



# Thriving in Place

Supporting Austin's Cultural Vitality  
Through Place-Based Economic Development

The City of Austin  
Economic Development Department  
Cultural Arts Division  
2018



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# Foreword

As a City, Austin has cultivated and promoted its cultural activity, becoming known as a center for creativity, exploration, experimentation, production, exhibition, and performance. Our image as a creative and culturally vibrant city continues to not only elevate Austin to the world stage, but also remains a deep-rooted part of our city's identity, sense of place, and quality of life. But not all Austin citizens have been able to reap the rewards of Austin's growing exposure and status as a cultural destination. While some may profit from Austin's cultural reputation and the competitive real estate market it creates, many others do not, left just outside the reach of the economic prosperity and social well-being that arts and culture can bring to an area.

Culturally vibrant places are desirable, and in turn, valuable places. That value is in no small part due to the cultural and creative spaces across our communities. These spaces are both iconic global landmarks and significant neighborhood assets that serve as touchstones of local identity, heritage, and history. But these cultural spaces can often find themselves at risk of their own success. They are placemakers by nature and their ability to create thriving, desirable neighborhoods can spur increased development pressure, rising costs, and, ironically, not only their own displacement, but the displacement of their surrounding communities and cultural participants. As Austin continues to grow and change, we must ask ourselves, what is required of us to ensure that our citizens are able to grow or attract cultural spaces to their communities without running the risk of letting rising costs, displacement, and gentrification follow in their wake?

This report was created in response to these concerns. Developed as part of CAMP: The Cultural Asset Mapping Project, this report was created in collaboration with Matthew Kwatinetz of QBL Partners to explore a new path forward—one in which we ensure that the value our cultural spaces create leads to their continued support and not their displacement. From the *CreateAustin Cultural Master Plan* to the *Music and Creative Ecosystem Stabilization Recommendations*, we have explored a range of possible policy tools and programs that, if implemented, could expand the City's options for the creation and preservation of cultural space. Instead of elaborating on all these various approaches, this report offers us the opportunity to explore one key approach that we feel the City of Austin has yet to pursue to its full potential—broadening our practice of economic development to pursue a place-based approach.

It is our hope that this report serves as both an inspiration and a call to action by making sure all our creative place-makers realize the important role they can play, and are well-equipped with the knowledge of what is possible in creating and preserving Austin's cultural assets and vitality. We hope that this report not only acts as an accessible introduction to place-based economic development for policy makers, developers, the creative sector, businesses, and community members alike, but that it also serves to catalyze a larger conversation on how Austin can pursue a place-based and culture-led economic development approach in pursuit of cultural vitality citywide.

Austin is a creative and thriving place, but we cannot naively assume that Austin will remain a hub of culture and creativity as it changes and grows. Without intervention, we face an erosion of our city's welcoming environment to creative experimentation, cultural expression, and citizen participation, and further, an exodus of artists to pursue opportunity elsewhere. The loss of cultural spaces is not just felt by artists and creative sector workers alone. It is felt in the loss of community assets and the loss of opportunity for all our citizens to find their own creative voice and participate in our larger cultural landscape. It is our hope that this report offers a new path forward as we as a City take an active role in ensuring our cultural spaces may thrive in place. The time is now.



Meghan Wells  
Cultural Arts Division Manager  
Economic Development Department  
City of Austin



*20ft Wide* Installation by Dan Cheetham & Michelle Tarsney in partnership with Art Alliance Austin.  
Photo by Michael Knox.

# Introduction

# Introduction

*Cultural spaces bring immense value to our communities— from the benefits of building community identity, creating iconic places, and nurturing our creative expression, to the unintended consequences of spurring rising costs, gentrification, and displacement.*

This report offers a planning approach in response to this cycle, one that explores how place-based economic development can capture and reinvest the value created by our cultural spaces to ensure they and their surrounding communities may thrive in place and fully benefit from the cultural value they help create.

In the following pages, we explore how place-based economic development can be used to identify the unique needs of a specific area and can provide a framework for developing a set of policy interventions and strategies custom-built for that place. Where economic development at large may focus on broader citywide policy interventions such as workforce development and business recruitment, a place-based economic development approach widens that focus to include the development and preservation of a city's physical real estate assets, all in order to strengthen the city's larger economic, cultural, and social fabric.

*Within a place-based approach, we think small scale in order to shape a bigger picture, intervening strategically in order to create a larger landscape of mutually reinforcing spaces and initiatives that supports a broader, more inclusive prosperity for all citizens.*

While not an approach exclusive to arts and cultural facilities, place-based economic development is explored within this report specifically through the lens of our cultural assets and the larger cultural ecosystem they comprise. When planning for cultural spaces in our communities, it is essential to understand

the role these spaces play in creating thriving, vibrant, meaningful, and in turn, valuable places. These places are not only areas where citizens and visitors aim to live and visit, but also where development interests are eager to build and expand. As cultural spaces impact their immediate surroundings and nearby real estate, it is imperative that we understand that planning for cultural spaces is inherently a place-based challenge, meaning that the value created by cultural spaces is often tied to a specific place and within a specific area. When faced with such a challenge, it is essential to be well-equipped with the ability to plan and implement the types of site-specific economic development strategies and policy interventions better tailored to a smaller, neighborhood scale, all in an effort to feed into our larger goals of supporting cultural vitality and equitable access to culture citywide.

As economic development efforts evolve to meet changing economic priorities, cities and economic development agencies are in ever increasing need of new models for how to pursue the types of smaller-scale, site-specific initiatives that better suit the local scale arts and cultural initiatives often take. This report aims to add to that conversation by not only articulating the inherent challenges in creative space development in competitive real-estate markets such as Austin's, but by also stressing that a municipality must take an active role in creating the right tools for the right places and build the partnerships necessary to capture and redirect the value created through arts and culture to serve the larger public good.

Such a model also depends heavily on cooperation across the private-public spectrum—from arts organizations, to private developers, to local community associations, and more, working in concert to address area needs. This report is meant to serve as a means to educate and unite all the participants involved, to bring us all to the

## Defining the Issue and Opportunities

**Issue:** Cultural spaces bring immense value to our communities, which can also unintentionally bring increased development pressure, rising costs, and displacement.

**Challenge:** How can the value created by cultural spaces be captured and reinvested to ensure that communities can benefit from, and not be displaced by, the value created by their cultural spaces?

**Opportunity:** Place-based economic development provides a framework to creating site-specific solutions to capture and reinvest the value created by cultural spaces within an area.

same table speaking the same language, and to understand the fundamental considerations in pursuing a place-based economic development approach when planning for our cultural assets.

*A place-based approach is not one single set of strategies, but instead offers a framework for collaboration between public-sector policy makers, private-sector developers, stakeholders, and community members to collaborate and co-design a strategy custom built for a place.*

Developed in collaboration with Matthew Kwatinetz of QBL Partners, this report aims to introduce and explore these approaches within economic development by covering the following key considerations:

- Challenges in Creating Cultural Spaces
- Understanding District Dynamics
- Defining Districts
- The Public Role in Capturing Cultural Value

This report is meant to build off of the data and analysis conducted as part of The Cultural Asset Mapping Project (CAMP) conducted in the summer and fall of 2016. CAMP was a community mapping initiative aimed at identifying and mapping the wide variety of Austin's cultural assets through direct community participation and input. CAMP afforded us the opportunity to identify and map Austin's cultural assets in order to determine how they were distributed across our communities, where they are currently clustering, and where they are currently lacking. Equipped with this knowledge and the community input the project fostered, it is our hope that this report can not only educate, but also empower all our creative space makers to take part in ensuring our cultural spaces and the communities they serve may thrive in place.

For a more comprehensive overview of CAMP and its findings, visit [austintexas.gov/culturemapping](http://austintexas.gov/culturemapping) to view *The CAMP Report*.



*Good places to live have more to offer than adequate housing, transportation, jobs, schools, and commercial amenities. They have spaces in which residents can express themselves creatively, connect with one another, and engage in experiences that expand their intellect, imagination, creativity, critical thinking, and even their capacity for compassion and empathy—spaces in which art happens.*

Maria Rosario Jackson, "Building Community: Making Space for Art"  
The Urban Institute, October 2011

# Challenges in Creating Cultural Spaces

# Challenges in Creating Cultural Spaces

*Cultural spaces, in all their diverse and varied forms, are integral components of any city's cultural landscape, creative economy, and overall cultural vitality.*

They are the physical places in which people find their own individual voice and path to creative expression, through which they connect to others and their communities on a deep and personal level, and through which they bond themselves to a place and develop personal landmarks to orient themselves in this world. In short, cultural spaces create immense value in our communities and are integral components of a vibrant, livable, and desirable place.

## Building Complete Communities in Pursuit of Cultural Vitality

In Austin, we understand arts, culture and creativity, and in turn the places in which they are fostered, to be necessary components of any “complete community.” Within the *Imagine Austin Comprehensive Plan*, the City of Austin puts forward a vision statement of building a city of complete communities—ones in which all citizens are able to meet their material, social, and economic needs.

Embedded within those needs are creative and cultural expression and the cultural spaces in which those pursuits are explored, fostered, and shared. Cultural spaces are the physical places that ground our city's larger creative ecosystem- an interconnected network of resources, educational opportunities, exhibition and performance venues, rehearsal spaces, creative hubs, and more, that together offer opportunity for all citizens to find and access their own creative voice, build their cultural identity, and find their own personal course to cultural participation.

The complete communities framework is helpful in not only understanding how cultural participation fits within the broader picture of a citizen's overall needs, but also in understanding the physical assets, the schools, roads, businesses, and more, that serve as the infrastructure necessary to meet those needs. Ensuring culture and creativity are a part of every community requires supporting a creative infrastructure of cultural facilities such as affordable workspaces, performance and exhibition venues, creative education, and more that offer opportunity for all citizens to be active cultural participants.



## Three Domains of Cultural Vitality



### **Comprehensive picture of a community's cultural vitality**

*Adapted from Maria Rosario Jackson, Ph.D., Florence Kabwasa-Green, and Joaquín Herrenz, Ph.D., "Cultural Vitality in Communities: Interpretation and Indicators," (The Urban Institute, November 2006).*

The arts, and the cultural spaces they inhabit, do not merely serve the professional artist and creative sector worker, but have far-reaching impacts on the quality of life and social well-being of all citizens and are integral to fostering cultural vitality on a local and regional level. Nearly half of all Americans are personally and actively involved in artistic activities, while 68% count themselves as active cultural participants that attended an arts event within the last year.<sup>1</sup> Therefore, it is important to bear in mind that the underlying concern is not just distribution of cultural facilities across our communities, but equitable access to those facilities in a way that offers a bridge between the non-professional cultural community and the creative sector.

***Cultural participation, and the equitable access it necessitates, is at the heart of creating culturally vital areas.***

Cultural vitality is commonly defined as "the evidence of creating, disseminating, validating, and supporting arts and culture as a dimension of everyday life in communities."<sup>2</sup> Thinking of cultural vitality as supporting arts and culture as a dimension of everyday life allows us to expand our thinking of complete communities to understand that within every community, supporting cultural participation and access is the central goal of ensuring that arts and culture can serve as a facet of community life. Pursuing cultural vitality and equitable opportunities to cultural participation as larger community goals then

requires understanding how attainment towards those goals is tracked and measured. While recent work from projects such as Urban Institute's Arts and Culture Indicators Project (ACIP) have laid the groundwork for understanding how to evaluate and track cultural vitality, understandably those metrics may shift and change in response to local area needs and resources. While determining those metrics may be outside the scope of this report, a basic understanding of the dimensions of those metrics can serve us as we explore how to foster cultural vitality by ensuring cultural spaces can grow across all our communities. The key considerations when developing metrics for cultural vitality are outlined by ACIP as the presence of opportunities for cultural participation (which may include, but is not limited to cultural spaces), the cultural participation itself, and support for that cultural participation.

Understanding these dimensions of cultural vitality not only helps us put cultural spaces in context of a larger cultural ecology of arts-related spaces, resources, and services, but also allows us to see how culture and the many ways it manifests itself in communities all feed into creating vital and vibrant neighborhoods that attract residents and development interests alike.

***Consequently, embedded within any pursuit of cultural vitality must be an understanding of how that vitality and the exposure it may bring can also bring unwanted effects of increased development interests and rising costs.***

Culturally vital places are valuable places, but that is value too often captured by private interests alone. Supporting cultural vitality and complete communities then presents us with a difficult challenge—how do we ensure that creating and supporting culturally vital areas does not unintentionally lead to increased development pressure and pricing-out of integral community assets? Before we dig deeper into this challenge, we first must consider how exactly cultural spaces and the culturally vital areas they help form, actually create value and drive investment.

### Cultural Spaces Create Both Social and Economic Value

Cultural spaces bring immense value to surrounding areas, from the social value of creating culturally vibrant and unique places that fuel our creative expression and connect us to community, to the economic value of creating attractive, desirable, and in-demand places that can increase reinvestment and development pressure.

While the social value of cultural spaces may be more difficult to quantify, we hear it expressed often when people speak passionately of the important role arts and culture serve in their lives. In an Americans for the Arts survey of 3,000 Americans in 2016, respondents noted some of the following social effects of arts:<sup>3</sup>

- 73% say the arts “provide meaning in our lives.”
- 67% of Americans believe “the arts unify our communities regardless of age, race, and ethnicity”
- 62% agree that the arts “help me understand other cultures better.”

Additionally, nearby cultural spaces can have a marked impact on specific indicators of community well-being such as crime, health, and education.

The Social Impact of the Arts Project (SIAP), a research group at the University of Pennsylvania, have dedicated over 20 years to exploring the impact of arts and culture on community life. In a recent 2017 study of New York City, SIAP found that among neighborhoods in the lowest 40% of income distribution, those with higher numbers of cultural assets experience:<sup>4</sup>

- 14% reduction in indicated investigations of child abuse and neglect
- 5% reduction in obesity
- 18% increase in kids scoring in the top stratum on English Language Arts and Math exams
- 18% reduction in the serious crime rate.

*These social values of cultural spaces, from their ability to support social well-being to their role in defining a place, all come together to make that place more attractive and desirable for residents, businesses, and visitors alike.*

That desirability in turn translates into increased real estate value. Although research is still being done to fully quantify the direct increase in real estate prices from nearby cultural spaces, a number of recent studies show some striking impacts on real estate value when locating near a cultural space. In a 2010 study conducted by QBL Partners,<sup>5</sup> researchers found that across the 1032 cultural spaces and nearby areas studied:

- Existing housing benefited from an estimated premium of \$18,419 per residential unit
- Undeveloped sites saw a premium of 187% when located near a cultural space

In a 2011 study commissioned by Artspace Projects, Inc. and conducted by Metris Consulting, analysts calculated the real estate premiums within a 2.5 mile radius of Seattle’s Tashiro-Kaplan Artist Lofts to find an estimated average increase of \$14,679 per residential unit.<sup>6</sup>

## Land Value Premium for Properties Near Cultural Anchors

23 Cities, 1032 Observations (2000-2010)

Asset Type	Average Premium to Metro Market	Average Premium to Submarket	No. of Observation	Average No. of Metro Market Comps	Average No. of Submarket Comps
Apartment	52%	21%	76	162	33
Dev Site	184%	35%	59	30	7
Hotel	38%	7%	72	25	6
Industrial	23%	10%	26	46	7
Office	0%	8%	656	90	24
Retail	47%	24%	152	83	15

Source: QBL Real Estate

Note: Comparable transactions are averaged by asset type, sale year and market/submarket of the “within radius” transaction. Development Site, Industrial, Office, Retail viewed on a \$/square foot basis; Apartment, Hotel viewed on a \$/unit basis. Source: Real Capital Analytics.

## Challenges within Creative Space Development

These findings aim to quantify what is already commonly understood, but too often understated—that cultural spaces are essential components of vibrant and desirable neighborhoods. While calculating the exact real estate value tied to that desirability is an important exercise, those efforts all serve to underscore our understanding of how cultural spaces can entice new development and spur rising real estate costs.

*This is the crux of the challenge inherent in creative space development—that while cultural spaces serve as a necessary public good we aim to see in every community, their successes in creating a vibrant and desirable place can lead to their displacement, disenfranchising the very cultural spaces and community members that brought value to an area in the first place.*

How then, do we pursue supporting culture in every community, knowing that some communities and spaces may not be able to weather the storm of development pressures that can follow? It is

this central challenge that any efforts to plan for our cultural spaces must not only recognize, but also actively address. As cultural spaces are now commonly recognized as attractive area amenities and neighborhood assets, cities are now in need of ensuring they have the policies in place and the partners at the table to address the market forces and development pressures that often challenge creative spaces and their surrounding communities. Yes, cultural assets in our communities are often easily recognized and highlighted as public goods and social amenities—but recognizing them as invaluable assets is only half the equation.

