the Creative Class and of talent in general. The high-tech leaders are San Francisco, Boston, Seattle, Los Angeles and Washington, D.C. while the innovation leaders are Rochester, San Francisco, Austin, Boston, and Raleigh-Durham. Fifteen of the top twenty high-tech regions also rank among the top twenty Creative Class Centers, while fourteen of the top twenty regions on the Innovation Index do so as well... The statistical correlations between the Talent Index and the Creative Class Centers are understandably among the strongest of any variables in my analysis—because Creative Class people tend to have high levels of education. But the correlations between Talent and Working Class regions are just the opposite—negative and highly significant, suggesting that Working Class regions possess among the lowest levels of human capital.

Cities with large concentrations of the “creative class” generally rank high as centers of innovation and high-tech industry. Therefore, a city should position itself to have a high capacity for technological innovation plus a high level of inclusiveness and diversity in order to attract creative talent and high-tech industries (Florida 2002, 250).

*Reform City Policies, Visions, and Goals to include Creative Capital Formation*

When cities pursue attracting creative capital, traditional strategies must be augmented with new policies, vision and goals to draw talented individuals and their creative ventures. According to Florida (2002), ample creative opportunities allow creative talent to draw inspiration from other creative talent. In addition, talent is drawn to “inclusive, open-minded, and culturally creative” cities (Bulick et al. 2003, 2). A city has the ability to create opportunities to attract creative capital when it blends tradition with strategic communication and reformed policy, vision, and goals to position itself as a city of innovation and interest.

Leander, Texas is a hill country town of 30,000 residents that describes itself as being close to nature and close to Austin. The town initiated an arts ordinance in February 2009 to capitalize on the impending construction of a train that will travel to and from areas with significant creative capital; one destination will be Austin, Texas with a population of more

than 750,000 residents (U.S. Census Bureau). The arts ordinance aims to create a public art fund that stipulates 1% of the costs of building and construction projects in Leander be deposited into the fund. In addition, private developers will be encouraged to invest 1% of construction costs to the same fund to assist Leander in acquiring fine art. This small Texas town may be considered sleepy by some measures, but its tactics to generate a public art fund and lure tourists is an idea borrowed from a city defined as an art mecca, Chicago. Policy reform of this kind is a prime example of how public art policies help shape and encourage economic development (Vaught 2009).

Reforms to city policies are necessary because a policy serves as a city's instrument or plan of action to achieve social, economic, political, or aesthetic goals with an anticipated outcome in mind (Cherbo et al. 2008). Social and economic needs of a community vary. Therefore, policy reform and new strategies are vital to innovation in cultural planning and attracting diverse talent (Creative Cultures 2004). An effective policy is one that implements strategic planning and develops deliberate efforts such as "advocacy, information, coordination, technical assistance and infrastructure development," as opposed to a strict focus on generating grants (Schuster 2003, 158).

Cities, states, and the federal government must institute change to create long-term cultural policy solutions. Historically, the United States has never had a designated cultural policy center (Cherbo and Wyszomirski 2000, 148). The lack of overarching leadership leaves bureaucracies in the undesirable position of managing an unfamiliar issue (Cherbo and Wyszomirski 2000, 148). The lack of a preexisting cultural command center in the United States is evident in the case of the communication breakdown with the Washington state Arts Commission (WSAC). Local policymakers in Washington State appealed to their state arts commission for increased leadership and policy direction when it was needed most. The

requests went unanswered. According to Schuster (2003), WSAC eventually responded to the multiple requests for help by creating an elaborate plan that included thirty-two strategies that were to be implemented through seventy-five action items. The strategies consisted of detailed planning documents to guide local government and serve as an aid to arts organizations in their day-to-day operations. The ability to produce directive documents was not at issue. WSAC's hesitancy to assume responsibility for the requests resulted from the lack of support it received from its national leadership; that lack of support was reflected in inadequate city cultural policies (Schuster 2003). The WSAC strategies served as a tool for guidance, but were never formally supported or made into a policy by any level of administration. On the other hand, if local governing bodies proactively engage in cultural policymaking, those efforts could result in a reputation as innovative pioneers within their region or possibly nationally. Arts policy reform could not only clarify roles and responsibilities, but create benefits for the "creative class" that would serve as an attraction to others.

Cities also have the opportunity to attract creative capital by creating alternatives for the arts through taxing (Cherbo and Wyszomirski 2000). Reform efforts plus a targeted approach to attract creative capital can lure a variety of creative people with different skill sets and ideas who are likely to generate new combinations of goods and services. In response to the public's cultural needs, cities can utilize alternative taxing methods to generate income to support the arts (Cherbo and Wyszomirski 2000). Such alternative methods include taxing mechanisms such as hotel/motel levies (a fixed tax on anyone who rents a hotel or motel room); specialty property taxes (taxes in prime real estate areas such as Aspen, Colorado); sales tax (not incredibly popular, but successful in Denver, Colorado where 75% of the population voted to add .01% to the sales tax which yielded \$13 million

for local cultural institutions); admission and entertainment taxes (tax on movie tickets and video rentals); or sin taxes (special taxes on gambling and alcohol) (Cherbo and Wyszomirski 2000). These alternative taxing tools help realign city goals, vision, and policies to sustain cultural arts and invite creative industry to the community. Other city features that lure talent include live music venues, vibrant street life, excellent restaurants, and entertainment (Bulick et al. 2003). By infusing inclusive and open-minded new policies, a city can strategically attract creative capital and further their local economies.

Besides encouraging a robust creative work pool, cities must also create a climate that supports the lifestyles of people through quality of life initiatives. Amenities that are appealing to diverse populations include bike lanes, running trails, and dog parks (Bulick et al. 2003). City amenities can vary. Regardless, these amenities help attract and retain talent and can easily be implemented through reform to existing city policies, vision, and goals that are carried out through multiple departments, such as parks and recreation.

## **Promoting Creative Capital through Economic Development**

The second category of a model creative capital-based approach to cultural arts planning is promoting creative capital through economic development. There are three factors that are important for cities to promote creative capital through economic development. They are 1) goal creation, 2) policy promotion, and 3) strategic partnerships that stimulate economic development activity.

### *Create economic development goals which target creative industries*

Goals targeting creative industries are crucial to success. Reform to local economic development policy is essential to increase community benefit and fiscal vitality according to the Perryman (2000) study of cultural impact to a state's economic production. According to a subsequent study conducted by the Americans for the Arts, traditional strategies of



economic development include land use, building infrastructure, and offering tax incentives to drive economic development by attracting corporations which offer jobs (Bulick et al. 2003). Municipalities can successfully use a combination of economic development incentives to target creative industries, generate employment opportunities, and increase tax revenue and economic activity (Hofer 2003 as cited in Lester 2005). These reform products of economic development can create new job opportunities in areas such as business, advertising, architecture, the gaming industry, films, theatre, and universities.

Traditional methods of economic development “aggressively seek the benefits of new investment, new jobs, and more industry to create a strong tax base, build a strong local economy, and insure the financial success” of a community (Friar 1999, 4 as cited in Lester 2005). Florida recommends cultivating a city that is open and diverse with an innate ability to attract people [talent] from the outside (Florida 2002). The traditional goals of economic development explicitly target industry, create employment, and increase tax revenues (Friar 1999, as cited in Lester 2005). For Florida (Florida 2002), innovative economic development goals must consider the types of industry or talent a city could attract to generate authentic, innovative, and vibrant economic development byproducts.

One example of an economic development goal that targets creative industries is a city’s incorporation of the arts into its community development plans. According to a report issued by the National Governor’s Association (NGA) Center for Best Practices, the state of Connecticut instituted a culture and tourism partnership grant to encourage collaboration between arts, historical, film, and tourism organizations to assist “localities build relationships and develop strategies to generate revenue and attract visitors” (National Governors Association Center for Best Practices 2009, 29). As a result, the Arts Division of the Connecticut Commission on Culture & Tourism has funded grant programs including an

“arts festival, a family-friendly museum exhibit trail, a film festival, a historic garden trail, a Halloween craft and event festival, and a theater package” (National Governors Association, 29).



