
Arts & Culture



Synopsis

Known as Music City to the world, Nashville's burgeoning arts and culture scene is thriving. Improving access to music, visual arts, performance arts, maker-culture, and ethnic arts will help Nashville create a vibrant place for talent to flourish and creativity to grow.

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Role and purpose of background papers



This background paper was developed to provide input to the NashvilleNext planning process. It was researched and authored by community members interested, involved, and knowledgeable on the topic. The authors present best practices, an evaluation of the state of the topic in the Nashville community today, and recommendations for consideration during the planning process.

This paper provides a *starting point* for broader community discussion and reflection based on the research and recommendations of the authors. Throughout the planning process, NashvilleNext will use this and other background papers, ongoing research, departmental involvement, community input and engagement to discuss, refine and formulate the policies and recommendations for the general plan.

The information and recommendations provided in this background paper are solely those of the authors and contributors and are being provided at the beginning of the NashvilleNext process to start community discussion.

The NashvilleNext Steering Committee thanks and extends its sincere appreciation to the authors of and contributors to this background paper for the time and effort to provide this report for community consideration and discussion. The Steering Committee looks forward to the ongoing dialogue on the issues and recommendations that the authors provide.

Any final policies and recommendations endorsed by the NashvilleNext Steering Committee for the consideration of the Metropolitan Planning Commission will be the result of the entire planning process and upcoming community engagement and discussion.

Introduction

Imagine Nashville as a collection of clearly defined neighborhoods, each with its own distinct cultural identity illuminated by public art, informal gathering places, thriving small businesses, and frequent cultural events and festivities. Imagine Nashville as a city known throughout the world not only for its musical prowess, but also for its unbridled celebration of diversity, creativity, innovation, and entrepreneurship. This vision of Nashville is the city that the next generation should inherit, a vision that can be realized by a fully integrated strategy of arts and culture development through the process that has come to be known as *Creative Placemaking*.

By 2040, it is projected that the population of Nashville Metropolitan Region will increase by over 75% to over 3.6 million people. The purpose of NashvilleNext is to strategically prepare our city for that influx both physically and socially. A large body of research, led in by Richard Florida, author of *Rise of the Creative Class*, suggests that in order for cities to compete long into the 21st century, a concerted effort must be employed to increase a region's capacity for talent, tolerance, and technology (the "Three T's"). While technology falls somewhat outside the scope of this paper, investment in the arts and culture have consistently shown to be directly correlated with the cultivation of both talent and tolerance. Therefore, it is critical that the Nashville sets a deliberate course that includes artistic and cultural initiatives designed to enhance its creative infrastructure through the broad process of creative placemaking.

Based on a review of current arts and culture research, prevailing best practices around the country, and an assessment of Nashville's existing creative assets, the authors of this paper have identified three primary objectives to pursue along that course:

- 1. Placemaking:** Cultivate Creative Placemaking as an Economic Development Tool.
- 2. Access:** Improve Access and Participation in the Arts and Culture.
- 3. Talent:** Build, Attract, and Retain Creative Talent.

In the pages that follow, this paper will provide a framework for how a combination of civic actors can collectively realize a vision for a creative Nashville that is deeply rooted in its existing strengths, committed to developing its potential, and responsive to the needs of the next generation of Nashvillians.

The National Endowment for the Arts defines *Creative Placemaking* as a situation in which cross-sector partners "shape the physical and social character of a neighborhood or city through the arts. *Creative Placemaking* animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire, and be inspired."

Cultivate Creative Placemaking as Economic Development Tool

Creative placemaking offers a distinctively holistic and sustainable approach to cultural infrastructure development for cities. Rather than investing large sums of public and private dollars into a single performing arts center or even a physical cluster of arts institutions, creative placemaking employs a more diverse and scalable array of initiatives meant to foster the development of arts through the combination of political will, creative entrepreneurship, and a committed private sector. Creative placemaking has evolved as a means of reconciling the natural tensions between civic goals and private sector incentives, physical design and social utility, and the integration of the old and new. Arts and Culture is uniquely equipped to resolve these tensions. Artists are expert at uncovering and expressing the assets of place, steeped in the creative dialogue between old and new, and are natural place-makers who naturally assume both civic and entrepreneurial responsibilities.



Improving Access and Participation in the Arts and Culture

- Decentralizing public arts and culture investments and focusing efforts on neighborhood-based cultural activities through creative placemaking will foster a more inclusive and accessible environment for cultural experience and participation.
- Business improvement districts and community-based arts organizations that are encouraged and empowered to create festivals, events, and rituals offer their residents and stakeholders more opportunities to participate in art and culture in a accessible environment.
- Strategically located public art installations contribute to a sense of place identity, public safety, and create passive participation in the arts.
- Arts education introduces and strengthens our next generation's relationship to arts and culture, which fuels future participation and develops a more creative and marketable workforce. Regardless of the vehicle or medium, a creative city makes art available for participation and enjoyment for all of its population.



Building, Attracting and Retaining Creative Talent

Cities around the country are recognizing the competitive advantage gained by developing and nurturing their stock of artistic talent. In the post industrial age, cultural industries including design services, publishing, movies, and music are our nation's most inimitable assets. As other nations begin to compete more successfully in other post-industrial sectors like science and engineering, the creative sector is well positioned to be our most highly desirable export. Within cultural industries, business increasingly follows people, rather than the other way around. One needs to look no further than Silicon Valley (computer engineering), Los Angeles (motion pictures), Boston (publishing), and of course, Nashville to see examples of what a clustering of like-minded creative entrepreneurs can do to build a robust competitive advantage within an industry. Creative placemaking efforts could be the single biggest tool in the municipal belt, as "creative places form crucibles wherein people, ideas, and organizations come together" (Markusen 2008). Cultivating and attracting this talent is a multi-pronged effort from the public, private, and cultural sectors.



Existing and Emerging Trends in Arts and Culture Development

Public Policy and Private Partnerships

The prolonged economic recession and recovery has forced municipal, state, and federal budgets to tighten, and the dollars once available for direct investment in arts and cultural programs have largely gone away. As a result, the NEA and many state and city arts councils are adopting more incentive-based policies to encourage private sector involvement by asking the arts sector to consider neighborhood revitalization and economic development when developing programs. This shift in policy will have very positive effects on the arts, as well as urban neighborhoods and rural and suburban towns. Once the economy turns around, the creative sector will have built their social capital and their sustainability, multiplying the effects that direct investment can have when those dollars reappear.

For creative placemaking to succeed, three critical conditions must be present. First, there must be artistic activity taking place. Second, there must be political will. To build upon Mayor Karl Dean's initiatives to develop the arts community of Nashville, specific goals of creative placemaking must be clear and welcomed at every level of civic engagement and public leadership. And finally, private sector support and cooperation is critical. Cities and regions across the country are conceiving and implementing innovative policies that bring these often competing interests into alignment.

Possible Ideas to Consider in Nashville

The State of Maryland, Cleveland, and the District of Columbia are three of several examples of government entities that have developed arts and entertainment district designations that offer tax incentives to private sector developers to build or renovate buildings within the district that create live/work space for artists or space for artistic enterprise. Resident artists are enticed to sell, exhibit, and perform within these districts through the income and sales tax reductions.

The city of San Jose, California is linking artists with their vast technology sector in its highly successful Creative Entrepreneur Project. The project nurtures individual artists through programs that teach business skills, professional development scholarships, a web-based resource guide, and commissions for artists on public

Case Study: Penn Avenue Arts Initiative

The potential of empowered community development corporations, business improvement districts, and neighborhood associations to drive creative placemaking is significant. Examples abound, but a particularly successful initiative took place in Pittsburgh,



PA with the Penn Avenue Arts Initiative. The community development corporations of two adjacent communities connected by a blighted commercial corridor joined forces to transform a 12-block strip of Penn Avenue into a quirky, thriving multicultural street with artists, arts-related businesses, ethnic restaurants, and a vibrant neighborhood retail environment. Through financial incentives to encourage investment in artists space and community arts groups, a coordinated awareness campaign, and a focus on neighborhood events, Penn Avenue attracted 49 new artist-residents, created 73 new arts-related jobs, 18 arts business, and attracted \$11.5 million in private investments that that activated more than 125,000 square feet.

art, and the development of neighborhood community arts centers. Further, they created the Multicultural Arts Incubation Program to assist minority arts groups with administrative, organizational, and leadership development. Consequently, participating arts groups' budgets grew by 600% in ten years, dozens of full and part-time jobs were created, and over 30 multicultural arts events are offered annually.

Paducah, Kentucky's Artist Relocation Program has turned around one of its most blighted neighborhoods through a combination of zoning reform, streetscape improvement dollars, and a partnership with a local bank to offer low-interest loans for the purchase and renovation of neglected properties and storefronts. Ten years after the program launch, the result is a 10-1 return on public investment on the renovation of 80 structures and the relocation of 70 artists in this town of just 26,000 residents. Cities like Chattanooga and Philadelphia have also used a combination of public art, streetscape improvements, developer incentives, and small business incubation to revitalize a number of blighted districts, resulting in new pockets of investment, street activation, and a dramatic reduction in crime and school drop-out rates.

The initiatives mentioned above are a few good examples of public/private partnerships to help foster the arts community. Nashville's public and private leaders may wish to consider such initiatives to bolster the good work already in place.

In an economic downturn, cities around the country are finding that significant returns can be realized on modest public investment by concerted efforts by the artist community, public officials, and the private sector. Creative placemaking involves businesses, artists, households, and civic institutions to increase economic opportunity, the quality of public amenities, and flows of capital into the built environment. Private resources influence public action, public investments enable private flows of capital, and both are enabled and nurtured by civic organizations.

One of the most important trends in art and cultural participation over the next generation is a shift from the predominance of large cultural facilities as the primary venues for art and culture participation and consumption. Larger, permanent venues like TPAC and the Schermerhorn Symphony Center will continue to serve their function as both the permanent homes for larger cultural institutions and monuments to urban vitality, but studies are beginning to show that the younger, more ethnically diverse audiences of the future will prefer more non-traditional venues that are more tied to "place" and community. These venues include parks, coffee houses, obsolete industrial buildings, pop-ups, and the like¹. Consumers of art are placing increased importance on the settings in which they engage in cultural participation. Decentralized networks of smaller facilities that have a more immediate and intimate connection with their surroundings have shown to contribute to the vitality of neighborhoods². This phenomenon is at once a reaction and an adaptation to suburban sprawl. Audiences are less inclined to travel the increasing distance to metropolitan performing arts centers, preferring more convenient and accessible venues in suburban municipalities and within smaller urban neighborhoods.

Successful cultural planning efforts in places like San Jose, Washington DC, Massachusetts, and others are prioritizing smaller-scale venues scattered throughout communities, as well as a new breed of spaces that foster creative and cultural exchange. Hybrid art spaces that blend exhibition space, live and digital performance venues, retail space, cafés and classrooms like the Hyde Park Art Center in Chicago and the Taller Puertorriqueño in Philadelphia are excellent examples of spaces that not only serve multiple cultural functions, but also increase participation in the arts by blurring the line between the amateur and professional artist.

¹ Brown, A. 2012. *All The World's A Stage: Venues and Settings, and the Role they Play in Shaping Patterns of Arts Participation*. Wolf Brown.

² Nowak, J. 2007. *Creativity and Neighborhood Development: Strategies for Community Investment*. Philadelphia: TRF.

Demographic and technological shifts, along with the shifts in patterns of cultural engagement, are challenging the conventional wisdom of traditional cultural facility development, calling into question the assumed roles that permanent facilities play in society and what types of facilities are needed in the future to animate communities and accommodate artists and their changing audiences.

One of the very few criticisms of the surge of creative placemaking efforts around the country is its perceived lack of suitable metrics available to measure the impact of individual initiatives. The question most often raised is one of causality versus correlation. In other words, do great places foster creative clustering, or do they develop concurrently? As is most often the case when intelligent people disagree, the answer is most likely both (see Nature vs. Nurture). Nevertheless, it is incumbent upon municipalities to establish a set of metrics that measure the success and failure of creative placemaking efforts. Cities are not sterile laboratories, though, but rather an extremely complex system defined by highly interactive and self-serving players. Furthermore, creative placemaking is a holistic, multi-faceted approach to economic development, an approach that impacts and employs many of the players involved over long periods, and is therefore resistant to linear logic. It is

Case study: Hyde Park Art Center

Founded in 1939, the Hyde Park Art Center is at once a contemporary art exhibition space, learning lab, community resource, and social hub for artists and art-curious alike. The Art Center presents innovative exhibitions of new work by primarily Chicago-based artists; education programs for children and adults, novice through professional; and, free public programming for a diverse and creative audience. Through these programs, the Art Center actively cultivates a more vibrant, inclusive arts community and aims to foster a collective spirit among artists, teachers, students, children and families, and the general public. It facilitates opportunities for artists to experiment and do things they wouldn't be able to do elsewhere and encourages its visitors to get involved with the entire process of art and art making. (<http://www.hydeparkart.org>)



HYDE PARK ART CENTER

Measuring Success

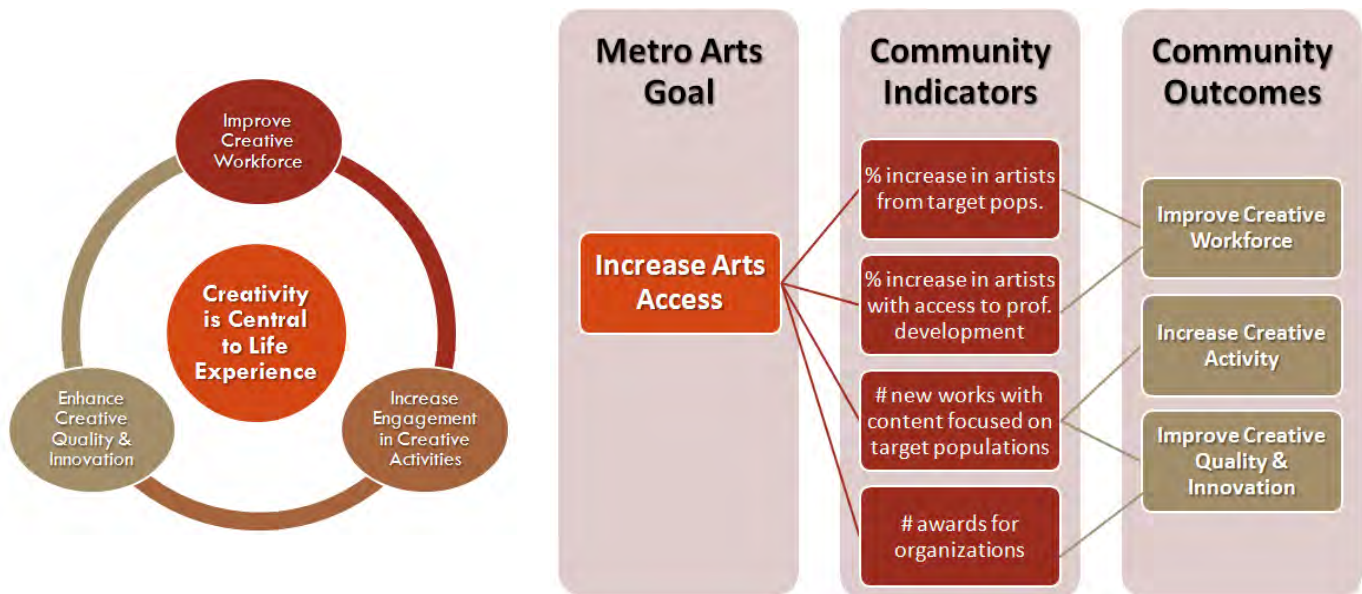
to urban planners what global warming is to weathermen, moving a number of needles, which in turn move even more needles.

How then, do cities recognize creative placemaking success? A number of organizations are currently tackling this very issue, and more reliable metrics will almost certainly emerge as time passes and the data accumulates. But in this nascent period of experimentation and innovation, it is positive outcomes that matter most.

The Western States Arts Federation has created the Creative Vitality™ Index (CVI), which is an annual measure of the health of the creative economy in a specified geographic area. The CVI is an excellent tool to measure overall cultural economic activity, particularly relative to other like-sized municipalities, but it falls short of measuring the ancillary and often most important outcomes of creative placemaking efforts like commercial vibrancy and real estate valuation. Americans for the Arts has developed a Local Arts Index, which is similar to the CVI in that it measures the health and vitality of cultural activity, but again fails to measure ancillary effects.

In an effort to measure the success of its Our Town granting initiative based entirely on creative placemaking, the NEA and ArtPlace have released a series of “Vibrancy Indicators” based on ten signals that attempt to capture the outcomes of creative placemaking at work. If the data proves to be accurately compiled and relatively transferrable between study areas, the Vibrancy Indicators may well end up being the most exhaustive and useful tools to measure neighborhood vibrancy. It is described in further detail in the appendix.

Fractured Atlas, an organization that supports non-profits, has developed a new platform called Archipelago, which features rich, up-to-date data on arts organizations, arts spaces, and local community demographics. The beta platform is currently only available in the Bay Area, but it is available for metropolitan areas to install for a reasonable fee. Archipelago could potentially be an excellent tool for measuring the effectiveness of creative initiatives across a wide spectrum of relevant data.



Many cities are designing their own systems of metrics around particular initiatives. For instance, Maryland and Massachusetts are studying property values in districts that have received funding or special designation. San Jose is measuring entrepreneurial activity, and New Haven is looking at vacancy rates as a result of their storefront efforts.

The Metro Nashville Arts Commission has established a “logic model” to measure the effectiveness of its grant making and programming efforts against desired outcomes. The model encourages increased data projection and collection both internally and from its grant recipients, and rewards the effective change in a host of measurable specific to the program.

The problem of proper metrics is no reason to delay cultural infrastructure development, but it is important to understand the current limitations and keep abreast of the latest research and literature throughout the process.

One might be surprised to learn that the Nashville region ranks 4th in the country among all US cities as measured by the Creative Vitality Index (CVI). With an index of 2.15, Nashville not only doubles up the US as a whole (1.00 represents the US average), but it lags behind only mega-metros like New York, Los Angeles, and Washington DC. When compared to 5 like-sized metro areas, Nashville’s CVI of 2.15 is 80% higher than its closest competitor, Austin, TX (1.23).

The numbers add up to something that most people already know. Nashville is an inherently artistic city, thanks in no small part to the recording industry that has given rise to the moniker, “Music City USA.” Of the 24,000 creative workers counted by the WESTAF CVI report in Davidson County, more than 3,000 are writers and more than 4,500 are musicians and composers. Taking out a few non-songwriters and one could conclude that 25% of all creative jobs in Nashville are supplied by the music industry. A 2006 study

by Belmont University concluded that the music business was responsible for \$6.38 billion of economic activity within Metro Nashville in 2005¹. That’s a remarkably robust figure considering the health care industry, an industry that impacts exponentially more people, contributed \$30 billion².

Downtown Nashville is the nexus of arts and culture facilities in the Middle Tennessee. The Schermerhorn Symphony Center is home to the Grammy-winning Nashville Symphony, and is one of the most beautiful cultural facilities constructed in the US in the last decade. Lower Broadway is home to dozens of live music venues, including the Ryman Auditorium, consistently voted the best live music venue in the country by Pollstar. The Tennessee Performing Arts Center (TPAC), despite its age, is home to the ambitious Tennessee Repertory Theatre, a professional Equity theatre and attracts the top grossing Broadway touring acts each year. Downtown boasts two state-of-the-art sporting arenas in Bridgestone Arena and LP Field. Taken as a whole, there is clear evidence that Nashville has invested heavily in arts and culture facilities over the past 25 years, and the result is a surging central business district, into which public and private capital is flowing at unprecedented rates.

¹ Raines, B and Brown, L, 2006. “The Economic Impact of the Music Industry In the Nashville-Davidson-Murfreesboro MSA.” Belmont University. Nashville Area Chamber of Commerce

² Murat Arik, 2006. “The Health Care Industry in the Nashville MSA: Its Scope and Impact on the Regional Economy,” Studies 200706, Middle Tennessee State University, Business and Economic Research Center.

CVI™ Comparisons 2010-2011

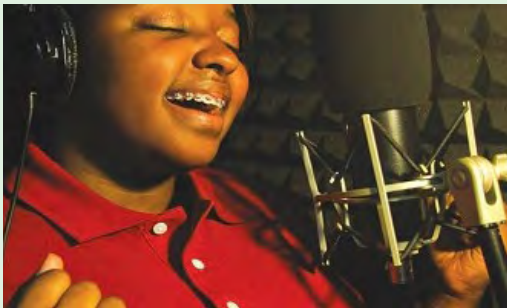
Region	Index 2010	Index 2011
Austin-Round Rock-San Marcos, TX MSA	1.23	1.23
Charlotte-Gastonia-Rock Hill, NC-SC MSA	0.89	0.87
Indianapolis-Carmel, IN MSA	1.03	0.98
Los Angeles-Long Beach-Santa Ana, CA MSA	2.21	2.15
Nashville-Davidson-Murfreesboro-Franklin	2.05	2.15
New York-Northern New Jersey-Long Island	2.34	2.30
Portland-Vancouver-Hillsboro, OR-WA MSA	1.16	1.19
Washington-Arlington-Alexandria, DC-VA-M.	2.56	2.66
Totals	2.12	2.10

Source: WESTAF

Metro Nashville Public Schools unveiled an ambitious music education program called Music Makes Us, which aims to make Nashville a worldwide leader in music education. Arts education is a part of the core curriculum of all public elementary schools, and each middle school has its own band program. Some of the more ethnically diverse public schools are adding cultural music programs like mariachi to the offerings. These efforts are commendable in that they demonstrate a clear dedication to cultivating the next generation of Nashville music industry professionals.

Nashville is home to literally hundreds of festivals and events that cut across the entire spectrum of arts and culture. Centennial Park is a hotbed of such festivals, with events occurring almost every weekend during the temperate months, including performing arts events like the Nashville Shakespeare Festival and the expansive Celebrate Nashville Cultural Festival to name just two. Some neighborhoods and townships like East Nashville, 12 South, and Hillsboro Village host frequent events that serve not only their community, but also the metro area as a whole.

The Ryman Lofts building at Rolling Mill Hill is an excellent example of the public and private sector coming together to create affordable space and housing for creative industry and creative people to live and work. Ryman Lofts is being financed in part by the federal low income under the federal Low Income Housing Tax Credit, and consists of 60 one and two bedroom apartments open only to regularly and progressively participate in the “the unique creation and public display or performance” of creative arts. This development is truly progressive and hopefully will encourage similar endeavors across the Metro area.



Music Makes Us

Music Makes Us promotes, supports and advances student engagement and achievement through robust, high quality music education with both a traditional music curriculum as well as a contemporary curriculum track that uses new technologies and reflects a diverse musical landscape. A public/private partnership among Metro Nashville Public Schools, Nashville Mayor Karl Dean, and music industry and community leaders in Nashville, Music Makes Us is committed to becoming a worldwide leader in music education, bringing the resources of the Nashville music community together to enable participation and foster student success for all of its 81,000 students.

Building on a model partnership and the generosity of the Country Music Association’s Keep The Music Playing program, Music Makes Us seeks to engage more students in music, reflect our culturally and ethnically diverse community where over 130 different languages are spoken, strengthen the legacy programs in chorus, band and orchestra, and excite students around new and emerging music technologies.

Challenges

With all of the great progress mentioned above, there remains an opportunity to increase the breadth and depth of arts and culture in the city, and the purpose of this paper identify area to strengthen and set a path to leverage existing assets to take advantage of the opportunities. This paper is particularly focused on Creative Placemaking because it specifically addresses the problems that exist within the creative sector.

Conversations with community arts and cultural leaders and a review of economic and workforce data have illuminated the following challenges facing Nashville today.

Community and Neighborhood Arts Infrastructure

1. Perceived lack of organizational vehicles to promote and encourage neighborhood cultural distinction.
2. Complicated zoning and building code regulations that make adaptive reuse difficult to initiate.
3. Poor public transportation options create challenges for outlying neighborhoods to attract crowds.

Arts Education

1. Few strong BFA programs exist, and no MFA program currently is available in Nashville.
2. Students wishing to pursue theatre and performing arts are underserved in many districts.
3. Access to sustained paths to artistic training is limited in poorer districts.
4. Arts not integrated as a teaching tool in non-arts related subjects, and no training program for teachers to use arts in the classroom.
5. Lack of connection between professional artists and school systems.

Artists and Arts Organizations

1. Lack of coordinated efforts among arts organizations and individual artists to share audiences and other resources.
2. Lack of moderately-scaled performance and exhibit space for grassroots arts groups and emerging artists.
3. Lack of networking and capacity building opportunities among artists and arts organizations.
4. Lack of affordable live/work housing, and dense, walkable neighborhoods.
5. Inadequate public funding of the arts.
6. Lack of participation from ethnic and minority groups, despite burgeoning population.

The overarching challenge that Nashville must address over the next 25 years is how to strengthen arts and culture participation and access among all cultures and neighborhoods. Tourists and the more affluent arts audiences are relatively well served today given the abundant entertainment options within the Central Business District. This is a critical economic engine and one that should not be ignored, but nonetheless, an artistic resource gap has developed between downtown and the outer neighborhoods.

From an arts education standpoint, there is a precipitous drop in access to arts education after elementary school. Middle school through post-graduate and adult learning programs are inadequate to support a region of Nashville's size and cultural diversity. Metro Nashville's K-8 arts programs compares favorably to other cities, particularly in the areas of music and dance. But as students matriculate, opportunities begin to lessen. Consequently students that find themselves enamored or gifted in a particular medium are unable to deepen their experience and ability. The result will be an exodus of talented arts students, and a corresponding drop in arts participation and consumption among adults.

As Nashville grows, it is becoming increasingly diverse and welcoming to minority populations. Cultural diversity is a prerequisite for a successful creative city, as it signals that it embraces new and different opinions, ideas, cultures, and preferences. Whether a person is Kurdish, Latino, gay, Muslim, etc, he or she must unconditionally valued by the community and city at large. In order for Nashville to attract and retain creative people and enjoy the social and economic benefits of their presence, it must not simply embrace its cultural diversity, but celebrate it publicly. Anything short of this will stifle creativity and innovation within the arts community and beyond.

The recording industry notwithstanding, Nashville's creative sector remains highly fragmented, presenting real challenges for resource allocation. While the number of artists and cultural organizations is relatively high, their collective capacity is relatively low, which indicates a lack of opportunities to share resources like facilities, promotional vehicles, and professional assistance. It will require a concerted effort on the part of the public, private, and non-profit sector to connect artists and arts organizations with each other and their neighborhoods in order to create strategic sustainable alliances.