*Recognition of value must be coupled with policy interventions to ensure that their own success in creating a thriving place doesn't in turn lead to their own displacement.*

Culture can turn into the leading edge of gentrification cycles in neighborhoods, disenfranchising cultural participants, who can be the initial culture instigators that contributed to

increasing the value of surrounding real estate in the first place. This is an ironic outcome resulting from the fundamental idea that cultural uses, while often not profitable as real estate enterprises on a cash flow basis, do provide an economic benefit to the surrounding local area, which leads to an external value increase. That is, those non-cultural uses that are near cultural uses can experience value increases, even though the cultural use itself is not profitable. This is akin to the original creators of a high growth technology start-up not being given any ownership of the company—they work early and often for free and only those who have equity are rewarded later.

*Culture-led economic development should therefore strive for thrive in place strategies, in which a portion of value is shared with those who help create that value in order to protect themselves against external market pressures and rising rents.*

Developing cultural spaces is not real estate as usual. Driven more often by passion than profit, these spaces often operate on thin margins and find themselves inherently susceptible to increased development pressure and rising real estate costs—ironically pressures they themselves may take part in creating.

If then arts and culture are public goods essential for every citizen in every community, then the market dynamics that threaten their accessibility serves as a prime example of a market failure. In economics, a market failure is a situation in which the free market, left unchecked, fails to allocate resources efficiently. In this instance, that presents itself in the way that cultural spaces create value, but do not always see the return on the value they help create. This value is instead is capitalized on by nearby developments, in turn displacing the very amenities that the development is reliant on to drive investment.

Leaving cultural spaces and their creators vulnerable to the currents of market forces leaves us all in a losing position—without strategic intervention, communities lose important cultural benefits, developers unintentionally erode amenities and assets that support their project's profitability, and the city at large loses an integral part of a delicate creative ecosystem.





## Exploring Place-Based Solutions to Place-Based Challenges

Within this challenge though, is opportunity to find more mutually beneficial solutions—ones that ensure that the social and economic value surrounding our cultural spaces is not unintentionally eroded by increased development pressure.

*When looking at how arts and cultural spaces contribute to an area's desirability, it's important to note that the issue is inherently place-based, meaning that the value created by cultural spaces is often tied to a specific place and within a general area.*

When attempting to address a place-based challenge, it is then crucial to turn to place-based solutions, ones in which a site-specific set of strategies and interventions are custom built to respond to the area's specific assets, needs, and stakeholders. Place-based solutions mean that a decision was made to achieve an outcome in a specific place due to its local assets, its area stakeholders, and its physical form—all in order to address the broader needs of a city as a whole.

Within a place-based and culture-led approach, we use this specific approach to intervene strategically to address the varied needs of different areas in order to pursue cultural vitality citywide. That can take the shape of implementing policy interventions aimed at capturing and reinvesting the value created by arts and cultural facilities within a given area.

Given that cultural spaces and their surrounding communities do not always see a return on the value they help create, a place-based approach can be a means to define an area or district for intervention and then implement the necessary partnerships and policies to capture and redirect that value back into the district. This process is a specific form of value-capture, a financing model that focuses on capturing some of the increased value created through local improvements with specific policy interventions. While not an approach exclusive to arts and cultural facilities, value capture strategies have great potential in addressing the way in which cultural spaces help spur, but do not always benefit from, value created within an area.

*A place-based approach is not meant to have a set strategy to implement across all districts, but instead should provide a nimble and responsive framework for how different policy interventions and tools can be used, combined, or modified to address the needs of a specific area as they arise.*

Because of that, planning for cultural facilities and districts requires the ability to manage projects individually with both the flexibility to identify areas in need of intervention and to customize appropriate responses to these community-identified areas and needs when they arise.

While the actors involved can vary depending upon the district selected, the approach depends heavily on the participation of the municipality itself as a principal. Critical to this approach is the creation of an infrastructure that allows for extensive neighborhood level research and engagement of stakeholders. In order to pursue a place-based approach, the city government itself must be equipped with the capacity and flexibility to offer its assistance and come to the table ready and equipped to deeply listen and respond to community-identified needs.

### ***In Pursuit of Cultural Vitality: Addressing Cultural Equity with Place-Based Solutions***

*A place-based approach allows use to fit the right tools to the right place, understanding that different areas may require different needs in order to reach the end goal of creating a socially, economically, and culturally vital area.*

This is the pursuit of cultural equity at its core—the recognition that supporting cultural vitality will need to take very different forms and different degrees of intervention in different places. If equity is ensuring everyone has what they need to succeed to reach a final goal, then a place-based approach can lend a framework for how to craft equitable solutions in response to that area's

development needs. While one area may call for more attention to building community capacity to articulate area needs, another area may call for efforts towards addressing rising real estate costs and displacement pressures, all different approaches to reaching the same goal of cultural vitality.

A place-based framework presents us with the opportunity to not only explore what tools and policy interventions an equitable development toolbox would be equipped with, but also provide a means to developing and maintaining equitable access to the strategy development and assessment process. As creative placemaking efforts become more commonplace in planning and policy fields, so too does the understanding that local area stakeholders and community members serve as vital partners in developing strategies and policy interventions in regards to cultural vitality.

Projects and place-based initiatives often see more success when leveraging already “fertile ground” and building upon existing local efforts instead of more top-down approaches that merely serve to move existing arts activity around to manufactured hubs and creative centers.<sup>7</sup> Within a place-based approach, cultivating community capacity to bring these areas to attention is just as important as ensuring the municipality is able to consistently assess their city's cultural landscape to identify areas in need of further attention and support. It is these bottom-up, community initiated efforts and spaces that often have the deepest community roots, and supporting them not only means helping already established efforts carry forward, but also ensuring that the right environment exists allowing new efforts to take root and grow.

Place-based solutions are not the only means to address cultivating the right environment for community efforts to grow, but they are still pivotal in offering an expanded set of tools

and options to do so. Moreover, the smaller-scale at which a place-based approach operates can serve as a means to better understand the diverse ways in which culture manifests itself in communities. Despite the growing acceptance and understanding of arts and culture as powerful agents of economic growth and social well-being, still too often we see a misunderstanding of how arts and culture is manifested and defined.

Historically, this desire to define what is and isn't art has put many citizens and communities at a stark disadvantage. While the voices and creative expression of certain groups and communities have been elevated to feed into a normalized definition of "the high arts," other voices and expressions of arts and culture, most notably of communities of color and low-income communities, have been overlooked, undervalued, or even completely disregarded within too narrow a definition of arts and culture.

Thinking back to how cultural vitality is defined allows us to expand past definitions by focusing on cultural participation instead of consumption. It is still too commonly assumed that participation in the arts means viewing or purchasing professional art.<sup>8</sup> Arts, culture, and creative expression manifests itself in many forms and in many different types of places and pursuing cultural vitality in turn means ensuring that all citizens have access and opportunity to participate in the varied ways culture presents itself within their

community. Again, the answer to what is necessary to achieve culturally vital areas is a place-based one—its answer dependent on what currently exists or what may be lacking in any given area to support equitable access to cultural participation.

In the following sections, we outline a number of key considerations within pursuing a place-based approach. But running throughout those considerations is the underlying importance of pursuing cultural equity, of ensuring that the communities we plan for are all able to access the varied tools, interventions, and strategies each may require in their own pursuit of cultural vitality. As you read this report and begin forming your own thoughts on how to pursue a place-based and culture-led approach within an area, we challenge you to read it with these central questions in mind: *who benefits, who pays, and who decides?*<sup>9</sup>

***Place-based solutions are meant to be equitable solutions, ones that call for community members, developers, and policy makers alike to come to the table to co-design mutually beneficial solutions.***

But in order to do so, we must constantly maintain a critical lens on how these solutions are formed, implemented, and assessed, all in order to ensure that these solutions are equitable ones responding to the unique ways in which culture expresses itself in each community and in each place.



***We will continue our work to position arts and culture as a core sector of community planning and development. Because artists should never be free-range pawns in a chess game of trickle-down economics, but instead, allies working alongside their neighbors to create an equitable, healthy, and sustainable future for all of us.***

Jamie Bennett, "False Narratives About Artists Harm Artists, and Communities"  
Shelterforce, April 2017

# Understanding District Dynamics

# Understanding District Dynamics

A place-based approach offers us the opportunity to not only define areas for intervention, but also a means to capture value created within an area and redirect that value to support the longevity of area assets and cultural spaces. But in order to capture and redirect the value created by cultural spaces, we must first understand the process and dynamic that drives value creation within a district.

To illustrate this dynamic in action, we look to the District Wheel. Developed by Matthew Kwatinetz of QBL partners, the District Wheel illustrates the process in which value is created, captured, and redirected within a defined area or district by identifying three integral components to a place-based, value-capture strategy.

*Arts and culture create both social and economic value in an area, and do so in its broadest sense by driving activity and investment to and within an area.*

The District Wheel and its three iterative steps then help demonstrate the fundamental components of a place-based approach that aims to capture and redirect the value created by cultural spaces. The District Wheel is comprised of three parts—define a place for intervention, determine the area’s anchors and attraction driving increased value, and then capture or harvest the value created within your defined area through a set of value capture tools and policy interventions.



## Define your Place & Boundary

In order to capture and reinvest the value created within an area, we first must define that area's boundary. These boundaries and the districts they delineate can be defined in several ways, but no matter the district's form, function, or governing structure, defining the physical limits of the district is necessary to define a place within which policy interventions can be used and the value captured and reinvested.

## Determine your Anchor & Attraction

Whether it is an existing cultural facility or newly created local improvements, one necessary component of a district is a central draw or anchor that drives attraction, and in turn investment and value, to an area. Identifying what type of anchor or anchors is driving attraction can not only help shape the district's image and area goals, but also help determine the policy interventions and value capture tools best appropriate for the district as a whole. A list of typical forms of district anchors and attractions can be found on page 20 of this report.

## Harvest Density & Capture Value Created

With a boundary and attraction identified, we now have the opportunity to identify the appropriate mechanisms to capture and reinvest the value being created within a district. A district-specific strategy of policy interventions and value-capture tools must be put in place and maintained over time to capture and redirect value. We offer a list of common value capture tools on page 37 to serve as a cursory list as you begin your own process of developing creative place-based solutions.



*The District Wheel, Heartland; Matthew Kwatinetz / QBL Partners*

To see this district dynamic in action, let's take the construction of a new museum as an illustrative example. A new attraction, the museum, serves as an anchor driving new pedestrian traffic to the area. Complementary businesses, restaurants, retailers, smaller gallery spaces, locate nearby to take advantage of this newly formed activity and traffic. Over time, a small ecosystem of complementary businesses and supporting uses begins to form in the area.

The businesses, recognizing the draw and economic impact the museum has created, may decide to form a merchant's association as means to market and support the museum and their businesses, or to advocate for area-specific policy tools that will support the growth of the museum and similar cultural anchors benefiting the merchants. This newly created district transitions from a general place of economic activity to a clearly defined, bounded area in which value is being collected and reinvested to fund the longevity of this district and its symbiotic collection of anchors, attractions, and related uses.

In this example, we can see three components to a district in action— an anchor or attraction, a delineated boundary, and the policy interventions and value capture mechanisms through which value can be captured and redirected. Behind those three components is the underlying district dynamic formed around a central use or anchor. The anchor drives increased street-life and pedestrian traffic (we will use “traffic” interchangeably as an abbreviation) which then drives attraction and investment. On the heels of this traffic come other organizations and businesses that support the central anchor use, such as fabric stores centering around a nearby fashion design school, or uses that benefit from the halo of activity the anchor promotes, such as nearby restaurants and retail catered to the post-show crowds of nearby theaters. This dynamic, of anchors driving pedestrian traffic and increased activity for supporting uses, of course necessitates that the larger district be a walkable, pedestrian-friendly scale that allows those patterns to form. It is also worth noting that district anchors can take many shapes and may actually be comprised of multiple assets or uses, such as a complex of creative studios or strip of local venues, that together form one central attraction.

While place-based economic development strategies focus on this dynamic across industries, culture-led economic development aims to harness this district dynamic specifically with a focus on arts and cultural facilities as the anchors. But again, positioning an anchor and driving investment is not enough—economic development strategies that use this district dynamic must also come coupled with a place-based strategy centered on capturing and reinvesting the value created in order to avoid displacement and gentrification. Looking specifically at cultural uses, instead of simply capitalizing on cultural cache without consideration of the after-effects, a truly culture-focused economic development approach includes equal efforts towards driving investment through anchors and attractions and capturing and reinvesting that increased value in a way that allows and encourages the area’s assets and surrounding communities to thrive in place.

### **Assessing Your Area & Setting District Goals**

Determining what is driving attraction to and within a district can be a defining factor in how the district is organized and the value capture methods it chooses to pursue. It is also a key component in defining the district identity and what purpose the district is meant to serve within a city’s wider creative sector economy. While one cultural district may strive for the type of attractions that drive cultural tourism, such as performance venues, museums, and exhibition spaces, some districts may find themselves filling other vital parts of a city’s creative ecosystem without the intent of driving pedestrian traffic. A “maker’s village” of creative workspaces and supporting supply business for example, may not be driving value through dollars spent within the district by attracting visitors and cultural participants, but instead may need an approach that focuses on capturing value elsewhere or through other means to support their district that in turn supports other more public-facing districts.

### **Cultural Asset Mapping to Identify Area Assets**

Sourcing local stakeholder and community input is then an essential step in assessing an area and in turn shaping district goals and informing district needs. Community engagement methods like cultural asset mapping can be especially helpful in both identifying current cultural assets within an area and fostering deep listening and conversations on community priorities and needs.

When conducted on a neighborhood scale, cultural asset mapping can help identify community assets and map how and where they are driving activity within a district. Done on a citywide scale, cultural asset mapping can provide the broader, more comprehensive view of how cultural assets are currently distributed and help shape conversations on what needs to be done where in order to pursue cultural vitality across all communities.

CAMP: The Cultural Asset Mapping Project conducted in 2016 was Austin's first exploration of citywide cultural asset mapping and provided a wealth of information identifying a broad range of cultural assets across Austin.

*CAMP's community mapping sessions and online surveys provided us with a broad survey of how cultural facilities are distributed across Austin and allowed us to identify where they are currently clustering and where they are potentially lacking.*

The community input collected through CAMP, as well as the resource materials used in the mapping sessions, can be found within the project's final report, Mapping Austin's Cultural Landscape, available at [www.austintexas.gov/culturemapping](http://www.austintexas.gov/culturemapping). These areas of key cultural concentrations are also referenced throughout this report's case studies and examples found in Appendix A on page 43 of this report.

## Evaluating District Strategies and Changing Needs

It is important to note that any district strategy must also come equipped with a means to consistently assess and check in with an area's changing needs. Looking back to the District Wheel, it is meant to illustrate that this process is cyclical and recurring, that success and longevity require a continuous cycle of assessment, strategy-development, and implementation in order to evolve the district's strategies and approaches to respond to its changing needs. While an area might begin with a need to establish a new anchor or use within an area lacking cultural spaces, in time its district strategy and policy tools may shift and change from placemaking to placekeeping and ensuring the spaces created can thrive in place amid increasing costs. A district strategy is not meant to be set in place and then left to run its course. Instead, within that district strategy, considerations should be made as to how to assess changing needs and priorities within a district and how to source local stakeholder and community input to identify and understand those district needs.







*All districts succeed in some ways and struggle in others. The best or most successful districts are those that have developed capacity—the harnessing of internal and external resources—by being reflective, innovative, nimble, integrated, and collaborative.*

Amanda J. Ashley, “Strategic Planning for Arts, Culture, and Entertainment Districts” [How to Do Creative Placemaking](#), National Endowment for the Arts , January 2017

# Defining Districts

# Defining Districts

A place-based approach affords us the opportunity to think in districts, to identify areas for intervention and design site-specific strategies that can capture and redirect the value created by an area's cultural assets. But in order to capture and reinvest value, we must first define an area in which value will be created, captured, and then redirected.

*In this report, when we speak of districts, we use the term to mean the bounded area in which place-based policy interventions are enacted.*

This area can be under several types of organizational or governing structures and can be formed through top-down governmental intervention, bottom-up community organizing efforts, or as is often the case, an innovative combination of both.