*Connecticut Commission on Culture and Tourism  
recognized by the National Governor's Association  
Center for Best Practices for regional cultural partnerships*

An ideal economic development goal and ingredient to a cultural plan must pursue fiscal opportunities that equally promote the public's interest. To promote these interests, cities must “support the development of businesses that provide the services that facilitate the community's prosperity and quality of life” while promising financial gain for a municipality (Malizia and Fesser 1998 as cited in Lester 2005).

Cities must recognize that cultural art has the ability to draw visitors from throughout the state to its urban centers, bringing in new sources of tourism and revenue. According to a study conducted by the Perryman Group (Perryman 2000), the impact of cultural arts across the state of Texas was estimated to be \$190.2 billion in annual total expenditures, \$98.4 billion in annual gross product, and \$1.918 billion in permanent jobs (Perryman 2000). Urban centers—such as Dallas, Houston, San Antonio, and Austin-San Marcos comprise 80.2% of the “total arts activity in Texas” (Perryman 2000, 18).

The arts significantly impact local revenue. An art-oriented city goal could help reinvest any financial gains back into cultural art programming. A 2007 study titled *Arts & Economic Prosperity III* revealed that, at the local level, the city of Austin's nonprofit arts and cultural industries along with their audiences spent \$261.69 million dollars, thereby supporting 8,625 full-time jobs and producing \$27.49 million in local and state government revenue in 2007 (Americans for the Arts 2007). The opportunity to nurture a creative economy is encouraging cities nationwide to utilize federal and policy tools to create myriad economic approaches to cultural arts planning.

*Promote policies that encourage creative industries*

There are various policies a city could pursue to trigger a positive impact on the volume of its creative industries. By promoting policies that encourage creative industries within its cultural plan, a city can utilize existing creative forces for tremendous economic potential.

One example of a policy that encourages creative industries is implementing a tax-free arts district. The city of Providence, Rhode Island transformed one square mile of its downtown area into an arts district in 1996. Artists and performers in the district paid no state income tax, and art sold in



*Downcity Arts District in Providence, Rhode Island*

the district was exempt from the state sales tax (Cherbo and Wyszomirski 2000). The district served as a development opportunity for active artistic communities to promote economic development, revitalization, tourism, and employment opportunities, and encouraged

business development by providing alternative commercial enterprises. In essence, the tax-free district helped to develop a portion of the community by helping artists live, work, and contribute to community life which subsequently had a positive impact on area art galleries and exhibition spaces, funneling revenue into the local economy (Cherbo and Wyszomirski 2000).

Other examples of policies that could entice creative industries are a live-work ordinance which modifies zoning and building codes for artists' co-ops and studio facilities and a percent-for-art program (a portion of a city's capital expenditures are set aside for purchasing public art) (Cherbo and Wyszomirski 2000). In 1990 the Ohio legislature, recognizing the state's responsibility to foster culture and the arts and to encourage the development of artists and craftspeople, established the Ohio Percent for Arts Program. The law provides funds for the acquisition, commissioning, and installation of works of art for certain new or renovated public buildings. Whenever the legislature appropriates more than \$4 million for a public building, the law requires 1% of the total appropriation to be allocated for artwork. Since the legislation went into effect many projects have been completed and have brought public art into many cities and small communities throughout Ohio.<sup>7</sup>

In addition to various policies, “the university is a key institution of the creative economy” (Florida 2002, 292). Universities are considered primary contributors within a community to provide essential elements of technology, talent, and tolerance – the 3Ts which reflect characteristics of creative places (Florida 2002, 292):

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<sup>7</sup> Excerpt from Ohio Arts Council – Ohio Percent for Arts web site  
<http://www.oac.state.oh.us/search/Percent/SearchPercent.asp>

**Technology:** Universities are centers for cutting-edge research in fields from software to biotechnology and important sources of new technologies and spin-off companies. **Talent:** Universities are amazingly effective talent attractors, and their effect is truly magnetic. By attracting eminent researchers and scientists, universities in turn attract graduate students, generate spin-off companies and encourage other companies to locate nearby in a cycle of self-reinforcing growth. **Tolerance:** Universities also help to create a progressive, open and tolerant people climate that helps attract and retain members of the Creative Class. Many college towns from Austin, Texas to Iowa City, Iowa have always been places where gays and other “outsiders” in those parts of the country could find a home.

Universities help establish a broader appeal and enhance the quality of life of communities by offering technology, talent, and tolerance. Nevertheless, according to Florida’s theory, a university alone cannot fuel creative industries as part of economic development for a community. Within themselves, cities must create the capacity within themselves to strategically capitalize on the technology generated by their universities and provide “broader lifestyle amenities” that will continue to appeal to the “creative class” to create and maintain a momentum within its own economy (Florida 2002, 292).

Besides generating revenue, cultural arts planning and related economic development initiatives play a significant role in promoting publicly utilized spaces, live-work studios, and other affordable necessities for both artists and art organizations (Evans 2001). Encouraging the “pu



*Seattle's Columbia City neighborhood live/work lofts*

congregate and develop “no collar”<sup>8</sup> work areas or studios. Ideally a cultural arts plan will contain a component that maximizes use of space in this way for the creative industry types that live with modest incomes, but need a place to work. According to Florida (2002), the new workplace for creative talent includes a new work schedule and sense of time. Instead of performing a job between the hours of 8 a.m. and 5 p.m., most creative work is characterized by project cycles and varies from tight deadlines to slower periods. Creative work requires a significant amount of concentration and flexibility, because creative thinking cannot be turned on and off. Nevertheless, flexibility is not nonproductive. According to Florida (2002), members of the “creative class” tend to work the longest hours; consequently, access to a public work space would benefit its workers and boost the local economy.

Nationwide, several warehouse districts from New Orleans to Ohio needing revitalization have become natural and affordable attractions to artists and creative activity. According to Americans for the Arts (2007), Portland, Oregon preserved much of its attractive inner-city neighborhoods and older housing developments because these were the least expensive West Coast urban areas in which to live and work (Bulick et al. 2003). Creating or preserving areas that provide the “physical and social context required for creativity” (Florida 2002, 138) encourages levels of openness and flexibility conducive to creating original work. In addition to promoting policies that encourage creative industries, cities across the nation have invested in creating or preserving cultural centers or facilities to develop “vibrant districts as powerful economic engines for their communities” (Bulick et al. 2003, 2).

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<sup>8</sup> No Collar – a term coined by Richard Florida that describes a less stringent working class title which replaces a traditional hierarchical system of control (Florida 2002, 12).

### Form Strategic Partnerships

Cultural arts planning should incorporate a wide mix of partnerships with nonprofit, for-profit, public, and informal groups to maximize ideas and resources for economic development, while addressing community needs. Expanding a partnership circle among large groups helps create an opportunity to educate others on advantages of partnerships between a city and its fellow artists, business owners, and nonprofit entities (Creative Cultures 2004).

Strategic partnerships help alleviate community needs (such as jobs) by optimizing the use of resources to create greater local impact. According to Cherbo et al. (2008), the estimated number of nonprofit and cultural organizations in the United States range from small to multi-million dollar entities (Cherbo et al. 2008). The 2007 *Arts and Economic Prosperity III* report, commissioned by the Americans for the Arts, found that nonprofit arts and culture industries generated over 5 million full-time jobs and spent along with its audiences, over \$166 million dollars (Cherbo et al. 2008, 17). Nonprofit entities are a crucial part of our society and help fund worthy causes and social services. Most nonprofits rely on various mechanisms of funding. On average, nonprofit arts and cultural organizations obtain 44% of their revenue from fee-generating activities such as ticket sales, benefits, and rentals. Another 43% of cultural nonprofit revenue comes from private philanthropy, and only 13% of revenue comes from local, state, or federal sources (Cherbo et al.). The United States government also promotes cultural philanthropy and support of non- and for-profit organizations through tax benefits. Nonprofit organizations do not pay local property tax, federal tax, or local sales taxes on mission-related income (Cherbo & Wyszomirski 2000, 151). Partnerships between cities and nonprofit organizations such as theatre guilds,

historical societies, museum and art centers, can help better leverage resources and impact greater direct community benefits such as enhanced cultural programming.