Affordable and appropriate space for artists to live, work, commune and exhibit is limited within Davidson County. It may seem counter-intuitive in a city where the cost of living is relatively low compared to other metropolitan areas and certainly affordable space exists. The problem is in the types of space that are available. Artists and creative workers desire and thrive in dense, walkable neighborhoods that have access to public transportation, public gathering places, and a vibrant street life. Like most mid-sized southern cities that have blossomed in the 20th century, Nashville's development pattern has been largely automobile-centric. Consequently, these pockets of density are few and far between, and the public transportation network is substandard. This issue is one that the Metro Planning Department fully understands and is working to resolve, but it nonetheless hinders artistic clustering. On the bright side, the current lack of density gives rise to opportunities for strategic initiatives to create these districts with infill and transit oriented development.

Cultural venues in Nashville are disproportionately situated within the Central Business District, which is common for cities of its size. Additionally, very few smaller, intimate spaces exist in which semi-professional and amateur artists have the opportunity to perform, and those that do exist are often in isolated locations or within university campuses that create little synergy with the surrounding neighborhoods. Alternative exhibition and event spaces are extremely limited, and neighborhoods are often intolerant of the noise and traffic that these pop-up events can create. A notable exception is the Metro Parks system, which routinely makes itself available. For creative placemaking to take root in neighborhoods, and for those efforts to spur economic activity, these neighborhood scaled, non-traditional venues for artistic expression must be easier to secure.

Goals and Recommendations for 2040

So what now? This paper has examined emerging trends and best practices in the world of art and culture from around the country and offered a candid assessment of Nashville's arts and cultural infrastructure as it stands today. What remains is to consider a course for Nashville enhances its position as a highly competitive major metropolitan area. To that end, we offer the following goals for the city to consider in the coming years. These goals are:

By 2040, property values of at least 5 designated cultural revitalization districts will increase at 20% higher growth rate than the metro area as a whole.

Considering models employed by cities like Boston and Washington DC, Metro Planning, the Arts Commission, and a group of informed real estate professionals and artists could designate certain neighborhoods as Cultural Revitalization Districts, based on criteria such as proximity to transit, underutilized industrial space, clustering of ethnic minorities, and future development potential. Specific areas that deserve attention are those that were damaged in the 2010 flood, but whose risk has since been mitigated, as well as underperforming, but well-connected areas like Madison Station and the Chestnut Hill neighborhood. These districts could be given priority for a combination of direct public investment, Tax Increment Financing (TIF) for redevelopment, zoning reform, and density concessions to facilitate and encourage the inhabitation of artists and arts organizations. Priority could be given to artist live/work housing, adaptive re-use of industrial property, and improving the streetscape with lighting and public art installations. Artists would in turn infuse their creativity on the built environment and the social fabric of the place, making the neighborhood ripe for conventional private sector investment, as the perceived risk diminishes.

By 2040, the number of creative facilities will have grown by 300%.

First, Nashville should complete an inventory of existing public and private facilities that meet established criteria of for cultural facility designation. Cultural facilities can take many forms, from private local art galleries, elementary school “gymnatoriums,” and coffee shops to large-scale multipurpose performing arts centers, public amphitheaters, sporting arenas and concert halls. To meet the ambitious goal of tripling the number of cultural facilities, Nashville should be awash with a diverse array of cultural facilities to ensure access to the widest spectrum of its population. Particular focus should be paid to the following:

1. Multi-use facilities that bring together arts, culture, heritage, and library facilities.
2. Incubator spaces that support creative exchange between and amongst artists, entrepreneurs, and the public.
3. Multi-sector “convergence spaces” that foster networking and “random collision” between creative workers.
4. Long-term and transitional artist live/work spaces.

Simplifying the development process will go a long way towards the cultivation of these spaces. For instance, Metro Nashville could create a mechanism through which creative developers are assisted through the approval process and partnered with local lending institutions to finance acquisition and renovation costs. Incentives like property tax deferment or matching landlord improvement grants could be offered to property owners willing to lease their space to creative groups.

By 2040, Nashville will be universally recognized as the most culturally diverse city in the South.

By the close of the decade, Caucasians will for the first time in our history represent less than 50% of the Metro Nashville population. By 2040, the number will dip below 36%, and the Hispanic population is projected to surpass 33%. Given that in 2000, the Caucasian and Hispanic numbers were 72% and 5%, respectfully, it is clear that a demographic sea change is afoot. If the goal is to solidify Nashville's place as a national and regional pillar of economic and social strength, tolerance of ethnic and social diversity will not suffice. Great American cities like San Francisco and New York have grown to be so largely due of their celebration of diversity. Nashville could follow suit by embracing the demographic change through the following initiatives:

1. Celebration of the arts and culture of its diverse population through cultural festivals
2. Public and private investment in multicultural centers
3. Public support for minority entrepreneurial organizations
4. Cultural Neighborhood identity initiatives

By 2040, a diverse revenue stream will be in place to fund public art in gathering places in every neighborhood in the county.

Dozens of municipalities around the country have initiated developer-based "percent-for-art" legislation that requires developers to contribute a percentage (often 1%) of project costs over a certain threshold to fund public art installations. This would enhance Metro's current 1% for public art for publicly funded projects. With the influx of population projected over the next 25 years, now is the perfect time to institute similar legislation in Nashville. Current pub-

lic art installations have been largely applauded for their contribution, and that political capital should be spent while it exists. Public art has an immediate positive impact on neighborhoods, including aesthetic beauty, cultural interpretation, education, inspiration, and general improvement of the urban environment. It also has economic benefits as well. Public art has been shown to reduce crime, decrease truancy and increase public participation in the arts.¹ And public art need not be a permanent installation, as temporary installations can have a catalytic effect on a neighborhood or district. It is a crucial component of creative placemaking and one that should be championed by both the public and private sectors.

By 2040, the number of people served by of Community Arts Organizations will have increased by 200%.

Community arts organizations that offer adult learning, after-school programs, and pre-K arts education are increasingly important to building a more creative Nashville. The prevalence of these organizations has proven to not only increase arts creation and consumption, but they also reduce crime, increase graduation rates, and foster a pride of place. But perhaps most importantly, community-based arts organizations offer the growing minority and immigrant communities the opportunity to participate in art and culture in their own vernacular. This celebration of cultural diversity is one of the core components of a creative city. Nashville should enable and empower a consortium of community arts organizations to influence policy, coordinate promotional activity, and share audiences and resources. Nashville should encourage the creation and support of such organizations, and existing organizations should be given opportunities to increase their capacity for service delivery, and underserved communities should be targeted and the creation of organizations that would serve them incentivized.

¹*Art, Space and the City: Public Art and Urban Futures* by Malcolm Miles, Routledge Press, 1997.

By 2040, Nashville will graduate 200 Masters of Fine Arts each year.

While most of the Metro region's major universities offer various bachelor's degrees in fine arts fields, no extensive Master of Fine Arts program currently exists.¹ A lack of a terminal degree in fine arts inevitably leads to significant "brain-drain," as Nashville's most promising arts students are forced to relocate to other cities to continue their education. A 2010 survey of recent MFA graduates found that more than a quarter of graduates took up residence in the place where they attained their degree (Strategic National Arts Alumni Project 2011). It is critical that Nashville universities add MFA programs. A coalition of institutional departments could combine resources with one another make this happen if no one university is willing or able to take up the mantle.

By 2040, all public school students will have access to arts education from kindergarten through graduation in any medium they choose.

Investment in arts education from pre-school to adult education is the most direct way a city can build its creative class. Across the socio-economic spectrum, arts education in schools and in the community has shown to be the single largest predictor of arts consumption and creation as an adult. Incidentally, it is also highly predictive of the level of educational attainment. Therefore, if Nashville endeavors to build a native stock of creatively inclined, well-educated knowledge workers, arts education initiatives should be at the very heart of that effort.

Nashville must strive to offer new and innovative approaches to arts education delivery that overcome barriers of cost, transportation, and safety for families, and create sustained pathways for learning from pre-school to early adulthood. After school public programs, and charter/magnet schools that specialize in arts education will in the next quarter century prove

1 Vanderbilt University currently offers an MFA in Creative Writing only.

to be invaluable to the cultivation of homegrown artistic talent. Today's gifted arts student is tomorrow's creative entrepreneur, and her importance to the next generation economy cannot be overstated.

By 2040, Metro Nashville Public Schools will integrate the arts as a teaching tool in all core curriculum subjects.

Arts integration has the power to engage students in experiential learning to complement academic learning. Arts as a teaching tool foster critical and innovative thinking, skills that are in high demand for the next generation of workers. An integrative approach to teaching, for example, connects visualization with reading comprehension, contextualizes math, or brings an experiential context to the science or social studies classroom. Using the arts can assist students in understanding and applying skills to standardized exams. Focus and concentration can be developed through an appreciation and application of different learning styles, such as linguistic, visual or kinesthetic thinking. Through the connection of personal experience with the subject matter, and an emphasis on the process of discovery, which allows for unexpected outcomes, teachers help students to develop more complex thinking skills. Through Arts Integration in the classroom, Nashville can strengthen its workforce to excel in the jobs of tomorrow.

By 2040, there will be at least 15 functioning Business Improvement Districts.

Businesses improvement districts are often the best tools to generate the resources necessary for sustained artistic programming in a district. A business improvement district (BID) is a defined area within which businesses and/or property owners pay an additional tax or fee to the organization itself - not the government - in order to fund programming and improvements within the district's boundaries. BIDs also provide services above and beyond city services, such as cleaning streets, providing security, making

capital improvements, construction of pedestrian and streetscape enhancements, and marketing the area. Currently, only two neighborhoods in Nashville have created a BID - the Gulch and the Central Business District. It is likely no coincidence that at the time of this writing, those two neighborhoods are enjoying the highest levels of capital investment in the county. Nashville must encourage, entice, and empower these BIDs so that property owners are excited about forming them. Nashville should contemplate an incentive structure that would reward BIDs that endeavor to include creative placemaking efforts into their charter. BIDs galvanize communities and foster civic engagement, which in turn fosters creative and cultural expression. Creative placemaking works best when accompanied by a committed private sector that is propped up by civic engagement.

By 2040, creative enterprise will be the pillar of the Nashville economy, spurred by new Creative Entrepreneur Centers and a sustained public relations campaign.

San Jose's Creative Entrepreneur Project mentioned above and "Create Denver" are exemplary efforts by cities that have recognized the immense economic potential that lies with creative entrepreneurship. Both cities possess an ethnically diverse population as well as one that is inherently creative. Nashville is likewise well positioned to take the mantle of the most creatively friendly metropolitan area in the Southeast. Capitalizing on the success of the recording industry, Nashville could embark upon a long-range economic

development campaign that promotes and entices grassroots creative enterprise, and provide incentives and support for those that endeavor to create opportunities for creative people to excel. Creative Entrepreneur Centers that offer business-related learning opportunities, shared administrative services, and access to mentors and investors are vital to supporting the likes of designers, crafters, and culinary artists whose work can be exported or converted into viable small businesses.

By 2040, Nashville will have an economic development incentive program to attract existing creative business into the county.

As Nashville continues to capitalize on its existing creative assets through creative placemaking and other arts and culture-based initiatives both discussed in this paper and those that have yet to be identified, opportunities for more traditional economic development incentives should not be ignored. As of this writing, the network television show *Nashville* is currently filming on location and has brought a tremendous level of positive attention to the city, not to mention jobs and direct economic impact. Arts and culture exports like the show, whether in the realm of film and television, music recordings, or designer blue jeans, handbags, and chocolates, signal that Nashville is an innovative, creative community where opportunity abounds. Responsible incentives to existing creative businesses to locate in Nashville will have lasting benefits beyond those measured by jobs and direct spending.

Special Thanks

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Tennessee Arts Commission
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Jim Johnson, Nashville Ballet
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Steve Bianchi, Nashville Children's Theatre
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Libby Callaway, Freelance Fashion Journalist

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Libby Callaway	

America's Top Art Places 2013

America's Top 12 ArtPlaces

Art is inspiring and motivating. But it is also a powerful catalyst for change within communities, invigorating neighborhoods, supporting local businesses, and creating vibrant places where people want to be.

ArtPlace, a collaboration of leading national and regional foundations, banks and federal agencies, was founded to accelerate “creative placemaking” – that is, putting art at the heart of a portfolio of strategies to revitalize communities in ways nothing else quite can.

Inside are profiles of the first-ever list of America's Top ArtPlaces.

Twelve neighborhoods across the country were identified by ArtPlace as most successfully combining art, artists and other creatives, independent businesses, retail shops and restaurants, and walkability to make vibrant places.

The selection of these neighborhoods was based on a set of six indicators. Four indicators measure the ingredients of vibrancy: the number of retail and service businesses, the percentage of independent businesses, the neighborhood's Walk Score and the percentage of workers in creative occupations living in the neighborhood. Then two arts-related indicators were added: the number of arts-related non-profits and the number of arts-related businesses.

Finally, neighborhood scores were normalized for family income, so that neighborhoods with the highest concentration of income did not skew the results.

The results are 12 exciting, and sometimes surprising, neighborhoods – all unique, all deeply local, all relatively recent comeback stories with art at their heart.

America's Top ArtPlaces demonstrate how art and artists are creating the kinds of places people want to be.

America's Top 12 ArtPlaces

(in alphabetical order, not ranked)

Inside, you'll get a look at what makes these communities America's Top 12 ArtPlaces. Writing with intimate knowledge of their local communities, our reporters interviewed local leaders in the arts, community residents and businesspeople. The results tell a compelling story about how the arts can spark exciting changes in communities and create the kinds of places people want to be.

Even though we've profiled only the 12 top neighborhoods nationwide, every metropolitan area has its own top ArtPlace neighborhood. A complete list of the neighborhoods that ranked highest in each of the largest 44 metropolitan areas across the country appears on page 33.

Brooklyn, NY
The intersection of Downtown, Fort Greene, Gowanus, Park Slope and Prospect Heights

Dallas, TX
The Dallas Arts District, with parts of Deep Ellum and Exposition Park

Los Angeles, CA
Central Hollywood

Miami Beach, FL
South Beach

Milwaukee, WI
East Town and a portion of the Lower East Side

New York, NY
Manhattan Valley

Oakland, CA
Downtown, including Chinatown, Old Oakland and Jack London Square

Philadelphia, PA
Old City

Portland, OR
The Pearl District and a portion of Downtown

San Francisco, CA
The Mission District

Seattle, WA
The Pike-Pine Corridor

Washington, DC
The intersection of Adams Morgan, U Street, and Dupont Circle

How We Determined America's Top ArtPlaces

Intensive research went into refining the data points ArtPlace uses to identify these centers of creative activity. The bedrock of the research comes from a tool developed for ArtPlace by Portland-based Impresa Consulting, called The Vibrancy Indicators. These ten indicators will be used to track changes over time in the people and activity in the places ArtPlace invests. They are:

1. Population Density
2. Employment Rate
3. Percentage of Workers in Creative Occupations
4. Number of Indicator Businesses
5. Number of Jobs in the Community
6. Walkability (Walk Score)
7. Number of Mixed-Use Blocks
8. Cell Phone Activity
9. Percentage of Independent Businesses
10. Number of Creative Industry Jobs

The selection of these indicators was guided by the fact that each is collected nationally and is available at a neighborhood level of geography. Once complete, The Vibrancy Indicators will be made available publicly for use by anyone interested in measuring neighborhood vibrancy.

For further details, see artplaceamerica.org/vibrancy-indicators. For the purposes of selecting America's Top ArtPlaces, the full list of vibrancy indicators was reduced to the four most applicable indicators:

1. Number of Indicator Businesses
2. Percentage of Independent Businesses
3. Walkability (Walk Score)
4. Percentage of Workers in Creative Occupations

Two other factors were added to this list to pinpoint the location of arts activities:

1. Number of Arts-Related Non-Profit Organizations
2. Number of Arts-Related Businesses

How We Determined America's Top ArtPlaces

The Selection Process

The first step in determining America's Top ArtPlaces was identifying the Zip codes in each of the 44 largest metropolitan areas in the U.S. that ranked highest on these indicators; that is, the neighborhoods that show the combined effects of vibrancy and the concentration of artistic activity.

After identifying these neighborhoods, neighborhoods that were not among the top 2 to 3 percent in each of the six indicators were eliminated. Applying the screening criteria to more than 30,000 Zip codes nationally, the research team narrowed the list for consideration to 200 Zip codes that had the highest values on the six indicators.

Next, the pattern of indicator businesses and arts non-profits in each of the selected Zip codes was analyzed to identify a central location that represented the greatest concentration of activity in that Zip code. After identifying the center of the activity – not necessarily an arts center like Lincoln Center, just a center point based on concentration of activity – the team traced a half-mile radius around it and ran the numbers again for that newly defined area.

Scores were normalized based on the distribution of scores for all of the 200 neighborhood centers that survived the screening process. The normalized scores are on a scale of zero to 100, with the highest-scoring neighborhood being 100. The score for each neighborhood represents its rank in the distribution of all the neighborhood centers analyzed.

Filtering for Income

Finally, to address the concern that some neighborhoods might achieve very high scores because of a concentration of high-income households in the neighborhood, one further adjustment was made. Using data from the American Community Survey, the team computed the median family income for the half-mile radius surrounding each selected center.

The median family incomes were normalized, and the resulting scores were inverted so the highest-income neighborhood had a score of 1, and the lowest-income neighborhoods had a score of 100. The inverted, normalized income score was multiplied by the score computed earlier. This adjustment has the effect of raising scores of low-income neighborhoods relative to high-income neighborhoods.

The results reflect the highest scoring neighborhood in each of the nation's 44 largest metropolitan areas. In metropolitan areas with two or more principal cities in which each city had a neighborhood that met the screening criteria – Tampa/St. Petersburg, Minneapolis/St. Paul, Dallas/Fort Worth – the highest-scoring neighborhood in each principal city was selected.

How We Determined America's Top ArtPlaces

Further Explanation

Indicator Businesses are defined as retail and service businesses that rely heavily on walk-in customer traffic and include 44 different categories of businesses.

The percentage of Independent Businesses is inferred by the fraction of eating places in each ArtPlace neighborhood that was independent. To determine which eating places were independent, we identified a list of the 400 largest restaurant chains in the U.S. compiled by National Restaurant News. We then employed a pattern recognition/name matching algorithm to our database of eating places and identified all establishments that were part of one of the 400 largest restaurant chains. We classified all other restaurants as independent.

Arts-Related Businesses are defined as four categories of business: dance studios and schools, museums and art galleries, musical instrument stores and theatrical producers.

Creative Occupations are defined as arts, design, entertainment, sports and media occupations.

Data Sources

1. Indicator Businesses:
American Business Database
2. Arts Non-Profits:
National Center for Charitable Statistics
3. Independent Businesses:
American Business Database
4. Workers in Creative Occupations:
American Community Survey
5. Arts-Related Businesses:
American Business Database
6. Walk Score: Front Seat, Inc.
7. Census 2010
8. SpotRank: Skyhook
9. American Community Survey

How We Determined America's Top ArtPlaces

A Note about Rural Communities

This process is very effective in identifying active, arts-driven neighborhoods in metropolitan areas, but less effective at recognizing rural communities. It is hard to gauge the success of Marfa, Texas, for example, because it does not compare in the number of businesses, population density, etc. ArtPlace is developing a set of indicators that identify the most animated arts communities in rural America.

Acknowledgement

Data analysis and processing was performed by Impresa, Inc., a Portland-based consulting firm specializing in the study of metropolitan economies, knowledge-based industries and the development and migration of talented workers.

Oakland, CA

Any city would kill to get the attention and excitement happening at Art Murmur. It's a really organic expression of the people who live there, a very bottom-up energy.

Philadelphia, PA

It's great to be part of that vitality — and to fuel new artists and new perspectives.

America's Top 12 ArtPlaces

Brooklyn, NY

The intersection of Downtown, Fort Greene, Gowanus, Park Slope and Prospect Heights

Percentage of Workers in Creative Occupation
6.3%

Number of Arts-Related Non-Profit Organizations
76

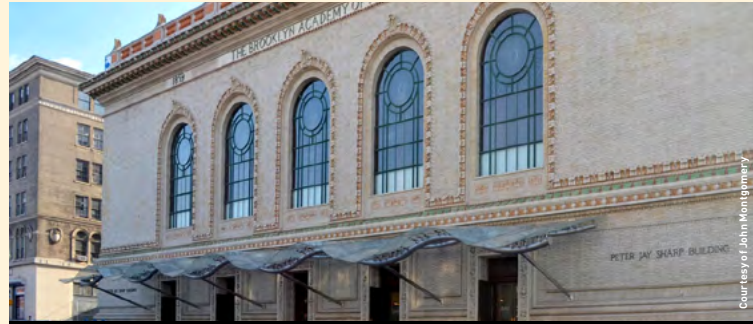
Number of Arts-Related Businesses
30

- Target Neighborhood
- Arts Non-Profits
- Core Indicator Businesses
- Features

Percentage of Independent Businesses
91%

Number of Indicator Businesses
722

Walk Score (Walkability)
99



1 Brooklyn Academy of Music



2 Mullanes Bar & Grill



3 Brownstones, Portland Avenue



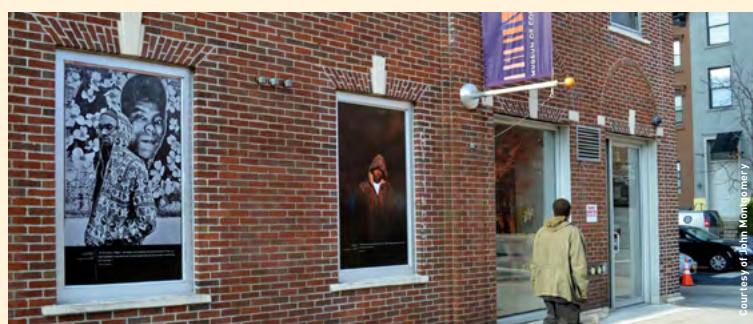
4 Barclays Center



5 The Green Grape



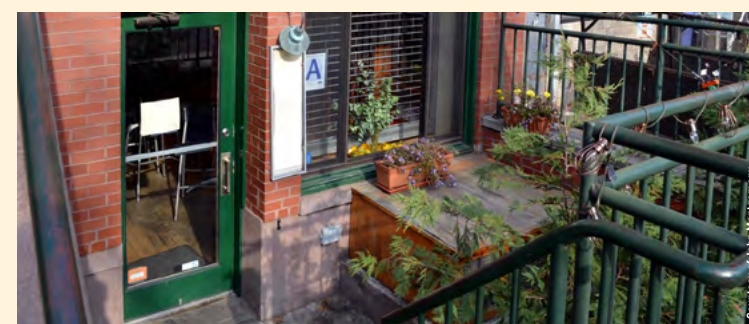
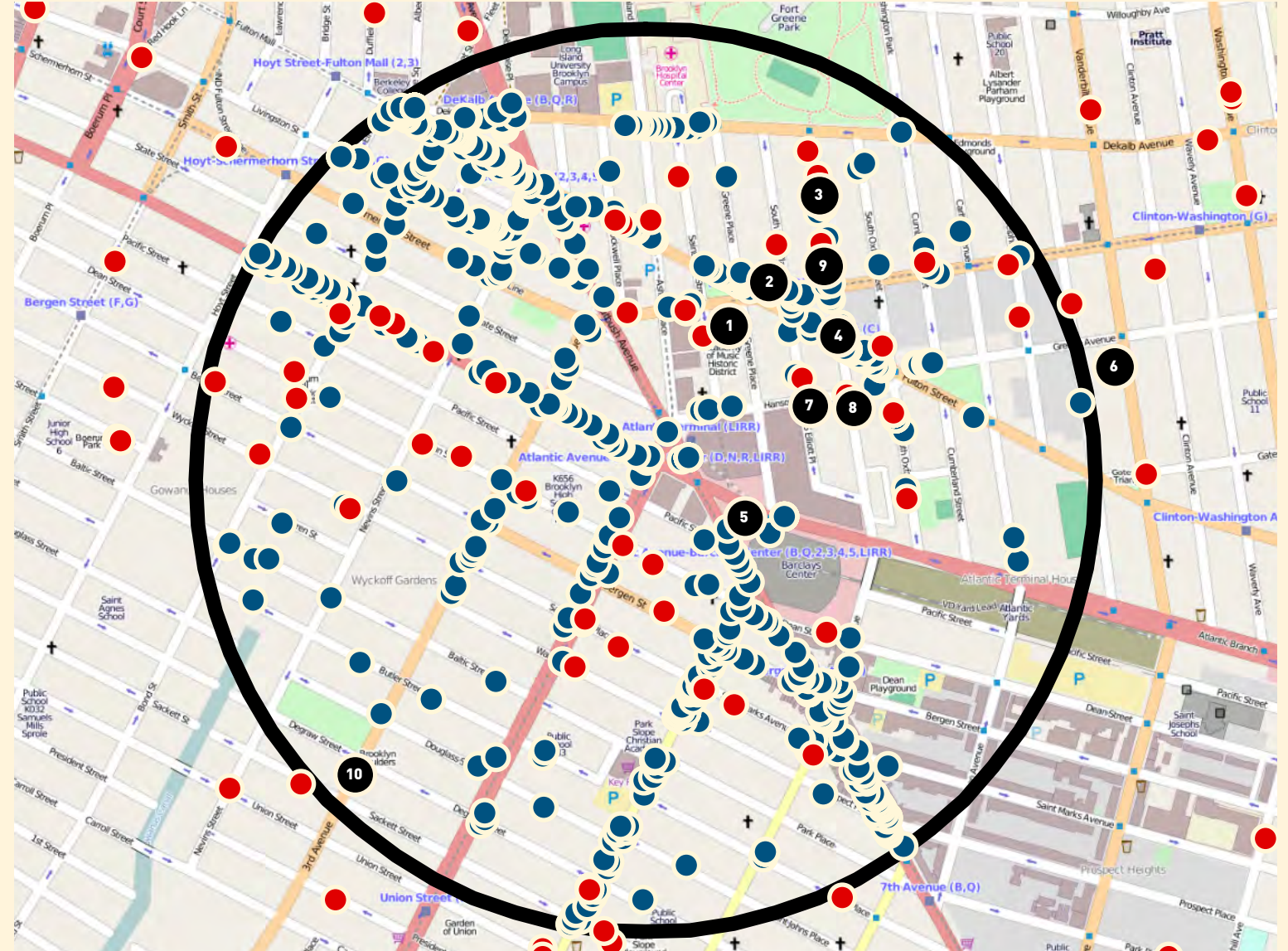
6 Flea Market



7 Museum of Contemporary African Diasporan Arts



8 Bang on a Can Ensemble



9 Stonehome Wine Bar



10 Farmacy

Brooklyn, NY

The intersection of Downtown, Fort Greene, Gowanus, Park Slope and Prospect Heights

Reported by Anne Byrd



Mark Morris Dance Center

I've only been here six months, but it seemed like the place to be.