*Districts can take many forms, but all share the intention to define an area in order to enact specific policy interventions and value capture mechanisms within it.*

By delineating a boundary and defining a district, you create opportunities to explore innovative tools and creative solutions that may not be available or even necessary citywide. Boundaries create the container for place, and within boundaries value can be recognized, measured and then redistributed.

When we create a boundary, through a special district designation or neighborhood overlay for example, we define a specific place where we can measure initial conditions, convene stakeholders, intervene, and measure the subsequent conditions to see the results of our interventions. Setting a boundary, by creating a definite place within which value can be captured and redistributed, allows for the use of financing tools, tax redistribution methods (such as TIFs- see page 26), cross-subsidy (using one use to pay for another) and other value capture mechanisms, and sets the stage for future value capture.



## Types of Districts

*Potential districts, once recognized in a city's cultural landscape, are the specific locations in which strategic value-capture interventions can be implemented.*

But in order to implement those strategies, that informal district must create a more formal governing and management structure that can oversee and implement the appropriate policy tools and interventions. Determining what type of district designation or organizational structure would best serve an area depends largely on the stakeholders involved, the uses within an area, the goals of the district, and the policy interventions that those forming the district plan to implement.

Although commonly referred to in government and planning as “special districts,” there is no set in stone list of types of special districts that can be used to define an area for a specific policy

intervention. Instead, what shape a district takes is open for creative interpretation on a case-by-case basis in response to the needs of a specific location and the regulatory environment in which it is formed. Where one city may see a business improvement district form where membership dues fund local streetscape improvements, another city may prefer to form a special zoning district where land development regulations help support a hub of complementary uses.

Within a place-based approach, creative solutions that combine, adapt, or completely reinvent common special district forms and actors involved are not only welcomed, but highly encouraged. A place-based approach to economic development is grounded in the understanding that unique places need unique approaches and creative solutions that develop new strategies and interventions tailor-made for the place they are meant to serve.

## Examples of Typical District Partners

Each cultural district is unique, and with each district comes its own unique partnership of a variety of stakeholders from non-profit arts groups, to governmental entities, to private developers, and more. Below is a list of some of common stakeholder groups typically involved in the formation and management of cultural districts.

- Municipality
- Economic Development Department/Corporation
- Artists, Arts organizations
- Individual Businesses
- Chambers of Commerce
- Business Improvement Associations
- Citizen Advisory Groups
- Merchants Associations
- Small Business Associations
- Community Development Corporations (CDCs)
- Property Owners
- Private Developers





## Using Cultural Districts to Capture Value

All of the districts on the previous pages serve as examples of bounded areas in which value is created and then redirected. District formation may be used for a host of other planning and economic development reasons, but in this report, we choose to focus specifically on the question of how district formation can serve as a means to capture and redirect value to combat the gentrifying effects of cultural spaces. This benefit to thinking in districts, of being able to recognize the potential in capturing value created, is especially relevant when thinking in cultural districts, or in any district with a focus on arts, culture, and creative spaces.

### What is a Cultural District?

*A cultural district is a defined area in which cultural facilities or a cultural focus serves as the key attraction or anchor. Beyond that broad definition, there is no set organizational structure or special district type used to create cultural districts.*

Instead, it is the prerogative of the ones creating the cultural district that determines what shape it could take, how it intends to create and capture value, and how it will be managed and maintained.<sup>10</sup> As is often the case, cultural districts can become a series of layered special districts, seeing multiple place-based approaches in one area to serve the district's larger goals. For example, it can be a special zoning district in which certain zoning regulations support the creation of industrial live/work spaces while also being a business improvement district that funds the district's marketing and promotion. Whatever the case may be, the intention is to design a cultural district and its underlying strategy in direct response to the specific needs of the district and its surrounding community that ensures both may thrive in place.

### Cultural District Organization: Bottom-up, Top-down, or Both

Districts can come together in a variety of ways, from bottom-up efforts that see artists and community-based efforts organize to advocate and plan for district formation, to more top-down efforts that see public-sector planning or developers act as the progenitors of a district's formation. Rarely is it simply one or the other, but instead a combination of efforts across this private-public spectrum.

Cooperation between public and private sectors is key in not only identifying and designating districts, but also in co-designing the type of place-based strategy that can ensure the value created within the district is captured to fund and support the district into the future. Often these bottom-up approaches are referred to as "natural" or "naturally-occurring" districts to mean they were not directly planned through public sector or private development efforts. But even within these "natural" processes, there is still some underlying level of government involvement and private investment at work that, whether intentionally or not, has created an environment for this informal district to grow.<sup>11</sup>

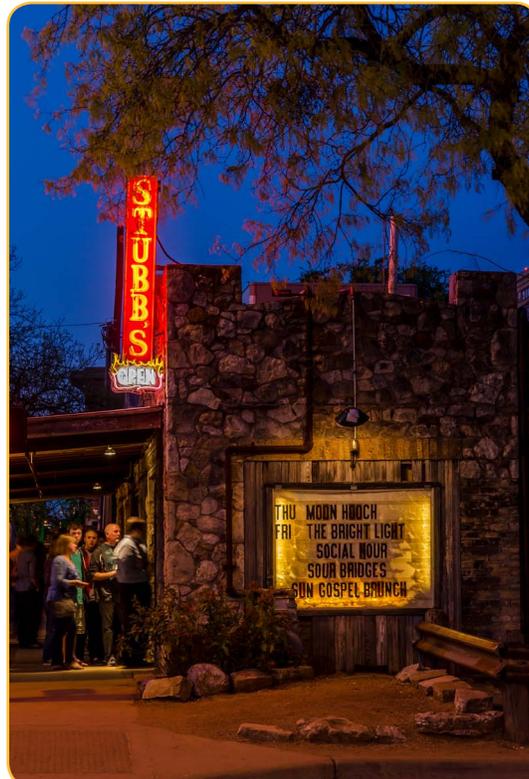
Recognizing the existing underlying forces and policies that have made way for a naturally occurring cultural district is equally important as determining what new policies and approaches may be necessary to ensure it thrives in place and can continue to prosper. It is thus imperative to understand the combination of private and public choices and factors that made way for a district to grow in the first place in order to understand what is working, what is not, and what role a city and its economic development agency must play within each project.

*Even though the creation of a district may not necessitate direct municipal involvement, its preservation and longevity may very well depend on it. Once lost, it is near impossible to rebuild what has grown organically over time.*

Even without direct municipal involvement in the formation of an informal cultural district, municipal involvement is necessary in its long-term support and within the formation of its larger value-capture, place-based strategy. Without the active participation and cooperation of municipal governments, we may see the policy tools and interventions necessary to correct the market failures within creative space development just out of reach. This is why being able to pursue the types of private-public partnerships that a place-based approach necessitates is crucial to meeting the specific needs of a city's creative spaces.

More than just ensuring we have the right tools at hand, we must also ensure we have the right structure and flexibility within the municipality and economic development agencies in order to dispatch those tools when needed to support both existing, naturally occurring districts as well as areas lacking in cultural spaces and facilities.

Each cultural district is as unique as the place it is intended to serve, but still certain considerations and approaches run throughout the district development process. No matter what form a district may take or what group or stakeholder initiated its development, considerations must be made as to how the district is defined, who will oversee its management, and what policies would be necessary for it to serve the function for which it was created.



*The time has come for us to re-examine redevelopment methods that result in supplanting entire communities and find balanced approaches to building our cities and towns. The ability to learn from these models puts us in a great position to work in true partnerships with the varied communities we serve.*

María López de León “Ethics of Development: A Shared Sense of Place”  
[How to Do Creative Placemaking](#), National Endowment for the Arts , January 2017

# The Public Role in Capturing Cultural Value

# The Public Role in Capturing Cultural Value

When creating a place-based strategy, partnerships and collaboration across the private-public spectrum are essential. While the practice of economic development necessitates some sort of municipal involvement and direct policy interventions, a place-based approach should be a framework for collaboration between public-sector policy makers, private-sector developers, business owners, not-for-profit organizations and individual community members to collaborate and co-design a strategy custom built for a place. When pursuing a place-based approach for cultural spaces, that will often mean determining the appropriate policies necessary to capture the value created by cultural assets, all in an effort to ensure cultural spaces can benefit from, and not be displaced by, the value they bring within a district.

*While community efforts and private-sector development play a significant role within a place-based approach, it is the municipality that often is the deciding factor in whether a culture-led project has the ability to capture and redirect value through policy intervention.*

While community driven efforts might be able to help identify an area's needs for intervention and developers can bring the dollars to invest in a project, it is the city's role to ensure their toolbox is equipped with the appropriate tools and value capture mechanisms, and that they have the organizational capacity to employ those tools within a case-by-case, project-by-project basis. Reflecting on the municipal role in the culture-led economic development process is then essential. It is often the role of a municipality to take an active position in both ensuring the correct policy

tools are at hand, and providing the organizational capacity necessary to orchestrate the varied internal and external resources, stakeholders and plans effectively over time, regardless of changes in executive and policy leadership. This must be done in constant dialogue with changing stakeholder groups and community interests. Successful implementation requires a continuity of approach from research, community engagement, planning, strategy selection, organizational capacity building and effective execution of the chosen policy direction.

The following provides a path municipalities can take to implement district strategies:

- **Adopt a flexible, place-based economic development policy framework**
- **Organize City resources and adopt organizational structure to execute the policy**
- **Empower staff skilled in structuring the policy tools to address the creative space needs of the district**
- **Formally engage on a community-by-community basis and adopt community-led and market-informed district strategies**
- **Deploy a range of tools and interventions available to address the policy, along with a municipal led support strategy that allows for long term stewardship of the desired outcomes through changing economic and political circumstances**

### Flexible Place-Based Policy Framework

Any municipal action launches from the policy platform adopted by its policy-making body. The types of interventions outlined in the previous chapters are often enabled in City Council-adopted economic development incentive policies and plans. Those policies can recognize the importance of stakeholder-selected public benefits and outline a flexible framework to guide the process of district identification and planning while still leaving room for determining district-specific policy tools and interventions.

*Articulating the public benefit outcomes, rather than dictating the specific tools to be uniformly deployed, provides a more flexible economic development framework.*

Within a flexible place-based framework, City staff can customize specific deal structures tailored to a district's specific physical conditions, community-identified needs, and market context. Furthermore, a guiding policy framework can further express the types of desired business and nonprofit sectors that the deployment of incentives should foster within strategic areas. The business sector of the creative economy should be one of the key targeted industries spelled out in policy.

Lastly, the policy should outline a process that enables the City's prospective private sector partners to have assurance on what is expected and how specific opportunities will be evaluated by City staff. The consistent application of policy, regardless of changes in City Council or staff, provides the predictability that enables both the public and private sector to negotiate partnerships that withstand the tests of time and sustain long-term results.



### City Organizational Structure

Implementation of place-based economic development should be clearly vested with staff who have its execution as their core mission. In order to do so, the economic development entity—whether a City department or outside redevelopment agency—should be properly positioned and authorized within a City’s organizational structure to instigate and oversee the collaboration and co-creation of strategies to ensure efforts are mutually-reinforcing for larger, articulated regional economic development goals.

*Within Austin, that may mean re-evaluating how the City sets larger economic development goals and what role the City’s economic development department and external partner redevelopment organizations play in identifying areas for strategic intervention to fulfill larger citywide goals.*

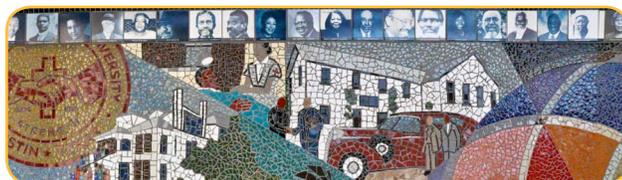
The deployment and organization of resources should facilitate implementation through the lens of being a partner on common footing with the private sector in order to meet its expectations of timing, predictability, mitigation of risk and alignment of interests. Nothing will more rapidly cool the success of a district strategy than constantly changing priorities or an implementation timeline that is out of sync with the market realities of private partners, whether for-profit or not-for-profit.

### Empowerment of Staff

An effective place-based economic development policy strikes an appropriate balance between giving City staff direction in execution of the policy and flexibility for staff to ply their skills to creatively structure solutions customized to a particular district’s physical and market context and interests of the many stakeholders to a specific creative space financial transaction.

*An effective policy clearly defines the public benefits a community desires, such as long-term affordable creative space, and the framework for negotiating a public-private partnership.*

In turn, staff is skilled in analyzing a project from a number of points of view: physical, market, financial and policy. Negotiating a public-private partnership rests on staff’s ability and latitude to analyze the “gaps” hindering a policy-appropriate project and negotiate a partnership that aligns the interests of the public and private sector to deliver district-supportive solutions.



### Adopted Community-led and Market-informed Strategies

Existing district business owners and community members must define their own district vision and goals in partnership with municipal stewards. Organized merchants associations are the strong advocates to ensure the City thinks in districts in a manner that accords with their vision for district vibrancy. The City should use the adoption process of such plans and the capital allocation process to extract needed benefits for residents, community members and not-for-profit organizations and empower City staff to represent those stakeholder groups even as staff brings the roadmap of the merchants to fruition.

*The City can provide the resources and inclusive process to help business owners, tenants and property owners in a district organize around the development of a vision, goals, and strategies.*

The Soul-y Austin Business District Incubator Program with the City of Austin is such a program that helps organize merchants in a defined geographic commercial area in order to find

common interests and a roadmap to their future vision. Souly Austin represents an important step in pursuing a place-based economic development approach. Souly Austin offers a means by recognizing that in order to pursue the private-public partnerships that place-based development necessitates, City efforts must also build capacity and consensus within communities to organize their stakeholders, articulate their own needs, identify district assets and strengths and be poised to join the conversation on where and how to pursue strategic policy interventions within their area.

The City can also represent and protect the interests of residents, community members and not-for-profit organizations in this visioning process. City Council formal endorsement of these commercial district strategies authorizes City staff to do the City's part in carrying out the strategies, while making these districts eligible for capital improvement funding and elevating their priority in the allocation of scarce program resources.

## Souly Austin

### Building Capacity through Merchants Association Assistance

When local community efforts and business owners recognize the collective impact of their complementary uses and the value they have created in an area, organizing as a merchants association can serve as an important step to articulate and amplify their collective voice. Merchants associations can serve as a way to define a district and can serve as the foundation for a district's future organizational and governing structure.

Recognizing the important role merchants associations serve in economic development, the City of Austin Economic Development Department created the Souly Austin Program as part of the Commercial Stabilization Program. Souly Austin was created to not only promote the formation of merchants associations, but also serve as a resource and guiding hand in their creation by offering resources such as access to beatification grants, execution of placemaking projects, streetscape enhancements, technical expertise, and access to a flexible set of tools to assist in their formation. For more information on Souly Austin, visit [austintexas.gov/soulyatx](http://austintexas.gov/soulyatx).

### Range of Tools and Interventions

The municipality should have a number of different ways it can preserve and increase the supply of space for the creative ecosystem. The Affordable Space section of the *Music and Creative Ecosystem Stabilization Recommendations* (2016, in response to the Music and Creative Ecosystem Omnibus Resolution 20160303-019) outlines a range of interventions. These actions have their analogue in the long tradition of how Cities have sought to increase the supply of affordable housing. The outcomes are similar: increasing the supply of affordable space for creatives in a manner that meets market demand.

The following pages list a number of policy tools and interventions commonly used within place-based economic development. While not every intervention may be applicable citywide, pursuing a place-based approach necessitates that City agencies come equipped with a range of options and interventions to choose from when crafting a strategy in response to district needs.

### Thinking Beyond Cost Recovery

Within a place-based approach, value capture tools and policies can serve as a means to recover some of the costs associated with a project, but in planning for our cultural assets it's important to aim beyond simple cost-recovery and strive for strategic reinvestment.

*The value created and captured within a defined area or district should go beyond recovering project costs and should be "put to work" in a way that addresses the unique needs of an area.*

A place-based strategy is a means to think beyond common cost recovery methods to pursue innovative and pointed policy that addresses specific area needs. Programs and community development efforts to guide merchant association formation such as EDD's Soul-y Austin program, or professional development and businesses planning support services such as those offered by Economic Development's Small Business Program, are just a couple of examples of the types of resources beyond cost-recovery efforts that could also be included within place-based solution.