The United States' support of nonprofit arts organizations has historically been referred to as an "arms-length paradigm"<sup>9</sup> (Cherbo et al. 2008, 18). Elected officials' views of the arts vary per administration, but nevertheless appropriations for the arts has been granted as promised throughout the years in return for management and distribution of resources to be handled by arts agencies and local communities.

It becomes clear that capacity, ownership and nurturing of the cultural arts within a community can occur within nonprofit agencies. Support for these agencies at the local level, where dollars become programs and activities, is necessary. With increased partnerships at the local level, cities can better ensure that community needs are met while providing the nonprofits with the tools they need to best sustain themselves, resolve problems, meet needs within a circle of support. For instance, there is a "consensus among nonprofits that representatives of the arts are not well versed at explaining their worth to the general public, government officials, and funders" (Cherbo et al. 2008, 20). This communication breakdown could be offset through a partnership arrangement that offered educational cross-training opportunities, such as artist career training. By providing this impressionable group with cross-training opportunities, such as business and policy formation, a city can invest in the potential capital from these groups and offer career options that would blend the arts with administration (Cherbo et al. 2008).

A well-established cultural plan with strategic partners has the potential to infuse new ideas and innovation to existing or future cultural activities and programs. These collaborations offer opportunities for efficiency and higher productivity impacting citywide

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<sup>9</sup> Arms length paradigm – indirect support (Cherbo et al. 2008).



cultural opportunities (Creative Cultures 2004). Strengthening these relationships helps leverage problem-solving skills for administrators addressing communitywide needs (Callahan & Holzer 1994). By creating alliances with nonprofit, commercial, public, and informal groups, such as artists or artist-focused organizations, cities begin to create various opportunities for themselves, and reflect a genuine inclusiveness to its cultural art planning (Jackson, Kabwasa-Green & Herranz 2006).

Unfortunately, administrators understand when an immediate opportunity or crisis arises impacting other city business, economic development resources for the arts become threatened (Perryman 2000). Although handling these pressing issues is crucial to managing local government, cities must recognize that the long-term support and a steady flow of arts funding toward its local economy is strategically critical over time (Perryman 2000).

## **Encouraging Community Cultural Equity**

The third category of a model creative capital-based approach to cultural arts planning is “encouraging community cultural equity.” There are two important factors that encourage cultural equity: promote human capital and diversity, and encourage minority participation to align with creative capital values.

### ***Promote Human Capital and Diversity***

A cultural plan should signify aspects of the environment a city hopes to cultivate for itself. According to Florida (2002), a fundamental value of the “creative class” is diversity<sup>10</sup>

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<sup>10</sup> Diversity – a multi-dimensional concept used frequently by the “creative class”. “The literature on biodiversity and technological diversity highlights three key properties of diversity. These three properties, which establish necessary but individually insufficient conditions for the existence of diversity, are variety, balance and disparity. According to Stirling, variety refers to the number of categories into which a quantity can be partitioned. Balance refers to the pattern in the distribution of that quantity across the relevant categories. Disparity goes beyond these measurement schemes by accounting for the nature of the categorization scheme and adjusting for the degree to which the categories are different from each other. The greater the variety, the balance and the disparity of a system, the larger its diversity” (Benhamou and Peltier 2007, 88).

(Florida 2002, 79). Findings from a focus group initiated by Florida suggest that diversity is directly associated with talent and high-technology industries. The study also suggests high-technology industry is attracted to locations with high levels of human capital and diversity, and “the economic geography of talent is highly concentrated by region” (Florida 2002, 753). Therefore, the capacity for diversity is key to drawing talent to a region. Florida argues that creative industry types, such as high-technology professionals, prefer diversity over most typical qualities of attraction (Florida 2002). Therefore, cities should promote human capital and diversity in their cultural arts plans.

Talent is associated with high levels of diversity. Talent is more closely associated with diversity than with conventional measures of climate, cultural, and recreational amenities. Taken together, the findings suggest that talent is not only associated with economic opportunity, as conventional theory allows, but is drawn to places with low entry barriers for human capital (Florida 2002, 753).

Cities have diverse and complex strengths, weaknesses, and opportunities affecting cultural communities. Cultural arts administrators should identify and promote the community’s cultural and creative priorities. Local government can better understand community dynamics and encourage citizens’ participation by taking stock of its local cultural priorities (Creative Cultures 2004). Policies and administrations must identify local cultural priorities and introduce measures to support and enhance diversity in general (Florida 2002). An example of a diverse policy setting occurred in the city of Ottawa, Canada which established an equity and diversity policy to reinforce its commitment to create an environment that “respects people's dignity, ideas and beliefs, thereby ensuring equity and diversity in employment and ensuring customers and others have access to City facilities, products, services, and grants as defined by human rights legislation” (City of Ottawa, Canada). Their diversity policies and overall vision have impacted a variety of community issues related to diversity, such as police recruitment efforts, increased transparency, and offering a variety of ‘inclusive’ housing options, such as accessible housing, in the

community (City of Ottawa, Canada). In essence, the city is positioning itself as a hub of inclusiveness that prides itself on melting pot characteristics that could be appealing to others. Diverse elements in cultural plans could better demonstrate a city's policies on inclusiveness and diversity.

A city's cultural arts plan could better entice talent with an increased focus on equality for human capital, diversity, and cultural equity. This effort could result in positive social marketing<sup>11</sup> for a city and further boost the local economy while engendering a high level of authenticity. A city's administration can focus its energies on creating attractive communities that are creative, successful, and "authentic and vibrant" (Florida 2002, 755).

#### *Encourage Minority Participation*

Cultural equity is a continuous goal that demands "the shared value of mutual respect for diverse cultures and the fair distribution of resources among cultural communities" (TCC Steering Committee and the City of San Antonio Office of Cultural Affairs 2005, 11). This value has a natural place in cultural arts planning. When cultural communities are invited to participate and debate culture, an inclusive and diverse process emerges that encourages participation from cultural or minority groups, independent art organizations, and cultural institutions (African American Quality of Life Initiative 2005). This invitation to participate and debate provides underrepresented groups with a forum in which to voice social and economic concerns about their communities. A forum that encourages minority participation creates a "new sense of ethnic pride and awareness," and influences ongoing participation (Eddy 1970, 403). Including audiences "in all aspects of an effort ensures authenticity, clarity of message and credibility of messengers" (Friedenwald-

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<sup>11</sup> Social marketing - systematic application of marketing along with other concepts and techniques to achieve specific behavioral goals for a social good. Social marketing can be applied to promote, for example, merit goods, make the society avoid demerit goods and thus to promote that considers society's well being as a whole. (Andreasen 1995)

Fishman, Pai-Espinosa, Dellinger & Hearn 2005). According to Friedenwald-Fishman et al.'s study (2005), organizers can successfully capture new ideas for cultural planning and processes by seeking a meaningful level of involvement from the public. A city's initiation of a public process demonstrates a concern for equal distribution of resources among socioeconomic groups. The process also reflects a commitment for modifications based on constructive feedback from citizens.

A healthy community should include a “continuum of opportunities for active and passive cultural participation” (Cherbo et al. 2008, 97). Cultural arts planning should support this effort. People need a range of cultural opportunities to choose from, including creating, teaching, volunteering, judging, and so forth to find a level of participation most suitable. Broad-based informal arts are important for wider public participation. In Oakland, California, informal embroidery circles in an Asian district became an important asset to the neighborhood. The circles allowed participants to perfect their skills and teach the traditions to others. The circles also allowed an opportunity for exchanging information and ideas. A cultural plan that encourages these types of practices would encourage “leadership of artists or tradition bearers,” and use of public facility spaces (Cherbo et al. 2008, 98).