This borough has more artists than any other borough in NYC, and that comes across in every aspect – bars, cafés, night clubs, houses of worship, books.

Vaudeville, Jazz and Experimental Music

The Brooklyn Moon Café, a Caribbean restaurant, has been in its Fulton Street location in Fort Greene since 1995. On a recent Wednesday it had a pleasant buzz – some diners, a few people there just for drinks, and an overall feeling of friendly community. A museum-quality show featuring artists of African descent hangs on the walls. The wallpaper over the bar is a 70s photograph – silkscreened Warhol-style – showing Julius Irving of the New York Nets about to dunk over the head of Phil Jackson of the New York Knicks. The picture is a kind of sly wink: Dr. J's old team has become the Brooklyn Nets. Brooklyn may not dominate Manhattan like Irving does Jackson, the image seems to say – but it might fly right over it every once in a while.

Manhattan is still where top-tier art is bought and sold – the site of the auction houses and blue-chip galleries. Art is part of Manhattan's international reputation.

In Brooklyn, it is increasingly a part of everyday life – a local affair, even if many of its artists and institutions have international reputations.

Across the street from the Brooklyn Moon is Greenlight Books, which opened in 2009 when many independent bookstores were folding under pressure from the chains, the Internet, and the economy. Many nights the store hosts major novelists on international book tours. This evening's event was more local and demonstrated how much the bookstore knits together the neighborhood's disparate elements. The host was Jessica Lanay Moore, a curatorial fellow at the Museum of Contemporary African Diasporic Arts (MoCADA), also located in the neighborhood. Moore is a young, recent arrival to Brooklyn. "I've only been here six months," she said, "but it seemed like the place to be."

In the early 20th century Fulton Street – one of the main arteries of downtown Brooklyn and Fort Greene – was the borough's main theater district. Movie houses and vaudeville theaters dominated the street, creating a local alternative to Broadway – the Great White Way – in Manhattan. During the middle of the century the neighborhood's fortunes declined. Some theaters were converted into manufacturing buildings in the 1950s, but many were demolished in the 1970s and 1980s. Wealthier residents began leaving the neighborhood; unemployment and urban violence grew.

At the same time, the seeds of Brooklyn's current booming arts world were being sown in the neighborhood.

The pioneers were jazz musicians. In the 1970s Betty Carter, Cecil Taylor, and Lester Bowie bought brownstones on the neighborhood's stately, tree-lined streets. Branford Marsalis followed in the 1980s, as did filmmaker Spike Lee. By 1984 when Lee filmed *She's Gotta Have It*, Fort Greene had become a vibrant cosmopolitan neighborhood populated by successful African-American artists and professionals. In the 1990s, the spoken-word poetry scene began in Fort Greene, largely in the Brooklyn Moon. Writers Jamaica Kinkaid and Amiri Baraka read in the café, and the singer Erykah Badu gave her first performance there.



Brooklyn Academy of Music, Interior/Exterior

A couple of blocks to the east, the 1980s saw another important development. In 1983 the Brooklyn Academy of Music, an established force in the neighborhood since 1908, began its Next Wave Festival. Featuring such artists as Philip Glass, Laurie Anderson, and Steve Reich, BAM began promoting the avant-garde on a grand scale. The festival attracted international attention, and BAM became a major cultural force in the borough. In 1997 BAM Rose Cinemas opened, giving Brooklyn residents a chance to see art films close to home. Since then, BAM has opened two new spaces – the Harvey Theater in 1999 and the Fisher in 2012.

Just as importantly, BAM has worked to bring other arts organizations into the neighborhood. In the past few years, those efforts have paid off: In 2001 Mark Morris Dance Project opened a studio in the neighborhood to train dancers ranging in age from pre-schoolers to adult professionals. In 2006 the high-rise 80 Hanson Arts opened, with MoCADA in its ground-floor space. On the floors above, tenants include organizations like Bang on a Can, an organization of new-music percussionists; BOMB Magazine, an arts publication driven by interviews between artists and their literary peers; and StoryCorps, an oral-history collective often heard on NPR. In 2011 Roulette, a jazz and new-music transplant from Manhattan's SoHo, revitalized one of the neighborhood's old theaters, turning it into a stylish performance and education space.

There's a critical mass of arts organizations. I think it's going to be like Museum Mile in Manhattan.

Arts Organizations and Architecture

In 2013 BRIC House will open across the street from BAM, giving home to one of downtown Brooklyn's most vibrant arts organizations and the force behind the free Celebrate Brooklyn! concerts in Prospect Park. The new architecture of BRIC House reimagines one of the old Brooklyn theaters, the Strand. The lobby will be open from 10 am to 10 pm, as accessible to the public as a park or a library. It will have a café, a gallery featuring Brooklyn artists, a local-access television studio visible behind a glass wall, and two performance spaces. MoCADA, too, plans to move in the next four to five years to a permanent home in a building on Fulton Street. "You can just see it accelerating," said BRIC President Leslie G. Schultz. "There's a critical mass of arts organizations. I think it's going to be like Museum Mile in Manhattan."

"This borough has more artists than any other borough in NYC, and that comes across in every aspect – bars, cafés, night clubs, houses of worship, books," says Laurie Cumbo, executive director of MoCADA. "In a world where everything is becoming homogenous, I think what makes Brooklyn so special is that the arts community continues to create unique and special opportunities and experiences in so many different ways. And I think that's why people come here."

Since the BAM Cultural District really began taking off in the past decade, the neighborhood has seen an explosion of hip restaurants and independent retailers. Stonehome Wine Bar and Restaurant, opened in 2003, is a lively spot for concert-goers both before and after events at BAM. And when new places have opened – like the vegan hotspot Maimonde of Brooklyn, which began serving early in 2012 – they've been closely allied to the arts, hosting DJs such as Afrika Bambaataa, producing a comic book, and participating actively in local street fairs.

Downtown Brooklyn and Fort Greene have increasingly become home to office complexes, shopping malls, and most recently a sports and entertainment arena: Barclays Center, home to the Brooklyn Nets. Locals are excited to have their own team to root for and are getting used to the new goliath in their community.

Change comes quickly in metropolitan New York, and Brooklyn has seen a great deal of change over the last couple of decades. The arts have been a catalyst in this unique intersection of neighborhoods and are poised to provide a solid base for future growth.

Dallas, TX

The Dallas Arts District, with parts of Deep Ellum and Exposition Park

Percentage of Workers in Creative Occupation
6.5%

Number of Arts-Related Non-Profit Organizations
30

Number of Arts-Related Businesses
24

Percentage of Independent Businesses
87%

Number of Indicator Businesses
489

Walk Score (Walkability)
91

- Target Neighborhood
- Arts Non-Profits
- Core Indicator Businesses
- Features



The Dallas Art District



1 The Winspear Opera House



2 The Dallas Symphony Orchestra



3 Nasher Sculpture Center



4 The Majestic Theater on Elm



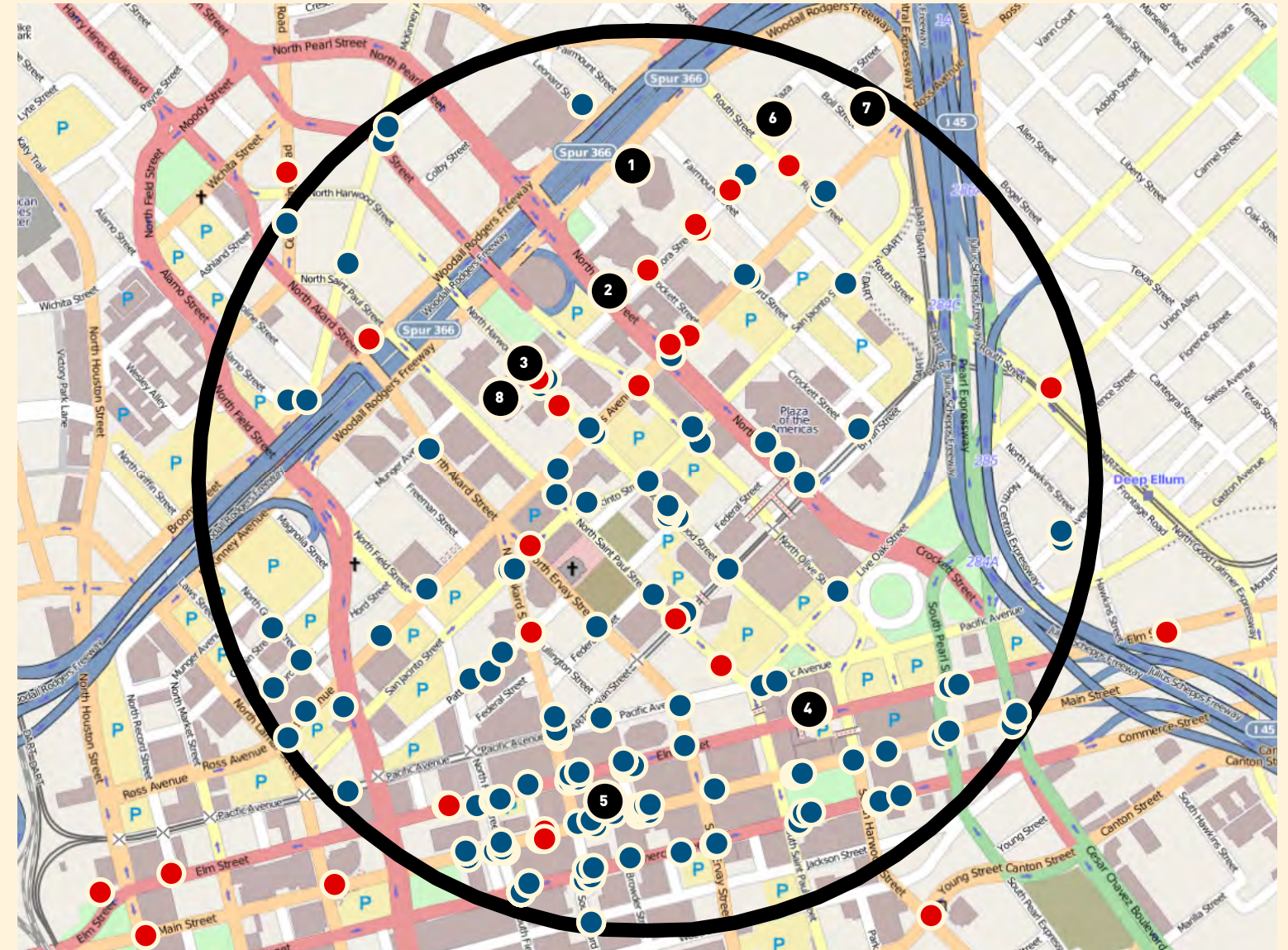
6 Jorge's Tex-Mex Café



5 City Tavern



7 Dallas Black Dance Theatre



8 Dallas Museum of Art

The Dallas Arts District, with parts of Deep Ellum and Exposition Park



Santas on Main Street

Can you manufacture an arts neighborhood from scratch? The Dallas Arts District makes a solid case that you can. Today it is a neighborhood in transition, buzzing with new arts activity but lacking a community of residents

Starting from Scratch

Starting in the early 1970s the City of Dallas hired a series of consultants to determine how and where to house its arts institutions. They decided that the northeast corner of downtown would be a prime spot because of its easy access from multiple freeways. The construction in 1984 of the Dallas Museum of Art (DMA) was the first project to be completed, and the opening in 2009 of the AT&T Performing Arts Center (ATT PAC) was the culmination of that vision.

Today the Arts District is the meeting ground for the city's visual and performing arts institutions. It is the largest arts district in the nation, spanning 68 acres and 19 contiguous blocks alongside the Woodall Rodgers Freeway just southeast of the City Center. It draws more than 1.5 million ticketed visitors a year and has created more than \$128 million in economic impact. Thirteen major arts organizations call the district home, including DMA, ATT PAC, Dallas Black Dance Theatre, Dallas Symphony Orchestra, Dallas Theater Center, Morton H. Meyerson Symphony Center, Nasher Sculpture Center, Trammell Crow Center, and the Trammell & Margaret Crow Collection of Asian Art. Many of these museums and theaters are housed in dramatic new buildings designed by such famed architects as I.M. Pei, Renzo Piano, Norman Foster and Rem Koolhaas. The Winspear Opera House is wrapped with a dramatic glass façade that

like the ones in nearby Deep Ellum and Exposition Park, which percolate around the clock. In the near future these neighborhoods may grow together into a cohesive community, connected by the arts.

retracts to open the lobby and café onto the plaza. Klyde Warren Park and City Performance Hall are attractive new features.

Booker T. Washington High School for the Performing and Visual Arts, housed in a 1922 building, provides a link to the past among all the contemporary constructions. The school contributes to the artistic landscape by staging numerous in-house shows, providing the venue for the annual Dance for the Planet dance festival and installing work for AURORA—a public art series that challenges emerging and established artists from around the country to create site-specific installations of light, sound, performance and projection art.

Other events that keep the Arts District active include the Dallas Museum of Art's Late Nights and Jazz in the Park and movie nights at the Nasher Sculpture Center. Both have attracted thousands of visitors to the district.

As for food, One Arts Plaza offers five upscale options for lunch and dinner, and the highly popular food trucks have found a new home at ATT PAC. "These trucks have become one of downtown's most popular and successful attractions," says Doug Curtis, president and chief executive officer of ATTPAC. "This kind of energy and vibrancy was what the city envisioned when the center was created."

Living Next Door to the Arts District

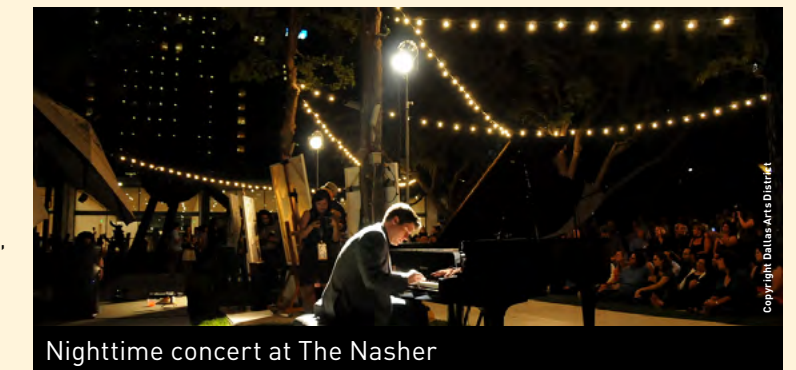
While Dallas' formal arts scene has its faithful supporters, the city is also fostering an authentic and organic grassroots arts scene a few blocks east in Deep Ellum and Exposition Park. As Brentney Hamilton wrote in the Dallas Observer in July 2012, "... the role of the artist has from the dawn of creative expression been one of counterculture. And while we love that our named venues [such as ATT PAC] bring in the type of work one will find in textbooks, grassroots collectives complete the cycle."

Kettle Art, a not-for-profit gallery space in Deep Ellum and a hotbed of Dallas art and music, is a good example. Since 2005 this brainchild of local artists Frank Campagna and Kirk Hopper has brought life back to the streets of Deep Ellum with its unique take on what gallery shows should be and its connection to established galleries such as Hopper's namesake, Kirk Hopper Fine Arts, and the nearby Barry Whistler Gallery.

Just down Main Street are artist residencies 500X Gallery and CentralTrak: the UT Dallas Artists' Residency. 500X is Texas' oldest artist-run cooperative gallery. Established in 1978 with the goal of providing a professional exhibition venue free of outside influences and dealer restrictions, it also gives artists a place to live: Rooms are for rent in the back of the gallery. CentralTrak, a block away, provides space for eight artists to live, work, and exhibit, and also serves as a community center for discourse about the arts.

Deep Ellum has a smorgasbord of choices when it comes to dinner or drinks. Twisted Root Burger Company is a local favorite, as is Pepe's & Mito's Mexican Café for fajitas. D Magazine says that Tom Colicchio's Craft Steakhouse has what is reputed to be the best cocktail in town, called, irreverently, the Grassy Knoll. Sushi, Vietnamese, Chinese, French, and other cuisines rub shoulders with the inevitable BBQ and Mexican joints.

[H]undreds, if not thousands, of new housing units are required to lend the district the urban density it needs to thrive.



Nighttime concert at The Nasher

Completing the Picture

In the nearby Arts District the food trucks and the restaurants at One Arts Plaza comprise the few dining options, and the only residential development is One Arts, with 61 luxury apartments. As Blair Kamin, architecture critic for The Chicago Tribune, put it in 2011, "[H]undreds, if not thousands, of new housing units are required to lend the district the urban density it needs to thrive."

That could be coming soon. In November 2012 the city released the outline of a new plan to create a collaborative initiative with five of the city's major performing arts institutions, with the goal of making the Arts District more of a 24-hour neighborhood. The involvement of local arts leaders may be just the catalyst the district needs to leverage fully the impressive investment the city has already made.

Los Angeles, CA Central Hollywood

Percentage of Workers in Creative Occupation
16.7%

Number of Arts-Related Non-Profit Organizations
20

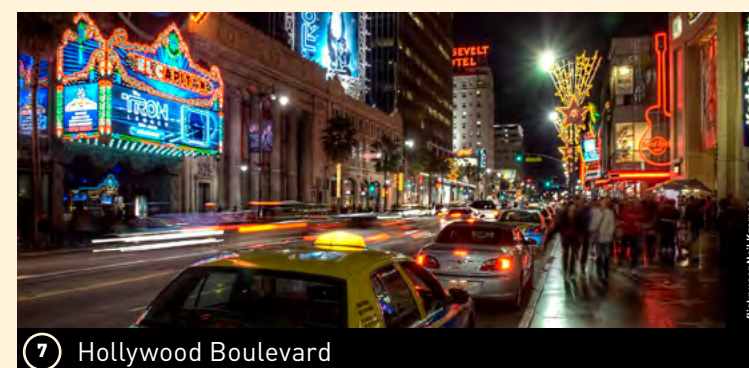
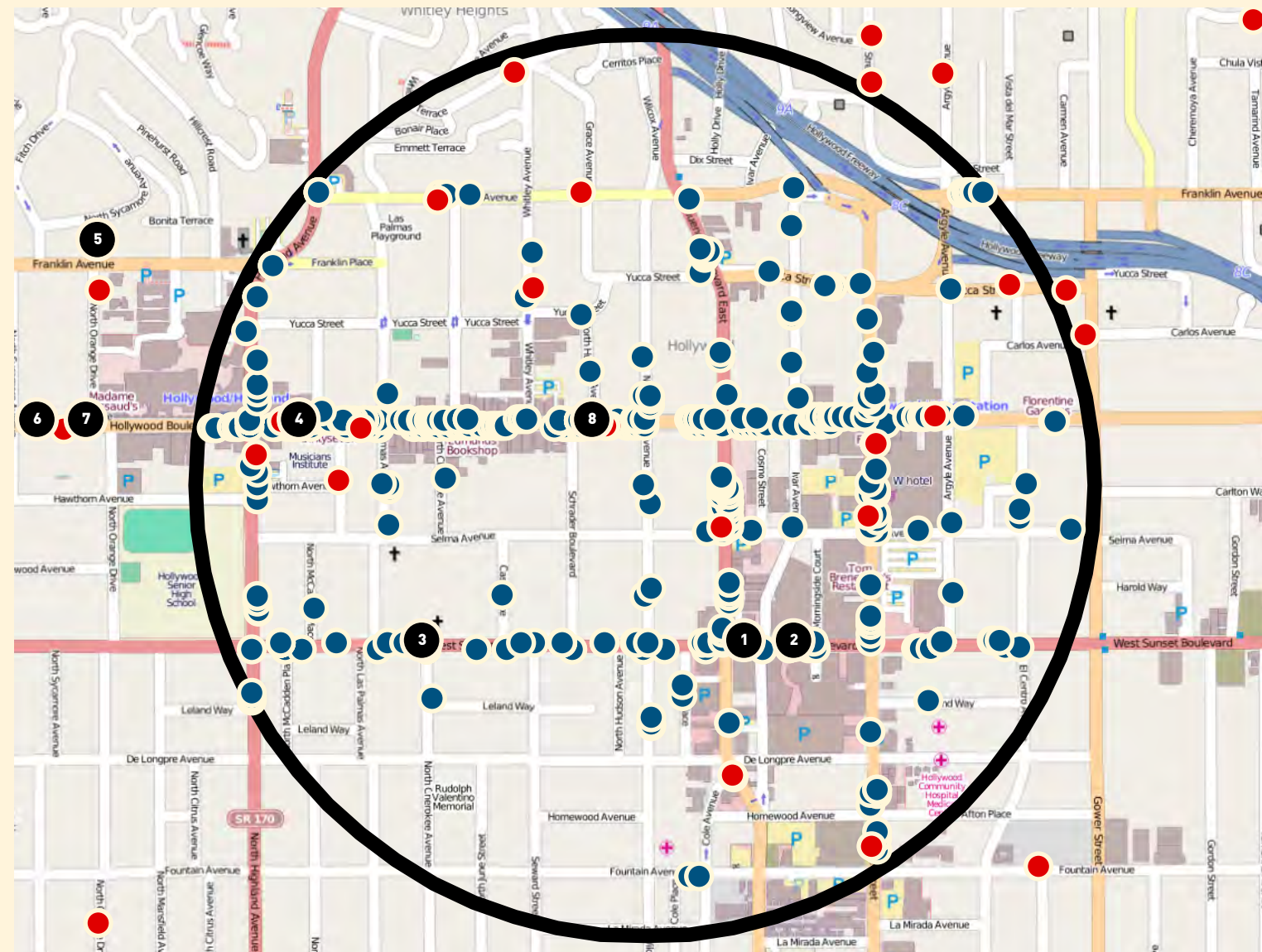
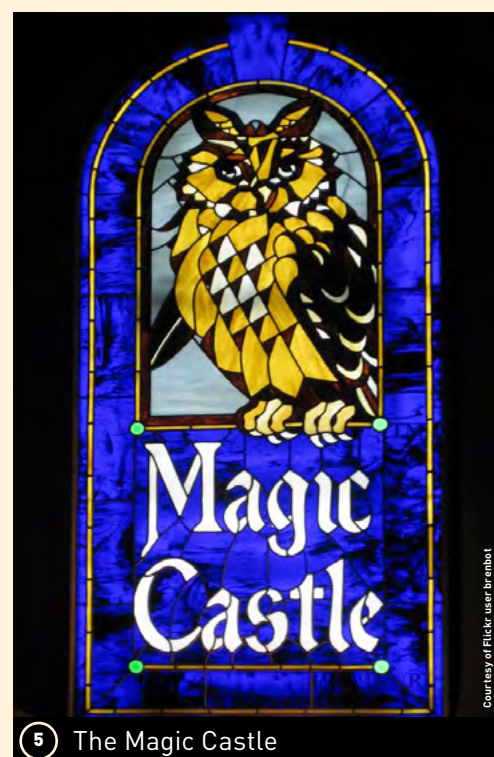
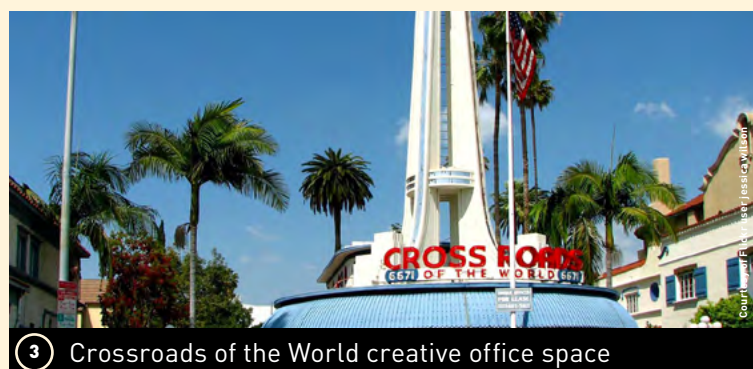
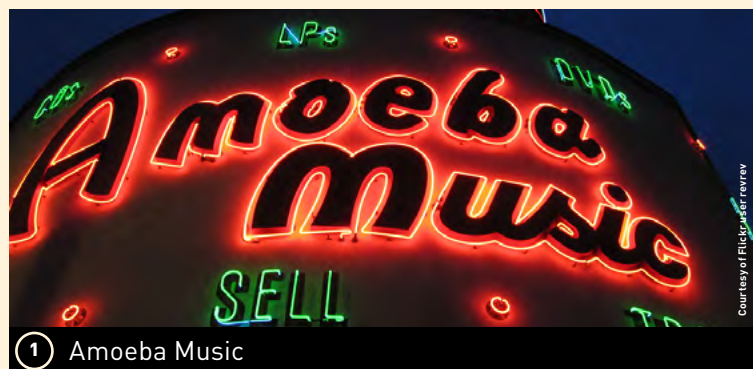
Number of Arts-Related Businesses
70

Percentage of Independent Businesses
85%

Number of Indicator Businesses
518

Walk Score (Walkability)
92

- Target Neighborhood
- Arts Non-Profits
- Core Indicator Businesses
- Features



Los Angeles, CA

Central Hollywood

Reported by Tim Halbur

There's more talent in Hollywood than in any other city in the country.

In 1965 film composer Oscar Levant famously wrote, "Strip away the phony tinsel of Hollywood and you'll find the real tinsel." The tourist-filled area around Sunset Boulevard near Vine certainly contains more than its share of glitz, with Grauman's Chinese Theatre, the Hollywood Walk of Fame and Madame Tussaud's Wax Museum all within a few blocks. But the neighborhood also contains some hidden gold, with a thriving population of agents, scene builders, music mavens and magicians making their homes in the shadow of the Hollywood sign.

"The talent is here," says Doug Miller, chief executive officer of Zen Arts, an international Booker of belly dancers, trapeze artists and fire dancers, by way of explaining why he based his business in Hollywood. "There's more talent in Hollywood than in any other city in the country." Agencies like William Kerwin Agency, Envision Entertainment, Elaine Craig Voice Casting and DDO Artists Agency all have their offices nearby. "We have an office in Santa Monica as well, but this is really a central hub," explains Miller. "L.A. is very

segregated, and it can be hard to get around. From here, we can easily get downtown or to the Valley or over to the Westside."

Post-production studios such as Digital Jungle, Light Iron and PrimeFocus Group are a stone's throw in any direction. PrimeFocus has a steady stream of work from Bollywood, while Digital Jungle has produced movie trailers for The Bourne Identity and Texas Chainsaw Massacre 2. In the shadow of the iconic Capitol Records building are music studios and small labels including Delicious Vinyl, Sunset Sound, and Hilltop Records. And the OMEGA Cinema prop shop is right around the corner, able to supply anything from a Wild West saloon bar to a hospital gurney.