# Final Thoughts

The cycle seemingly inherent in creative space development, of arts and culture bringing both a public good and spurring gentrification and displacement, is a discouraging cycle that with each turn erodes Austin's welcoming environment to creative experimentation and cultural growth. This cycle can understandably make communities wary of expanding the role arts and culture plays in an area and can bring fear of what's to come when cultural assets bring new levels of visibility to a place. It is time to realize that integrating the arts in every community is just one part of a larger equation with a vital second step. Any efforts at creative placemaking must also come with the means for placekeeping, ensuring that our cultural spaces and the cultural vitality they support are able to thrive in place and avoid displacement.

Shifting our sights from placemaking to placekeeping requires a concerted effort to ensure that our City is equipped not only with the right tools, policy interventions, and value capture mechanisms, but also the organizational capacity and allocation of city staff, all in order to ensure a community is able to see returns on their local investment in arts and culture. Those efforts require continued conversations about how Austin is approaching place-based and culture-led economic development. We hope that this report serves as only the beginning of those conversations, inspiring further questions, and in turn leading to more answers as to how the City of Austin can play a more active role in not only creating, but maintaining and sustaining, the cultural spaces that are fundamental to our city's identity, prosperity, and vitality.

While this report alone cannot cover all the necessary steps needed to get from where we are now in terms of placemaking policies and interventions, to where we need to be to pursue placekeeping, we leave you with the following questions we feel must be answered to allow us to chart our new path forward.

*What are the physical components and creative infrastructure necessary, at both a neighborhood scale and city level, to ensure equitable access to cultural participation for all Austin citizens?*

*How can the City of Austin position itself to identify areas in need of strategic intervention, or be poised to respond to community-initiated projects and community-identified needs?*

*How can the City of Austin continue to build capacity in our creative sector and communities so that community members creating cultural spaces are better equipped with both the knowledge and policy tools they need to ensure they can thrive amidst increasing development pressure?*

*How do we structure our guiding framework and criteria for where and how the City deploys policy interventions in a way that enables equitable community participation, accountability, and oversight of the process?*

While these are just a few of our lingering questions, we invite our community partners to be part of the conversation. To help you as you form your own questions on where and how the City of Austin can work in partnership with our creative community to move from placemaking to placekeeping, we have included even further reading on place-based and culture-led economic development in Appendix B of this report. With this knowledge in hand, we hope you join us on this new path forward for Austin's cultural spaces and creative ecosystems.

# Endnotes

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2. Maria Rosario Jackson, Ph.D., Florence Kabwasa-Green, and Joaquín Herrenz, Ph.D., "Cultural Vitality in Communities: Interpretation and Indicators," (The Urban Institute, November 2006), 4.
3. Americans Speak Out About the Arts Public Opinion Poll (Washington, DC: Americans for the Arts, 2015), <https://www.americansforthearts.org/by-program/reports-and-data/research-studies-publications/public-opinion-poll-overview>
4. Susan C. Seifert and Mark J. Stern, "The Social Wellbeing of New York City's Neighborhoods: The Contribution of Culture and the Arts," (University of Pennsylvania, Social Impact of the Arts Project, 2014-16).
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7. Amanda J Ashley "Strategic Planning for Arts, Culture, and Entertainment Districts," in How To Do Creative Placemaking: An Action-Oriented Guide to Arts in Community Development, (Washington, DC: National Endowment for the Arts, 2016), 50.
8. Jackson, "Cultural Vitality in Communities: Interpretation and Indicators," 17.
9. Kalima Rose, Milly Hawk Daniel, and Jeremy Liu, "Creating Change through Arts, Culture, and Equitable Development," (Policy Link: 2017), 5.
10. For further reading on the various governing and management structures of cultural districts: Ashley, Amanda Johnson, 2014. "Creating Capacity: Strategic Approaches to Managing Arts, Culture, and Entertainment Districts." Americans for the Arts National Cultural Districts Exchange. <http://www.americansforthearts.org/by-program/reports-and-data/legislation-policy/naappd/creating-capacity-strategic-approaches-to-managing-arts-culture-and-entertainment-districts>
11. Borrup, Tom "Cultural Districts: Bottom-Up and Top-Down Drivers." In Americans for the Arts National Cultural Districts Exchange, (Washington, DC: Americans, for the Arts, 2014), <http://namp.americansforthearts.org/sites/default/files/Cultural-Districts-Drivers.pdf>

# Appendix

Appendix A: Place-Based Strategies & Case Studies A-1

Appendix B: Further Reading for Community Partners B-1

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# **Appendix A**

## **Place-Based Strategies & Case Studies**

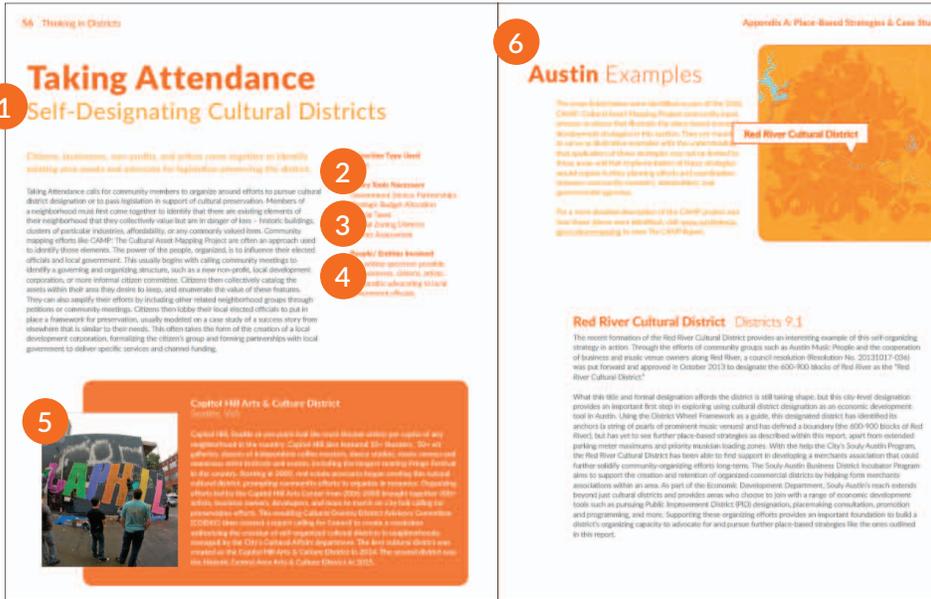
# Place-Based Strategies & Case Studies

This section outlines several typical examples of place-based strategies focused on cultural spaces. Developed by Matthew Kwatinetz of QBL Partners, the following strategies and case studies are meant to illustrate some of the common ways different types of anchors, attractions, and policy interventions work together to create a thriving cultural area and help redirect value back into a district. Although these examples may need to be customized to suit a specific place, they are meant to provide an overview of the different shapes district strategies often take. Each strategy overview outlines the type of district anchor it applies to, the stakeholders and participants typically involved, and the value capture mechanisms and policy tools needed to develop and implement the strategy.

With each strategy, we also reference relevant areas in Austin that were identified through CAMP: The Cultural Asset Mapping Project community mapping sessions. CAMP was a 2016 community mapping initiative that asked participants to identify cultural assets in their Council Districts. Through CAMP's facilitated mapping sessions and focus groups, CAMP participants were asked to identify key cultural assets that served as existing or potential district anchors and attractions. These Austin areas serve as illustrative examples of how these strategies may fit into Austin's own cultural landscape, understanding that much more work would need to be done to organize stakeholders, tailor the strategy to each unique place, and move from broad strategy to implementation. While not an exhaustive list of all the possible places where these strategies may apply, the areas noted by CAMP participants can serve as a means to begin conversations on where these types of strategies can potentially be implemented.

*For more information on CAMP: The Cultural Asset Mapping Project and an overview of the community mapping process, view [The CAMP Report](http://www.austintexas.gov/culturemapping) available at [www.austintexas.gov/culturemapping](http://www.austintexas.gov/culturemapping)*





## Navigating this Section

Each strategy example in the following section provides an overview of a different approach to pursuing place-based economic development outlining the strategy's key tactics, the stakeholders involved, the anchor/attraction used, illustrative case studies and Austin examples.

1. Strategy Name and Description
2. Anchor and/or Attraction used. For a detailed list of typical anchors and attractions, see page 21 of this report
3. List of the policy tools or value capture mechanisms that would be needed to implement that strategy. For a detailed list, see page 37 of this report
4. Overview of the participants and stakeholders whose input would be necessary
5. Case Study of the strategy implemented
6. Examples of areas in Austin identified through CAMP

## Strategies in this Section

**The Big Fish & Its School**  
Amplify the impact of an existing anchor by consolidating supporting and related uses around it.

**Naturally Occurring Cultural Districts**  
Identify existing districts and create ownership structure or zoning protection to allow for long-term preservation.

**History Revealed**  
Reactivate historic buildings and features to attract new activity.

**Perpetual Motion Machine**  
Amplify existing collection of uses with an ownership structure and incubator.

**Taking Attendance**  
Community organizing efforts form to advocate for district designation and preservation mechanisms.

**The Happening**  
Event-based activation brings new attention and activity to a formerly blighted area.

**Filling in the Gaps**  
Utilize cultural uses to fill in gaps in areas of high vacancy through rent-to-own policies.

**Around the Clock**  
Create an area with an 18-hour day of round the clock uses and activities

**Diamond in the Rough**  
Strengthen or reinforce an existing economic cluster by focusing on real estate controls that preference that industry and its supporting businesses.

# The Big Fish & Its School

## The Single Anchor

**Amplify the impact of an existing anchor by consolidating supporting and related uses around it.**

The Big Fish and Its School identifies a central anchor use then builds upon that strong single anchor with policy interventions encouraging complementary uses to locate nearby. This central anchor commonly attracts or supports other nearby uses by either serving as a job creator or large employer or driving pedestrian traffic to a district with a central attraction, such as a movie theater or museum. A key feature of a big fish is that it should be, or have the potential to be, at the center of a cluster of supporting uses, such as suppliers of services or physical materials, supporting business partners, or even local amenities benefiting from the halo of activity the big fish brings. The strategy for the Big Fish and its School is to consolidate all the supporters of this anchor geographically to bolster their symbiotic support. While an anchor that has developed organically over time is usually supported by businesses and organizations spread across a city, a Big Fish strategy aims to consolidate these uses to a specific area in order to increase pedestrian traffic and bolster local business activity.

### Attraction Type Used

Anchor  
Cluster

### Policy Tools Necessary

Land Banking  
Enterprise/Incentive Districts  
Special Zoning Districts  
Strategic Budget Allocation  
Utility Models  
Municipal Bonds

### People/ Entities Involved

Anchor  
Local Government  
Real Estate Developers  
Government Services Partnerships



## Brooklyn Cultural District

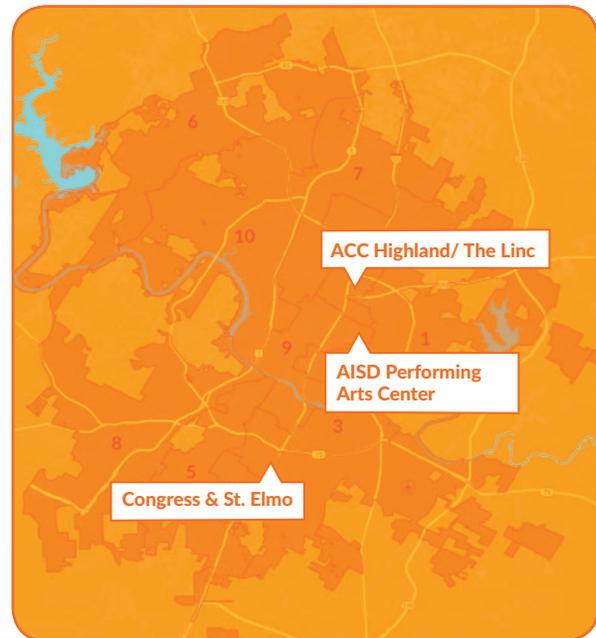
Brooklyn, NY

A prime example of a project utilizing a central big fish anchor is the Brooklyn Cultural District, which built upon the success of their central big fish anchor—the Brooklyn Academy of Music (BAM). Through investments in streetscape improvements, way-finding, incentives for housing development and significant (\$100M+) cultural capital facilities investments, the area around BAM has transformed into a thriving cultural district with rehearsal space, non-profits, exhibition spaces, public art, and other creative placemaking efforts. An outdoor amphitheater and park is currently under construction to further drive pedestrian activity to the area and define the district. These efforts have been paired with a thrive in place mentality for the cultural organizations by providing long-term equity and protected homes for an expanded BAM, Theatre for a New Audience, Mark Morris, and the Museum of Contemporary African Diaspora Arts (MoCADA).

# Austin Examples

The areas listed below were identified as part of the 2016 CAMP: Cultural Asset Mapping Project community input process as places that illustrate the place-based economic development strategies in this section. They are meant only to serve as illustrative examples with the understanding that application of these strategies may not be limited to these areas and that implementation of these strategies would require further planning efforts and coordination between community members, stakeholders, and governmental agencies.

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## South Congress & St. Elmo District 3

South Congress at St. Elmo has seen three new developments emerge focusing on providing creative spaces and cultural amenities to create an active, mixed-use area with residences, creative office spaces, restaurants, music venues, and a public market space. The public market alone could likely serve as a central anchor driving pedestrian traffic to and within the district and provides an interesting opportunity to see other complementary uses co-locate nearby, either within the developments or nearby along South Congress. The planned projects are a prime example of culture-led development's attempt to use arts and culture to bring activity to an area, but as it stands, value capture mechanisms such as cross-subsidies may be limited within each development's own boundaries. Seeing these projects grow into a larger cultural district with a boundary beyond each development's limits may be an option worth exploring further.

## AISD Performing Arts Center District 9, 4

The Austin Independent School District Performing Arts Center (AISD PAC) opened its doors in late 2014 at the Mueller development and will host AISD band, orchestra, theater, dance, visual arts performances and other student-focused events. The PAC is supporting AISD's goal to expand access to the arts for all students. The PAC includes a 1,200-seat auditorium, a 250-seat black box theater, a 150-seat multipurpose room and a dance rehearsal space. Because Mueller is still a developing community and the AISD PAC is at the edge of the Mueller Town Center retail with the Thinkery (Austin Children's Museum), Dell Children's Medical Center, and Mueller Lake Park and Bartholomew Park nearby, CAMP focus group members felt this was an opportunity to effect intentional tenancing to have AISD PAC supporting businesses nearby.

## ACC Highland / The Linc District 9, 4

With the purchase of the former Highland Mall by Austin Community College (ACC), work on redeveloping this area as ACC's newest campus are well under way. The campus itself, housed in the former mall property, is part of a larger redevelopment plan that aims to bring residential, office, and retail space to the area. Situated nearby are a number of cultural facilities including the newly expanded AFS Cinema and Hall (formerly the Marchesa Theater) operated by Austin Film Society, and Austin Playhouse located within the ACC property. ACC's anchor potential offers a promising opportunity to explore a place-based strategy to bring more creative uses to the area that can tap in to ACC's potential for education, skill-building, and incubation space.

# Naturally Occurring Cultural Districts

## Preservation Through Ownership

**Identify an area where cultural uses have co-located over time and create an ownership structure or zoning protection allowing for their long term preservation.**

A naturally occurring cultural district is a collection of cultural uses that have co-located over time without direct municipal intervention. Naturally occurring cultural districts are found not built, and once they are lost, they are nearly impossible to replace. Some naturally occurring districts may have developed early enough to purchase their own properties and may be able to withstand any onslaughts of increased value and development pressures. But in other cases, these districts are often incredibly sensitive to speculator, landlord, and development pressures making these districts rare and often short-lived. Over time, the organizations and individuals composing these districts have grown inter-dependent and may even share economic advantages from clustering. These interconnections and deep roots are nearly impossible to replicate, and therefore the only known strategy for this type is preservation through ownership. Ownership can be public if necessary, but should ideally include a mechanism for equity ownership of residents and participants via a cooperative structure—with controls insuring long term preservation of use, even upon later sales. This can be done via deed restrictions that “run with the land” and can preserve allowed uses, rent controls, sales restrictions, etc. Zoning controls or historic designations can delay development, but should be used with caution as they may not be able to support the district long-term.