*Preservation of ethnic and cultural heritages contribute to density, constant life, and activity.*

In addition to creating an informal gathering space, cities have opportunities to incorporate districts that are rich in culture into preservation initiatives that include ethnic and cultural heritages. These types of efforts safeguard existing cultural lineages and promise continued diversification. Preservationists are becoming increasingly interested in the development of Chinatowns, Japantowns, and the like (Cherbo et al. 2008).

According to Florida (2002), the creative talent pool tends to live in areas that offer residents more resources for getting ahead, such as better schools and social connections (Florida 2002). It is an injustice when socioeconomic and geographic divides occur within a city. Further, it is a missed opportunity for cities not to provide equal access to creative outlets (Florida 2002). Ensuring access to the creative economy for all socioeconomic groups further promotes cultural equity, diversity, and participation.

### *Examples of Cultural Equity*

Cultural equity can be demonstrated in a number of ways. San Antonio took a distinct approach to defining the culture specific to its city and its demographics before implementing its Cultural Plan in 2005 (TCC Steering Committee and the City of San Antonio Office of Cultural Affairs 2005). With a significant Hispanic population of 780,303 people (U.S. Census Bureau) the city of San Antonio took a grassroots approach to recognize its “vibrant undercurrent cultural activity flowing throughout the community – nonprofit and commercial, professional and community-based, institutional and individual” along with its established art institutions (TCC Steering Committee and the City of San Antonio Office of Cultural Affairs 2005, 18). Examples include the multicultural events such as the City of San Antonio’s Folklife Festival and Lowrider Festival. Compared to other U.S. cities, San Antonio’s arts and cultural community is generally small, under-resourced, and heavily dependent on public dollars (TCC Steering Committee and the City of San Antonio Office of Cultural Affairs 2005). By ensuring cultural equity within its Cultural Plan, the city helped create greater opportunities for resource dispersion to artists, arts organizations, and the community. This technique encouraged “equal access and widespread cultural participation,” which proved vital to secure future funding sources (TCC Steering Committee and the City of San Antonio Office of Cultural Affairs 2005, 18).

According to San Antonio's Cultural Plan (2005), "cultural equity must be constantly championed and protected" (TCC Steering Committee and the City of San Antonio Office of Cultural Affairs 2005, 12) in order to be effective and encourage cultural expression with a "forward-looking vision" (TCC Steering Committee and the City of San Antonio Office of Cultural Affairs 2005, 12). Cities "risk not cultivating the next generation of artists" without these types of provisions in place (Campbell 1999, 13). San Antonio's cultural plan reference equal arts access to minority populations with equal geographic dispersion throughout the city.

Other examples of cultural equity utilized in Toronto, Canada include the encouragement of neighborhood performing arts organizations to host drama, musical, ballet, film or opera productions within their immediate communities (Eddy 1970). With encouragement and planning, neighborhood-sponsored cultural experiences could become a true part of a city's vital cultural fabric.

A host of latent opportunities could exist within ethnic or low-income neighborhoods of a city. Florida pointed out that one underclass neighborhood in one of the poorest ghettos in Pittsburg, the Hill District, spurred creative jazz talent, playwrights, musicians, and DJs. If planned correctly, a city could proactively weave ethnic cultural neighborhood productions into its cultural plans. Cities have the ability to influence residents and future generations by creating cultural opportunities reflective of the neighborhoods where they reside.

Though ethnic-focused programs already exist in many cities, currently most tend to occur during the summer months or to target at-risk youth (Eddy 1970). Opportunities should be seized, and ethnic-focused programs must be expanded.

The City of Dallas Office of Cultural Affairs provides funding for their arts education programs geared toward younger generations (elementary through high school). Their Neighborhood Touring Program allocates over \$300,000 annually for ethnic artists to provide free artistic services, such as free nights of theater, to residents of Dallas.

## **Reprioritizing Cultural Arts and Neighborhood Planning**

The fourth category of a model creative capital-based approach to cultural arts planning is reprioritizing cultural arts and neighborhood planning. There are three factors that are important for cities to reprioritize cultural and neighborhood planning: determine a cultural strategy, identify cultural living patterns, and integrate cultural plans with neighborhood plans to foster a more comprehensive creative capital plan.

Cultural art is vital to a community plan, but culture is not limited to the arts. There are clear signs that urban planning must include “concern for a wide variety of values and culture systems” within a community (Garvan 1964, 34), and is therefore an important factor in the ideal model.

### ***Determining Cultural Strategy and Management***

When addressing development and cultural interests in neighborhoods, a city’s primary concern (besides financing) is strategy. The strategies chosen may take various goals into consideration, such as maximizing efficiency, pursuing best practice activities determined by other cities, encouraging interaction between different cultural groups, or providing the widest possible exposure to cultural arts for the city’s population (Evans 2001). The strategies chosen for planning and resource distribution will depend on the balance that the city strikes among residents and demands from the local economy (Evans 2001).

An equally significant dilemma a city faces when contemplating the creation of a cultural arts plan that impacts citywide neighborhoods is who will lead this mission to

success? Municipal support of new initiatives is more likely to evolve when experience and financial responsibility are demonstrated. Civic support of new initiatives is likely to evolve with proof of progress. A strategy used by many cities is to choose an external entity to serve as cultural leadership that manages a cultural plan and its cultural art improvements. These entities are generally nonprofits with a great degree of specialization and innovativeness. For example, one of Texas' largest cities and a leading public supporter of the arts, the city of Houston chose to empower the Houston Arts Alliance, a local arts nonprofit group, to manage its hotel occupancy tax investments to cultivate the growth and development of arts citywide. The nonprofit organization serves as a clearinghouse for artists and creative entrepreneurs by providing financial support, technical assistance, community relations, and other services to ensure the arts are cultivated and citizens and visitors have equal access to diverse cultural programming. The Houston Arts Alliance offers a civic art and design program geared toward infrastructure and neighborhood improvements through the use of city funds, and it actively pursues partnerships with private entities. This type of management oversight can provide cities with the leadership and expertise necessary to grow the arts, and offers opportunities to develop more neighborhood-centric cultural art plans.

#### *Identify Living Patterns of a Neighborhood*

A neighborhood's living patterns equally affect its culture (Garvan 1964). Europeans understand this connection and have associated the arts with urban planning for decades. The British American Arts Association went so far as to conduct case studies and generate model guidelines for local neighborhoods to develop cultural planning "within their land use development plans" because this connection seemed evident (Evans 2001, 21). "The places where collective and public cultural activity occur have an important and lasting influence"



on the form and function of towns and cities as it pertains to its aesthetic, social, economic, and symbolic aspects (Evans 2001, 21).

Englewood, Colorado is located just south of Denver, and has a population of approximately 31,000 residents. CityCenter Englewood is one of the first projects in the state of Colorado to replace a suburban shopping mall with a transit oriented development (TOD).<sup>12</sup> The 55-acre tract was developed in a central location with accessible transportation, “walkable streets, civic and cultural uses, retail office space, residential housing, a public library, an outdoor performance space and an art museum and outdoor sculpture” (Denver Transit Oriented Development Strategic Plan).



*A rendering of a transit oriented development.*

The benefits of implementing a transit-oriented development ordinance or development for cultural plans and activities come with the interconnected access to multiple cultural activities. According to the City of Austin Transit Oriented Development profile on TOD districts, neighborhood TODs create opportunities to develop unique

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<sup>12</sup> Transit oriented development – mixed-use residential or commercial area designed to maximize access to public transportation. (Brown, Khattak, and Rodriguez 2008)

visions and goals for each neighborhood. These developments, though neighborhood-centric in nature, share a common goal of creating an area that is supportive of “public transit and pedestrian-oriented environments” (City of Austin Transit Oriented Development). This kind of development helps generate sidewalk traffic in and around arts districts, which could impact sales and tax revenues significantly.

### *Integrate Cultural Plans with Neighborhood Plans*

It should be understood that a newly constructed area or designated cultural district<sup>13</sup> will not automatically yield results for a cultural neighborhood plan; rather, it is the creation of street-level culture<sup>14</sup> that allows residents an opportunity to enjoy culture at their leisure that creates attributes for a plan (Florida 2002).