Just a couple blocks away the Academy of Magical Arts at the Magic Castle has been thriving since the 1960s. A members-only club for professional magicians, it is a mecca for international conjurers but also admits tourists if they stay in the nearby Magic Castle Hotel. Magicians including Justin Lefkovitch and Curtis Lovell make their homes nearby.



Musso and Frank Grill



The Slipper and the Rose at Arclight Cinemas

Walking with the Stars

The behemoth of the local scene is the Hollywood Highland Center, a massive mall that looks like it was designed by Cecil B. DeMille. The center has swallowed the historic Chinese Theatres and also includes the Dolby Theatre (home of the Oscars and a long-running Cirque du Soleil show). Swarming with tourists, it also attracts some locals with a high-end bowling alley and shops. Just across the street, Disney has established a permanent presence on the strip with the El Capitan theater, featuring premieres and re-releases of Disney favorites. And of course the Hollywood Walk of Fame attracts visitors hoping to pose with their favorite celebrities' stars.

"It's a fun area, if a little touristy," says area resident Chris Loos as he and his wife Natasha step out of the Arclight Cinemas Hollywood. "But the tourists mostly stick to the Hollywood Boulevard area." The Arclight, a high-end, reserved-seating theater built around the historic Cinerama Dome, is the anchor for this more resident-friendly section of Sunset. Just across the street is Amoeba Records, known for its encyclopedic collection of CDs and vinyl and serving the myriad composers, musicians and music editors who live nearby.

Classics and Newcomers Mix

Since the neighborhood underwent a redevelopment effort around the turn of the millennium new developments with street-level commercial space have quickly filled with restaurants. The Hungry Cat, an inventive seafood spot, is well respected among foodies. Wood + Vine touts its "market-driven cuisine and classic cocktails." And Musso and Frank's, the neighborhood's oldest restaurant, offers a true taste of old Hollywood glamour.

Loteria Grill on Hollywood Boulevard is another recent addition, a branch of a popular local restaurant started by chef Jimmy Shaw. Bon Appétit magazine named Shaw "L.A.'s Best Mexican Chef" and this Hollywood site gave him more cachet than his Farmer's Market stand. "Loteria has become a real anchor for us," says Carol Stakenas, executive director of Los Angeles Contemporary Exhibitions (LACE), an artist-driven exhibition space in the neighborhood. "It's always been a challenge to give people who live in the hills a reason to come down here and visit. I think we're finally starting to break down those barriers."

Restaurants are starting to come out onto the sidewalk, food culture is starting to become more visible.

LACE moved from downtown Los Angeles to Hollywood in 1997 through a deal with the Community Redevelopment Agency. The idea was that LACE would be a cultural magnet for the area. "There really is local leadership around art and culture," says Stakenas.

Over the last decade, the Los Angeles Planning Department has targeted Hollywood as a prime candidate for growth. The neighborhood has two major subway stops and the concept of transit-oriented development -- concentrating new growth around transit stops to reduce car use -- is widely embraced. There are a number of historic multi-story apartment buildings already in place, but the urban fabric can still absorb a lot of new density. A newly proposed Hollywood plan involves increasing the local height restriction from 20 to 50 stories.

One of the most recent projects to be approved is Blvd 6200, a 535-unit mixed-use development on Hollywood between Argyle and El Centro avenues.

The project's website has an endorsement from Nyla Arsianian, president of the Hollywood Arts Council. "We need to have parking," Arsianian says. "We need to have restaurants. We need to have the amenities for those people who do come to Hollywood to consume the culture of our community." Stakenas agrees. "Restaurants are starting to come out onto the sidewalk, food culture is starting to become more visible." She also notes that a significant number of parking meters in the district are limited to an hour or less, limiting visitors' ability to enjoy a meal or see a movie. "People want to spend time and not be rushed," she says.

At a time when very little is being built anywhere in the Los Angeles metropolitan area, Hollywood has a slate of projects lined up and ready to go. It finds itself in a sweet spot -- a creative culture in the heart of the movie business, a booming tourist center that doesn't intrude on locals, and a neighborhood with enough underused land to support growth.

Miami Beach, FL South Beach

Percentage of Workers
in Creative Occupation
4.1%

Number of Arts-Related
Non-Profit Organizations
12

Number of Arts-Related
Businesses
27

Percentage of
Independent Businesses
89%

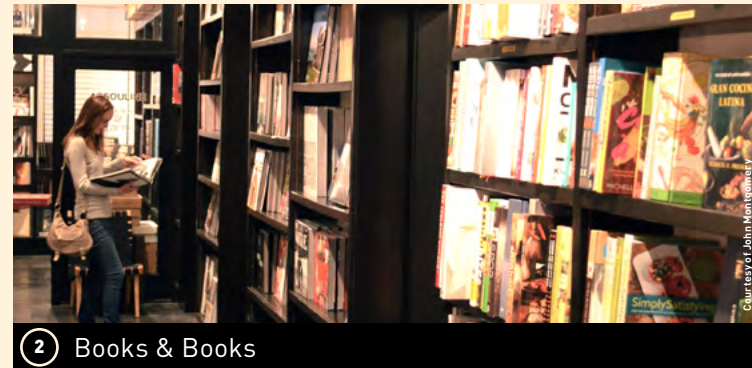
Number of Indicator
Businesses
743

Walk Score
(Walkability)
89

- Target Neighborhood
- Arts Non-Profits
- Core Indicator Businesses
- Features



1 Art Center



2 Books & Books



Miami City Ballet



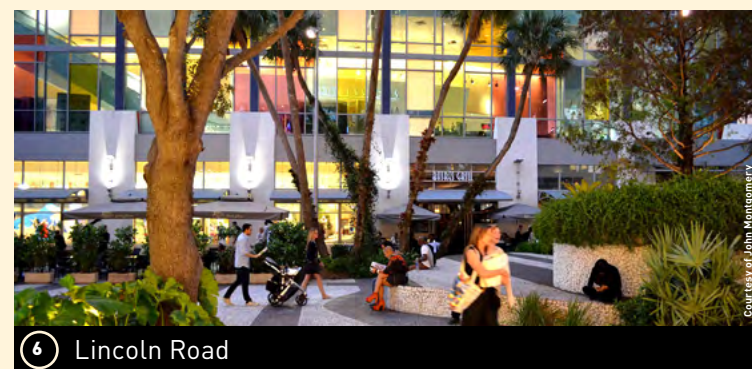
3 Beach Boardwalk



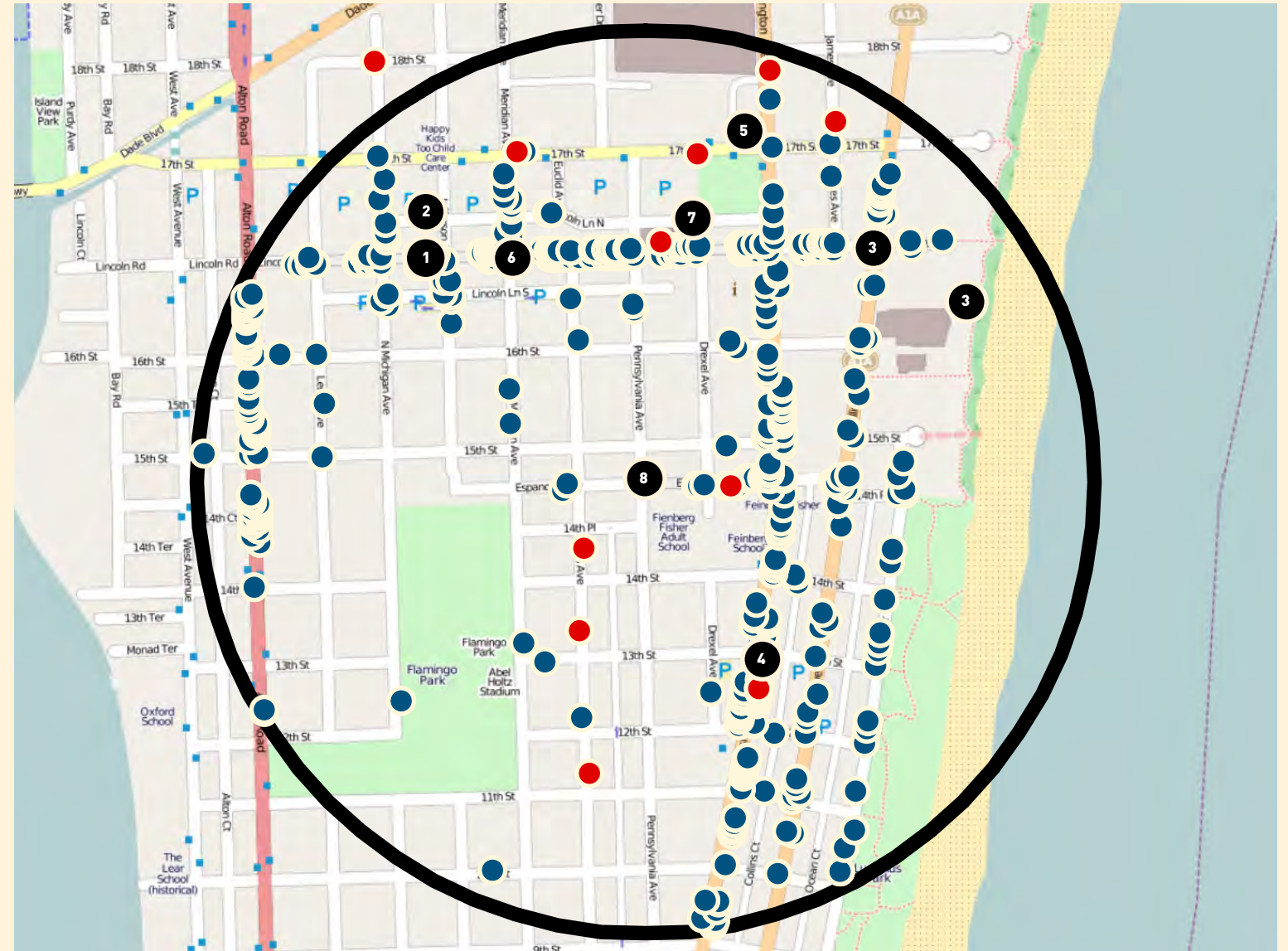
4 Wolfsonian



5 The Fillmore at Jackie Gleason Theater



6 Lincoln Road



7 New World Symphony



8 Española Way

Miami Beach, FL

South Beach

Reported by Debbie Liebowitz



Jerry's Famous Deli

Indoors and Outdoors

It's a balmy Saturday night in Miami Beach. The sky has cleared and people of all ages and walks of life are setting up blankets and lawn chairs at SoundScape, a 2.5-acre public park at the intersection of 17th Street and Washington Avenue – an area referred to by some as “the new heart of South Beach.”

Designed by Dutch architectural firm West 8, the outdoor space adjoins the Frank Gehry-designed New World Center, home of the New World Symphony, a musical teaching academy established in 1987 by artistic director Michael Tilson Thomas and the Arison family, owners of Carnival Cruises and the Miami Heat.

The symphony moved to its new state-of-the-art facility in 2011, part of a \$160 million complex which includes SoundScape and, as indicator of the degree to which design has taken center stage here, a Gehry-designed parking garage.

Tonight's outdoor crowd, which will exceed 1,500, is watching a symphony performance via broadcast from the concert hall onto the building's 7,000-square-foot projection wall.

“I prefer the outdoor experience because I get to socialize and see friends. I like that I can dress comfortably, and there's no velvet rope,” says Gayle Durham, a resident of nearby West Avenue who frequents these Wallcasts. A variety of free concerts and films is offered throughout the year.

Brazilian natives Elizabeth Camargo and her husband Jose Lutsky prefer to experience the symphony indoors. Ticket-holders since 1995, the Beach residents also attend many cultural events at the nearby Colony Theatre on Lincoln Road. “It's great to be able to go for a walk or out to eat after the show,” says Camargo, an architect.

Art and Culture on the Beach

Today, Lincoln Road between Washington Avenue and Alton Road is a bustling pedestrian mall, a go-to destination for tourists and locals alike with shops, galleries, a movie theater and a Herzog & de Meuron-designed parking garage, often used for high-end social and arts events and as a backdrop for fashion shoots.

Head south on Washington Avenue past countless t-shirt stores, bodegas and pizzerias and you'll find the World Erotic Museum of Art, with phalluses galore on exhibit; Miami Beach Cinemathèque, an independent film house located in the former historic City Hall; and The Wolfsonian, a modern art and design museum that opened in 1995.

“The artistic focal point of our area is definitely The Wolfsonian, with its extensive proprietary collections and culturally stimulating new exhibits monthly,” says Ray Schnitzer, owner of the 11th Street Diner, a 24-hour-a-day restaurant/bar across the street from the museum. The diner recently celebrated its 20th anniversary, a rarity for businesses on the somewhat neglected Washington Avenue. Schnitzer says that over the years his clientele has shifted from “predominantly gay and bohemian” to a “more eclectic mixture” of approximately 40 percent locals and 60 percent tourists from around the world.

I prefer the outdoor experience because I get to socialize and see friends. I like that I can dress comfortably, and there's no velvet rope.

Art Basel Builds Cred

North of Lincoln Road is the Fillmore Miami Beach, formerly the Jackie Gleason Theater, and the aging Miami Beach Convention Center, home of the highly prestigious Art Basel, which is celebrating its 11th year in Miami Beach. A few blocks to the north in the Collins Park area is the Miami Beach Holocaust Memorial, the newly renovated Miami Beach Botanical Garden, the newly expanded Bass Art Museum, the new

Miami Beach Regional Library and the Miami City Ballet. Coming soon: a parking garage by famed Iraqi-British architect Zaha Hadid.

“Art Basel was the catalyst for expanding the arts into the Collins Park area,” says Ray Breslin, president of the Collins Park Neighborhood Association. “As a result, property values have skyrocketed, and Collins Park is catapulting into a major destination.”



Bass Museum of Art

Pastel Palaces

Yes, Miami Beach has experienced an arts evolution over the past decade or so. But to understand the transformation fully, it's necessary to look back to the mid-1970s and early 1980s in South Beach's Art Deco District, between 6th Street and 23rd Street.

“The city's leadership was totally reluctant to designate Ocean Drive and Collins Avenue as historic districts. They wanted to demolish everything and build convention hotels,” recalls Nancy Liebman, a former executive director of the Miami Design Preservation League and former Miami Beach commissioner.

The now-famous hotels were saved in 1979 with a federal historic designation.

According to Liebman, when the city's Planning Board chairman was shown the proposed color palette for the historic hotels, he commented, “Are you crazy? It looks like houses of prostitution.” Those jewel-toned hotels, combined with year-round good weather, cheap hotel rooms and financial incentives for redevelopment including a moratorium on new building in the area, made South Beach attractive to high-fashion photographers, producers, designers and models.



Española Way

The arrival of the likes of Bruce Webber and Gianni Versace attracted artists, a large gay population and a lot of tourists – in short, people who needed places to live, work, eat, drink and cavort. “As the senior-citizen population in the area started to dwindle, young entrepreneurs discovered America's Riviera,” said Jeff Cohen, a real estate developer who owned the popular China Club on Collins Avenue in the late 1980s and early 1990s. Today the site houses Jerry's Famous Deli.

The “Miami Vice” era brought national attention to Miami Beach and its high-end, wild lifestyle. “It was that influx of money and tourist dollars, along with help from the Miami Beach Development Corporation, that provided funds to help restore South Beach and the surrounding neighborhoods,” said Dennis Scholl, vice president for arts for the John S. and James L. Knight Foundation. “The passion of cultural creatives and art lovers for the design and architectural sensibility of the Art Deco district also played an important role in the restoration of the place I call home, South Beach.”

In 1984, the City of Miami Beach used Community Development Block Grant funds to create ArtCenter/South Florida, which used vacant space along Lincoln Road to provide affordable workspace and community exposure for visual artists. At the time the area was desolate and dilapidated, but today the organization has expanded and is often credited as being a catalyst for the revitalization of Lincoln Road and the surrounding neighborhood.

“Our city wouldn't be where it is today without its early commitment to culture and the arts,” says Lyle Stern, president of Miami Beach-based real estate broker Koniver Stern Group. He brokered the New World Symphony's deal to sell the historic Lincoln Theater on Lincoln Road for \$22 million. That money helped the symphony to fund its new site.

Tonight at the New World Center campus and SoundScape Park, the concert has ended and a light rain is falling. The outdoor patrons are packing up their belongings as it begins to pour. And yet no one seems to mind. It's all part of living in this arts paradise, they say.

Milwaukee, WI

East Town and a portion of the Lower East Side

Percentage of Workers in Creative Occupation
5.7%

Number of Arts-Related Non-Profit Organizations
28

Number of Arts-Related Businesses
21

Percentage of Independent Businesses
86%

Number of Indicator Businesses
377

Walk Score (Walkability)
91

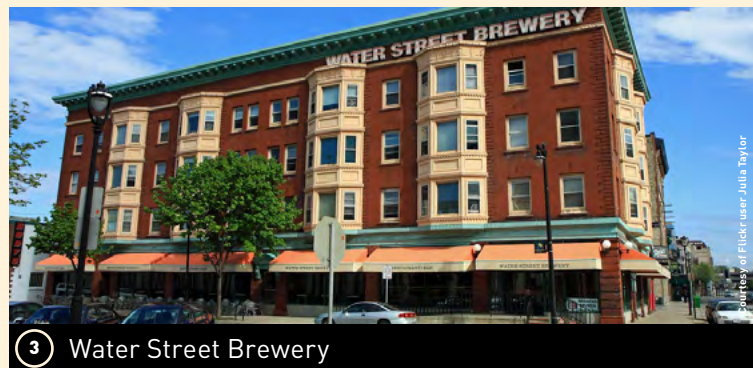
- Target Neighborhood
- Arts Non-Profits
- Core Indicator Businesses
- Features



1 Alterra Coffee in East Town



2 Cubanitas Restaurant



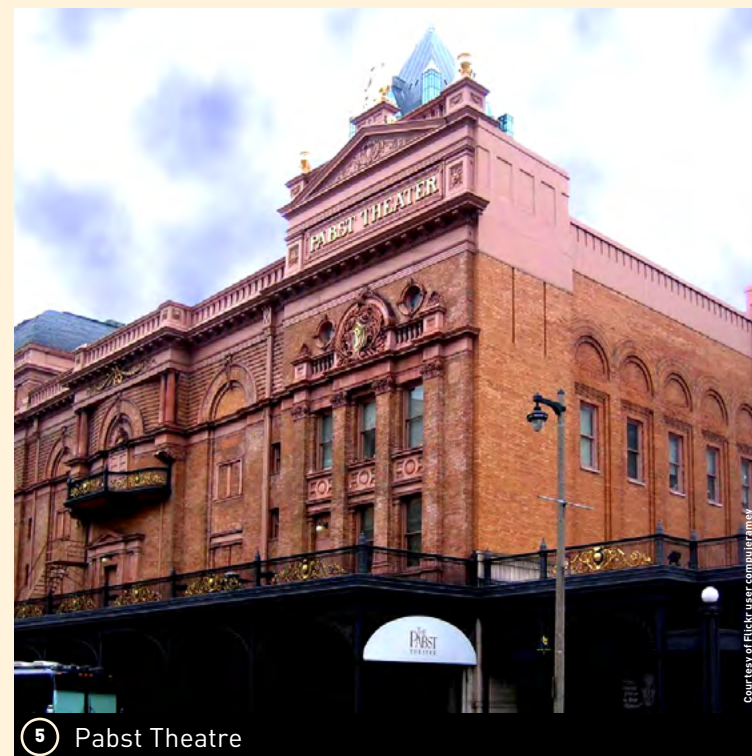
3 Water Street Brewery



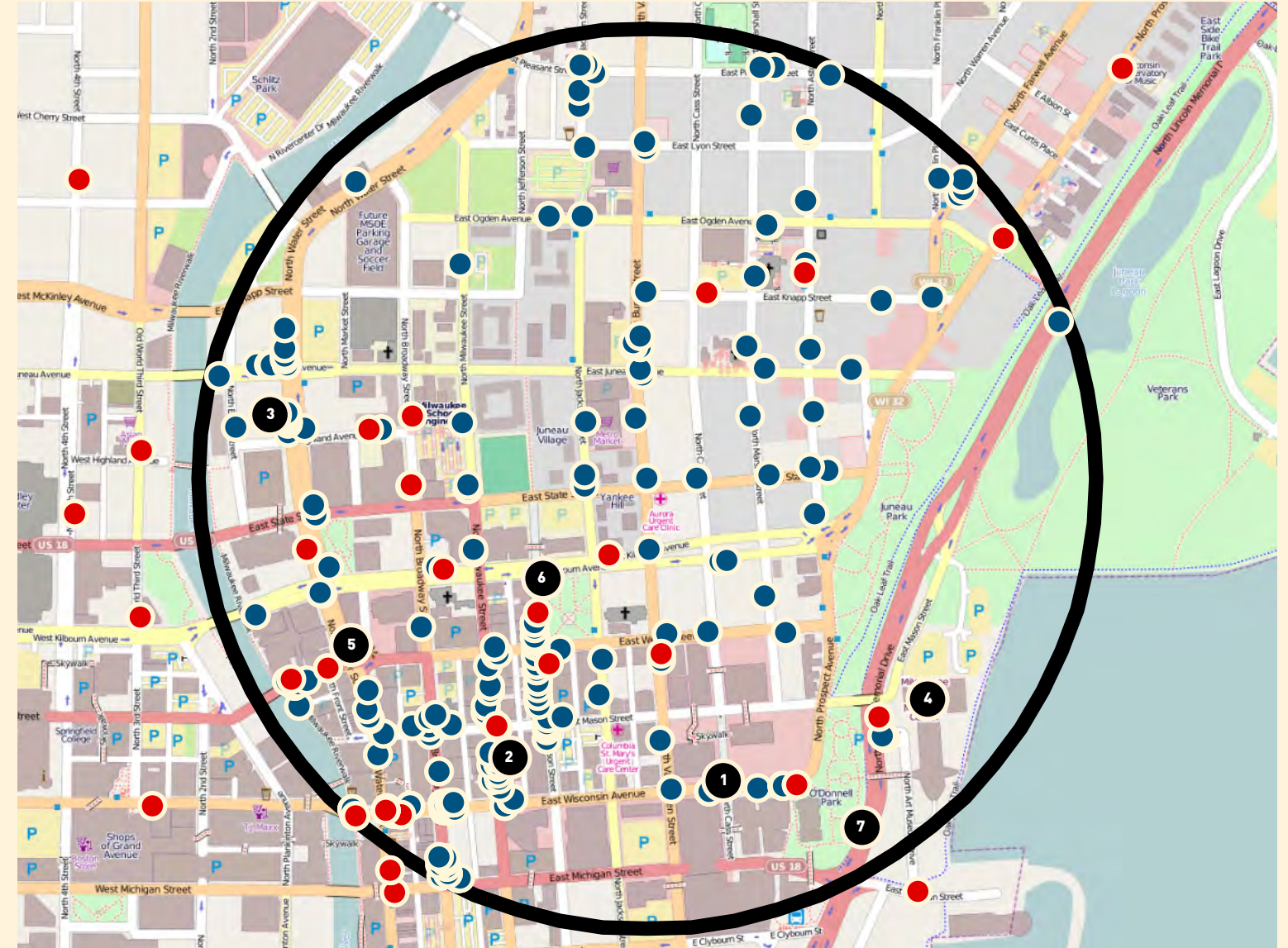
Bastille Days celebration



4 Milwaukee Art Museum



5 Pabst Theatre



6 Elsa's On the Park



7 William F. O'Donnell Park

Milwaukee, WI

East Town and a portion of the Lower East Side

Reported by Kenya Evans



Pulse of the City

Neon signs for the Bad Genie bar and the Water Street Brewery glow against the twilight sky of Milwaukee on a Friday night as Kirk Thode, a native Illinoisan, and his 30-something friends stroll from his condo to the performing arts center for a show. Next they'll head to the Rumpus Room for dinner, then the Belmont for drinks, and finally maybe a late night bite at Elsa's on the Park. "East Town is the heart of the city," says Thode. "It's an attractive, vibrant area, and a walkable community."

Saturday morning, Lisa Hatch finishes with downward-dog and mountain yoga poses beneath the elegant wings of the Milwaukee Art Museum's grand hall, overlooking Lake Michigan. She's ready for a long walk with her husband and popping in and out of art galleries before preparing for a night out with neighbors.

Bursting at the seams with work, play and downtown living options, East Town begins just east of the Milwaukee River on N. Water Street, where three performance power-houses stand in a row. The neighborhood also boasts several art galleries including the David Barnett Gallery, established in 1966 and representing more than 600 artists. The Milwaukee Film Festival makes its home in East Town and has seen attendance grow 40 percent from 2011, to 50,000 people in 2012. The neighborhood's northern border, E. Ogden Avenue, is a trailing potpourri of duplexes, condos and townhomes leading to a bluff overlooking Lake Michigan, the eastern border. Below the bluff and running parallel to the lakefront is N. Lincoln Memorial Drive. Tucked between the drive and the lakefront are the War Memorial Center, the Milwaukee Art Museum with its sculptural, postmodern 217-foot "wings" atop a pavilion designed by Santiago Calatrava, and Discovery World Museum. East Town's southern perimeter gives way to Highway 794 and the Historic Third Ward, a neighboring arts community, along E. Clybourn Street.

The Epicenter for the Performing Arts

"We hear over and over that one of the leading factors that cause people to move or stay downtown is the arts," says Dan Casanova, senior economic development specialist at the City of Milwaukee. The Marcus Performing Arts Center is certainly one of the attractors. "We are the largest draw for people coming to downtown Milwaukee for the performing arts, bringing in 700,000 people a year," says Paul Mathews, its chief executive officer. The center has three performance spaces and an outdoor pavilion, and hosts touring companies and major local art groups including the Milwaukee Ballet, Florentine Opera, Milwaukee Symphony Orchestra, First Stage Children's Theater and Hansberry-Sands Theater, the city's 3-year-old African-American theater company.

"The quality and quantity of the arts in and around East Town cannot be found anywhere else in the state of Wisconsin, giving the neighborhood a great competitive advantage," says Casanova. 20 percent of the local theater-going audience comes from out of town, primarily from northern Illinois, according to Casanova.

Built in 1969, the center has spurred other arts groups to move downtown and has generated restaurant business up and down N. Water Street, one of the area's main corridors. "What we've seen in the last 10 to 15 years is that people are moving back to downtown," says Milwaukee Symphony Orchestra executive director Mark Niehaus. "The increase is definitely driven by new condos and incredible new restaurants."

The quality and quantity of the arts in and around East Town cannot be found anywhere else in the state of Wisconsin, giving the neighborhood a great competitive advantage.