### Attraction Type Used

String of Pearls  
Maker Village

### Policy Tools Necessary

Land Banking  
District Assessment  
Special Zoning Districts  
Strategic Budget Allocation

### People/ Entities Involved

Cultural Organizations  
Local Businesses  
City Government



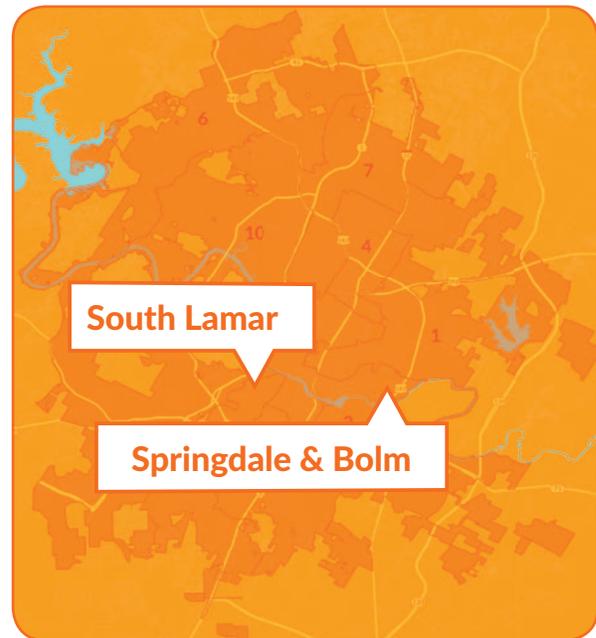
### Fourth Arts Block (FAB) New York, NY

Fourth Arts Block (FAB) is the organization that leads more than a dozen cultural community organizations that are co-located in the East Village of Manhattan (East Fourth Street). At the beginning, the cultural organizations were working from 30-day low-priced leases in what had been previously vacant buildings. The leases were renewed—sometimes for as long as 20 years or longer, but always under a 30 day at a time restriction. In the early 2000's, FAB advocated for the creation of the East 4th Street Cultural District to preserve these uses, and worked with the City to purchase the buildings outright, with the support of local elected officials and businesses. Now, FAB organizes and advocates for 10 theatre companies, 2 dance companies and several visual arts and non-profit community development groups.

# Austin Examples

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## South Lamar District 5

South Lamar has grown over decades to become an increasingly pedestrian-friendly, mixed-use corridor. With further plans to increase multi-modal transportation and pedestrian infrastructure, there is even more promise that the cultural venues and businesses that have found a home here could become a more highly visible cultural destination. With established local music venues such as the Saxon Pub, One to One Bar, and others in close proximity to supporting music businesses like South Austin Music and Music Lab, CAMP participants noted this area as a local destination for music audiences and musicians themselves. The strip is also home to city-wide cultural draws like the Alamo Drafthouse, South Austin Popular Culture Center, and several studio complexes and creative workspaces like Austin Art Garage and nearby Thornton Road Studios. These establishments have been growing along this prominent south Austin strip for decades and have in no small part been a contributing factor to the area's image as an enticing place for mixed-use development and up-scale restaurants to grow as well. As development pressure increases along this active corridor, place-based strategies could help ensure that increased density feeds into and supports these cultural assets instead of pressuring them to move elsewhere.

## Springdale & Bolm District 3

916 Springdale once included Blue Theater, Blue Genie, and a Salvation Army warehouse. Today they are all gone and in its place is Canopy – a creative hub within a east Austin development that now includes artist studios, creative office spaces, art galleries, and a café. Big Medium, manager of Bolm Studios and producers of EAST and WEST Austin Studio Tours and the Texas Biennial, manages the studio complex at 916 Springdale. In the following years, the original developer of Canopy jumped across the street to develop Springdale General, another collection of warehouses and businesses to expand the growing creative hub. In 2010 developers tackled the 24-acre thinkEAST project, originally on the site of a former jet fuel tank farm property, and received both designation as a Planned Unit Development (PUD) and as a Creative District. They then embarked on an 18-month planning process with Fusebox Festival, Bullseye Development and the City, with a creative placemaking grant from ArtPlace America that resulted in a vision for affordable housing and a 200,000 square foot Cultural Campus that would include galleries, theaters, artist studios, rehearsal rooms, non-profit offices, creative industry office space, maker and light industrial spaces, cafes, and retail. During this time thinkEAST and Big Medium began a conversation to create a 100-acre Cultural District and are preparing a proposal for State Cultural District Designation.

# History Revealed

## Reactivating Historic Assets

Reactivate historic structures with new uses to create a sense of place and attract new activity.

History Revealed reactivates historical structures or public spaces to create or redefine a place. As our national economy has evolved, it has left behind artifacts in the form of infrastructure, buildings, and public amenities. These physical objects may be abandoned in the center of an otherwise active area or they may be partially or fully removed. North Carolina has its historic tobacco and cotton warehouses that have been reborn as American Tobacco in Durham. New York has its South Street Seaport, the original public market, port and wall street trading floor, that is now being reconstituted as a retail center and museum by the private sector. Savannah experienced a renaissance in urban development led by its restoration of its famous public squares and historic houses.

The History Revealed strategy is to first preserve the physical elements or structure, however rough, and then to bring it to life through creative reuse. These reinvigorated historic sites can be protected through land use and/or zoning controls (or other geographic restrictions on development), and/or by ownership. As with the Naturally Occurring Cultural District (see page 50), this ownership can be public or private, but should be further protected with restrictions that run with the land, in addition to land use and zoning control, that can be overturned more easily.

### Attraction Type Used

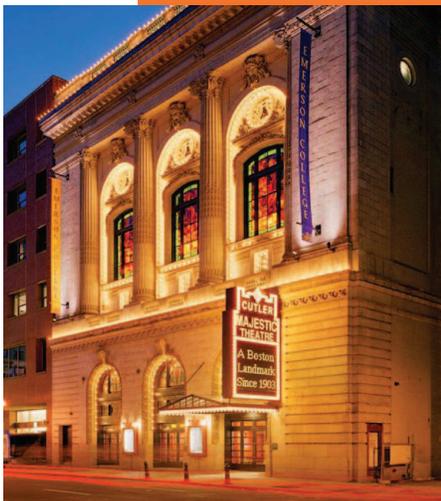
Visitor Attraction

### Policy Tools Necessary

Development Fees  
Strategic Budget Allocation  
Special Taxes  
District Assessment  
Cross-Subsidy  
Property Tax Capture  
Sales Tax Capture  
Zoning Controls

### People/ Entities Involved

Property Owners  
Historic Preservation Groups  
Cultural Organizations  
Government Funding  
Real Estate Developers



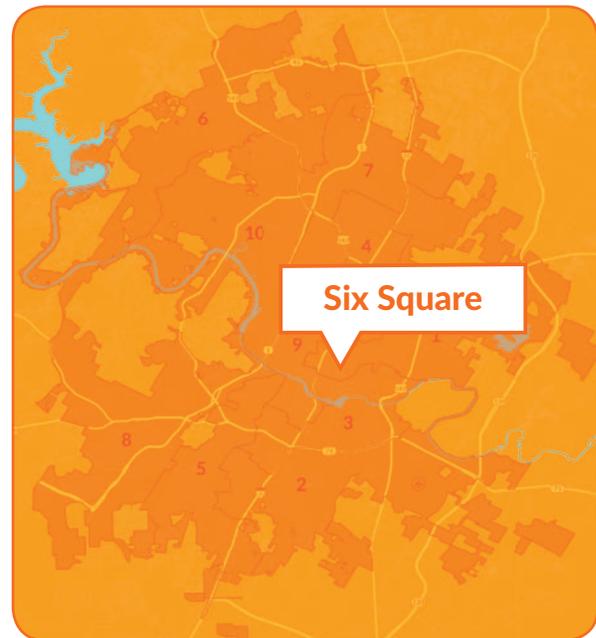
### Arts Emerson Boston, MA

Arts Emerson in Boston provides a prime example of a History Revealed strategy. After repeated attempts to re-enliven a series of broken down vaudeville and Broadway-related playhouses that surround Boston Common in downtown, the City finally was successful in a partnership with Emerson College to bring the theatres back to life. The theatres themselves were first protected by both historic designations and City planning controls. The City then negotiated with Emerson College to give the College an ownership stake in the theatres – provided the College moved its campus and its arts program into the theatre buildings and the buildings surrounding the Common. The College was able to leverage tuitions, grant monies, and City support to rehabilitate and program the theatres. The City was simultaneously able to spur development of amenities (restaurants, bars, hotels) that were fed from the success of the College.

# Austin Examples

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## Six Square African American Cultural Heritage District District 1

The idea for Six Square was born out of the 2005 African American Quality of Life Initiative. The district received cultural district designation by the City of Austin in 2007 and State cultural district designation by the Texas Commission on the Arts in 2009. It comprises approximately six square miles of central east Austin representing the original area of segregation of people of color mandated by the 1928 City of Austin Comprehensive Plan. The district is home to numerous sites of national, regional and local historic significance and celebrated African Americans and others who played important roles in creating the vibrancy of Austin. Within the district boundaries are the African American Cultural and Heritage Facility, the Greater Austin Black Chamber of Commerce, the Austin Revitalization Authority, and the George Washington Carver Museum and Cultural Center, which includes the Boyd Vance Theatre and the Austin Genealogy Center. The district also has notable attractions like Victory Grill, a nightclub on the historic “Chitlin’ Circuit” hosting famous African American acts, Evergreen Cemetery, Downs Field, Huston Tillotson University, Texas State Cemetery, French Legation, Kenny Dorham’s Backyard, and a number of houses of worship.

Six Square is a burgeoning cultural and heritage organization that conducts tours, works with Preservation Austin, Texas Historic Commission, and others to preserve and maintain the district’s cultural assets in the built environment, develops and implements educational programming such as the partnership with Kealing Middle School students to create an interactive map of the district, and art and cultural programming such as Intersections that bring the contemporary artistic voice to the discussion. While the district is currently exploring place-based economic development strategies within its boundaries, the district could potentially benefit from a larger set of available policy tools and interventions to further explore place-based strategies in response to evolving district needs.

# Perpetual Motion Machine

## Incubator Accelerator

**Build upon an existing collection of similar uses by creating an ownership structure combined with an incubator to develop new organizations and provide support to existing ones.**

The Perpetual Motion Machine builds upon an existing string of similar uses, a “string of pearls,” to create a larger, double- or triple- string. This is in contrast to a cluster of related or supporting uses. While that is a collection of inter-related and supporting uses, a string of pearls is normally created in an area because there is concentrated demand in that area for that particular use, meaning that each additional business or facility added makes every other facility more successful. In the Perpetual Motion Machine, an incubator, accelerator, and/or funding mechanism is added in order to super-charge the creation of new pearls. The incubator can help support the creation of new potential pearls in a lower-risk environment; the accelerator can provide resources and expertise to cause faster and more sustainable growth; the funding arm can provide needed financial resources to expand each new pearl into its own location.

Before pursuing a perpetual motion machine, it is important to verify that the string of pearls is not sitting in a zero-sum environment – you do not want to add a pearl at the expense of another pearl. Demand studies should be done to verify that the creation of more pearls is additive. The addition of the Machine has both a specific clustering effect (adding a supporting factor to help eventually create the cluster) and a placemaking effect (designating the area as a hotbed of focused activity).

### Attraction Type Used

String of Pearls

### Policy Tools Necessary

Cross-Subsidy  
Enterprise/Incentive Districts  
Special Zoning Districts  
Government Service Partnerships  
Strategic Budget Allocation  
Sponsorships  
Special Taxes

### People/ Entities Involved

Government  
Foundations/Funding Arm  
Business Funders (and Small Business Development Centers)  
Non-profit operators



## Broad Street

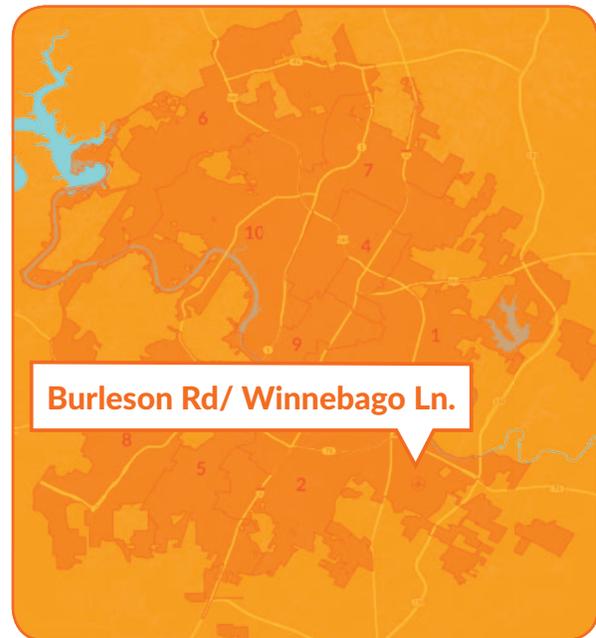
Augusta, GA

Broad Street is a City-supported string of galleries centered around a series of iconic buildings designed by renowned architect I.M. Pei. Originally created through the City's Arts on Broad program in the 1970s, this strip has seen new life after urban pressures of the 70's and 80's, combined with the lack of equity ownership of the gallery owners, whittled away at the original string of pearls. In the last five years, the City has created a local development corporation, Augusta Regional Collaboration Corporation (ARCC), which has taken over management of the city-owned 600 Broad and rehabilitated it into a cultural and small business incubator. ARCC provided a headquarters for the remaining participants of Arts on Broad and also cultural residency space, a community room for discounted rental for events, a monthly cultural event, and various size spaces to grown cultural and local businesses. Since it opened in 2015, the building has hosted dozens of events, helped support the creation of multiple new businesses that have grown and populated new spaces in the downtown: retail sites, a new Augusta Film Office, a music venue, a youth theatre program, and a photography festival.

# Austin Examples

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## Burleson Rd/Winnebago Ln. District 2

In 2016, efforts arose to support the development of artists live/work space on a City-owned tract on Winnebago Lane in cooperation with Artspace, a Minneapolis-based nonprofit developer of affordable artists space. The Southeast Austin Combined Neighborhood Association contacted City Council members advocating for this development, seeing the potential benefits in bringing artists to the area to support creative learning at neighborhood schools.

While this project never moved forward, great potential was seen to develop the area's light industrial uses for creative workspaces. The location was seen as an ideal location for maker-space or fab-labs that provide tools, manufacturing equipment, and education to enable resident artists and community members to design, prototype and create artwork. Thinking at the time also included the addition of an incubator to assist artists with professional development resources, business planning, and developing products for sale. Such a development could become an anchor for the adjacent neighborhoods, as well as a citywide incubation hub attracting artists across the city to the district. While there are no plans for this project in this past iteration to be implemented, those plans could potentially translate into future iterations on that site, or even be translated to other areas in the city.

# Taking Attendance

## Self-Designating Cultural Districts

Citizens, businesses, non-profits, and artists come together to identify existing area assets and advocate for legislation preserving the district.

Taking Attendance calls for community members to organize around efforts to pursue cultural district designation or to pass legislation in support of cultural preservation. Members of a neighborhood must first come together to identify that there are existing elements of their neighborhood that they collectively value but are in danger of loss – historic buildings, clusters of particular industries, affordability, or any commonly valued item. Community mapping efforts like CAMP: The Cultural Asset Mapping Project are often an approach used to identify those elements. The power of the people, organized, is to influence their elected officials and local government. This usually begins with calling community meetings to identify a governing and organizing structure, such as a new non-profit, local development corporation, or more informal citizen committee. Citizens then collectively catalog the assets within their area they desire to keep, and enumerate the value of these features. They can also amplify their efforts by including other related neighborhood groups through petitions or community meetings. Citizens then lobby their local elected officials to put in place a framework for preservation, usually modeled on a case study of a success story from elsewhere that is similar to their needs. This often takes the form of the creation of a local development corporation, formalizing the citizen's group and forming partnerships with local government to deliver specific services and channel funding.

### Attraction Type Used

Varies

### Policy Tools Necessary

Government Service Partnerships  
Strategic Budget Allocation  
Special Taxes  
Special Zoning Districts  
District Assessment

### People/ Entities Involved

The widest spectrum possible of businesses, citizens, artists, non-profits advocating to local government officials.



### Capitol Hill Arts & Culture District Seattle, WA

Capitol Hill, Seattle at one point had the most theater artists per capita of any neighborhood in the country. Capitol Hill also featured 10+ theaters, 50+ art galleries, dozens of independent coffee roasters, dance studios, music venues and numerous artist festivals and events, including the longest running Fringe Festival in the country. Starting in 2000, real estate pressures began eroding this natural cultural district, prompting community efforts to organize in response. Organizing efforts led by the Capitol Hill Arts Center from 2006-2008 brought together 300+ artists, business owners, developers, and more to march on City Hall calling for preservation efforts. The resulting Cultural Overlay District Advisory Committee (CODAC) then created a report calling for Council to create a resolution authorizing the creation of self-organized cultural districts in neighborhoods, managed by the City's Cultural Affairs department. The first cultural district was created as the Capitol Hill Arts & Culture District in 2014. The second district was the Historic Central Area Arts & Culture District in 2015.