Street-level culture can be found in multiuse urban neighborhoods where it grows “organically” from its surroundings, and a large number of its business owners and patrons live close by. Street-level culture tends to cluster along certain streets with a variety of small venues that include coffee shops, restaurants, bookstores, mid-size theaters, and art galleries. Frequently this activity tends to spill out onto the sidewalks, with dining tables, musicians, performers, or vendors. Patrons engaged in street-level activity are allowed to choose freely between high energy and serene activities at their leisure (Florida 2002, 182). In fact, it is the “social milieu” that is the street’s main attraction (Florida 2002, 185). According to Florida (2002), if a culturally diverse neighborhood plan is encouraged, the activity bustling along the sidewalk within a neighborhood offers its residents an opportunity to enjoy a vast array of inexpensive and eclectic cultural opportunities that reflect the values and culture systems established within the neighborhood.

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<sup>13</sup> Cultural district – a well recognized, labeled, mix-use area of a city in which a high concentration of cultural facilities serves as the anchor of attraction (Cherbo et al. 2008, 131).

<sup>14</sup> Street-level culture - Florida (2002) uses this term to define the kinds of stimulation that the Creative Class enjoys.

Some cultural districts deliberately focus on artistic commodities or goods as part of their economic development strategy sometimes to the detriment of the creation of arts. Using only one strategy hinders other possibilities. For example, increased artistic presence in an area where the creative process can occur is likely to serve as a magnet for other creative people (Cherbo et al. 2008, 95). This concentration of creative people can then impact the “character of a community, turning it into an enclave known for its creative buzz, not just for the availability of art products for sale” (Cherbo et al. 2008, 95). The buzz generated by the activity can lead to increased community activity, sales, and tax revenue for a city.

Arts and cultural districts within neighborhoods can be created by cities in any number of ways. Some cities utilize federal economic development funding known as community development block grants (CDBG) as well as federal, historic, or preservation tax credits to aid the development of these areas and the arts. There are several tax policy tools at the disposal of a city for restoring dilapidated urban areas into cultural districts. Take for example the city Lynn, Massachusetts’ efforts to create an arts district. The development area was envisioned as a visitor-oriented destination that encourages entertainment, museums, music, and other business from all ethnic groups to help drive its economy and build its future. Nearby is a park, a history center, and a multicultural center. Future plans for the area include outdoor murals and increased community development support of small, local businesses.

In essence, arts and cultural districts can serve as municipal policy tools with respect to cultural arts planning, community planning and redevelopment to revitalize urban landscapes, reenergize local economies, and redevelop otherwise blighted areas of a city. These potential economic generators are vital for city consideration because if done

successfully, these areas could become destinations for tourism and serve as magnets for new businesses and galleries.

## **Conceptual Framework**

Cultural art influences myriad planning tools for cities, including economic development, neighborhood planning, and regional governmental policies. Administrators face great challenges integrating unique cultural activity and community development with conventional economic practices (Arts Now and Creative City Network of Canada 2006). At this time, however, there is no cultural art planning model in the United States for a city to use as a strategic tool.

A practical ideal model<sup>15</sup> for cultural arts planning would furnish cities with a resource to strategically evaluate, increase, and diversify a community's cultural life and its assets to enjoy for generations to come.

The purpose of this research is threefold. First, after a thorough review of literature and city policies, the research develops a practical ideal model of creative capital-based approaches to cultural arts planning. Second, the model will be evaluated by cultural administration experts. The third purpose of this research is to create a revised cultural arts planning model based on the direct feedback from cultural administration experts. The research uses descriptive categories to classify and describe the approaches to cultural arts planning. After a review of literature, the four key cultural arts planning approaches identified in the research are attracting creative capital, promoting creative capital through economic development, encouraging community cultural equity, and reprioritizing cultural arts and neighborhood planning.

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<sup>15</sup> For more Texas State Applied Research Projects that use the practical ideal type model see O'Neill (2008), McLemore (2008), Sparks (2007), Vaden (2007).

With no established national guidelines for cultural arts planning, this research uses a practical ideal type conceptual framework in order to develop a model of creative capital-based approaches. The ideal type is generally organized by categories and “provides benchmarks to understand and improve reality” (Shields 1998), serving as a directional tool rather than providing specific direction. It provides a point of reference when dealing with complex, real-world problems. The ideal type categories are organized to support each of the four creative-based approaches to cultural arts planning.

Table 2.1 summarizes the conceptual framework and connects each category in the practical ideal model to the literature.

**Table 2.1. Conceptual Framework of Creative  
Capital-based Approaches to Cultural Arts Planning**

Ideal Type Categories	Literature
<b>Attracting Creative Capital</b> <ul style="list-style-type: none"> <li>▪ Prioritize creative capital</li> <li>▪ Create greater levels of talent, tolerance, and technology</li> <li>▪ Reform city policies, visions, and goals to include creative capital formation</li> </ul>	Bulick et al. (2003); Bulick and Metropolitan Group (2007); Cherbo and Wyszomirski (2000); Cherbo et al. (2008); CreateAustin; Creative Cultures (2004); Florida (2002); Florida (2002); Jacobs (1961); Public Art NEXT! San Jose's New Public Art Master Plan (2007); Schuster (2003)
<b>Promoting Creative Capital through Economic Development</b> <ul style="list-style-type: none"> <li>▪ Create economic development goals which target creative industries</li> <li>▪ Promote policies that encourage creative industries (eg., use of public space)</li> <li>▪ Form strategic partnerships</li> </ul>	African American Quality of Life Initiative (2005); Americans for the Arts (2007); Bulick et al. (2003); Callahan and Holzer (1994); Cherbo and Wyszomirski (2000); Cherbo et al. 2008); Creative Cultures (2004); Evans (2001); Florida (2002); Florida (2002); Jackson et al. (2006); Lester (2005); National Governors Association; Perryman (2000); TCC Steering Committee and the City of San Antonio Office of Cultural Affairs (2005); U.S. Census Bureau
<b>Encouraging Community Cultural Equity</b> <ul style="list-style-type: none"> <li>▪ Promote human capital and diversity</li> <li>▪ Encourage minority participation</li> </ul>	African American Quality of Life Initiative (2005); Campbell (1999); Cherbo et al. (2008); Creative Cultures (2004); Eddy (1970); Florida (2002); Florida (2002); Friedenwald-Fishman, et al. (2005); Eddy (1970); TCC Steering Committee and the City of San Antonio Office of Cultural Affairs (2005); U.S. Census Bureau
<b>Reprioritizing Cultural Arts and Neighborhood Planning</b> <ul style="list-style-type: none"> <li>▪ Determine a cultural strategy and management</li> <li>▪ Identify cultural living patterns of a neighborhood</li> <li>▪ Integrate cultural plans with neighborhood plans</li> </ul>	Cherbo et al. Wyszomirski (2008); City of Austin; Denver Transit Oriented Development; Evans (2001); Florida (2002); Florida (2002); Garvan (1964);

## **Chapter III. Methodology**

### **Chapter Purpose**

This purpose of this chapter is to show the methodology used to construct the creative capital-based model to cultural arts planning. The ideal model categories from the conceptual framework presented in Chapter 2 are used as point of departure for interviews with experts. The final model will integrate expert opinion with the previously developed model.

### **Research Techniques**

The study uses survey research, the existing model and expert opinion to develop an ideal creative capital-based cultural arts planning model. The questions and approach used to solicit the expert opinion are summarized in Table 3.1 (Operationalization of the Conceptual Framework).

The preliminary model and related questions were developed. Thirty regional experts with backgrounds in cultural art or economics were identified and sent the model via email. Nine experts responded and were interviewed over the phone and in-person for durations ranging from twenty minutes to three hours in early to mid-March. Experts were asked to critique the model as a whole, critique each component and asked to suggest conditional components. Of the thirty e-mail notices, nine phone calls or meetings resulted and nine individuals were questioned. Therefore, a 30% response rate was achieved using e-mail notices and phone interviews or meetings.