TV on the Radio at the Pabst Theater

Changes, Condos and Cool Kids

Beginning in the late 1980s the retreat to suburban living started to reverse itself. Downtown Milwaukee's Historic Third Ward, adjacent to East Town, began renovating old buildings into lofts, and soon construction and renovation for condos began in East Town.

"The vibrancy of the Third Ward affects East Town," says Hatch, who moved to East Town with her husband to downsize from their large family home. "An enormous influx of people in their 30s is moving here; people are biking more, and the use of public transportation has increased."

East Town wasn't always so youthful. Milwaukee is recovering from, and still fighting, a significant brain drain. "We looked at how Milwaukee is losing human capital, and we tried to change the lack of a cool factor," says Jeremy Fojut, president of Art Milwaukee, a networking group that showcases artists of every medium at different locations in downtown

Milwaukee. Art Milwaukee often works in tandem with two other creative agencies, MiKE (Innovation in Milwaukee) and NEWaukee, both founded with the mission to improve the city by making it a cool place to live. MiKE works with city officials to spark business innovation by fostering collaborations and entrepreneurial efforts. NEWaukee targets young professionals for outings that offer a new look at Milwaukee. "In two years, we've gone from zero to 20,000 subscribers – all by word of mouth," says Fojut about Art Milwaukee. "We've been building a city-wide rebranding campaign."

The area's swelling popularity has left few properties available for residential growth. "As a result, nearby neighborhoods like Westown, the Third Ward, Brady Street and the Beerline all saw substantial growth in the last decade," adds Casanova.

Milwaukee's Crown Jewel, Nestled in East Town

"We look at ourselves as the crazy weird uncle of the arts community," says Andrew Nelson, public relations manager of the Pabst Theater. The Pabst hosts 450 shows a year, bringing in acts as diverse as Bill Cosby, Rachel Maddow and Neil Young, and it holds the U.S. record for the longest continuously-running production of A Christmas Carol. "A big thing that's trending is our comedy scene," Nelson adds. "Louis CK filmed his special here, and it won an Academy Award."

Michael Cudahy, a businessman, philanthropist and major supporter of the arts, bought the Pabst for \$1 from the City of Milwaukee in 2002. It took Cudahy and the management team five years and more than \$9 million before finding their niche. Now the Pabst, built in 1895 as a German-language theater, is considered a music hub rivaling those in big cities for top-tier acts. Cudahy also bought the Riverside Theater in 2009 and took over Turner Hall Ballroom just two years after that. All three are historic landmarks.

We hear over and over that one of the leading factors that cause people to move or stay downtown is the arts.

City of Festivals

During the summer Milwaukee hosts a packed calendar of outdoor events just steps away from East Town, including the Milwaukee Art Museum's Lakefront Festival of the Arts and Summerfest, the world's largest outdoor music festival. There is enough going on all year that the city has picked up the nickname "City of Festivals." East Town boasts two of the city's most diverse festivals: Bastille Days, started in 1982, and Jazz in the Park, "which is almost too big for its own space," says Niehaus. Every Thursday between June and September Jazz in the Park draws an average of 8,000 people to Cathedral Square Park in the heart of East Town, where they prop up their lawn chairs or lay out their blankets to eat, drink and listen to jazz, funk, reggae or blues.

Thode and Hatch wouldn't mind seeing more retail business develop in East Town. Nonetheless, thanks to its vibrant arts community East Town still makes the list for empty nesters and young professionals looking for a place to call home. "East Town has always been the stronghold of downtown housing and has been a stable neighborhood for decades," Casanova notes. "Since the arts never left downtown, they have been a crucial driving force in the revitalization of downtown."

New York, NY Manhattan Valley

Percentage of Workers
in Creative Occupation
4.2%

Number of Arts-Related
Non-Profit Organizations
136

Number of Arts-Related
Businesses
44

- Target Neighborhood
- Arts Non-Profits
- Core Indicator Businesses
- Features

Percentage of
Independent Businesses
94%

Number of Indicator
Businesses
650

Walk Score
(Walkability)
98



1 Los Muchachos de Santana Barber Shop



2 Flower Market



3 La Perla Garden



4 The New York Cancer Hospital



5 Houseware & Hardware



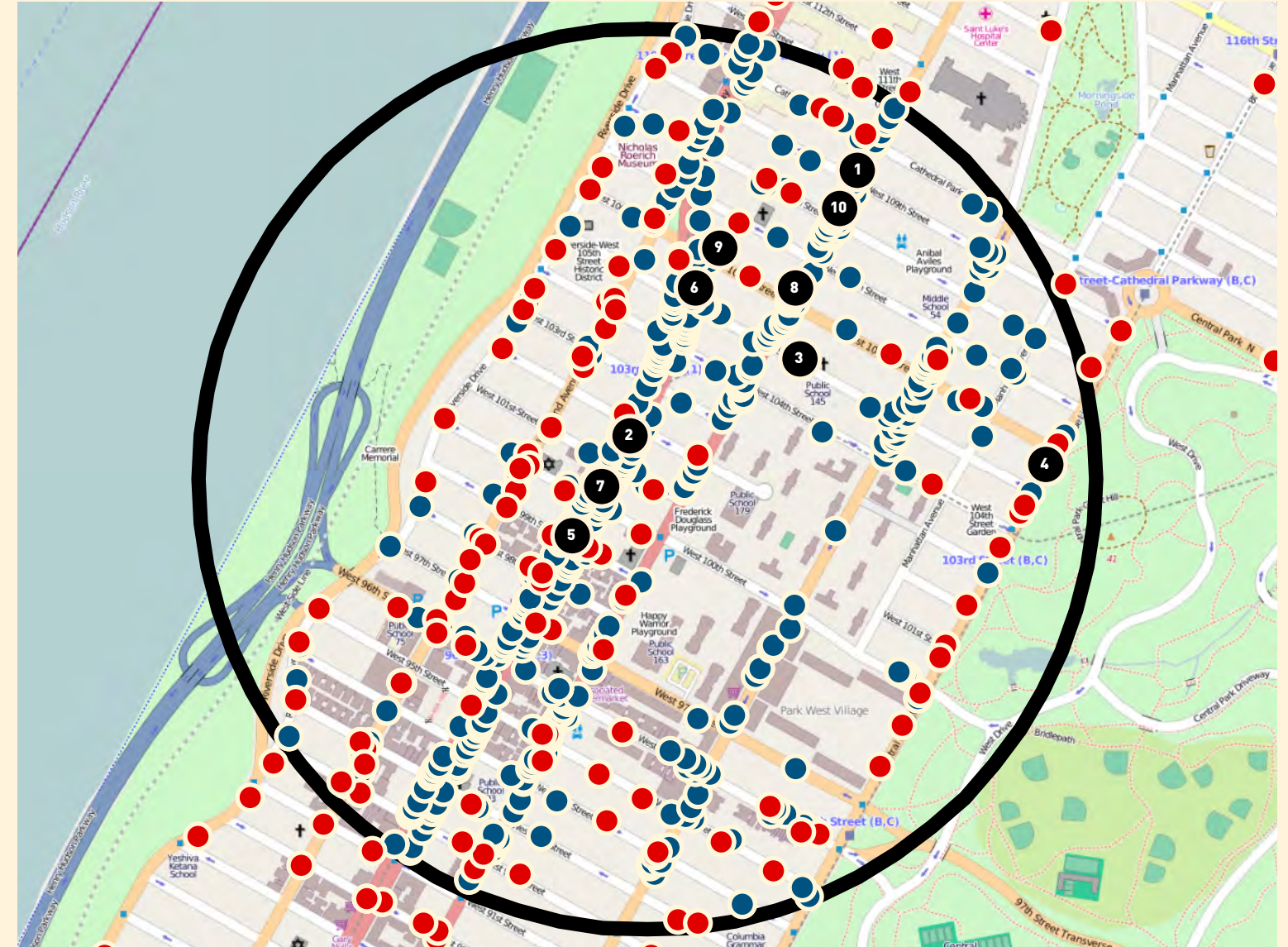
6 Silver Moon Bakery



7 Metro Diner



8 La Toulousaine



9 Smoke



10 Hiraldo's School of Karate-Do

Manhattan Valley



La Perla Garden

Amsterdam Avenue between W. 108th and 109th streets is lined on its eastern side with the types of homegrown businesses that characterize Manhattan Valley and render it different from other more corporatized pockets of the West Side. Strolling south to north along the avenue, visitors will find a karate academy; a combined hair salon, tailor, and dry cleaner; a hardware store with old wooden doors; a large meat market; the offices of the local Business Improvement District; a pottery studio; and a restaurant and tavern named the Lion's Head. On a weekend afternoon the clean, five-story tenements present an image of urban solidity punctuated by splashy awnings at street level. Passers-by greet one another and fill the neighborhood with a verve and spontaneity that can only take place in healthy communities.

"It doesn't matter whether you're a high school student or law professor at Columbia," asserts Outi Putkonen, co-owner of Mugi, the pottery studio, which has been operating since 1983. "Once you are here in this setting, it all gets leveled off." Putkonen believes Mugi represents the best Manhattan Valley has to offer: a place where diverse residents can interact and celebrate their identity as New Yorkers. Art, and the creative excitement that goes along with it, is the force that has brought them together.

"I think the greatest contribution we give to the neighborhood," she reflects amid the colorful glazed bowls and student-made vases that fill Mugi's shelves, "is that we are a resource for people to come and participate, hands-on. It really goes across all different layers of the socio-demographics here."

We survive because we are New York.

A Unique Neighborhood

A conversation with Putkonen leads naturally to questions about the Manhattan Valley neighborhood, which occupies a distinctive place in the urban landscape of New York. Known in its early years as Bloomingdale, this flag-shaped area begins along the northwestern edge of Central Park and extends west toward the Hudson River, bounded by W. 96th Street W. 110th Street. Columbia University lies to the immediate north above W. 110th Street, and the expensive Upper West Side to the south; but Manhattan Valley, while drawing on the resources and strengths of both neighborhoods, is regarded by residents as being part of neither.

"It feels so different from what people call the Upper West Side," observes Ishmael Wallace, a pianist and neighborhood resident who founded the classical music ensemble Orfeo Duo with his sister, violinist Vita Wallace. "Part of it is just that we are further from the centers of power. And this has always been true, since the beginning of the 20th century. Manhattan Valley had the advantage, culturally, of being a little bit marginal but not very marginal."

This sense of being apart, slightly outside the centers of commerce, academia, and officialdom, has always characterized Manhattan Valley. By the last decades of the 19th century, following the development of elevated trains that accompanied the city's northward expansion, the area had become a middle-class enclave populated by German and Irish immigrants.

Architectural traces of that world remain in the Manhattan Avenue Historic District, two blocks of picturesque row houses combining Gothic and Romanesque elements, and in the former New York Cancer Hospital, a remarkable aggregation of brick and brownstone turrets now landmarked and converted into residences. Today, Manhattan Valley's uniqueness is evident in the variety of its buildings – 1890s walk-up tenements sit alongside "tower in the park" renewal projects from the 1950s – and, most valuably, its people.

"This area is incredible," enthuses Peter Arndsten, head of the Columbus-Amsterdam Business Improvement District. "You've got a diversity of ages, ethnic backgrounds, and languages; plus, everything from the superintendents and porters who make the buildings work to firemen and policemen, and musicians and artists."

Each spring Arndsten's organization takes over a section of Amsterdam Avenue to host Manhattan Valley Family Days, street celebrations involving local businesses such as Mugi Pottery and La Toulousaine, a nearby French bakery. Ishmael and Vita Wallace of Orfeo Duo also participate in Family Days, installing a booth where they help local residents write their own songs.

"We encourage them to think about what they perceive through the different senses on their block," Ishmael explains. "What they see, what they hear, what they smell, and then also what they would love to see which isn't currently there. We ask them to sing the music to us, in the moment; we write it down, and they're able to leave with a copy of their song."

We've discovered that everybody has a kind of haunted music within them: one time, two teen-age girls came up on their bikes and made a song, together."

Some years ago when Vita and Ishmael decided to organize a performance that would reflect and embrace the many nationalities thriving within the community, they found their way to El Taller – The Workshop. This Latin-American arts collective, gallery, and music space occupies the top floor of another Manhattan Valley landmark, a former Horn & Hardart Automat.

Decades ago, budget-conscious diners armed with nickels came here to extract chicken pot pies and other home-style lunches and dinners from tiny glass windows arranged like boxes in a jewelry chest.

Today the building's façade, draped with colorful terra cotta, is warm and inviting. Inside, El Taller's founder and director, Bernardo Palumbo, offers his hand in a gesture of friendship.

"It's nice for people to come by, so they can experience what we're about," he says as the wooden floor in El Taller's large sunlit studio rumbles with the movement of salsa dancers. A poetic presence with mane-like hair, Palumbo composed hits in his native Argentina before moving to New York in 1969. Ten years later he opened El Taller in Chelsea, later moved it to the East Village, and, finally, in 1996, brought it to Manhattan Valley – a migration that, he jokes, "parallels the history of gentrification in Manhattan."

Part of it is just that we are further from the centers of power. And this has always been true, since the beginning of the 20th century. Manhattan Valley had the advantage, culturally, of being a little bit marginal but not very marginal.



Street Market

It's nice for people to come by, so they can experience what we're about.

Looking to the Future

Given the unidirectional nature of Manhattan development, in which real estate prices climb as livable space grows scarce, Palumbo admits to uncertainty about the future. El Taller has struggled financially from time to time, and supports itself in part with language instruction.

But it's exactly this struggle that has shaped all emerging neighborhoods in the city, including Manhattan Valley.

"We survive," he says, "because we are New York."



Manhattan Valley Historic District

Oakland, CA

Downtown, including Chinatown, Old Oakland and Jack London Square

Percentage of Workers in Creative Occupation
6.0%

Number of Arts-Related Non-Profit Organizations
41

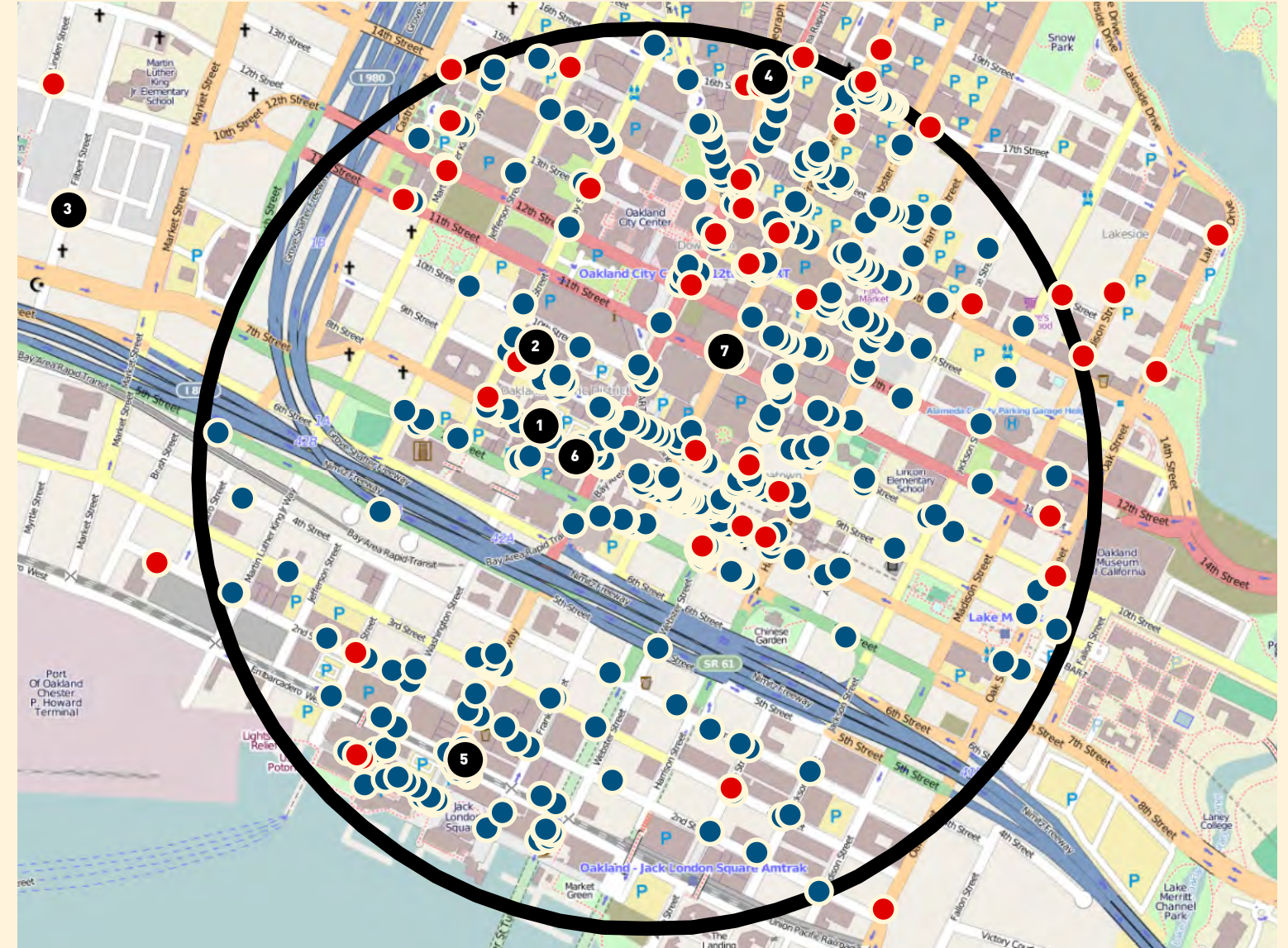
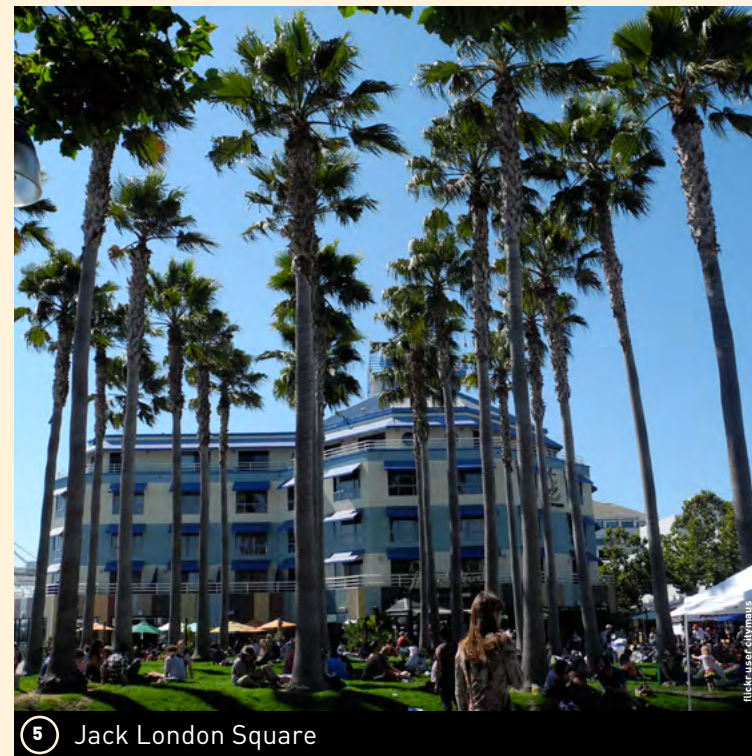
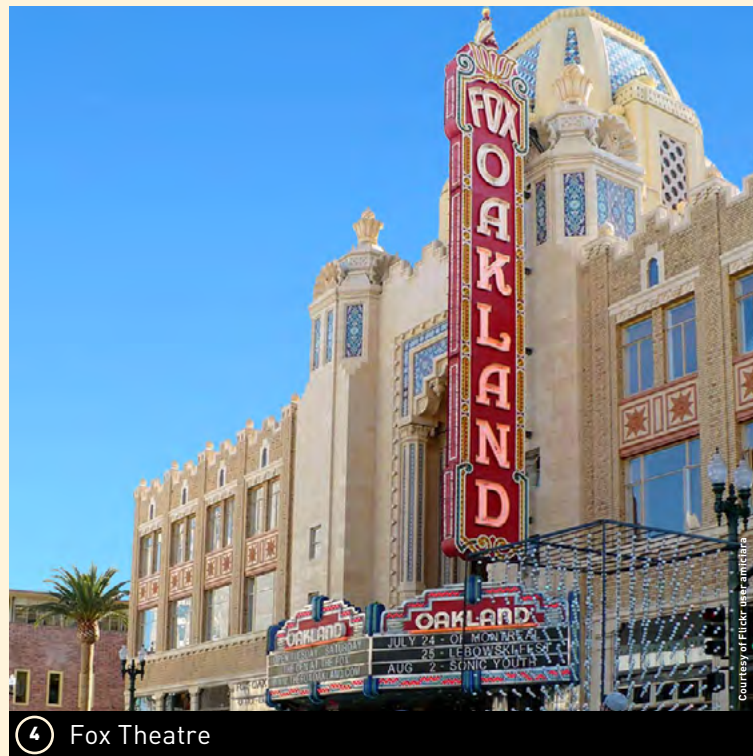
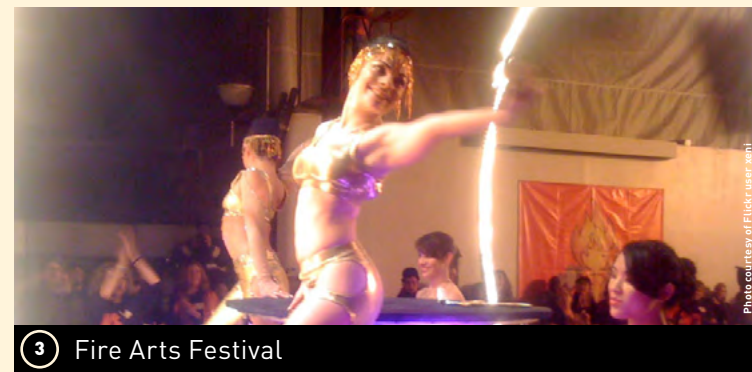
Number of Arts-Related Businesses
28

- Target Neighborhood
- Arts Non-Profits
- Core Indicator Businesses
- Features

Percentage of Independent Businesses
94%

Number of Indicator Businesses
617

Walk Score (Walkability)
96



Oakland, CA

Downtown, including Chinatown, Old Oakland and Jack London Square

Reported by Tim Halbur

When we started, there was a 35-percent vacancy rate and not a lot of lingering, so the perception was that Oakland was still deserted and unsafe. Today that's really changed.

A True Underdog

Long the neglected stepsister of San Francisco, Oakland's time may finally have come. The New York Times ranked the city fifth in its list of the 45 Places To Go in 2012. And that's not just in the United States, but in the world, behind only Panama, Helsinki, Myanmar and London. The Times singled out the restored art-deco Fox Theatre as a local star and bubbled with excitement about hot new chefs setting up shop in downtown Oakland.

Fifteen years ago this recognition would have been unthinkable. Downtown Oakland and the surrounding area were struggling to stay afloat, and vacancies and neglect were the norm. An urban renewal plan implemented in the late 1950s had had a disastrous effect on the city, cutting off downtown from the waterfront and giving prominent place to Brutalist structures housing the county jail and a postal facility. A small dive called The Stork Club drew a dedicated few across the Bay for indie bands, but at the time it was a lone pioneer in an otherwise depressed landscape. "It was like the Old West out here, like a ghost town at night," says Jeff Hull, a local artist.



Art classes at The Crucible

Forging an Identity

A number of factors helped rouse Oakland from the doldrums, including the election as mayor in 1999 of current California Gov. Jerry Brown. Brown took it as his mission to bring 10,000 new residents to downtown, and streamlined the development process to encourage the construction of new condo buildings throughout the city and particularly in Jack London Square, the historic waterfront area. While Brown's plan fell short of its goal, the final tally credits him with 3,549 new housing units.

Two years before Brown took office a local institution called Yoshi's, combining sushi and top-shelf jazz acts, had been convinced to relocate to Jack London Square. The new site became the premier jazz venue on the West Coast and an early anchor for Oakland's revitalization as local businesses struggled to get a foothold. In 1999 local BBQ staple Everett & Jones opened a sit-down establishment a few blocks away, serving a mean plate of hot links and providing a neighborhood hangout for the city's African-American community.

In 2003 as the dot-com boom was pushing artists out of San Francisco and into cheaper space across the water, a unique organization called The Crucible opened its new facility just west of downtown. Established by a handful of artists working on large metal sculptures, The Crucible quickly attracted a unique cyberpunk/Burning Man-related crowd eager to express itself through welding, forging and a yearly Fire Arts Festival.

"The incredible success of Burning Man and the Black Rock Foundation brought a lot of new funding for large public art to the Bay Area," said Sarah Filley, a local arts leader. "A lot of the funding went to projects meant for the Burning Man Festival, but it established a funding structure that supports local work as well. That laid the groundwork for the industrial arts movement and a pretty robust culture of sharing knowledge and skills like glassmaking, welding, and robotics."

Reviving Old Oakland

Within a half-mile radius of the epicenter of arts activity in the city are four distinct neighborhoods – Jack London, Chinatown, downtown, and Old Oakland. In the late 1990s Old Oakland would have seemed like the least likely site for revival, bordered by housing projects, the freeway and the jail. But a handful of dedicated people of vision like Sarah Filley revitalized it through sheer perseverance. "Oakland didn't have the retail to fill in that eco-system that you need for a sustainable city," said Filley, "but we had such a great creative base. So we worked to reframe the impact."

"We" turns out to be Filley and her friend and restaurateur Alfonso Dominguez, who together launched a project called popuphood. Local and independent small businesses apply on popuphood's website to activate previously vacant or new commercial

storefronts, which become showcases for their work. "When we started, there was a 35-percent vacancy rate and not a lot of lingering, so the perception was that Oakland was still deserted and unsafe. Today that's really changed," said Filley. The project has filled eight spaces in Old Oakland with galleries and shops, and local developers are expressing interest in working with popuphood.

Dominguez's restaurant, Tamarindo Antojeria Mexicana, serves Mexican small plates, while nearby tavern The Trappist has the best selection of Belgian beer in the Bay. Caffe 817 is the downtown's staple for a business lunch, to be consumed sitting outside under the oak trees. For those in a hurry, Ratto's International Market and Deli will make a prosciutto panini to go.

Chinatown

While the success of downtown has ebbed and flowed, Chinatown has remained a constant. Less in the spotlight than San Francisco's famous Chinatown, Oakland's neighborhood feels more laid back. It has also resisted much of the expansion taking place nearby, continuing as a primarily Asian enclave with its own growing arts and cultural programs. Locals like Sherlyn Chew, leader of the California Chinese Orchestra, say that local restaurants and businesses are definitely feeling the effect on their bottom lines of the neighborhood's First Friday art walk. "And we've seen more cultural sharing – there's even a star African-American singer now at the Cantonese Opera House on Webster," she says.