## Austin Examples

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### Red River Cultural District Districts 9,1

The recent formation of the Red River Cultural District provides an interesting example of this self-organizing strategy in action. Through the efforts of community groups such as Austin Music People and the cooperation of business and music venue owners along Red River, a council resolution (Resolution No. 20131017-036) was put forward and approved in October 2013 to designate the 600-900 blocks of Red River as the “Red River Cultural District.”

What this title and formal designation affords the district is still taking shape, but this city-level designation provides an important first step in exploring using cultural district designation as an economic development tool in Austin. Using the District Wheel Framework as a guide, this designated district has identified its anchors (a string of pearls of prominent music venues) and has defined a boundary (the 600-900 blocks of Red River), but has yet to see further place-based strategies as described within this report, apart from extended parking meter maximums and priority musician loading zones. With the help of the City’s Souly Austin Program, the Red River Cultural District has been able to find support in developing a merchants association that could further solidify community-organizing efforts long-term. The Souly Austin Business District Incubator Program aims to support the creation and retention of organized commercial districts by helping form merchants associations within an area. As part of the Economic Development Department, Souly Austin’s reach extends beyond just cultural districts and provides areas who choose to join with a range of economic development tools such as pursuing Public Improvement District (PID) designation, placemaking consultation, promotion and programming, and more. Supporting these organizing efforts provides an important foundation to build a district’s organizing capacity to advocate for and pursue further place-based strategies like the ones outlined in this report.

# The Happening

## Event-Based Activation

Re-animate and change the reputation of a formerly blighted area by creating events that drive people back into the area and demonstrate its safety and renewal. As pedestrian traffic increases, new business owners move in to stabilize the area.

The Happening targets a formerly blighted area with a bad reputation through event-based activation. Districts that were once dangerous, run-down or disinvested can retain that reputation even long after the major cause of that blight has mostly been driven out. A Happening strategy uses events to breathe life back into an area by filling it with people who can then experience it in its new form and help re-activate the image of the place. Of course these people also patronize the local businesses in the area. Culture-based happenings could involve art walks (aka art hops), parades, heritage trails, historic tours, or event-based activation.

Event-based activation can be a powerful tool to drive economic activity to an area, but that activation could also mean increased development pressure from competing or more lucrative uses may follow suite and endanger the district's cultural assets. Event-based activation should always come coupled with value-capture tools and policies to redirect increased value back into the district.

### Attraction Type Used

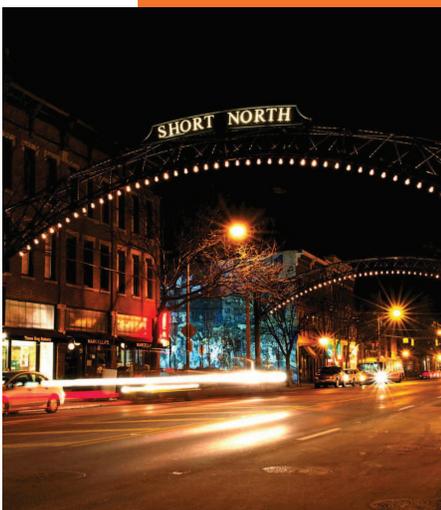
Events

### Policy Tools Necessary

Cross-Subsidy  
District Assessment  
Sales Tax Capture  
Government Service Partnerships  
Strategic Budget Allocation  
Sponsorship

### People/ Entities Involved

Property Owners  
Sponsors  
Event Promoters  
Small Businesses



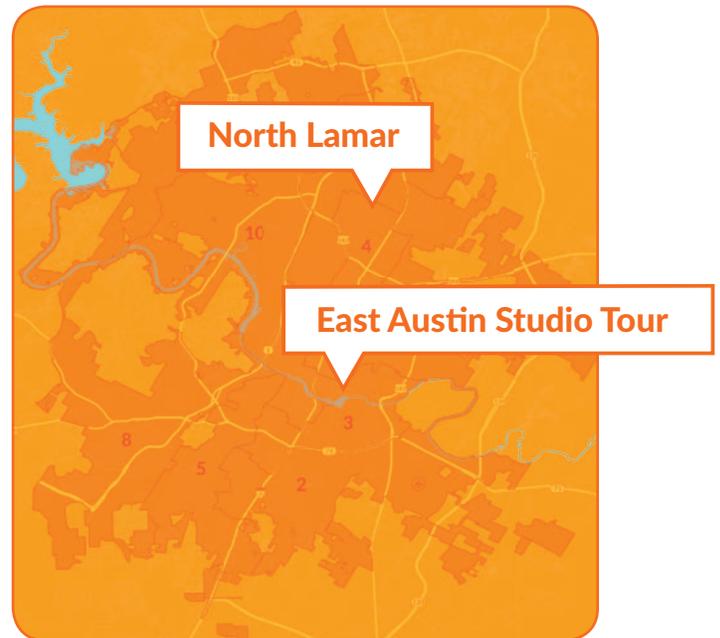
### Short North Columbus, OH

One of the most successful Happenings is found in the Short North neighborhood of Columbus, Ohio. The Short North in its distant past was a regular retail promenade that featured an electric powered trolley powered by overhead arches spanning the street. Over time, the neighborhood suffered from increased crime and disinvestment, leading local businesses to close or locate elsewhere. Over time, crime receded, and soon cultural uses were populating the cheap real estate to build art galleries and small businesses. Partnering with local philanthropists and business owners, they began a rebranding campaign centered on reactivating the street's historic arches with LED lighting show displays. This first event was then followed by monthly art walks that eventually brought thousands of visitors to the districts. Needless to say, small businesses and real estate speculators soon followed. The neighborhood has been recognized by the NY Times as one of the most livable neighborhoods in the country, and still retains many of its original pioneers.

# Austin Examples

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## North Lamar Districts 4, 7

When conducting CAMP community mapping sessions in Council Districts 7 and 4, participants noted the density of international restaurants and grocery stores along North Lamar that served as local assets and community gathering places. One Cuban restaurant in particular was noted as a particularly well-known and oft-used gathering place. The area's growing identity as internationally diverse and a destination for international cuisines may offer the opportunity to explore programming and events that highlight this area's unique assets and promote the area as a cultural tourism destination and visitor draw for locals and tourists alike. More research and field work would be necessary to explore the potential of organizing interested community members to create multi-cultural events to activate this area of the City, but CAMP participants saw potential growing in the area to support culture-based happenings like cultural events or international food tours.

## EAST: East Austin Studio Tour Districts 3, 1

In 2003, E.A.S.T. was launched as a self-guided tour of twenty-eight visual artists' studios over one weekend in central east Austin. In 2016, there were 534 visual artists over two weekends with numerous events in between. The area has expanded also. Tour goers and art buyers can see and meet with various media artists behind-the-scenes working in studios, galleries, markets, warehouses, schools, and temporary spaces as far northward as 290 and 183 and southward to Riverside and Montopolis. Says Director of Big Medium and co-founder of E.A.S.T. "The Austin art scene has really developed over the years, and the tour is not only a reflection but a driving force of that growth. The expansion of the tour is impressive, but the evolution of the artists involved is what really excites us about E.A.S.T." E.A.S.T. is one reason why east Austin is highlighted as a visual artist's "hot spot." In 2011 Big Medium expanded to create the W.E.S.T. Austin Studio Tour. Now it's time to see how they might use the Cultural District Wheel to see how value can be harvested to ensure the continuation of E.A.S.T. in other forms.

# Filling in the Gaps

## Activating Vacant Spaces

Utilize cultural uses and projects to fill gaps in a high vacancy area with existing pockets of activity. Utilize rent-to-own to stabilize the uses long term.

Vacancy within an area can drag down the success of surrounding businesses, lead to decreased pedestrian activity, and in turn inhibit economic activity in what could otherwise be a thriving area. Utilizing cultural uses and projects, whether permanent or temporary, can provide a means to activate those vacant spaces with uses that not only drive pedestrian traffic, but can help redefine and promote the area as the perception of vacancy decreases.

This approach, properly executed, can provide a path to ownership for the temporary occupants. Rent-to-own, cultural trust stewardship, cooperative ownership could all serve as means to help permanently activate these spaces with cultural uses and support their location long-term. This has a double-bottom line effect: first, having a path to ownership causes the cultural participants to invest more in their neighbors and their environment, increasing the pace of raising values; second, the path to ownership allows equity to be built by those same participants who create value.

### Attraction Type Used

String of Pearls  
(created by the strategy)

### Policy Tools Necessary

Land Banking  
Enterprise/Incentive Districts  
Special Zoning Districts  
Strategic Budget Allocation

### People/ Entities Involved

Government  
Banks  
Cultural Organizations



### Tashiro Kaplan Lofts

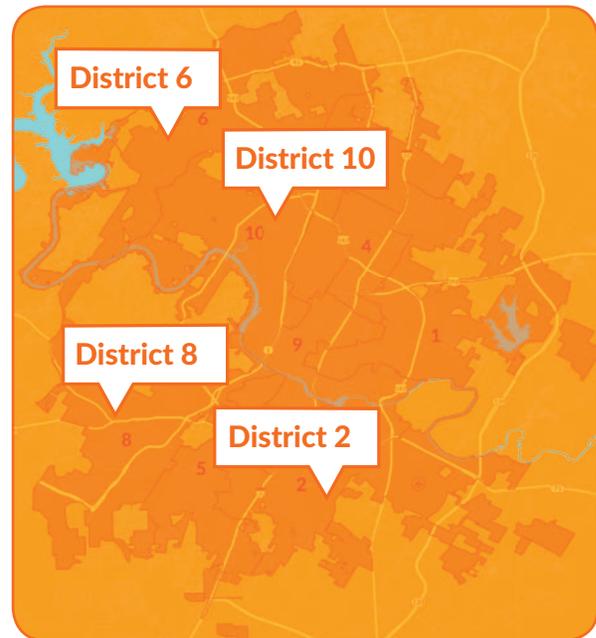
Seattle, WA

Artspace is a Minneapolis-based non-profit organization and developer of affordable artists' space. While Artspace does not typically provide a path to ownership in their projects, they do provide a path to long term security, as they own their projects in perpetuity and tend to retain well-behaving artist tenants for that long as well. Artspace has developed over 35 projects in 20 states and growing. Their projects are often anchored in just these types of gap-toothed districts. One example of their projects is the Tashiro Kaplan Building in Pioneer Square, Seattle, which they developed into the TK Lofts. TK Lofts opened in 2004, and provides 50 units of affordable artist housing, as well as space for a string of pearls of galleries and supporting work spaces. TK filled a long vacant building in the center of a neighborhood that used to be a hub of cultural activity. TK catalyzed reinvestment in the neighborhood while providing permanently affordable space to those who helped make it happen.

# Austin Examples

The area listed below was identified as part of the 2016 CAMP: Cultural Asset Mapping Project community input process as a place that illustrates the place-based economic development strategies in this section. It is meant only to serve as illustrative example with the understanding that application of these strategies may not be limited to this area and that implementation of these strategies would require further planning efforts and coordination between community members, stakeholders, and governmental agencies.

For a more detailed description of the CAMP project and how these places were identified, visit [www.austintexas.gov/culturemapping](http://www.austintexas.gov/culturemapping) to view *The CAMP Report*.



## Community Creativity Center Districts 2, 8, 6, 10

The idea of the Community Creativity Center (CCC) was born out of a discussion of the Imagine Austin Creative Economy Program Priority Team on strategies to leverage limited City resources to create cultural spaces. Recognizing that the City does not have the resources to build and support large-scaled facilities in all areas lacking cultural facilities, ideas formed to create smaller-scaled facilities that could be flexible and adaptive to changing community needs, including the need for performance, rehearsal, exhibition, or creative workspace. CCCs can be a component of any type of public building that serves a public assembly or public service purpose. Recreation Centers, libraries, one-stop centers, athletic centers, public housing, schools and health centers are just a few of examples of facilities that could include a CCC with just the addition of 10,000-12,000sf of usable space.

These community-driven creative spaces are designed to meet the specific needs of artists and audiences in communities across the city, while at the same time endeavoring to be as flexible as possible to accommodate the changing dynamics of their locale. At the District 6 Cultural Asset Mapping Project community mapping session, we heard that many artists lived in the district but there was no place for them to perform, exhibit, or practice their work. This kind of facility fills this kind of gap. They can also function as “one-stop” centers in the arts, providing information to artists about grants or technical assistance as well as information about City resources to all citizens. The intention of CCCs is to provide space and the support of the space only; community members fill it with classes, rehearsals, programs, performances, lectures, meetings, etc. The role of staff is to provide a framework for community engagement and articulating community needs, much like the framework for community-based development, to ascertain community assets, build partnerships and develop community activities, as well as financial support from existing stakeholders in the neighborhood.

# Around the Clock

## Creating a Central Place

**Policy-makers focus on creating or amplifying a regional center with complementary, around-the-clock cultural spaces.**

A central place is a regional magnet or hub that draws people and businesses from across a city or metropolitan area. While many towns and cities normally have only one central place, typically their Central Business District (CBD) or “downtown,” as a city grows, multiple central places can form. An area that may begin to form by drawing tourists and visitors from outside this central place can eventually, with the right mix of uses, mature into a place in which someone could potentially spend most of their working and private life. Cultural assets and creative spaces are an important part of that continuum of uses as well. While cultural tourism attractions may put a central place on the map, supportive cultural uses like arts organization offices or creative workspaces would ideally be included in the mix as well.

A central place’s mix of uses also goes beyond focusing on meeting a broad set of needs. Additionally, attention should be given to supporting uses that together maintain activity throughout an “18-hour day.” A central place is one that could allow a resident to grab a coffee in the morning, go to work, grab lunch within walking distance, and then meet their out-of-town friends for dinner and a show. Creating an area with 18-hour days not only provides a boon for business and retail districts, but also allows walkable areas to maintain activity and “eyes on the street” and avoid having certain areas only animated during certain times of the day. Cultural uses serve a large role in providing around the clock uses and supporting their longevity in a place becomes a key part of any district strategies aimed at creating an 18-hour day.

### **Attraction Type Used**

Central Place  
Cluster

### **Policy Tools Necessary**

Cross-Subsidy  
District Assessment  
Property Tax Capture  
Special Zoning Districts  
Development Fees

### **People/ Entities Involved**

Local Government  
Small Businesses  
Real Estate Developers



### **Avenue of the Arts**

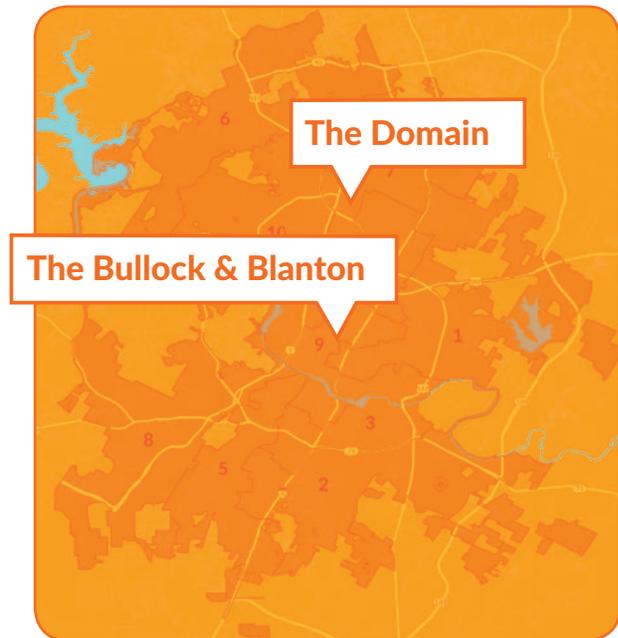
Philadelphia, PA

The Avenue of the Arts, located on South Broad Street in Philadelphia, has been an ongoing attempt to create a central place and regional draw. The district’s management is overseen by Avenue of the Arts, Inc., a nonprofit organization founded in 1993 to promote the development, beautification, and marketing of the district. The district remains a popular nighttime destination for residents and tourists alike, but still continues efforts to expand that reputation beyond evening hours. Efforts to support or incentivize more daytime uses and residential developments continue to expand the area’s hours of activity, and in turn its regional draw as a central place. The district’s efforts recently even gained recognition as one of the “Great Places of America” by the American Planning Association.