**Table 3.1. Operationalization of the Conceptual Framework**  
**OPERATIONALIZATION TABLE**

IDEAL TYPE CATEGORIES	QUERY	POSSIBLE RESPONSE(S)
<b>PRELIMINARY MODEL</b>		
Are all of the categories listed relevant to a cultural arts planning model?		yes/no
Please consider the sequence of events within the preliminary model. As presented, does the model present a logical progression of steps within a preliminary cultural arts plan? If not, what should be changed?		varies
<b>ATTRACTING CREATIVE CAPITAL</b>		
Please review the elements in the ‘Attracting creative capital’ category. Should any be eliminated? If so, which one(s)?		varies from model
Please review the elements in the ‘Attracting creative capital’ category. Should any be added? If so, what?		varies
<b>PROMOTING CREATIVE CAPITAL THROUGH ECONOMIC DEVELOPMENT</b>		
Please review the elements in the ‘Promoting creative capital through economic development’ category. Should any be eliminated? If so, which one(s)?		varies from model
Please review the elements in the ‘Promoting creative capital through economic development’ category. Should any be added? If so, what?		varies
<b>ENCOURAGING COMMUNITY CULTURAL EQUITY</b>		
Please review the elements in the ‘Encouraging community cultural equity’ category. Should any be eliminated? If so, which one(s)?		varies from model
Please review the elements in the ‘Encouraging community cultural equity’ category. Should any be added? If so, what?		varies
<b>REPRIORITIZING CULTURAL ARTS AND NEIGHBORHOOD PLANNING</b>		
Please review the elements in the ‘Reprioritizing cultural arts and neighborhood planning’ category. Should any be eliminated? If so, which one(s)?		varies from model
Please review the elements in the ‘Reprioritizing cultural arts and neighborhood planning’ category. Should any be added? If so, what?		varies



## **Unit of Analysis**

The units of analysis for the research are cultural administrators and economics experts in Central Texas. These program administrators and economics professionals were interviewed because they are the most informed individuals on the subject matter.

## **Interview Population**

The population for this research consists of administrators and economists throughout Central Texas from a variety of public agencies and organizations. The survey research was attitudinal in nature and utilized expert opinion on the subject matter (Shields 1998 as cited in Lester 2005). According to Babbie (2004, 243), surveys are “excellent vehicles for measuring attitudes...in a large population.” Telephone or on-site interviews were conducted in addition to survey research. According to Babbie, two of the most significant advantages to telephone interviews are time and money (Babbie 2004, 249).

Interviews were conducted with five cultural administrators from San Antonio, Georgetown and Austin, Texas and four economics experts from Austin, Denton and Leander, Texas. To offset potential weaknesses in the research, a copy of the preliminary model was sent to prospective interviewees in advance to ensure validity in the interview. To ensure participation, reminders of the scheduled interview date were sent (Babbie 2001, 225 as cited in Sparks 2007, 58).

## **Statistics**

The frequency of survey responses was calculated and reported in frequency distribution tables in Chapter 4. The frequency and frequency distributions were used to document interview responses to closed-ended questions.

## **Human Subjects Protections**

This survey research is an exempt category of research under 45 CFR, Part 46, Section 101(b)(3). Quantifiable results were reported in tables. No confidential information was captured throughout the research process, so disclosure of privacy practices was not warranted. The research purpose was stated as part of the interview process. Pertinent information related to the research was shared with interviewees in advance. The results of opinions and feedback by interviewees were reported statistically, except for qualitative responses to open-ended questions. These responses were not linked to particular individuals. No exchange of monetary or compensatory benefits was provided for participation in this research. A letter of appreciation was extended after concluding each interview. No confidential data was released throughout the research process. To ensure the intent of confidentiality, the following statement was included with each electronic communication.

This information is intended solely for the person(s) named herein and may contain material categorized as official government business. You are hereby notified that unauthorized reproduction or dissemination of any data contained in this transmission is strictly prohibited pursuant to the laws of the State of Texas. If you are not the named recipient, please delete this message and notify the sender immediately.

Consent from the research advisor as well as the researcher was required before any information from this project was released.

The research advisor was:

Patricia M. Shields, PhD  
Director of Masters in Public Administration Program  
Texas State University in San Marcos  
601 University Drive  
San Marcos, Texas 78666

The following chapter reports the interview results.

## Chapter IV. Results

This chapter analyzes the results of the focused interviews assessing ideal creative capital-based categories related to cultural art planning. The results are used as the basis of to construct the ideal model.

### Preliminary Model Results

At the onset of each interview, the research project and each category and subcategory within the preliminary model were discussed with each respondent. Interviewees were instructed to evaluate each component of the ideal type cultural arts planning model. Each interviewee was instructed to evaluate the overall preliminary model and provide comment on the logic and substance of the model. The following tables show the frequency of distribution from the responses.

### Model Design

The interviews began by asking the interviewees their impression of the overall model and assessment of the relevance and order of the following categories related to capital-based approaches to cultural art planning.

- Attracting creative capital
- Promoting creative capital through economic development
- Encouraging community cultural equity
- Reprioritizing cultural arts and neighborhood planning

Table 4.1 shows the rate of frequency distribution to responses. *N* represents the number of individuals interviewed. The response rate was 100%.

**Table 4.1: Model Design (Results)**

Action on Elements	<i>N</i>	Affirmative Responses
Add	9	7
Remove	9	2

The following change recommendations were made on the overall model design by the interviewees. Two city administrators recommended adding a “strengths, weaknesses, opportunities, and threats” (SWOT) category, because these factors are indicative of a city’s approach to new initiatives. One city administrator recommended moving the “determine cultural strategy and management” subcategory to the newly created SWOT category. Another city administrator recommended adding a “cultural arts assessment” category at the end. Five city administrators made various recommendations to clarify the category descriptions. Most felt the concepts were too vague. In particular, most felt the category related to “cultural equity” was confusing, and recommended renaming the category to correlate an action with the end goal. One nonprofit arts administrator suggested adding a separate category titled, “reform city policies, vision and goals.” Another nonprofit arts administrator recommended adding the “encouraging community cultural equity” category under “attracting creative capital” because these efforts appeared to be an extension of one another. The economics professor recommended separating goals from approaches in the “model design.”

## Establishment of Attracting Creative Capital

During this portion of the interview, interviewees were asked to assess the relevance and order of the following categories related to capital-based approaches to cultural art planning.

- Prioritize creative capital
- Create greater levels of talent, tolerance, and technology
- Reform city policies, vision, and goals to include creative capital formation

Table 4.2 shows the rate of frequency distribution to responses. *N* represents the number of individuals interviewed. The response rate was 100%.

**Table 4.2: Establishment of Attracting Creative Capital (Results)**

Action on Elements	<i>N</i>	Affirmative Responses
Add	9	3
Remove	9	6

The following change recommendations on the ‘Establishment of Attracting Creative Capital’ model were made by the interviewees. One city administrator recommended adding “funding availability” under “attracting creative capital.” Four city administrators recommended removing “create greater levels of talent, tolerance, and technology” to other categories. Several administrators recommended clarifying the subcategory descriptions, such as adding “assess” to “prioritize creative capital” if no SWOT analysis category is added. Most feedback recommendations were to correlate the 3Ts to diversity. One city administrator recommended adding a new category related to “outreach to the business community” to serve as an information tool about the potential impact of the arts on the local economy. Another city administrator recommended adding “proactive steps to change culture” as a category. This administrator felt that change in a bureaucracy is often viewed negatively. Government must be willing to embrace art and talk in terms of

vision than performance. A true communication breakdown exists between both sides, and proactive steps to change culture could help communication issues. The economics professor recommended including more precise descriptions of what is being prioritized in the “prioritize creative capital” subcategory. The professor recommended information such as “prioritize budget” or “prioritize program priority” be added to the “prioritize creative capital” subcategory. The professor indicated he knew of no empirical work to support the assumptions and theories of a tolerant populace leading to enhanced economic performance and he recommended removing the “create greater levels of talent, tolerance, and technology” subcategory.