Of course having tasty restaurants also helps keep people coming to Chinatown. Legendary Palace on Franklin is the go-to spot for dim sum. Just down the block is the best Vietnamese banh mi in the Bay Area, squeezed between tiny Chinese markets. The younger, hipper residents can be found at Spices 3, which offers a Taiwanese take on Szechuan food that is spicier than the average Westerner has ever tasted, with dishes like Numbing Spicy Cucumber and Salt & Pepper Stinky Tofu.

Chinatown also has its own Jerry Brown-era condo building, the 157-unit Eight Orchids. The units sold at auction after the housing crash of 2008, but the building stands as a reminder of Brown's goal of more people downtown.

The Next Wave

"Oakland at the turn of the millennium looked very different from the city that was ranked as one of the top places to go in 2012 by the New York Times," Anna Carey wrote recently in The Daily Californian. "Since then, the sparse neighborhoods of desolate buildings and fast-food restaurants have been replaced by art galleries, restaurants and new businesses."

What is responsible for this new turn in Oakland's fortunes? Much of the credit can go to Oakland Art Murmur, a First Friday art walk that started in 2005 when a small handful of galleries in Uptown to the north started promoting a monthly gathering.

"As it turns out, the same people who go to the galleries also want to eat and drink, so it has encouraged more restaurants and bars to open," says Danielle Fox, director of Art Murmur. "Having more people out and more restaurants and bars has encouraged more galleries to open, and so the cycle continues."

Recent attendance figures estimate that 20,000 people are coming out each First Friday night to enjoy art at venues like Shadravan's Art Gallery, Crown Royal and SLATE Contemporary, while grabbing a bite at Luka's Taproom and Lounge or even the still-active Stork Club.

"Any city would kill to get the attention and excitement happening at Art Murmur," says Sarah Filley. "It's a really organic expression of the people who live there, a very bottom-up energy."

So has Oakland's time finally come? The city's economic challenges remain: In some census tracts in and around downtown more than 35 percent of residents live in poverty. But with a strong underpinning in the arts, a thriving art walk and a hot restaurant and bar scene, Oakland is experiencing a new energy that hasn't been seen since the 1940s.

Oakland at the turn of the millennium looked very different from the city that was ranked as one of the top places to go in 2012 by the New York Times.

Philadelphia, PA Old City

Percentage of Workers
in Creative Occupation
18.1%

Number of Arts-Related
Non-Profit Organizations
58

Number of Arts-Related
Businesses
45

- Target Neighborhood
- Arts Non-Profits
- Core Indicator Businesses
- Features

Percentage of
Independent Businesses
93%

Number of Indicator
Businesses
994

Walk Score
(Walkability)
97



1 The African American Museum in Philadelphia



2 Fork



3 Arden Theatre



Old City



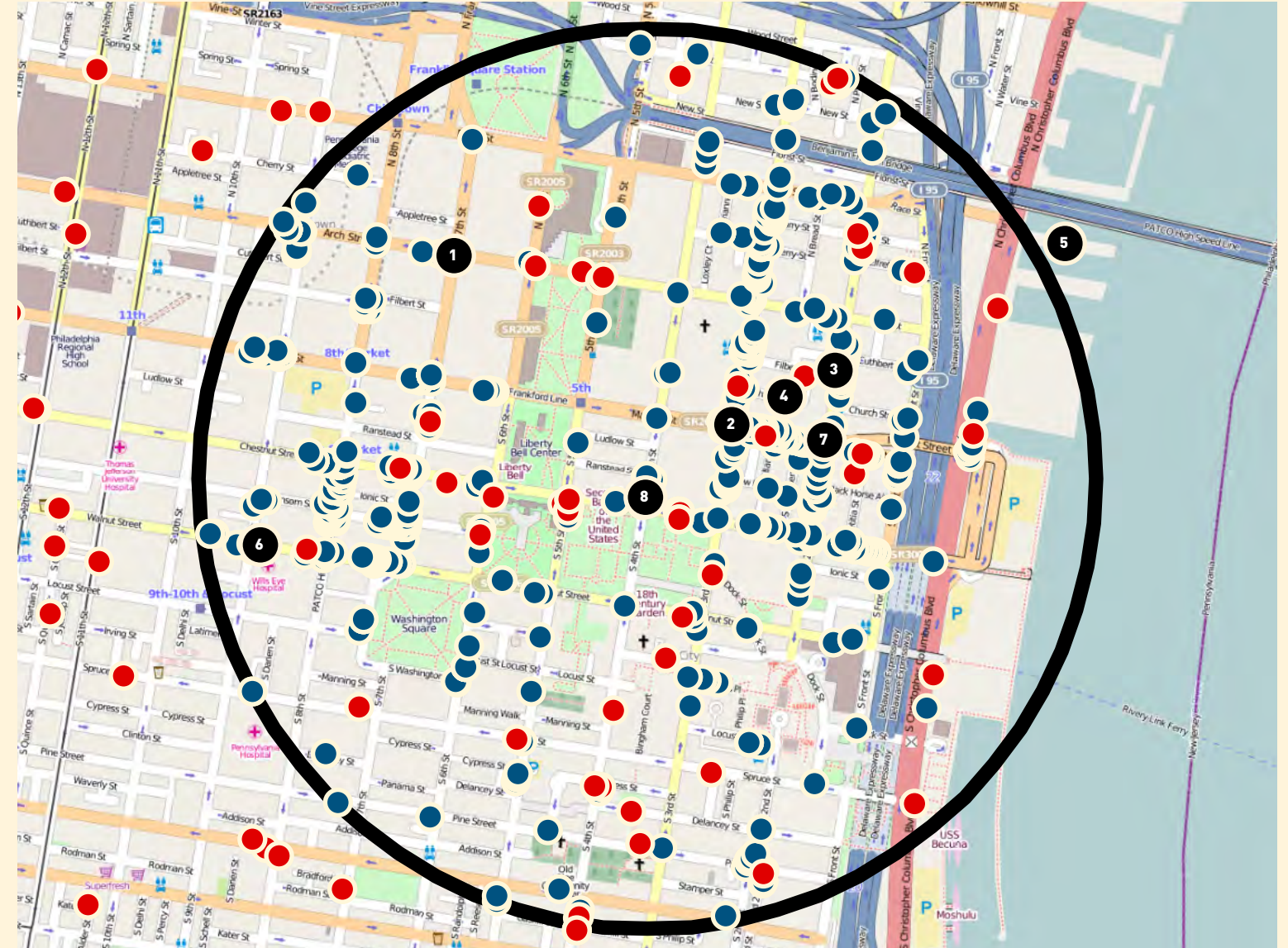
4 Old City Coffee



5 Race Street Pier



6 Walnut Street Theatre



7 The Continental Restaurant and Martini Bar



8 The Philadelphia Bank Building

Philadelphia, PA Old City

Reported by JoAnn Greco

I chose Old City 15 years ago because of the eclectic mix of galleries, loft space and its artsy feel.



When Terrence Nolen and his co-founders began searching for a permanent home for Philadelphia's Arden Theatre Company, they found themselves returning again and again to the neighborhood of Old City. "We kept hearing it was up and coming," Nolen recalls, "and we loved its proximity to public transportation and to the historic district."

That was 17 years ago. Today, more than 100,000 theatergoers each year walk through the doors of the former ship parts factory that now houses two black-box theaters.

Former Philadelphia Mayor and Pennsylvania Gov. Ed Rendell routinely cites the theater as a catalyst in rejuvenating Old City from a quiet neighborhood of empty warehouses and a handful of galleries into a thriving arts district. Next year, the Arden begins a \$6 million renovation of a neighboring building to house another auditorium, rehearsal spaces and classrooms.

"We've been looking to expand for years," says Nolen, "but most of the Old City buildings have already been adapted for reuse. The transformation of the neighborhood into a destination is absolutely remarkable."

An Industrial Past

The stately cast-iron factory buildings that Nolen so loves and the hidden brick-lined alleys behind them provide living testimony to an industrial past that resonates with today's creatives. But along N. 2nd and N. 3rd Streets this mix of old and new remains subtle. Old City doesn't proclaim its hipness, but waits for it to be discovered. At the tiny-batch roaster Old City Coffee, the paint-spattered muralist chatting with the architect holding rolled-up drawings knows this, and so does the web designer working at his iPad at the next table.

Still, the presence of two dozen art galleries, several performing arts organizations — including the Arden, the Painted Bride Art Center (founded in 1969 as a lonely outpost for avant-garde dance and music), the Live Arts Festival & Philly Fringe — and some 75 internet, branding,

graphic, photography, and architecture studios places the neighborhood at an exciting nexus of technology, design, and the arts.

"I chose Old City 15 years ago because of the eclectic mix of galleries, loft space and its artsy feel," says Ellen Yin, owner of Fork, one of the area's early destination restaurants. "Since then, it's become home to independent fashion retailers, design firms, and high-tech companies — but the things that initially drew me are still here."

Art has been a constant, agrees Christine Pfister, a Swiss immigrant whose Pentimenti Gallery opened in 1992. "We were the seventh gallery in the neighborhood," she remembers. "A bunch more came along very soon, and the Old City Art Association was formed. The idea of the area becoming something similar to SoHo really began to have a domino effect."

We've been looking to expand for years but most of the Old City buildings have already been adapted for reuse. The transformation of the neighborhood into a destination is absolutely remarkable.



An Artistic Presence

That stirring was cemented by the inauguration of First Friday, a program widely credited with providing much-needed life to a long-unrealized promise. Some 20 years later the monthly gallery crawls are a reliable institution that fills the streets with browsers, buyers, and revelers seduced by the festival atmosphere and free wine. "I come here at least once a month, and it's usually for First Friday," says Arielle Wernick, 25, as she and two of her friends settle in for a performance of the Arden's production of *Next to Normal*. Although she lives closer to the bars of South Street that attract a younger crowd, Wernick says Old City is "more of a going-out place."

With First Friday's throngs and Old City's strengthened core of arts offerings have come many more restaurants, including restaurants from Iron Chef Jose Garces and theatrical restaurateur Stephen Starr. More lofts have been converted and more vintage clothing boutiques and funky home furnishings outlets have appeared.

New businesses like Art in the Age of Mechanical Reproduction, a highly-curated, vaguely Steampunk-ish retailer accented with racks of Warby Parker eyeglasses and shelves of Monocle magazines, continue to raise the area's hip quotient. "Once art was established as a key driver," says Pfister, "we added density and diversity to the neighborhood."



A Tech Future?

Ian Cross, who came to Old City in 1992 after relocating from his native Britain, recognized the neighborhood's qualities right away. "The architecture and the scale appealed to me," he says. "There were already a few music venues and galleries, but the vibe and reputation were more gritty, more raw. There was still plenty of light industry." In 1995 he and a partner established an internet marketing agency, I-SITE, moving into a series of Old City buildings as the company grew. The district's warehouse stock was tailor-made for such adaptive reuse, he notes. However, he sees a downside as well as an upside to that. "Because we didn't have empty lots — just empty buildings — we didn't benefit from some of the imaginative contemporary architecture you see in emerging neighborhoods like Northern Liberties or Fishtown," he says. "I kind of miss that."

As a long-time resident and business owner, Cross has been a key booster for the area's shift into a tech center. Lately he's noticed a critical mass. "What's exciting for me as I walk the two blocks from my apartment to my office is to see all these bikes coming in. People are coming from other areas to work here," he observes. "There's real mixed use, a population of workers and residents and visitors."

The visitors are a constant. The neighborhood business district likes to point out that Old City is a stone's throw from Independence National Historic Park, which hosted 3.7 million tourists in 2011. Thousands of them spill into Old City to walk dutifully down Elfreth's Alley, the nation's oldest continually inhabited street, solemnly tossing pennies onto Benjamin Franklin's grave.

The area could be described as "hipstoric," a blend apparent in the new Hotel Monaco — a complete gutting and renovation of a deteriorating 1907 office building — and in the Christ Church Neighborhood House, a fourth-floor theater space in a 100-year-old outbuilding of historic Christ Church.

A new grant from ArtPlace will help Live Arts Festival & Philly Fringe open its headquarters in a long-abandoned 1903 fire pumping station that sits across the street from the recently unveiled Race Street Pier Park. There another grant recipient, Numen/For Use, a Croatian-Austrian design collective, will create a large-scale interactive installation. "The connections and synergies here seem endless," says Arden Theatre's Nolen, noting that last year the Arden began commissioning short performance pieces for First Friday. "It's great to be part of that vitality — and to fuel new artists and new perspectives."

Portland, OR

The Pearl District and a portion of Downtown

Percentage of Workers in Creative Occupation
9.6%

Number of Arts-Related Non-Profit Organizations
30

Number of Arts-Related Businesses
39

- Target Neighborhood
- Arts Non-Profits
- Core Indicator Businesses
- Features

Percentage of Independent Businesses
94%

Number of Indicator Businesses
822

Walk Score (Walkability)
97



1 Pearl District



2 Roseland Theater



3 Food Carts in Pioneer Courthouse Square



Downtown Streetcar



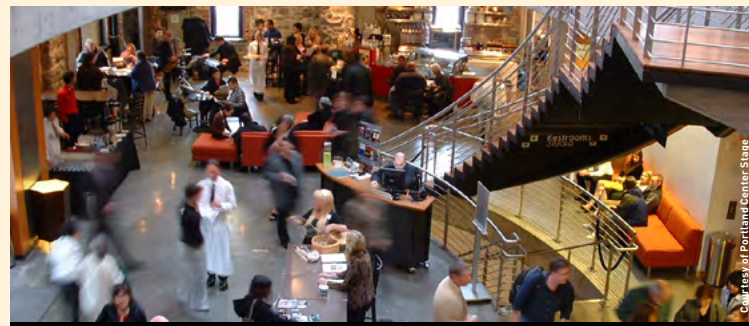
4 Powell's Books



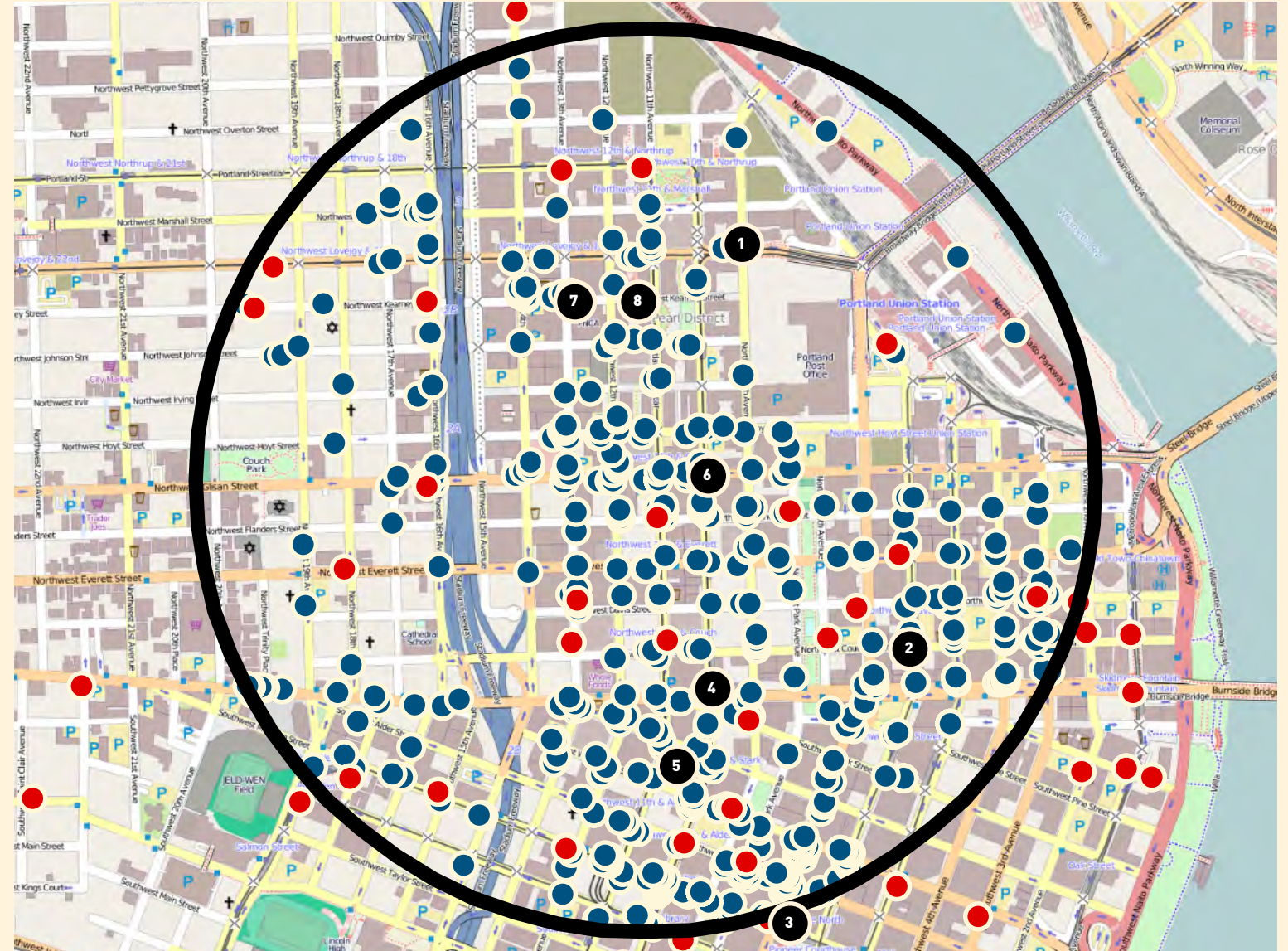
5 Stumptown Coffee



Affordable Housing in The Pearl



6 Portland Center Stage, Lobby



7 Pacific Northwest College of the Arts



8 Jamison Square

The Pearl District and a portion of Downtown



The Iconic Made in Oregon Sign

On The Scene: Portland's "Art Walk"

It's a Thursday evening in October in Portland. The weather is mild, and the once-a-month flurry of "art walk" activity is afoot. Clusters of visitors stroll down N.W. Davis Street and shuffle through the leafy North Park Blocks as gleaming galleries open their doors to unveil their latest shows. At Gallery 903 a wine steward uncorks a bottle from Willamette Valley's Erath Winery and a Spanish classical guitarist plays softly in a corner. It's Seattle business student Rachella Smith's first taste of First Thursday.

"I'm not from here; I just heard this was the place to be," the stylish 20-something explains. "I'm still getting a feel for what Portland's about, but this is a great example of what I see Portland as: very green and expressive."

Farther back in the gallery Alexandra Becker-Black, painter of some elegant nudes that Smith found striking, greets admirers of her work. The 27-year-old admits schlepping her pieces to nearby coffee shops and street fairs for two years before earning this coveted spot.

What attracted the Rhode Island School of Design graduate to pursue her dreams in this Portland neighborhood? "It suits my work; it's refined" she says.

Downtown Portland, along with what is known as The Pearl District, is home to a growing number of art galleries as well as Powell's Books, established in 1971 and now the largest independent new and used bookstore in the world; Portland Center Stage; and the prestigious advertising agency Wieden + Kennedy.

The Pearl District is bounded to the south by W. Burnside Street, the city's north-south dividing line; to the east by N.W. Broadway, a well-appointed thoroughfare that runs north from the Portland Art Museum; Highway 405 to the west; and N.W. Lovejoy Street to the north. "The Pearl" also represents another important intersection: where architecture, urban planning, historic preservation and green building initiatives have converged to meet the challenges of population growth and a changing business climate while accommodating an artistic renaissance.

Taking "The Pearl" from Grit to Polish

"Before the renewal effort began, this was a very different landscape," explains Patty Gardner, a longtime resident and The Pearl District Neighborhood Association's current chairwoman of planning and transportation. The district, a vital hub during the golden age of railroads, gradually lost steam after the interstate highway boom of the 1950s. By Gardner's childhood it had been reduced to dirty, empty spans of dying railyard. "There were train tracks that went all the way to Burnside, and every night trains would deliver grain to the brewery. This was a rawer, more industrial neighborhood then, but there was opportunity if there was vision," she recalls.

Starting in the early 1980s the region became the subject of several urban renewal studies that touted its potential for residential growth. Various drafts of a River District Plan generated in the early 1990s honed the vision for accommodating more people and businesses, but the pace of progress really picked up around the turn of the millennium.

In 1999 the already-formidable Powell's Books completed a 50,000-square-foot expansion. In 2000 The First Regiment Armory Annex Building, which had previously housed the Weinhardt Brewery, was transformed into a state-of-the-art theater space for Portland Center

Stage, and the abandoned Fuller Paint Company building on N.W. 13th Avenue was refurbished into Wieden + Kennedy's new headquarters, a sleek five-story split-level with a spacious multi-use auditorium. Despite modernization, both buildings retained enough of their original features to qualify for the National Register of Historic Places, a designation district planners have continued to encourage property owners to pursue wherever possible.

By the mid-2000s the Pearl had become much more attractive both aesthetically and economically. Established local art galleries took note and began moving into the neighborhood. The Elizabeth Leach Gallery, a 31-year-old institution with a world-renowned reputation, planted its flag on N.W. 9th Avenue in 2004, and a fleet of prestigious and established names – Froelick Gallery, Blue Sky Gallery, the Augen Gallery, and the Museum of Contemporary Craft – followed in 2007, colonizing the historically renovated DeSoto Building. The presence of these new tastemakers raised the neighborhood's profile, and in the newly centralized gallery district First Thursday turned from a monthly whim into a ritual tradition, a draw for tourists and suburbanites as well as a neighborhood celebration.

I'm not from here; I just heard this was the place to be.



The Hawthorne Bridge Bike Path



Portland Farmers Market

Pearl Lifestyle: It's Your Oyster

Downtown residents have a wealth of choices when it comes to art, entertainment and shopping. The Portland Center Stage Armory hosts a full theater season on two stages: the Gerding, which favors high-production-value plays and musicals, and the Ellyn Bye, which tends toward more avant-garde, new, or solo productions. Jimmy Mak's jazz club brings world-class players several nights a week, and galleries and restaurants host symposia and charity events throughout the month.

The boutiques in Jamison Square tend to be shopping hot-spots, as does Powell's Books, which also sells plenty of notions and trinkets. Shoe enthusiasts might want to step into the well-heeled Halo or visit Lizard Lounge to weigh the merits of a pair of locally-made Danner boots against heavy-duty "docs" from the Doc Marten Store.

For lunch, locals recommend Little Big Burger, Thai Peacock, and Prasad, while dinner is dominated by Irving Street Kitchen, Park Kitchen, and Davis Street Tavern. For coffee, Barista is said to be hard to beat, and for bread and pastry the Pearl Bakery is extolled as close to perfect.

On Jamison Square, you have a million-dollar penthouse and low-income housing on the same block, and it all works.

Making Room for a Mix of Incomes

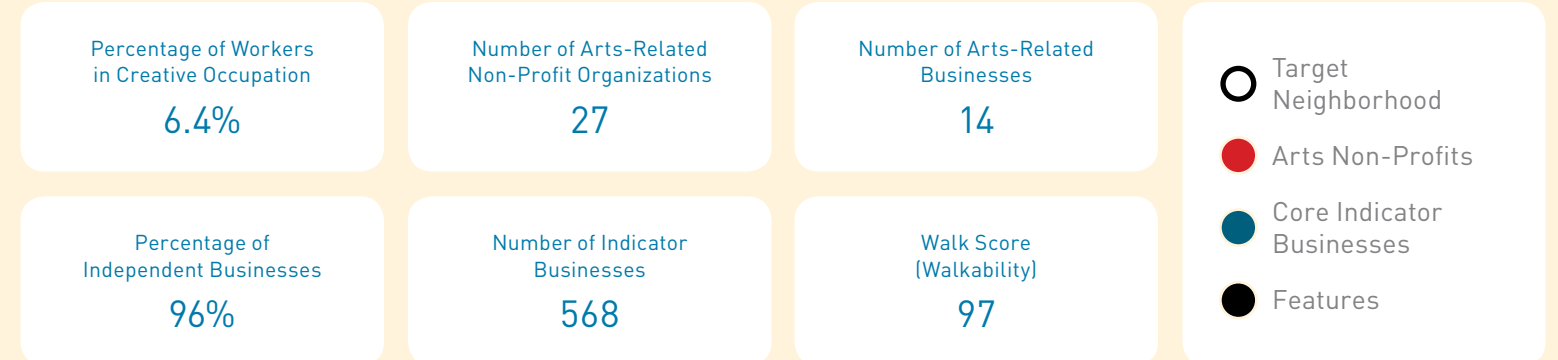
Even with the comfortable median income, the neighborhood is remarkably mixed in terms of income levels. "There was a concern when we began that it would just be for rich people," says Steve Rudman, executive director at Portland's housing authority, Home Forward. "So we found a way to make the redevelopment viable for all local residents."

"These units are designed to be workforce housing, to give the waiters and shopkeepers who work in the neighborhood the ability to live nearby," added Rudman. "But Section 8 vouchers are also accepted, so you have a true mix of income levels. On Jamison Square, you have a million-dollar penthouse and low-income housing on the same block, and it all works."

The tool that allowed that to happen, according to Rudman, is the inclusionary-funding rule inserted into the final River District Plan. This rule requires that 30 percent of property tax income from new construction be set aside for construction of affordable units. These funds have paved the way for a half-dozen affordable-unit buildings to be built, including the Sitka, Lovejoy and Ramona Apartments – the last whimsically named after the character in Beverly Cleary's children's books.

By all accounts, the Pearl District redevelopment has been so successful it's almost at capacity, with less than 10 percent residential and less than 5 percent office vacancy. While many speculate on what the next phase of development will bring, the renewal designers pegged a definite trend in their development plan: "Change is a hallmark of the Pearl ... railyards replacing marshland, trucks replacing trains ... streetcars replacing autos." The success of the area's early change has created a momentum that will clearly continue as the last remaining under-used blocks are transformed into walkable streets and art-infused communities.