# Austin Examples

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## The Domain District 7

As a city grows, both in geographic size and population, central places beyond the central business district or downtown may begin to develop. The Domain and its surrounding growth has seen a new central place begin to emerge as a mixed-used development that aims to attract people with its 18-hour day approach and its strategic mix of housing, offices, and around the clock restaurant and retail. The Domain is a prime example of a mixed-use development that recognizes the importance of developing a sense of place through programming and its focus on creating an active pedestrian experience. But if this approach is going to create a new regional center for North Austin, let it be one that reflects Austin's values of supporting Austin's own home-grown arts, culture and creativity. Conversations through the CAMP process noted the Domain as an emerging central place and an area that could benefit from more integration with Austin's surrounding cultural landscape. That could potentially mean working more closely with local artists and arts organizations to create exhibition spaces and performing arts venues that could be supported by the traffic and attraction the Domain creates. Although the Domain is well on its way to implementing an Around the Clock type strategy and creating an 18-hour day, infusing that area with more opportunities for local artists and arts organizations could be the difference between coopting cultural benefits for branding and truly pursuing creative placemaking and culture-led economic development in order to create a place that reflects and supports Austin's arts and culture.

## The Bullock & Blanton Districts 1, 9

Downtown Austin has grown in recent years to become a thriving, around the clock destination easily supporting an 18-hour day of live, work, and play. As efforts to improve street-life and amenities spread across downtown, several distinct districts have formed in their own right creating lively pockets of entertainment, nightlife, music, and more. But as CAMP participants noted, this level of activity dissipates as you move north through downtown towards the Capitol Complex and its surrounding government offices and dominating parking structures. This area creates a clear divide isolating some of Austin's largest cultural anchors, the Bob Bullock Texas State History Museum and the University of Texas' Blanton Museum of Art, away from downtown activity. With the State Capitol nearby, CAMP participants noted this area as a destination for regional and out of town visitors, but recognized that save for Historic Scholz Garten and other nearby landmarks, the area's quiet governmental buildings and large parking structures pose a problem to seeing other cultural tourism uses and supporting businesses grow in the area. Despite those obstacles, participants posed the question of whether there could be future efforts to bring downtown activity up north to help bridge the divide between Austin's downtown action and its quieter northern edge.

# Broadway Bound

## Creating an Industry Cluster

**Strengthen and reinforce an existing cultural cluster by creating geographic real estate controls that preference the industry and its supporting businesses.**

The Diamond in the Rough strategy necessitates the existence of an economic cluster, an area in which a mix of complementary uses within a single industry or discipline offer an economic advantage. This may be a currently full-fledged and functioning cluster, a vestigial remnant of a storied past, or a potential, emerging cluster. Regardless, the cluster must have the ability to create an economic advantage by pooling or sharing of resources, such as labor, shared facilities, or otherwise prohibitively costly equipment.

The strategy itself is a well-defined one, based on the Diamond Model framework created by Michael Porter. The Diamond Model was originally created to describe the superior competitiveness of particular industries in specific countries. It has been abstracted countless times for multiple purposes and is now commonly used as an analytic framework. The Diamond Model describes a particular industry in a specific location from the perspective of four endemic factors to the industry and two exogenous factors. The endemic factors are: customers/demand, competition/strategy, related/supporting companies/industries and factor conditions (such as geographic, infrastructure, socio-graphic and labor supply). The exogenous factors are chance and government policy. Policy interventions such as zoning controls focused on a target industry can play a large role in supporting an economic cluster, but other tools such as incentive districts could also be creatively adapted for that purpose.

### Attraction Type Used

Economic Cluster

### Policy Tools Necessary

Cross-Subsidy  
District Assessment  
Property Tax Capture  
Enterprise/Incentive District  
Special Zoning District  
Air Rights/TDR Banks  
Development Fees  
Special Taxes

### People/ Entities Involved

Industry Advocacy Groups  
Local Government  
Real Estate Developers



### Times Square Theater District New York, NY

The Theatre District centered around Times Square is one of the best examples of a successful culture-based cluster. Broadway shows are actually defined on a geographic basis: nearly 100% of the Broadway theatres reside and the vast majority of Broadway lawyers, producers, marketing firms and service providers establish their offices. The close proximity leads to the pooling of labor resources, shortening of travel times, and – probably most importantly – the pooling of marketing power. While Broadway’s image as a theater destination may be well-known today, that image was not always the case. Navigating a sordid history of Mafia control and illicit activity for decades, New York City Economic Development Corporation efforts finally saw success in a double-anchor strategy to re-establish the theater cluster. They began by purchasing or condemning nearly an entire block to clear out the negative uses and focused on bringing in an anchor, Disney, to improve the neighborhood’s image as a safe and inviting place. Through a private-public partnership, Disney rented one of 7 historic, but abandoned theaters in the area. The other theaters were rented to a nonprofit theater serving public school children, Broadway theatre operators, and two preserved for future projects. The Broadway business came roaring back as did pedestrian traffic, retailing, tax receipts, the office market, safety and many other positive outcomes.

## Austin Examples

The area listed below was identified as part of the 2016 CAMP: Cultural Asset Mapping Project community input process as a place that illustrates the place-based economic development strategies in this section. It is meant only to serve as illustrative example with the understanding that application of these strategies may not be limited to this area and that implementation of these strategies would require further planning efforts and coordination between community members, stakeholders, and governmental agencies.

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### Mueller/ Austin Film Studios Districts 9, 1

Austin Studios, the 20-acre film and creative media production campus located at 1901 E. 51st St, was founded in 2000 as a part of the City of Austin's economic growth strategy to encourage Austin's growing creative media community and infrastructure. Over the years, Austin Studios has grown to include two sound stages, a large cyclorama, a mill/wardrobe facility, a flex stage, production offices, and acres of tarmac for base camp, set construction and parking. In addition to the 100,000 square feet of production space, Austin Studios is home to over 40 small businesses, filmmakers and production vendors, including Richard Linklater's Detour Film production, Austin Film Society (AFS) offices, a screening room and break room.

In 2006 AFS received a \$5 million City of Austin bond funding and \$1 million from Austin Energy to convert the airplane hangars into sound stages. In 2012 they received a \$5.4 million bond funding to help renovate the Austin Studios' facilities into even more productive space. AFS then extended its space with the 75,000 square foot former National Guard Amory Building. In the future, this facility will become AFS's Creative Media Hub with space for anchor tenants, small business suits and AFS offices, a shared lobby, a 70-80 seat screening room, multi-purpose conference rooms and meeting rooms, a co-working center and artist incubator, and a cafe and break room/crew lounge. Adding to AFS's creative film and media campus is filmmaker Robert Rodriguez' Troublemaker Studios. While past city efforts have supported the creation of an economic cluster within the campus, it may also be worth exploring further strategies on how to carry those efforts into the future to further support a growing film industry cluster beyond the studios' boundaries and possibly expand the cluster to fold in a number of gaming companies in the area as well.

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# Appendix B

## Further Reading & Resources

# Further Reading & Resources

*This report was created in an effort to ensure all Austin's creative space-makers are well-equipped with the knowledge they need to serve as partners in supporting Austin's cultural assets and creative spaces. While this report offers a focused introduction to place-based economic development, we created the following reading list for those looking to explore creative space development in more detail. Whether you are an artist, arts and culture organization, a private developer, a private funder or a community development corporation, a planner, a neighborhood activist, or a civic leader addressing policy; there is something here for you.*

## Making Space for Culture in Competitive Markets

### ***Making Space for Culture***

**World Cities Culture Forum, 2017**

[http://www.worldcitiescultureforum.com/assets/others/171020\\_MSFC\\_Report\\_DIGITAL.pdf](http://www.worldcitiescultureforum.com/assets/others/171020_MSFC_Report_DIGITAL.pdf)

This report addresses the challenge of 'Making Space for Culture': the question of how to maintain and develop a dynamic diverse mix of spaces and facilities for cultural production and consumption within the harsh realities of the real estate market. Numerous case studies from around the world are shared, as well as associated policy tools. Austin is a member of the WCCF.

### ***The CAP Report: 30 ideas for the Creation, Activation & Preservation of Cultural Space***

**Seattle Office of Arts & Culture, 2017**

<https://www.seattle.gov/Documents/Departments/Arts/Downloads/Space/CULTURAL%20SPACE%20REPORT.pdf>

Thirty ideas and recommendations for the City of Seattle, developers, and organizations to create, activate, and preserve cultural space through defining opportunities to increase cultural space, equitably supporting creative innovation, and strengthening neighborhoods and preserving the culturally rich traditions of the city. Ideas include certifying cultural space, potential code changes, recommendations for the permitting process, and interdepartmental collaboration for technical assistance.

## Arts and Equitable Development

### Equity Tools

PolicyLink, 2017

<http://www.policylink.org/equity-tools>

PolicyLink is a national research and action institute advancing racial and economic equity by Lifting Up What Works®. The work of PolicyLink is grounded in the conviction that equity – just and fair inclusion into a society in which all can participate, prosper, and reach their full potential – must drive all policy decisions. Tools for measurement strategies, benchmarks, and desired outcomes. Check out the Equitable Development Toolkit and PolicyLink’s initiative, All-In Cities, and others.

### *Creating Change through Arts, Culture, and Equitable Development: A Policy and Practice Primer*

Rose, Kalima and Milly Hawk Daniel and Jeremy Liu. PolicyLink, 2017

[http://www.policylink.org/sites/default/files/report\\_arts\\_culture\\_equitable-development.pdf](http://www.policylink.org/sites/default/files/report_arts_culture_equitable-development.pdf)

This Policy and Practice Primer reveals how arts and culture strategies are used to help create sustainable and equitable communities and highlights both promising and proven practices that demonstrate equity-focused arts and culture policies, strategies, and tools. The report describes the role of arts and culture across many sectors – such as transportation, housing, economic development and financial security, health and food, youth and education, open space and recreation, and technology and information access.

### *Creative Places and Businesses – Catalyzing Growth in Communities*

Calvert Foundation and Upstart Co-Lab, 2017

<http://www.upstartco-lab.org/research/>

Impact investing refers to investments “made into companies, organizations, and funds with the intention to generate a measurable, beneficial social or environmental impact alongside (or in lieu of) a financial return.” A new report looks at investable opportunities in the Creative Economy with the potential to stabilize threatened communities and benefit regions looking to attract and develop quality jobs. This report suggests that impact investment can be used to shape a Creative Economy that is inclusive, equitable and sustainable.

### *Targeting investment in the Arts. Part 1 – 4*

Reinvestment Fund, 2016

<https://www.reinvestment.com/?s=targeting+investment+in+the+arts&type=research>

Reinvestment Fund is a CDFI and catalyst for change in low-income communities, integrating data, policy and strategic investments to improve quality of life. They use analytical and financial tools and bring high-quality grocery stores, affordable housing, schools and health centers to the communities that need better access—creating anchors that attract investment over the long term and help families lead healthier, more productive lives. This report describes the work of an artist in Baltimore tasked with developing best practices for financing the arts in distressed neighborhoods in ways that build community.

### ***Equitable Development as a Tool to Advance Racial Equity***

**Curren, Ryan, and Nora Liu, and Dwayne Marsh, and Kalima Rose. Government Alliance on Race and Equality (GARE), 2013**

<http://www.racialequityalliance.org/resources/equitable-development-tool-advance-racial-equity/>

GARE is a national network of government cohorts working to achieve racial equity and advance opportunities for all. This report introduces key definitions, vision, policy framework, and implementation strategies that advance equitable development. They encourage multicultural communities where tenured and newcomer residents can thrive. And provide meaningful choices for the most impacted people of color to live, work, and define their own culture throughout all neighborhoods.

### ***Equitable Development Toolkit – Community Mapping***

**PolicyLink, 2002**

[file:///G:/CAD/CIVIC%20ARTS/CAMP\\_Cultural%20Asset%20Mapping%20Project/RESEARCH+BACKGROUND/BEST%20PRACTICES/PolicyLink-Equitable%20Development%20Toolkit\\_community-mapping.pdf](file:///G:/CAD/CIVIC%20ARTS/CAMP_Cultural%20Asset%20Mapping%20Project/RESEARCH+BACKGROUND/BEST%20PRACTICES/PolicyLink-Equitable%20Development%20Toolkit_community-mapping.pdf)

Community mapping is a vibrant way of telling a neighborhood's story. It can highlight the rich array of neighborhood assets, analyze the relationship between income and the location of services, document vacant lots and buildings, or track changes in a neighborhood. This understanding supports decision-making and consensus-building and translates into improved program design, policy development, organizing, and advocacy.

### ***Developing Artist-Driven Spaces in Marginalized Communities***

**Jackson, M. R., 2012**

<https://www.giarts.org/sites/default/files/Developing-Artist-Driven-Spaces-Marginalized-Communities.pdf>

Taking the angle of a marginalized artist – this essay distills important issues to consider in the creation of artist-driven spaces, primarily those in marginalized communities. It begins with a brief background discussion of the space development process and why artists work in marginalized communities. This is followed by a discussion of considerations related to (a) organizational structures and resources, (b) purpose and leadership, (c) site selection, (d) relationships with residents and other stakeholders, and (e) sustainability and implications for the field.

## **Cultural Districts**

### ***National Cultural Districts Exchange Toolkit***

**Americans for the Arts, editor. Numerous authors. American for the Arts, 2014**

<https://www.americansforthearts.org/by-program/reports-and-data/toolkits/national-cultural-districts-exchange-toolkit>

This is a robust website for all Cultural District information – basics, tools, development, advancing, financing, case studies, etc. Cultural Districts are defined as well-recognized, labeled areas of a city in which a high concentration of cultural facilities and programs serve as the main anchor of attraction. They help strengthen local economies, create an enhanced sense of place, and deepen local cultural capacity. Here is one example of the focused reports within the larger toolkit: **Arts and Culture Districts: Financing, Funding, and Sustaining Them**. Eger, John. (Americans for the Arts 2014.) [http://www.americansforthearts.org/sites/default/files/pdf/2014/by\\_program/reports\\_and\\_data/toolkits/cultural\\_districts/issue\\_briefs/Art-and-Culture-Districts-Financing-Funding-and-Sustaining-Them.pdf](http://www.americansforthearts.org/sites/default/files/pdf/2014/by_program/reports_and_data/toolkits/cultural_districts/issue_briefs/Art-and-Culture-Districts-Financing-Funding-and-Sustaining-Them.pdf).

### **Pittsburgh Cultural Trust**

<https://trustarts.org/>

The Pittsburgh Cultural Trust is a nonprofit arts organization formed in 1984 by H.J. Heinz II, grandson of the founder of the H. J. Heinz Company, and whose mission is the cultural and economic revitalization of a 14-block arts and entertainment/residential neighborhood called the Cultural District. One of the largest Downtown Pittsburgh property owners, the Trust manages one million square feet of property, including multiple theaters, art galleries, public art projects, urban parks and riverfront recreation spaces. The Cultural District draws over two million visitors annually and generates an estimated economic impact of \$303 million.

## **Neighborhood Development**

### ***Creativity and Neighborhood Development – Strategies for Community Investment***

**Nowak, Jeremy, and University of Pennsylvania's Social Impact of the Arts Project (SIAP) and Rockefeller Foundation. (The Reinvestment Fund (TRF) 2007.)**

[https://www.reinvestment.com/wp-content/uploads/2015/12/Creativity\\_and\\_Neighborhood\\_Development\\_Strategies\\_for\\_Community-Investment-Report\\_2008.pdf](https://www.reinvestment.com/wp-content/uploads/2015/12/Creativity_and_Neighborhood_Development_Strategies_for_Community-Investment-Report_2008.pdf)

This report demonstrates that the intrinsic value of arts and culture can be a key ingredient in neighborhood revitalization by nurturing a wide range of local assets, building social capital and promoting entrepreneurial and civic growth. The publication calls for investing in community-based creative activity to enhance its place-making role and potential, and offers investment ideas for three specific areas: creativity (people), development (place) and knowledge (information from studies).