### **Establishment of Promoting Creative Capital - Economic Development**

During this portion of the interview, interviewees were asked to assess the relevance and order of the following categories related to capital-based approaches and cultural arts planning.

- Create economic development goals which target creative industries
- Promote policies that encourage creative industries (e.g., use of public space)
- Form strategic partnerships

Table 4.3 shows the rate of frequency distribution to responses. *N* represents the number of individuals interviewed. The response rate was 100%.

**Table 4.3: Establishment of Promoting Creative Capital through Economic Development (Results)**

Action on Elements	<i>N</i>	Affirmative Responses
Add	9	8
Remove	9	1

Two city administrators recommended adding “include cultural plans to economic development goals” as a subcategory. Five administrators recommended renaming the “boost fiscal and community benefits by creating multiple economic development goals which target creative industries” category, while one city administrator recommended removing the category. Two city administrators recommended adding “retain businesses” as a subcategory. Another three city administrators recommended adding “expanding or relocating businesses” as a subcategory. Another city administrator recommended renaming the “form strategic partnerships” to “leverage investments through public/private alliances.” One nonprofit cultural administrator recommended placing a higher level of importance on “promote policies that encourage creative industries” specifically as it related to use of public space. Use of space is a constant challenge and efforts aimed to tame this challenge would be beneficial to the arts community. Another nonprofit cultural administrator suggested adding a subcategory related to advocacy for creative capital through economic development, perhaps through a governing body or group. The economics professor suggested that economic prosperity promotes the presence of creative capital, but causation is bidirectional and should be described this way in the subcategory.

### **Establishment of Encouraging Community Cultural Equity**

During this portion of the interview, interviewees were asked to assess the relevance and order of the following categories related to capital-based approaches and cultural art planning.

- Promote human capital and diversity
- Encourage minority participation

Table 4.4 shows the rate of frequency distribution to responses. *N* represents the number of individuals interviewed. The response rate was 100%.

**Table 4.4: Establishment of Encouraging Community Cultural Equity (Results)**

Action on Elements	<i>N</i>	Affirmative Responses
Add	9	7
Remove	9	2

Three city administrators recommended adding “talent, tolerance, and technology” to this category due to the influence these factors appear to have on industry diversity. One city administrator recommended removing “human capital.” Another administrator recommended adding “utilizing partnerships and alliances to determine how city recreational centers target minority participation within their facilities.” Another city administrator recommended adding “promote tolerance, respect, and diversity of all human beings.” Recommendations from both nonprofit administrators recommended adding stronger support of minority participation. The economics professor recommended rephrasing “community cultural equity” to something less ambiguous.

### **Establishment of Reprioritizing Cultural Arts and Neighborhood Planning**

During this portion of the interview, interviewees were asked to assess the relevance and order of the following categories related to capital-based approaches and cultural art planning.

- Determine cultural strategy and management
- Identify living patterns of a neighborhood
- Integrate cultural plans with neighborhood plans

Table 4.5 shows the rate of frequency distribution to responses. *N* represents the number of individuals interviewed. The response rate was 100%.



**Table 4.5: Establishment of Reprioritizing Cultural Arts and Neighborhood Planning (Results)**

Action on Elements	<i>N</i>	Affirmative Responses
Add	9	6
Remove	9	3

Two city administrators recommended moving “determine cultural strategy and management” to a previous category. Three recommended renaming the category. One nonprofit administrator recommended adding the phrase “finding financial support” to “identify cultural interests and living patterns within a neighborhood.” She also recommended adding a new subcategory titled “Examples of creative capital and cultural art planning.” The other nonprofit administrator felt this was one of the most important sections and offered no change to the subcategories. The economics professor suggested moving “determine cultural strategy and management” elsewhere, but offered no specific recommendation. He also felt that “identify cultural interests and living patterns of a neighborhood” and “integrate cultural plan with neighborhood plan” were the most clearly presented activities, but recommended indicating why these were important and how they would influence intended outcomes.

## Global Results

The results in this section reflect interviewee responses to questions related to change of the entire preliminary model. The following tables reflect change occurrence if “No” is greater or equal to 1 in responses.

## Component Relevance

The first interview question asked if all of the categories within the model were relevant to creative capital-based approaches to cultural arts planning. Table 4.6 illustrates interviewee responses as a frequency distribution.

**Table 4.6: Component Relevance (Results)**

Possible Response	<i>N</i>	Number of Responses
Yes	9	8
No	9	1

Each interviewee gave affirmative responses that each ideal type category within the model was relevant to a creative capital-based approach to cultural arts planning. One respondent recommended deleting the category, “Encouraging community cultural equity.” More than half of the interviewees gave recommendations to better clarify the category names.

## Logical Progression

The second interview question asked if the order of the categories within the model was logically sequenced as developed within the creative capital-based approaches to cultural arts planning. Table 4.7 illustrates interviewee responses as a frequency distribution.

**Table 4.7: Logical Progression (Results)**

Possible Response	<i>N</i>	Number of Responses
Yes	9	5
No	9	4

Most interviewees provided affirmative responses that each ideal type category within the model was logically sequenced within the model. One respondent recommended adding the, ‘Encouraging community cultural equity,’ category to the ‘Attracting creative capital’ category. Two interviewees recommended adding a SWOT category. One administrator recommended adding a cultural assessment category. Five administrators recommended clarifying the category names.

### **Adding New Components**

The final step in the survey process provided interviewees an opportunity to recommend new components or categories to the model. Interviewees recommended adding the following new components to the categories within the model.

#### *Rename Categories*

Five responses recommended revising the category and subcategory titles for increased clarification.

#### *Retain, Expand, and Relocate Businesses*

Combined, five respondents felt that either “retaining businesses” or “expanding or helping businesses relocate” should become subcategories, or a subcategory, under the “promote creative capital through economic development” category as practical tools utilized by city professionals.

#### *Encouraging Community Cultural Equity*

Three respondents indicated that ‘create greater levels of talent, tolerance, and technology’ should be moved to this category, because it appeared more closely related to diversity.

### *Advocacy for Creative Capital-Based Approaches*

One respondent felt a new category titled, ‘advocacy for creative capital-based approaches’ should be added. The suggestion was made to augment the discussion that change requires an organized group of advocates, and this model represents change from the norm.

### *Examples of Creative Capital-based Approaches*

One respondent felt a new subcategory titled, ‘examples of creative capital-based approaches’ should be added as a subcategory to ‘reprioritizing cultural arts and neighborhood planning.’ The suggestion was made to highlight success stories of creative capital-based approaches. The rationale for this recommendation was to educate others on the success of this approach.

## **Chapter Summary**

Overall, interviewees provided favorable responses to the logic and sequence of the ideal type categories used in the creative capital-based framework to cultural arts planning. Changes to category and subcategory names were highly recommended. See