San Francisco, CA The Mission District



1 House Made Pastrami at Wise Sons Delicatessen



2 Precita Eyes Mural Center



3 Fresh Meat Market



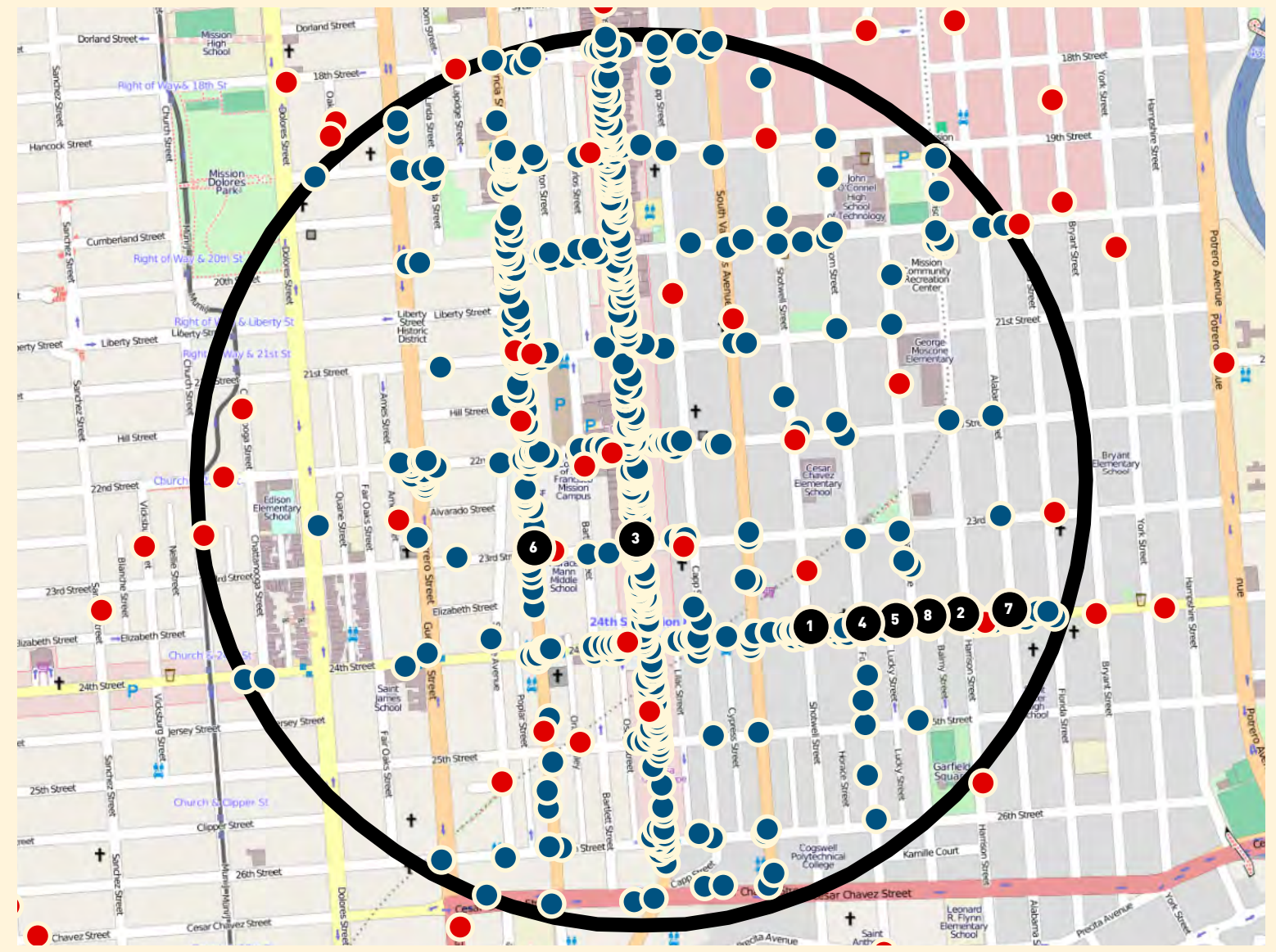
4 La Reyna Bakery



5 Arkey Workshop



6 Horace Mann Middle School



7 Discolandia



8 Galería de la Raza

San Francisco, CA

The Mission District

Reported by Tim Halbur



Delfina restaurant



Taqueria Vallarta

If you look at a map of the city and what's going on creatively, there's a huge concentration of that in the Mission.

For decades San Francisco's Mission District has been the city's artistic breeding ground. Even today, when Silicon Valley has taken over as the Bay Area's employment hub and San Francisco has become a bedroom community for software developers, the Mission holds its own as a hotbed of the arts. Not far away the historic Civic Center is filled with grand edifices housing the symphony and ballet, but except for the hours before and after a performance the surrounding streets are quiet. By contrast, in the Mission every inch of the fine-grained streetscape is full of life at all hours, from the corner bodegas selling mangoes and beer to the high-end restaurants like Range and Delfina.

"If you look at a map of the city and what's going on creatively, there's a huge concentration of that in the Mission," says Courtney Fink, executive director of Southern Exposure, an artist-centered non-profit with an exhibition space and offices on 20th at Alabama. "But they tend to be smaller, more community-driven, artist-led groups that don't need a ton of space. There are really not a lot of big spaces so it has always felt like a really dense neighborhood. It feels very rich in culture, and there's still a lot of diversity."

While locals will all point to changing demographics in the Mission, particularly around 16th and Valencia, there is still a vibrant and politically active Hispanic community.

That community is also steeped in the arts, represented by groups like Teatro Campesino, Galería de la Raza and the Mission Cultural Center. The neighborhood also boasts a genuine arts tourist attraction in Balmy Alley, one of several alleyways decorated with colorful murals painted by mural arts organization Precita Eyes.

"Art has been the driving force that has shifted the environment in the Mission from a very violent area to a very vibrant neighborhood," says Ani Rivera, executive director of Galería de la Raza. "And using art as a vehicle for social change has always been at the forefront." Rivera says that in the 1970s when Galería de la Raza was founded on 24th Street the Mission was primarily a migrant immigrant population and had a significant gang problem. Latino arts organizations with an activist bent gave voice to the community and brought about a dramatic change in the look and feel of the neighborhood. "And in the last 10 years, there's been a huge shift," adds Rivera. "I think what pulled people to this neighborhood was the arts."

"There are celebrations all the time, [like] Carnaval parades down Balmy Alley," says Ellen Callas, general manager and collective member of the SF Mime Troupe, a theater group that performs much-loved political satire in Bay Area parks. "There's a sense of vitality and youth, and people are attracted to the Mission because of that energy." SF Mime Troupe's offices, complete with a scene shop, costume lab and rehearsal spaces, have been located in the Mission since the 1970s. "We have a big back yard, and we rehearse out there and we invite artists from the community to use it," says Callas. "It's our home."

Art has been the driving force that has shifted the environment in the Mission from a very violent area to a very vibrant neighborhood.

The Weird and the Wonderful

The city has long served as an incubator for unique, funky artist communities. In the 1990s when grunge had taken over most of the music world, San Francisco was spawning bands like Idiot Flesh and Charming Hostess – creepy, circus-inspired ensembles with exotic instrumentation and even more exotic costuming. These bands played to dedicated followings in small clubs around the city, oblivious to trends in the outside world. In the Mission, The Marsh has become a much-loved venue for solo performers and storytellers, and The Elbo Room keeps the mix of jazz and roots music going all week long.

San Francisco's sex-positive residents celebrate at Club Kiss, a secret club initiated and promoted by fetish fashion designer Princess Polly.

Visual artists live and work throughout the neighborhood in collectives like Art Explosion Studios and Root Division. Artists Kirsten Tradowsky and Heidi McDowell share a studio space in the 1890 Bryant Building across from the bus station. When asked why she decided to set up shop in the Mission after art school, Tradowsky explains, "The weather is really nice, the light is amazing and it is culturally really interesting. You definitely feel like part of a community motivated to make art."

McDowell puts down her brush to talk about the recent open-studio events in the neighborhood. "Within the eight blocks around here there are at least six large studio buildings with 20-50 artists each," she explains. "People come here because they know it's an artist neighborhood. Artists here sell edgier, more affordable work than the downtown scene."

San Francisco regularly ranks among the top food destinations in the country, but until recently the Mission was primarily seen as a place to enjoy a classic San Francisco burrito at a taqueria like La Cumbre, El Castillito, or Cancún. The dining scene has diversified in recent years, with newcomers like Maverick and Commonwealth offering such exotic dishes as calamari stuffed with nettles and venison tartare with huckleberry. Every August The San Francisco Food Festival stretches from 22nd to 26th on Folsom. Chefs like Charles Phan of Slanted Door hit the street to purvey favorites like his Vietnamese egg rolls. "You can go down the street from my studio and spend \$200 on dinner, or you can get a \$2 taco," says McDowell. "It's a pretty interesting mix."

The Last Frontier

The architecture and density of the neighborhood have changed little over the last century, as San Francisco has strict restrictions on demolishing or renovating the city's famous Victorian-era housing stock. That has meant that the mixed nature of the community has been well preserved, and even the most active of nightspots still has two stories of housing above.

Sections of the neighborhood have been slow to grow, particularly the more industrial eastern edge where the gallery Southern Exposure is based. However, Fink says that in the last year "the neighborhood has gone from pretty quiet to really active."

Four new restaurants and a lot of new galleries have sprung up in the area," reportedly lured by the success of Southern Exposure and the opportunity to be part of thriving art scene.

Galería de la Raza is focusing on the southern edge of the district, working to create an official "arts corridor" along 24th Street. Ani Rivera is forging partnerships with local and downtown merchants to bring that vision to life. Creating synergy between the Hispanic community, local arts groups and independent businesses seems a proven path to success in this ever-active community.

People come here because they know it's an artist neighborhood. Artists here sell edgier, more affordable work than the downtown scene.

Seattle, WA

The Pike-Pine Corridor

Percentage of Workers in Creative Occupation
3.0%

Number of Arts-Related Non-Profit Organizations
29

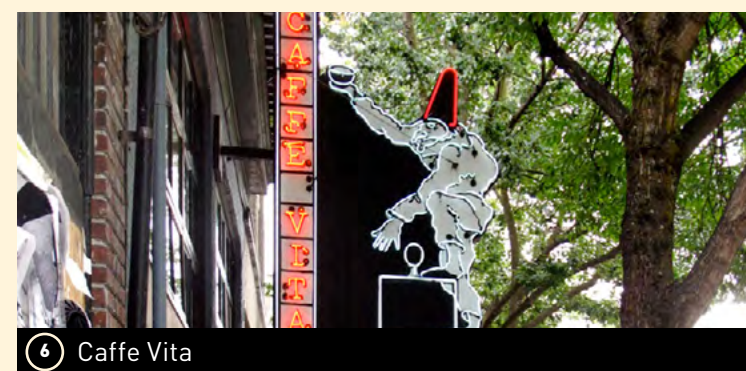
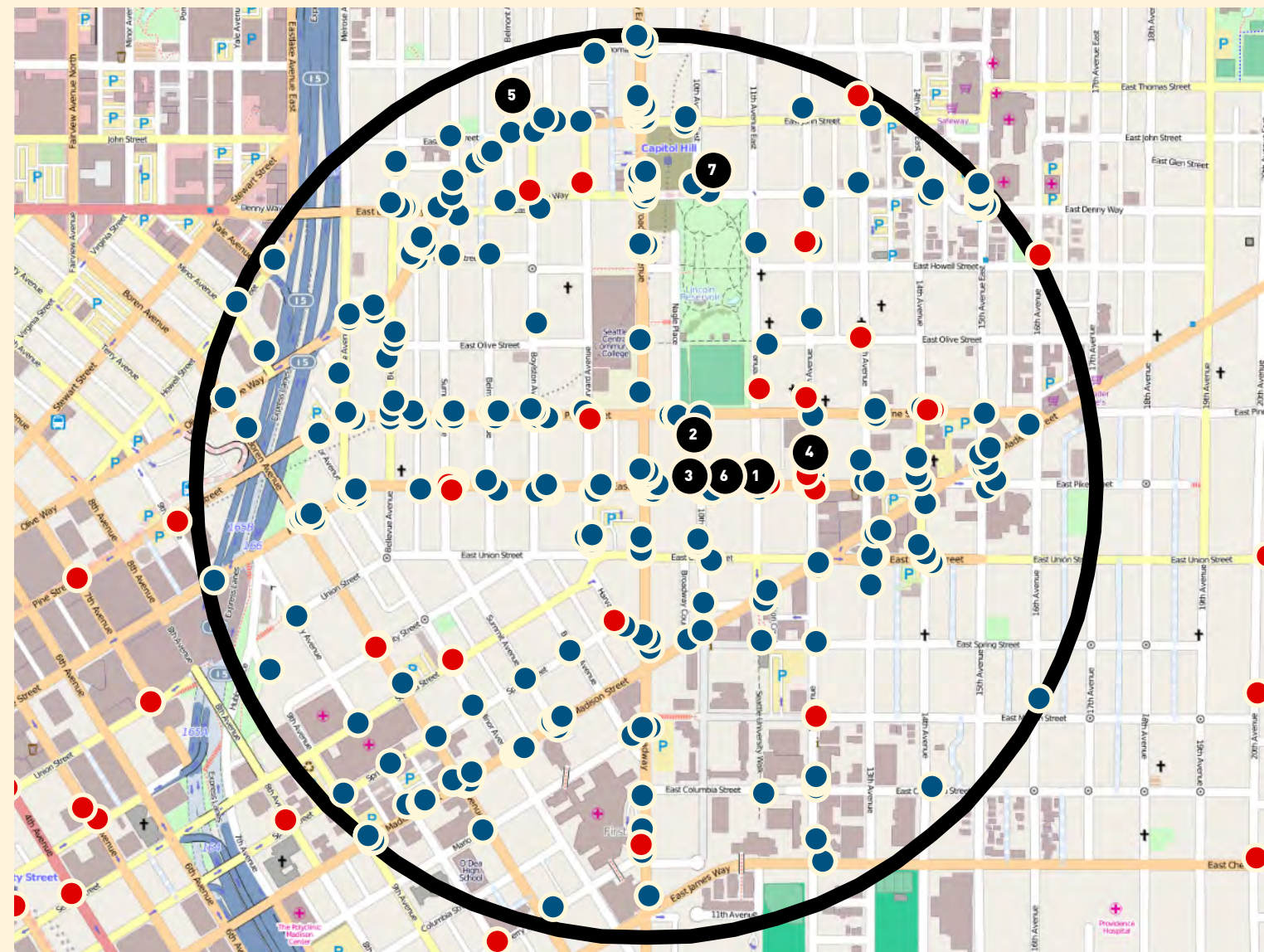
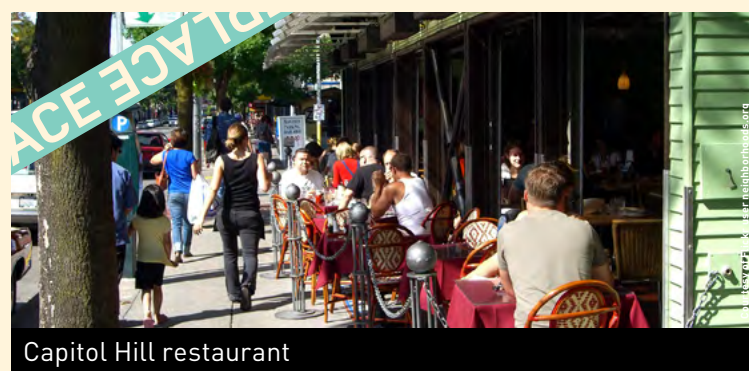
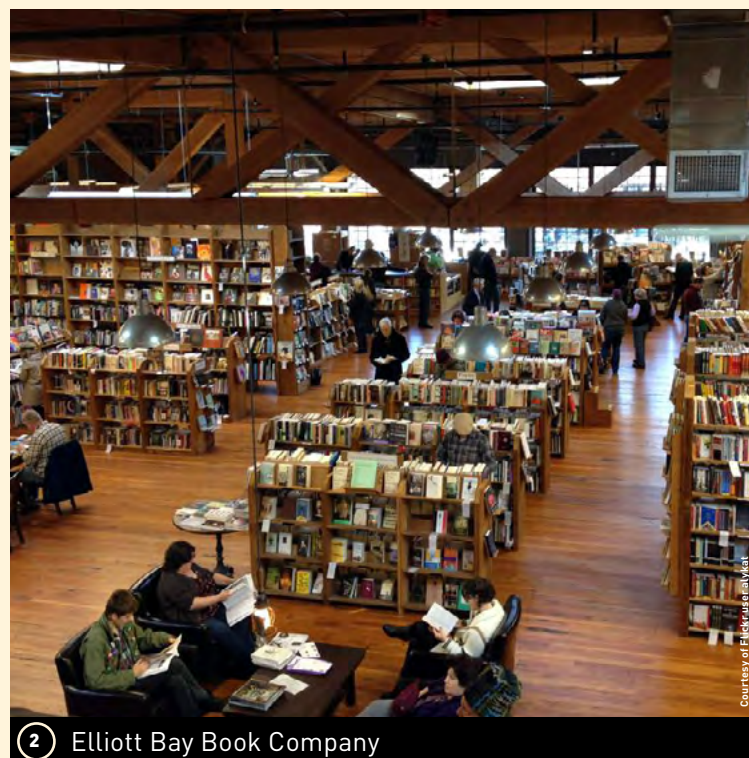
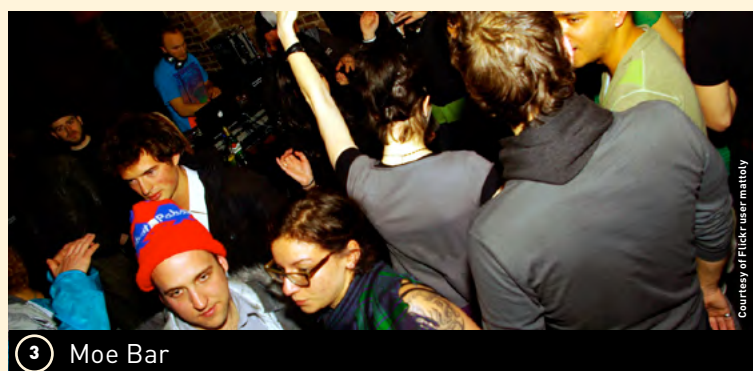
Number of Arts-Related Businesses
35

Percentage of Independent Businesses
89%

Number of Indicator Businesses
511

Walk Score (Walkability)
97

- Target Neighborhood
- Arts Non-Profits
- Core Indicator Businesses
- Features



The Pike-Pine Corridor

In 2010 when Laurie Kearney was considering a permanent home for her roving Ghost Gallery, the first-time business owner didn't know exactly how she was going to make her for-profit retail arts space successful. But she was certain of one thing: It was going to be located in Capitol Hill.

"I couldn't really imagine having Ghost Gallery's permanent space in another neighborhood," Kearney says. "[Capitol Hill is] a perfectly dynamic part of Seattle, with a wide range of passers-by including families, students, tourists and young professionals."

[Capitol Hill is] a perfectly dynamic part of Seattle, with a wide range of passers-by including families, students, tourists and young professionals.

A New Commercial Arts Center

Kearney's shop isn't the only one vying for that crowd's attention. In the last two decades the south side of the Capitol Hill neighborhood, where Broadway intersects the corridor between E. Pike and E. Pine streets, has boomed into a thriving commercial arts district. Located on the other side of the interstate highway from Seattle's downtown core, perched atop a ridge overlooking Puget Sound, Capitol Hill is the densest residential neighborhood in Seattle. It is also home to a flourishing community of artists and many of the city's vital arts centers.

During the day the area around the Pike-Pine Corridor is flush with activity as people fill the many retail outlets, coffee shops, galleries and restaurants. In the evening, they flock to the Richard Hugo House, the area's literary arts center;

the Velocity Dance Center; the Northwest Film Forum; the Photo Center NW; a handful of mid-sized music clubs; a cluster of the city's most inventive fringe theaters; or the dozens of galleries and arts-friendly businesses that partake in the growing Blitz Capitol Hill Art Walk on the second Thursday of every month.

In the evening artists of various genres can be found in the area: at the Vermillion Art Gallery sipping wine and hatching plans for new exhibitions, in the upstairs loft of Caffé Vita crafting short stories, or in Moe Bar talking about their band's latest national tour. For many artists and arts patrons in Seattle, there is little this neighborhood doesn't offer.

To understand how this happened, it helps to look back on the history of the Pike-Pine Corridor.



Northwest Film Forum

A Music-Driven Rise, Decline and Rebirth

In 1914, a woman named Nellie Cornish opened what would become the Cornish School of the Arts at the corner of Broadway and E. Pine streets. Though it would move out of the corridor after just seven years, the school launched a number of luminaries including painter Mark Tobey, choreographer Merce Cunningham and composer John Cage. Early arts patron Hans Lehmann wrote that Cornish "illuminat[ed] Seattle's cultural wilderness like Diogenes' lantern."

The area continued to flourish as a center of commerce and culture until the 1960s when local businesses and artists started to move to Seattle's oldest neighborhood, Pioneer Square, which was newly rehabilitated. Capitol Hill slid into decline.

However, the city's gay population, which had taken root in the years following the Vietnam War, remained and provided the neighborhood with a foundation for much of its arts and culture. During the migration out of city centers that took place in the late 1960s lower-income groups were attracted to the area by its cheap rents. These included minority populations and members of the countercultural movements, as well as artists who created artist-run spaces where the avant-garde could thrive.

The Empty Space Theatre opened in a Capitol Hill loft in the early 1970s and became the center of adventurous fringe theater and the inspiration for a generation of performing artists. Across the street And/Or Gallery opened in 1974, forming a nexus of experimental visual and multi-media arts and eventually giving rise to myriad arts organizations, including



Elliott Bay Book Company

the Center on Contemporary Art, 911 Media Arts Center and Artist Trust, that continue to shape Seattle.

By 1987 both the Empty Space Theatre and And/Or Gallery were gone from the neighborhood. The emergence of Seattle's grunge music scene focused international attention on the music-rich Pioneer Square and Belltown neighborhoods, leaving the Pike-Pine Corridor as a quieter arts enclave. However, though the spotlight may have shifted the money the music industry brought to the city stayed, and with it entrepreneurs began opening bars and live-music venues in the Pike-Pine Corridor.

In 1997 the Capitol Hill Block Party premiered, galvanizing a new-music community with a day of music on a single stage. It has since grown into a three-day music and arts festival that draws more than 20,000 people annually.

The arts community was still percolating in the low-rent spaces of Capitol Hill well into the mid-1990s, with the Oddfellows Building at 10th and E. Pine serving as home to dozens of arts groups including the Velocity Dance Center and the organization behind the Seattle Lesbian and Gay Film Festival, both of which started in 1996. The Northwest Film Forum moved into the area the same year, and three young writers started the Richard Hugo House in 1997.

I couldn't really imagine having Ghost Gallery's permanent space in another neighborhood.

Affordability in the Balance

These organizations and the artists with whom they work have continued to constitute the cultural fabric of the Pike-Pine Corridor, even as the neighborhood has undergone large-scale development and young professionals and affluent tech workers have moved into new condominium complexes. They have been able to stay because the city of Seattle has built a bulwark against pricing out artists: Since 1981 Seattle voters have approved a series of levies designated for affordable housing. The Capitol Hill Housing Authority, which is responsible for making use of those funds, has worked to keep housing affordable for artists in the area.

Nonetheless, the balance between the arts community and the interests of property owners is delicate. None of these arts organizations actually owns its property.

Long-time leaseholders at the Oddfellows Building discovered the precariousness of their situation in 2008 when a new owner took over the building and raised rents, forcing many tenants to leave.

Property owners will have a major say in whether the Pike-Pine Corridor continues to be one of America's Top ArtPlaces. Rapid growth in the district is causing rents to rise, and many local arts organizations haven't found the funds they need to purchase their properties. Fortunately, there are a number of landlords and developers in the area who see value in keeping these groups and are devoted to keeping preserving the character of the neighborhood, and continuing to rent affordably to arts groups while maintaining the old buildings that house them.

It is because of these efforts that Capitol Hill is now home to Elliott Bay Book Company, a nationally recognized independent retailer that was forced out of its Pioneer Square home in 2010. The bookstore is regarded as an anchor for the area's retail, as well as a boon to its artists, many of whom work there for money and shop there for inspiration.