### ***Building Community: Making Space for Art***

**Jackson, M. R., Urban Land Institute, 2011**

[https://mainearts.maine.gov/CMSCContent/arts\\_media/2011\\_UI\\_BuildingCommunity.pdf](https://mainearts.maine.gov/CMSCContent/arts_media/2011_UI_BuildingCommunity.pdf)

Organic identities grow out of the history, aspirations, passion, and imaginations of the people who live there. Art spaces and their activities contribute to a community's cultural vitality and, by extension, its health, social fabric, and economic development. How might art spaces be incorporated into comprehensive community planning and revitalization strategies if we better understood (a) the full range of artistic activity that people value, (b) the importance of arts and creative outlets for all people, (c) the roles that artists play in society, and (d) the kinds of art spaces that robust cultural vitality requires?

### ***Asset-Based Community Development: Asset Mapping Toolkit.***

**Duncan, Dan. Clear Impact, 2014**

<http://info.clearimpact.com/hubfs/documents/Asset-Mapping-Toolkit.pdf?hsCtaTracking=7d25e3e6-32fb-45b4-bf50-9ceb54ee5f29%7C270bfc44-4b73-4560-b48f-65fbd9437eac>

Asset-Based Community Development (ABCD) is a place-based community development framework. To improve individual and family well-being requires communities, neighborhoods and their residents to be involved as co-producers of their own and their community's well-being. Everyone has something to contribute and we need their "gifts and assets". Using the principles of Asset-Based Community Development and asset mapping we can help create powerful community partnerships to build healthier, safer and stronger neighborhoods and communities.

## Planning and Community Development

### *Five Briefing Papers on Arts, Culture & Creativity*

American Planning Association, 2011

<https://www.planning.org/research/arts/>

APA's Planning and Community Health Research Center developed a series of briefing papers to illustrate how planners use arts and culture strategies to achieve economic, social, environmental, and community goals. This framework helps support the work of policy makers, planners, and economic development and community development professionals, as well as professionals in the fields of architecture, landscape architecture, arts, culture, and creativity in the creation and development of healthy communities.

### *Integrated Transactions: An Emerging Focus for Community Development*

Reinvestment Fund, 2016

[https://www.reinvestment.com/wp-content/uploads/2016/12/IntegratedTransactions\\_Final\\_2016-09-12.pdf](https://www.reinvestment.com/wp-content/uploads/2016/12/IntegratedTransactions_Final_2016-09-12.pdf)

This paper examines development models that intentionally integrate elements from two or more sectors, the capital challenges inherent in such projects, and the unique role that CDFIs and philanthropy play in overcoming those challenges. Unlike fully integrated, outcomes-driven models that require significant resources and formal governance structures, such as those pursued by Purpose Built Communities, this paper focuses on neighborhood-level efforts that go beyond single sector investments that are emerging through partnerships and collaborations working to deliver community driven solutions.

### *Arts and Culture Planning: A Toolkit for Communities*

Chicago Metropolitan Agency for Planning (CMAP), 2013

<http://www.cmap.illinois.gov/documents/10180/76006/FY14-0006+ARTS+AND+CULTURE+TOOLKIT+lowres.pdf/f276849a-f363-44d4-89e1-8c1f2b11332f>

This toolkit offers a primer on different types of arts and culture, their inherent primary needs, and secondary impacts, then proceeds to detail steps that can be taken by communities. It provides model regulatory language, provisions to allow and encourage the adaptive reuse of existing institutional structures, and guidance as to how to construct an arts district. This document gives individuals the tools they need to take action by explaining the essential matters to consider and guiding them along a path to implementation.

### *Arts & Planning Toolkit – A resource for Massachusetts cities and towns*

Metropolitan Area Planning Council (MAPC) Arts and Culture Division, 2017

<http://artsandplanning.mapc.org/>

Arts and culture is an essential element of what makes places and communities healthy, connected, and vibrant. This toolkit is a resource for planners interested in innovating their planning and community development work through projects and partnerships that engage arts, culture, and the creative community. The Toolkit presents strategies on how arts and culture can be an effective component of planning, community development, land use, housing, transportation, economic development, public health, and public safety projects and initiatives.

## Creative Placemaking and Civic Engagement

### ***The Arts and Civic Engagement: A field guide for practice, research, and policy***

**Social Impact of the Arts Project (SIAP), Stern, Mark and Susan Seifert, 2009**

<http://www.animatingdemocracy.org/sites/default/files/The-Arts-and-Civic-Engagement.pdf>

[https://animatingdemocracy.org/sites/default/files/CE\\_Arts\\_SternSeifert.pdf](https://animatingdemocracy.org/sites/default/files/CE_Arts_SternSeifert.pdf)

Based on their review of literature on civic engagement and the arts, SIAP developed a comprehensive strategy by which policymakers, researchers, and practitioners could improve evidence and advance understanding of the civic impact of the arts and culture. This field guide is intended for use as a companion to its 2009 report, *Civic Engagement and the Arts: Issues of Conception and Measurement*.

### ***How to do Creative Placemaking – An Action-Oriented Guide to Arts in Community Development***

**National Endowment for the Arts, 2017**

[https://www.arts.gov/sites/default/files/How-to-do-Creative-Placemaking\\_Jan2017.pdf](https://www.arts.gov/sites/default/files/How-to-do-Creative-Placemaking_Jan2017.pdf)

The latest creative placemaking report from the National Endowment for the Arts is an action-oriented guide for making places better. This book includes instructional and thought-provoking case studies and essays from today's leading thinkers in creative placemaking. It also describes the diverse ways that arts organizations and artists can play an essential role in the success of communities across America.

### ***Community Investment Review, Volume 10, Issue 2, 2014 – Creative Placemaking***

**Callahan, Laura, Guest Editor. Federal Reserve Bank of San Francisco, 2014**

<http://www.frbsf.org/community-development/files/cdir-10-02-final.pdf>

This issue explores creative placemaking: what it is, how it's done, how it's measured, funded, and experienced. "In creative placemaking, 'creative' is an adverb describing the making, not an adjective describing the place... its success is measured in the ways artists, formal and informal arts spaces, and creative interventions contribute towards community outcomes"...not by the number of facilities built. The issue includes a series of articles by practitioners, academics, and leaders in the creative placemaking field, and 16 ArtPlace America project profiles.

### ***People, Land, Arts, Culture, and Engagement (P.L.A.C.E.) – Taking Stock of the PLACE Initiative***

**Tucson Pima Arts Council, 2013**

<https://azarts.gov/news/tuscon-pima-arts-councils-place-initiative-celebrating-creative-placemaking/>

The P.L.A.C.E. Initiative aims at "stimulating social dialogue, mutual understanding and a sense of belonging through the arts...an underfunded arts agency in the nation's sixth poorest city has managed to foster a robust and inclusive arts sector that is helping communities to achieve social change...more people using artistic approaches to understanding and diagnosing problems in a variety of domains and seeking non-routine solutions." The report provides a road map for organizations/agencies to follow in developing their own creative placemaking initiatives.

### ***Creative Placemaking Toolbox***

**Toronto Artscape, 2017**

<http://www.artscapediy.org/Creative-Placemaking.aspx>

Here is another look at the tools and resources you'll need to get started on exploring the practice of creative placemaking. At Artscape, Creative Placemaking is at the heart of their practice. On these webpages, you'll find information about what creative placemaking means, various approaches to creative placemaking, and how important collaboration and partnership is to cultural facility development and city-building through the arts.

### ***Guide for Business Districts to Work with Local Artists – A 2016 Creative Placemaking Toolkit***

**International Downtown Association and Springboard for the Arts, 2016**

<http://springboardexchange.org/wp-content/uploads/2016/07/Guide-for-Business-Districts-to-Work-with-Artists-PDF.pdf>

Created specifically for business districts, offering guidance on engagement with local artists to best enhance the experience and vitality of a place. This guide showcases strategies to integrate the talents and ideas of multiple artists to best address the unique opportunities and challenges within business districts.

## **Cultural Facilities Development**

### ***Creative City News Special Edition #5 – Cultural Infrastructure: An Integral Component of Canadian Communities***

**Creative City Network of Canada, 2016**

[https://www.creativecity.ca/database/files/library/News\\_5\\_E.pdf](https://www.creativecity.ca/database/files/library/News_5_E.pdf)

In 1967 Canada built a number of cultural and community centers, theatres, and museums across the country. They are now outdated, unsafe, or unsuitable for today's diverse communities and technological cultural disciplines. Here is a call for urgent action to 1) recognize and plan for cultural infrastructure as an integral component of infrastructure for 21st century cities and communities, and 2) rethink their approach to cultural infrastructure, with greater attention to issues of lifecycle, the interaction of social/built infrastructure, and long-term sustainability.

### ***Recommendations for Capital Grantmakers***

**Nonprofit Finance Fund and Kresge Foundation, 2013**

[http://www.nonprofitfinancefund.org/sites/default/files/paragraphs/file/download/NFF\\_Recommendations\\_For\\_Capital\\_Grantomakers.pdf](http://www.nonprofitfinancefund.org/sites/default/files/paragraphs/file/download/NFF_Recommendations_For_Capital_Grantomakers.pdf)

<http://www.nonprofitfinancefund.org/sites/default/files/paragraphs/file/download/Funding%20the%20Extraordinary-Final.pdf>

Between 2010 and 2012, the Kresge's Arts and Culture Program made 36 capital grants focused on Institutional Capitalization. Nonprofit Finance Fund's evaluation of the program's effectiveness of these investments contains findings on trends and themes for the entire cohort, including: models of success and characteristics of organizations with weaker results, an assessment of why the program did or did not produce the desired results, and recommendations for funders interested in supporting capitalization.

### ***Square Feet: The Artist's Guide to Renting and Buying Creative Space***

Ginder, Jennifer with Carol-Ann Ryan. Toronto Artscape, 2001. Updated 2011

<http://www.artscapediy.org/Creative-Placemaking/Square-Feet.aspx>

Looking to rent or buy creative space? "Square Feet" is the indispensable resource manual for artists and small arts organizations. While some of the information in this manual is Toronto-specific, much of the information is relevant to the needs of artists conducting their space search in other places.

### ***Arts & Planning Toolkit – A resource for Massachusetts cities and towns***

Metropolitan Area Planning Council (MAPC) Arts and Culture Division, Cultural Facilities Fund, est. 2006

<http://artsandplanning.mapc.org/?p=374>

The Commonwealth of Massachusetts instituted economic development legislation that created the Cultural Facilities Fund (CFF), an initiative to increase public and private investment in cultural facilities throughout the state through acquisition, design, repair, renovation, expansion, and construction of nonprofit and municipal cultural facilities. In 2016, the CFF has awarded grants of \$91.9 million to nearly 700 projects across the Commonwealth over the last eight years and has generated notable impacts in terms of jobs, economic activity, and spending.

### ***Artist Space Development: Making the Case***

Jackson, Maria Rosario, and Kabwasa-Green, Urban Institute, 2007

<https://www.urban.org/sites/default/files/publication/31226/1001176-Artist-Space-Development-Making-the-Case.PDF>

This report explains how advocacy for artist space development is carried out in different realms, the impacts of artist space development, and how to make it a priority within the context of community development and public policy. Based on case studies of 23 projects around the country, this report focuses on how artist space developments are positioned to garner support, the advocacy strategies pursued, and the impacts they claim or anticipate.

### ***Artist Space Development: Financing***

Walker, Chris. Urban Institute, 2007

<https://www.urban.org/sites/default/files/publication/31221/1001175-Artist-Space-Development-Financing.PDF>

This report explores the elements of development and finance of artist space projects, including the types of players, the steps in the development and finance process, including sources and uses of cash, finance subsidies, regulations, and zoning and building codes. The different types of developments are reviewed, including the role of real estate markets and local systems on artist space developments, special risks and challenges faced, and how they were resolved.

### ***Urban Land Conservancy – Preserving Real Estate to Build Stronger Communities.***

<https://www.urbanlandc.org/>

The nonprofit Urban Land Conservancy acquires, preserves and develops real estate for under-served areas for long term community benefit. By making sound real estate investments that include land banking and land trusts, they provide low-income communities with affordable housing, schools and nonprofit office space to strengthen neighborhoods for current residents and future generations. ULC acquires and holds strategic sites in anticipation of market changes. ULC forms long-term partnerships with nonprofit, for-profit, and governmental organizations and collaborating on land banking and community-inspired development strategies.

### ***National Community Land Trust Network (Canada)***

<http://www.communitylandtrusts.org.uk/>

Community Land Trusts (CLTs) are a form of community-led housing, set up and run by ordinary people to develop and manage homes as well as other assets important to that community, like community enterprises, food growing or workspaces. CLTs act as long-term stewards of housing, ensuring that it remains genuinely affordable, based on what people actually earn in their area, not just for now but for every future occupier. (The National CLT Network provides funding, resources, training and advice for CLTs and work with Government, local authorities, lenders and funders to establish the best conditions for CLTs to grow and flourish.)

### ***Anchorage Community Land Trust***

<http://anchorage.landtrust.org/>

Anchorage Community Land Trust (ACLT) was launched in 2003 with a seed grant from the Rasmuson Foundation. The organization was formed to help develop healthy and prosperous communities in Anchorage. ACLT acquired key pieces of property to promote positive community development in keeping with the vision of a vibrant arts and culture district and to improve the quality of life for Mountain View residents. ACLT is committed to long-term, sustainable neighborhood revitalization rooted in community-based efforts. Today, the organization invests in sustainable economic and community development projects that create real opportunity.

### ***CAST: Community Arts Stabilization Trust***

**Kenneth Rainin Foundation, Northern California Community Loan Fund (NCCLF), & San Francisco Office of Economic and Workforce Development, established in 2013**

<http://cast-sf.org/> <http://krfoundation.org/artsrealestate/>

The nonprofit real estate holding company, CAST, creates stable physical spaces for arts and cultural organizations in order to facilitate equitable urban transformation in one of the country's hottest real estate markets. They do this by 1) acquiring properties to sustain arts in selected San Francisco neighborhoods, 2) building the capacity of cultural organizations to lease or own property, 3) bundling leases to sustain affordable rents for those not prepared to buy, and 4) leveraging funding to achieve their goal.

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Detail of *Encounter* by Brent Baggett. Photo by Philip Rogers  
Detail of *Eighteen Hundred Lucky Cats* by Teruko Nimura. Photo by Philip Rogers  
Detail of *Rhapsody* by John Yancey. Photo by Cultural Arts Division Staff  
Detail of 6th Street Mural by Sanctuary Print Shop. Photo by Michael Knox  
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*Omission* by Juan Carlos Deleon. Photo by Philip Rogers  
*Festoon* by Jessica Braun, Plaza Saltillo. Photo by Philip Rogers  
Detail of *Eighteen Hundred Lucky Cats* by Teruko Nimura. Photo by Philip Rogers

- P29 **Clockwise from top left:**  
Performance at the Emma S. Barrientos Mexican American Cultural Center as part of *Uprooted Dreams* by Margarita Cabrera. Photo by Jean Graham  
Stubb's BBQ. Photo by Michael Knox  
Exhibition at Pump Project. Photo by Michael Knox
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The Center Spot (closed). Photo by Chris McConnell  
Workshop part of *20ft Wide* Installation by Dan Cheetham & Michelle Tarsney in partnership with Art Alliance Austin, Photo by Michael Knox  
Esquina tango. Photo by Chris McConnell  
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African American Cultural and Heritage Facility. Photo by Michael Knox  
Paintbrushes detail. Photo by Chris McConnell  
Former location of Blue Genie Art Industries. Photo by Chris McConnell  
Detail from *Reflections* by Reginald Adams. Photo by Cultural Arts Division Staff
- P36 **Clockwise from top left:**  
Detail of *Reflections on the Brazos* by Ryah Christensen. Photo by Cultural Arts Division Staff  
Performance of *How Late it Was, How Late* by Rude Mechanicals. Photo by Bret Brookshire  
Mariachi Performance at Texas State Capitol. Photo by Chris McConnell
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- P A-4 Theater for A New Audience, Brooklyn, NY. Photo by David Sundberg, Esto Photographics
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- P A-10 Broad Street, August, GA. <https://sites.google.com/site/theeconomyofaugustageorgia/downtown-augusta-georgia>
- P A-12 Capitol Hill Arts District Mural, Seattle, WA. Capitol Hill Seattle Blog, [www.capitolhillseattle.com/](http://www.capitolhillseattle.com/)
- P A-14 Short North, Columbus, OH. Photo by Janet D. George. <http://hcd-art.com/artist/george>
- P A-16 Interior of Tashiro Kaplan Artist Lofts, Seattle, WA. Tashiro Kaplan Artist Lofts. <http://tklofts.com>
- P A-18 Avenue of the Arts, Philadelphia, PA. Photo by Don Pearse. [www.donpearsephotographers.com](http://www.donpearsephotographers.com)
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