**Table 4.8 Interview Response Summary**

	<b>Economic Administrators – <i>Muni &amp; Scholastic</i></b>	<b>Cultural Administrators – <i>Nonprofit</i></b>	<b>Cultural Administrators – <i>Municipality</i></b>
Overall Model Design	<ul style="list-style-type: none"> <li>○ Clarify and define concepts</li> <li>○ Remove 'ing in titles</li> <li>○ Language in tables is slightly ambiguous; recommend more concrete descriptions</li> <li>○ Use more action oriented words in tables</li> </ul>	<ul style="list-style-type: none"> <li>○ Good categories – but shorten titles</li> </ul>	<ul style="list-style-type: none"> <li>○ Refine cultural equity title</li> <li>○ Consider moving the technology, talent and tolerance subcategory under the equity category</li> </ul>
Attracting Creative Capital	<ul style="list-style-type: none"> <li>○ Remove 'ing from titles</li> <li>○ Recommend more active voice for titles in table</li> <li>○ Add assess and prioritize to title</li> <li>○ Must assess what you have (strengths) before you can attract others</li> <li>○ Technology, talent and tolerance should go elsewhere – equity maybe?</li> </ul>	<ul style="list-style-type: none"> <li>○ Determine who you are and where you want to go – consider your goals..</li> </ul>	<ul style="list-style-type: none"> <li>○ Good categories – but shorten titles</li> <li>○ SWOT analysis to assess what you have before you create strategies</li> <li>○ Move 3Ts</li> </ul>
Promoting Creative Capital through Economic Development	<ul style="list-style-type: none"> <li>○ Remove 'ing from titles</li> <li>○ Recommend more concise titles</li> <li>○ Rename this category with something more action oriented – what are you trying to get? Name it that</li> <li>○ You must add retaining or expanding businesses</li> <li>○ Must consider how you're going to help entrepreneurs expand their business</li> </ul>	<ul style="list-style-type: none"> <li>○ Nowhere does it clearly indicate cultural art is an economic development priority</li> <li>○ What about helping entrepreneurs move here?</li> </ul>	<ul style="list-style-type: none"> <li>○ Consider retaining business</li> <li>○ If increased cultural art is your end goal – state that specifically</li> <li>○ Category names must sell themselves</li> <li>○ Cultural art must be a priority</li> <li>○ Consider business relocation assistance</li> </ul>
Encouraging Community Cultural Equity	<ul style="list-style-type: none"> <li>○ Remove 'ing</li> <li>○ Consider language such as 'grow or create'</li> <li>○ I prefer the term 'advance creative capital'</li> <li>○ This seems like a natural category for technology, talent and tolerance</li> <li>○ 3Ts should go here maybe</li> </ul>	<ul style="list-style-type: none"> <li>○ Not clear what cultural equity has to do with human capital and participation -- revisit</li> </ul>	<ul style="list-style-type: none"> <li>○ Refine cultural equity title</li> <li>○ Consider renaming the category – many may not understand the terminology</li> <li>○ Technology, talent and tolerance have a great deal to do with equity – consider moving</li> </ul>
Reprioritizing Cultural Arts and Neighborhood Planning	<ul style="list-style-type: none"> <li>○ Remove 'ing in titles</li> </ul>		

## Chapter V. Conclusions

This final chapter provides a summary of the study as it relates to the research purpose and presents a revised preliminary model as a result of the focused interviews assessing ideal creative capital-based categories related to cultural art planning. This chapter will also make recommendation for future related research that are a reflection of the research conducted and existing scholarly literature.

### Summary of Research

The research aimed to (1) develop a practical ideal model of creative capital-based approaches to cultural arts planning, (2) assess the perspectives of cultural administration and economic development experts on the model, and (3) create a revised cultural arts planning model based on the direct feedback from administration experts.

The review of literature identified four key city cultural arts planning approaches: attracting creative capital, promoting creative capital through economic development; encouraging community cultural equity; and reprioritizing cultural arts and neighborhood planning. These were the main descriptive categories evaluated.

### Revised Creative Capital-Based Approaches to Cultural Arts Planning

#### Addition of New Categories

The data resulting from the focused interviews in combination with the initial categories and elements of the original ideal model were reevaluated and incorporated into a revised model that includes more concise categories: Attract Creative Capital, Promote Creative Capital through Economic Development, Grow Creative Capital and Reprioritize

Cultural Arts and Neighborhood Planning (see table 5.1). In addition, a new subcategory titled Retain, Expand and Relocate businesses was added to the second category.

**Table 5.1: Revised Creative Capital-Based Approaches to Cultural Planning Ideal Model**

Ideal Type Categories	
<b>Attract Creative Capital</b>	<ul style="list-style-type: none"> <li>▪ <b>Assess &amp;</b> prioritize creative capital</li> <li>▪ Reform city policies, vision, and goals to include creative capital formation</li> </ul>
<b>Promote Creative Capital through Economic Development</b>	<ul style="list-style-type: none"> <li>▪ <b>Add cultural art to</b> economic development goals targeting creative industries</li> <li>▪ Promote policies that encourage creative industries (e.g., use of public space)</li> <li>▪ Form strategic partnerships</li> <li>▪ <b>Retain, expand and relocate businesses</b></li> </ul>
<b>Grow Creative Capital</b>	<ul style="list-style-type: none"> <li>▪ <b>Create greater levels of talent, tolerance, and technology</b></li> <li>▪ Promote human capital and diversity</li> <li>▪ Encourage minority participation</li> </ul>
<b>Reprioritize Cultural Arts and Neighborhood Planning</b>	<ul style="list-style-type: none"> <li>▪ Determine cultural strategy</li> <li>▪ Identify living patterns of a neighborhood</li> <li>▪ Integrate cultural plans with neighborhood plans</li> </ul>

### Deletion of Existing Categories

The data from the focused interviews resulted in relocating the subcategory ‘Create greater levels of talent, tolerance, and technology’ from its original location to the new “Grow creative capital” category.

### Revisions to Elements

The original ideal model was adapted if and when half of the focused interviews yielded recommendations to add or delete a category or subcategory.

### *Attracting Creative Capital*

Over half of the interviewees recommended a name change for this category, such as dropping “ing” to the category name. Over half of the interviewees recommended adding “assess and prioritize creative capital to the title” to clarify the sequence of steps that must occur before an item becomes a priority.

### *Promoting Creative Capital through Economic Development*

Over half of the interviewees recommended a name change for the category, such as dropping “ing” to the category name. In addition, a new subcategory titled Retain, Expand and Relocate businesses was added to the second category. Several recommendations were made to clarify the subcategory titles; the most common was to specifically state “cultural art” as being a city economic development priority.

### *Encouraging Community Cultural Equity*

More than half of the administrators felt this category name was not clear enough. They recommended words such as “grow,” “create,” “advance creative capital” and inclusion of “technology, talent, and tolerance” in this category, because it most reflected a connection to diversity.

### *Reprioritizing Cultural Arts and Neighborhood Planning*

There were a number of suggestions to revise the model, but no specific recommendation met the standard to be included in the model.

## **Next Steps for Research**

The scholarly literature and policy examples related to cultural arts planning were well-suited for cities of varying size. Additional research opportunities to spur additional economic development exist and should be further evaluated.



Future research could include a needs assessment, an evaluation of trends, and/or the creation of a performance matrix to serve as a cultural arts evaluation tool for cities.

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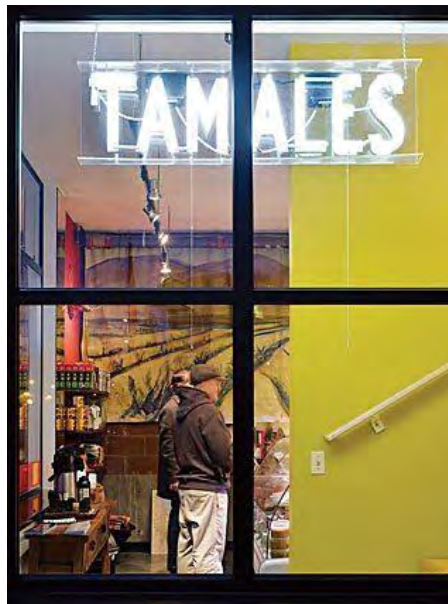
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## APPENDIX Live/Work Lofts and Public Art

*Live/Work Loft:* Seattle's Columbia City neighborhood – 8 lofts that include a culinary bake shop and architecture firm.



*Public Art:* Mark Wallinger's 1999 "Ecce Homo," a life-size figure of Jesus in London



*Public Art:* Larry Kirkland's granite "Headwaters" has been a student favorite on the campus of Texas Tech University in Lubbock. The hands hold letters of the alphabet.



*Public Art:* Anish Kapoor's "Cloud Gate" in Chicago, nicknamed the Bean. Freely mixing elements of Pop, Minimalism, Conceptual Art and Realism, these pieces also often benefit from new technologies and materials, making them dynamic and provocative.

*Source: NY Times by Robert Smith Published August 22, 2008 – Public Art, Eyesore to Candy*