Washington, DC

The intersection of Adams Morgan, U Street, and Dupont Circle

Percentage of Workers in Creative Occupation
3.9%

Number of Arts-Related Non-Profit Organizations
43

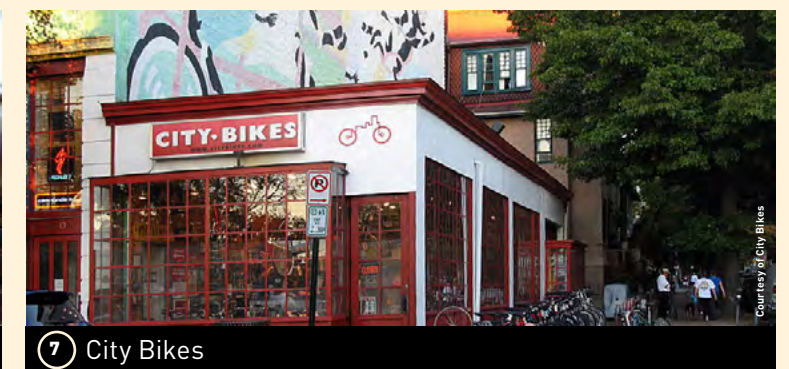
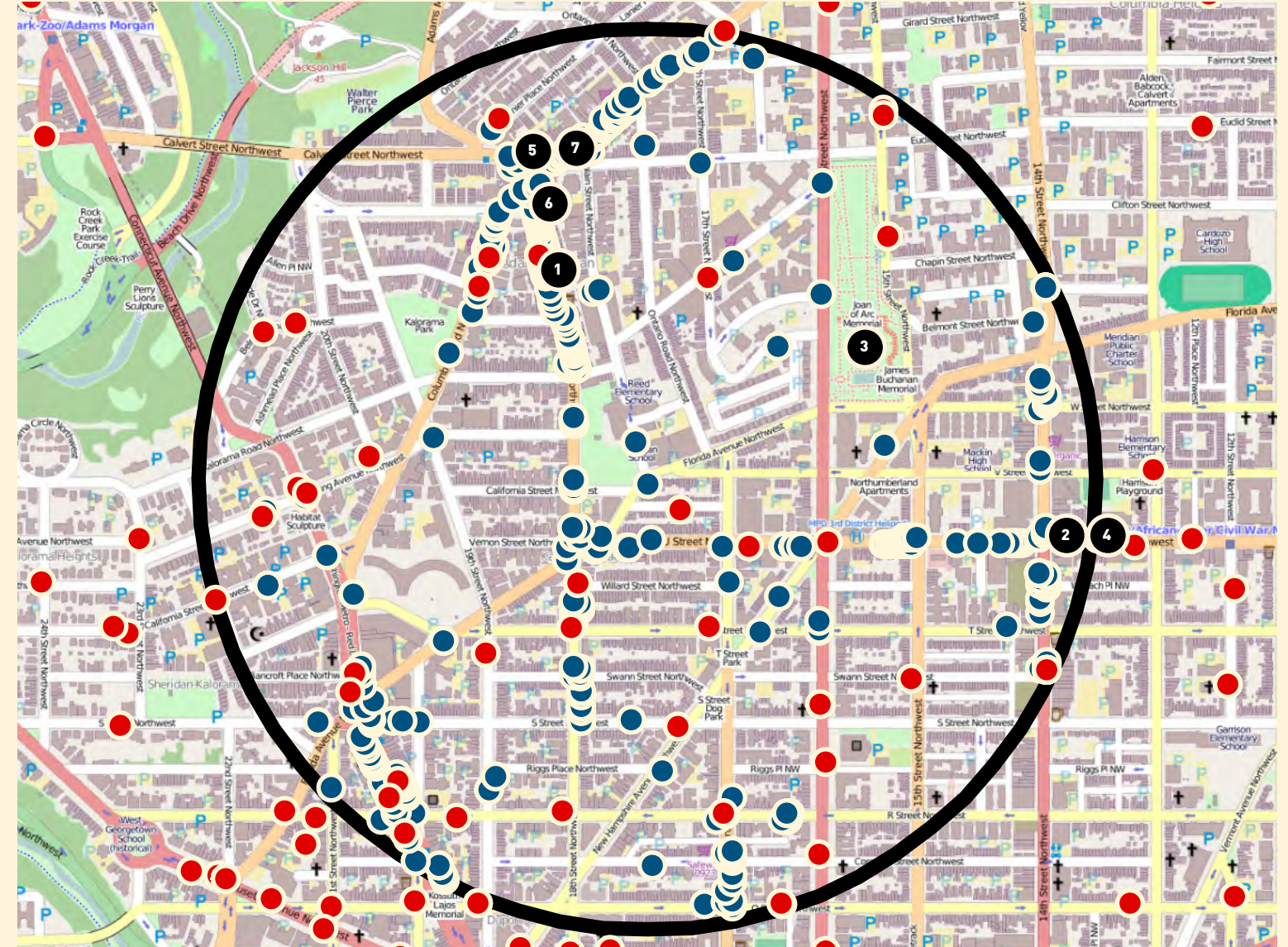
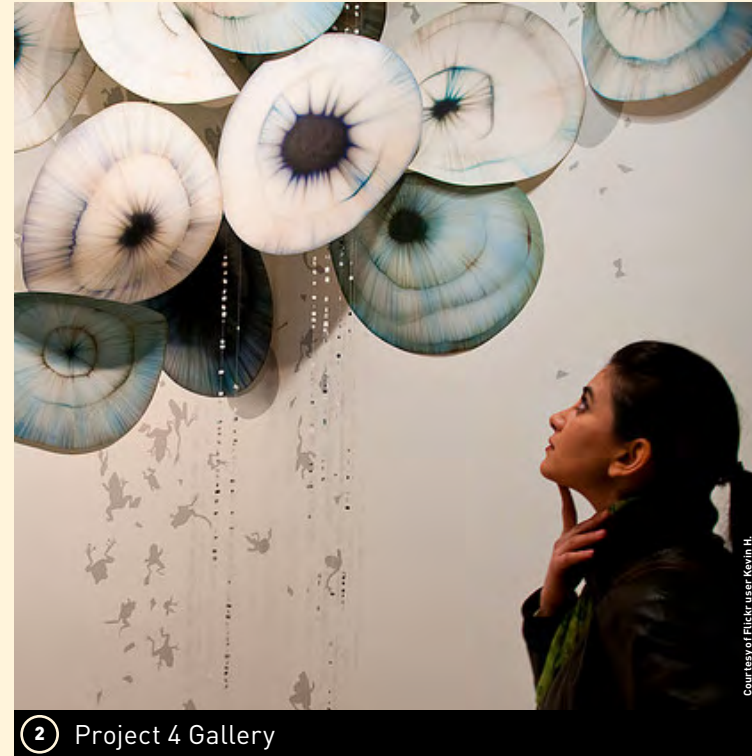
Number of Arts-Related Businesses
13

- Target Neighborhood
- Arts Non-Profits
- Core Indicator Businesses
- Features

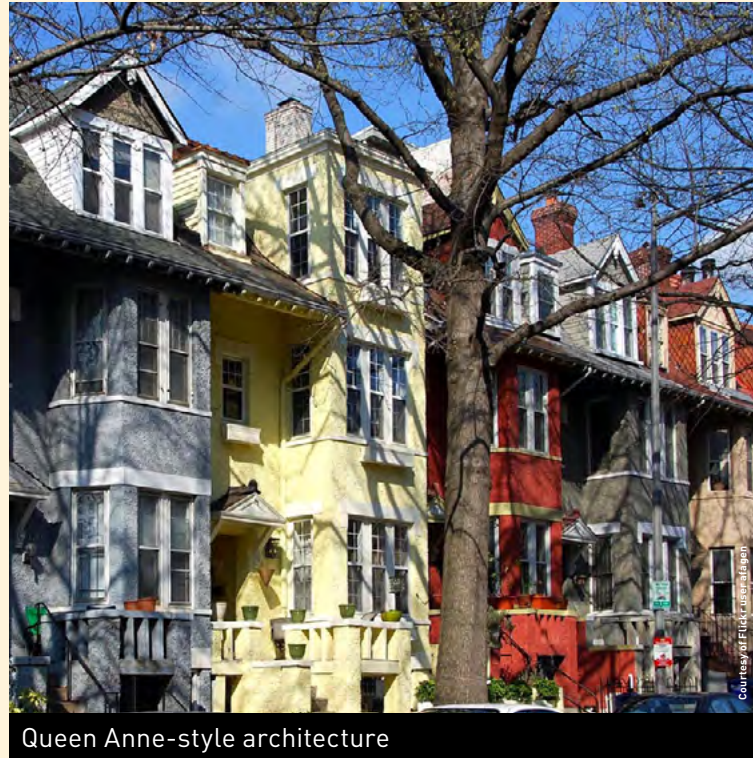
Percentage of Independent Businesses
88%

Number of Indicator Businesses
516

Walk Score (Walkability)
95



The intersection of Adams Morgan, U Street, and Dupont Circle



Queen Anne-style architecture

Washington, DC, can be broadly described as starchy and uptight. The imprints of its primary industry, government, and of all its offshoots define the culturally conservative reputation of the city.

However, a different kind of sensibility can be found in lively and culturally progressive neighborhoods such as Adams Morgan that exist away from the National Mall and Capitol Hill.

These attempts at economic development would have destroyed the things that made the neighborhood a cultural magnet.

Creativity From Upheaval

Adams Morgan is defined by a history of upheaval, arts activism, and diversity. The same upheavals that threatened to dismantle the community became the catalysts that made the neighborhood attractive to artists, and eventually to the professionals who wanted to live in cool neighborhoods. However, artists have thrived for many years in Adams Morgan, isolated from the DC driven by politics and government. As the neighborhood became more popular, artists started to expand their influence and started to contribute to the cultural vibrancy of other neighborhoods throughout the city. In effect, Adams Morgan became a creative incubator for arts throughout DC.

Many of Adams Morgan's artists have lived in the neighborhood for decades and preserve the feeling of a Bohemian community nestled inside a world capital city. One of the activist leaders who have helped with that preservation is Ann Hargrove, who chaired the area's Advisory Neighborhood Commission for most of the 1970s and who worked in the Office of Economic Opportunity during that time. Hargrove led several zoning battles in the 1970s, including opposition to an urban renewal plan that would have seen the destruction of affordable housing, to a plan to build a freeway that would have cut through the small neighborhood and destroyed low-income housing, and to the nearby Washington Hilton's attempt to tear down historic buildings to construct a convention center.

Hargrove said, "These attempts at economic development would have destroyed the things that made the neighborhood a cultural magnet."

Hargrove describes how most of the aging white population had fled the neighborhood after the 1968 riots, leaving behind cheap properties that allowed artists to move in. B. Stanley, the director of DC Arts Center in the heart of Adams Morgan, remembers sitting on the front porch of the house he shared with other theater friends and greeting musicians, visual artists, and many others passing by. Some of them would use Stanley's house for rehearsal space or as a temporary art studio. A group of artists came together in the early 1980s to purchase their apartment building, now known as the Beverley Court Cooperative, the first such purchase that was privately financed by its residents. Many members still live there today.

Low rents also contributed to increasing ethnic diversity in the neighborhood. Fleeing political unrest in their own countries, Salvadoran and later Ethiopian immigrants started moving into the neighborhood in the 1980s. Within a few blocks it is now possible to eat a Peruvian roasted chicken, Middle Eastern falafel, Ethiopian sourdough bread, West African chicken stew, or New Orleans beignets.

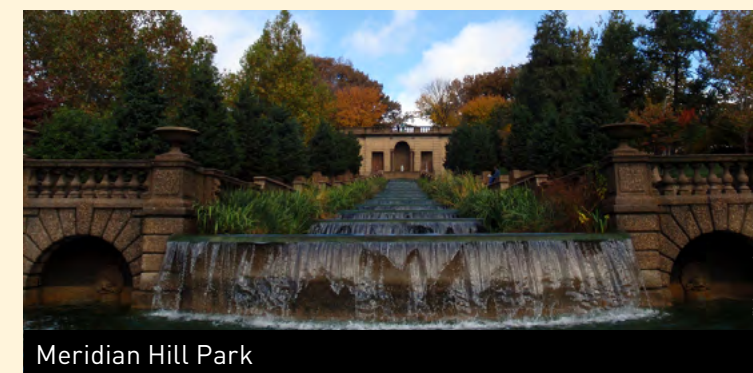
Arts and Arts Activism

Today nearly every restaurant in Adams Morgan shows the work of local artists on its walls. Music from around the world can be heard any night of the week: Bukom Café features West African beats; Latin music fills the smoky hookah air at Bossa; and the Ethiopian restaurant Dalak hosts local indie rock bands and electronic dance music DJs on its off nights. A relatively new resident of seven years, young artist Morgan Hungerford West says she chose to live in Adams Morgan because its diversity means that the "landscape changes each day and throughout the day."

St. Stephen and the Incarnation Church on 16th Street NW, on the eastern edge of Adams Morgan, has been a particularly important incubator of the arts and arts activism in DC. Punk bands that led the straight-edge movement like Fugazi and Bad Brains played some of their first shows in the basement of St. Stephen's before becoming worldwide sensations.

Today the church might host square dancing, a young girl's quinceañera party and a benefit concert hosted by punk activist-collective Positive Force, all in the same day. "The church has always opened its space to anyone who served the community through the arts," says Mark Anderson, a co-founder of Positive Force and of We Are Family, which provides services to low-income elderly residents.

Finding space to live, perform, and exhibit has always been one of the artist's greatest challenges in a city like DC, which never had the cheap industrial warehouse spaces that existed in cities like New York, Chicago, or Berlin. It has taken a community-wide commitment to ensure that despite rising rents in the neighborhood the arts could continue to flourish. DC Arts Center can continue to provide space for visual art shows, theatrical productions, comedy and magic shows because it doesn't pay rent. The building's original landlord, Herb White, believed strongly in the need to provide affordable space so that artists could expend their energies on being creative rather than having to worry about paying the rent.



Meridian Hill Park

Adams Morgan as an artsy community is less about making art and more about the community and about being a place for art to thrive.

Arts Across the City

Many of the artists and arts organizations that started in Adams Morgan spawned new arts ventures throughout the city. Seth Hurwitz booked music at the Ontario Theater on Columbia Road NW before eventually starting his own music promotion business IMP and opening one of the most successful music venues on the East Coast, the 9:30 Club. Dance Place occupied a large studio on 18th Street NW before it moved to less expensive space in Northeast DC. The city officially designated the alley behind Dance Place's former space as Dance Alley, in tribute to an organization that had contributed significantly to the artistic vibrancy of the neighborhood and the city.

One of the titans of the DC creative scene, Eric Hilton, opened ESL music studio near Adams Morgan and lived nearby for many years. Besides being one of the original members of the world-renowned music group Thievery Corporation he opened Marvin, a restaurant in tribute to Marvin Gaye at the corner of 14th and U streets NW. A string of other successful restaurants followed along the U Street corridor, all of which incorporate Hilton's love of music and all of which have contributed to the economic revitalization of an area that took a while to recover from the 1968 riots.

Saied Alzahi, who opened Perry's sushi restaurant in the early 1980s, has been an avid supporter and collector of art. Perry's became the de facto nighttime restaurant hangout for artists for many years, and a revolving exhibit of Alzahi's extensive personal art collection is visible. In 1998 Constantine Stavropoulos opened the popular coffee shop Tryst, where out-of-work actors could always find a job, artists could always show their work on the walls, and aspiring authors could spend their days tapping away on their MacBooks writing novels and screenplays. Visitors can drop into Cashion's Eat Place at any time for a bite at the bar and to hang out with neighborhood regulars who treat it as their personal dining room.

The Adams Morgan neighborhood and the area around it continue to thrive because they form a community that fosters and fights for artistic thinking, cultural diversity, and idealism within a larger, more staid urban setting. As B. Stanley says, "Adams Morgan as an artsy community is less about making art and more about the community and about being a place for art to thrive."

America's ArtPlaces in the Top 44 Metro Areas

(in alphabetical order, not ranked)

Alexandria, VA
Downtown

Anchorage, AK
Downtown

Atlanta, GA
Buckhead

Austin, TX
South Lamar

Baltimore, MD
Downtown

Boston, MA
Back Bay

The Bronx, NY
Fordham

Brooklyn, NY
The intersection of
Downtown, Fort Greene,
Gowanus, Park Slope
and Prospect Heights

Cambridge, MA
North Cambridge

Charlotte, NC
Fourth Ward, with parts
of First Ward and Uptown

Chicago, IL
Gold Coast and a section
of the Near North Side

Dallas, TX
The Dallas Arts District,
with parts of Deep Ellum
and Exposition Park

Denver, CO
Capitol Hill

Detroit, MI
Midtown

Fort Worth, TX
Arlington Heights

Fort Lauderdale, FL
Downtown

Houston, TX
Neartown/Montrose

Indianapolis, IN
Downtown

Jamaica, NY
Laurelton

Los Angeles, CA
Central Hollywood

Memphis, TN
Downtown

Miami Beach, FL
South Beach

Milwaukee, WI
East Town and a portion
of the Lower East Side

Minneapolis, MN
Parts of Downtown West
and Loring Park

Nashville, TN
Hillsboro Heights,
with a portion of Edgehill

Norfolk, VA
Downtown

New York, NY
Manhattan Valley

Oakland, CA
Downtown, including
Chinatown, Old Oakland
and Jack London Square

Philadelphia, PA
Old City

Portland, OR
The Pearl District and
a portion of Downtown

Providence, RI
Downtown and Federal Hill

Raleigh, NC
Wade

Rochester, NY
Parts of
Pearl-Meigs-Monroe
and East Ave

Sacramento, CA
Midtown and
East Sacramento

St. Louis, MO
Central West End

St. Paul, MN
Lowertown

St. Petersburg, FL
Downtown St. Petersburg

Salt Lake City, UT
Capitol Hill

San Francisco, CA
The Mission District

San Jose, CA
Downtown

Seattle, WA
The Pike-Pine Corridor

Tampa, FL
Downtown and the
River Arts District

Williamsburg, VA
William and Mary College
and Historic Williamsburg

Washington, DC
The intersection of
Adams Morgan, U Street,
and Dupont Circle

About ArtPlace

ArtPlace is a collaboration of 13 leading national and regional foundations, eight federal agencies including the National Endowment for the Arts, and six of the nation's largest financial institutions to accelerate creative placemaking across the U.S.

ArtPlace is investing in art and culture at the heart of a portfolio of integrated strategies that can drive vibrancy and diversity so powerful that it transforms communities. To date, ArtPlace has awarded 80 grants to 76 organizations in 46 communities across the U.S. for a total of \$26.9 million.

Participating foundations include Bloomberg Philanthropies, The Ford Foundation, The James Irvine Foundation, The John S. and James L. Knight Foundation, The Kresge Foundation, The McKnight Foundation, The Andrew W. Mellon Foundation, The William Penn Foundation, The Rockefeller Foundation, Rasmuson Foundation, The Surdna Foundation and two anonymous donors.

Funds committed to ArtPlace are managed by the Nonprofit Finance Fund, a nonprofit lender and financial consulting organization that serves as investment and grant manager for the collaboration.

ArtPlace is also supported by a \$12 million loan fund capitalized by six major financial institutions and managed by the Nonprofit Finance Fund. Participating institutions are Bank of America, Citi, Deutsche Bank, Chase, MetLife and Morgan Stanley.

ArtPlace works to accelerate creative placemaking by making grants and loans; by striking important partnerships with those who share our passion; with research; and with communication and advocacy that we hope will influence others to engage in this work.

To learn more about ArtPlace, visit artplaceamerica.org

ARTPLACE

VIBRANCY INDICATORS

Population		<i>Source: Census 2010 Geographic Detail: Census Block</i>
Population measures the number of persons living in a neighborhood.	Rationale: Vibrant neighborhoods contain a density of local population. Increasing population is an indicator of increasing vibrancy.	
Employment Rate		<i>Source: LEHD, Census Geographic Detail: Census</i>
Number of employed residents living in a Census Block / working age persons living on that same block	Rationale: Increases in vibrancy are evidenced by increases in the fraction of the working age population who are employed.	
Workers in Creative Occupations		<i>Source: American Community Survey Geographic Detail: Census Tract</i>
Indicator businesses are those businesses that represent destinations of choice for cultural, recreational, consumption or social activity.	Rationale: Vibrant areas have high concentrations of indicator businesses. Indicator businesses include firms in 45 selected industry codes that cater to consumers.	
Indicator Businesses		<i>Source: Business Database, Selected SIC codes Geographic Detail: Street Address</i>
Population measures the number of persons living in a neighborhood.	Rationale: Vibrant areas have high concentrations of indicator businesses. Indicator businesses include firms in 45 selected industry codes that cater to consumers.	
Jobs		<i>Source: LEHD Geographic Detail: Census Block</i>
Number of jobs at businesses in a neighborhood, by place of employment, not by place of residence	Rationale: Vibrant neighborhoods have abundant local job opportunities. Increases in employment are an indicator of improving vibrancy.	
Walk Score		<i>Source: FrontSeat Geographic Detail: Points (Street addresses)</i>
Measures the walkability of a neighborhood, based on the presence and proximity of walkable destinations.	Rationale: Vibrant neighborhoods have many destinations within walking distance.	
Mixed Use		<i>Source: LEHD (jobs), Census 2010 Geographic Detail: Census Block</i>
Measures the extent to which a particular area is dominated by residential activity or employment activity or whether it is a balance of the two.	Rationale: Vibrant neighborhoods contain a mix of jobs and residences.	
Cell Activity		<i>Source: SpotRank Geographic Detail: 100-meter cells</i>
This measure captures the relative level of cell phone activity in an area on nights and weekends.	Rationale: Vibrant neighborhoods have high levels of activity on nights and weekends and are places people congregate outside of regular 9 to 5 business hours.	
Independent Businesses		<i>Source: Business Database, Selected SIC codes Geographic Detail: Street Address</i>
Computes the number and share of local businesses that are not part of national chains calculated by examining the ownership of eating places	Rationale: Vibrant neighborhoods have more locally owned independent businesses.	
Creative Industry Jobs		<i>Source: Census 2010 Geographic Detail: Census Block/block</i>
Estimates the number of persons employed at businesses in creative industries, computed by place of work, not by place of residence	Rationale: Vibrant neighborhoods have higher concentrations of workers employed in businesses that involve information, media, arts and creative endeavors.	



Metro Nashville Arts Commission CVI™ Report 2011

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Table of Contents

Nashville MSA CVI™ by County 2010-2011.....	1
CVI™ Comparisons 2010-2011.....	3
Nashville MSA CVI™ vs. the United States 2011.....	4
Nashville MSA CVI™ vs. Tennessee 2011.....	5
Davidson County CVI™ vs. the United States 2011.....	7
Davidson County CVI™ vs. Tennessee 2011.....	8
Davidson County CVI™ vs. the Nashville MSA 2011.....	10
Nashville MSA Occupational Index by County 2010-2011.....	12
Nashville MSA Creative Jobs by Occupation 2010-2011.....	14
Nashville MSA Creative Jobs by Location Quotient 2010-2011.....	16
Davidson County Creative Jobs by Occupation 2010-2011.....	19
Davidson County Creative Jobs by Location Quotient 2010-2011.....	21
Nashville MSA Non-Profit Arts and Arts-Active Organization Counts 2011.....	24
Nashville MSA Non-Profit Arts Organizations by Income 2011.....	26
Nashville MSA Non-Profit Arts Organizations by Index 2011.....	27
Nashville MSA Non-Profit Arts-Active Organizations by Income 2011.....	28
Nashville MSA Non-Profit Arts-Active Organizations by Index 2011.....	29
Nashville MSA Photography Store Sales 2011.....	30
Nashville MSA Music Store Sales 2011.....	32
Nashville MSA Book and Record Store Sales 2011.....	33
Nashville MSA Art Dealer Revenues 2011.....	35
Nashville MSA Independent Artist Revenues 2011.....	36
Nashville MSA Performing Arts Participation Revenues 2011.....	38

Introduction

This report details the findings of research on the overall health of a region's arts-related creative economy. The strongest indicator of this health is a region's Creative Vitality™ Index (CVI™) value. The CVI™ is a robust and inclusive measure of the economic vitality of the arts and arts activities in a specified geographic or political region of the United States. Rigorously constructed and updated annually, a region's CVI™ report is a credible and clear data source for arts research and advocacy purposes.

What is an Index?

An index is generally an efficient means of summarizing quantities of interrelated information and describing complex relationships. An index can be, as in the case of the CVI™, a single indicator of multiple variables and interactions between these variables. Changes in an index will reflect changes in the data used to generate the index. Standardization and unification of data mean that indexes are ideally suited for comparative analysis. The comparative nature of the CVI™ has added analytical and policy value.

What is the Creative Vitality™ Index?

The Creative Vitality™ Index (CVI™) measures annual changes in the economic health of an area by integrating economic data streams from both the for-profit and non-profit sectors. Using per capita measurements of revenue data from both for-profit and non-profit entities as well as job data from a selection of highly creative occupations, the research aggregates the data streams into a single index value that reflects the relative economic health of a geography's creative economy. The CVI™ provides an easily comprehensible measure of economic health to help communicate information from a broad arts coalition to policy makers and stakeholders. This longitudinal data allows for compelling year-to-year comparisons as well as cross-city, county, and state comparisons. The CVI™ research system also provides users with a series of reports on the rise and fall of key data factors measured by the index. The CVI™ goes beyond an annual tally of what is often inflation-driven growth in the non-profit art sector. Instead, it is a more inclusive reporting mechanism that is rooted in robust data streams that reflect the entire arts-based creative economy.

The Creative Vitality™ Index is a resource for informing public policy and supporting the work of advocates for creative economies. CVI™ reports have been used as a way to define the parameters of an area's creative economy and as a means of educating communities about the components and dynamics of a creative economy. The CVI™ is frequently used as a source of information for arts advocacy messaging and to call attention to significant changes in regional creative economies. This research has also been used to underscore the economic relationships between the for- and non-profit sectors and as a mechanism for diagnosing a region's creative strengths and weaknesses.

What does the Creative Vitality™ Index Measure?

The CVI™ measures a carefully selected set of economic inputs related to the arts and creativity in a given geographic area, with measurements of both for-profit and non-profit arts-related activities. The index has two major components including measurements of community participation based on per capita revenues of arts-related goods and services, and measurements of per capita occupational employment in the arts. The weighted indicators within the community participation portion of the index are the following: non-profit arts organization income, non-profit humanities organizational income, per capita book store sales, per capita music store sales, per capita photography store sales, per capita performing arts revenues, and per capita art gallery and individual artist sales. These indicators account for sixty percent of the overall index values. A forty percent weighting has been assigned to occupational employment in the arts that captures the incidence of jobs associated with

measurably high levels of creative output.

The rationale for this approach is the cause-and-effect relationship between participation levels and jobs. The underlying theory is that public participation in the arts or public demand for arts experiences and events ultimately drives budgets and organizational funding levels, which in turn support artists and art-related jobs within the economy.

Where does Creative Vitality™ Index Data Come From?

Index data streams are analyzed by WESTAF and taken from two major data partners: the Urban Institute's National Center for Charitable Statistics, and Economic Modeling Specialists, Inc. (EMSI). The Urban Institute's National Center for Charitable Statistics aggregates information from the Internal Revenue Service's 990 forms. The forms are required to be submitted by non-profit 501(c) organizations with annual gross receipts of \$25,000 or more; however, organizations with smaller revenues also occasionally report. EMSI uses a proprietary economic modeling technique to capture industry and occupational employment data. A brief synopsis of the data sources employed in this model are outlined as follows:

Industry Data

In order to capture a complete picture of industry employment, EMSI combines covered employment data from Quarterly Census of Employment and Wages (QCEW), produced by the Department of Labor, with total employment data in Regional Economic Information System (REIS), published by the Bureau of Economic Analysis (BEA) and augmented with County Business Patterns (CBP) and Nonemployer Statistics (NES), published by the U.S. Census Bureau.

Occupation Data

Organizing regional employment information by occupation provides a workforce-oriented view of the regional economy. EMSI's occupation data are based on EMSI's industry data and regional staffing patterns taken from the Occupational Employment Statistics program (U.S. Bureau of Labor Statistics). Wage information is partially derived from the American Community Survey. The occupation-to-program (SOC-to-CIP) crosswalk is based on one from the U.S. Department of Education, with customizations by EMSI.

Communicating CVI™ Data

Different state, local, and regional organizations have undertaken multiple communication strategies for publicizing the results of their CVI™ reports. WESTAF has found that the best strategy for communicating CVI™ information often relies on the specifics of organizational needs.

WESTAF is willing to consult individual agencies free of charge regarding communication strategies after CVI™ data have been finalized. Potential strategies include: creating low-cost communication pieces and press releases "in-house"; creating more formalized communication; using a professional designer; including a number of stories related to the local creative economies; forming working groups to discuss the creative economy and long-term messaging strategies based on CVI™ data; commissioning in-depth research to investigate certain aspects of CVI™ data apparent in the overall CVI™ results; and using CVI™ data as an internal policy formulation document, while communicating data to specific key stakeholders, such as legislators and executives.

Data Preview and Summary

A region's Creative Vitality™ Index value is compared to a national baseline value of 1.00. For example, a region with a CVI™ value of 1.30 has a stronger creative vitality index value

than the nation as a whole by 30%. A CVI™ value as compared to a specific region—a county, state, or combined area—can also be generated. The unique geographic sensitivity of this measure means that arts advocates and policy makers have a clear and concise understanding of their particular region.

Nashville MSA to the United States (2.15), and Tennessee (2.01), 2011:

The region's 2011 CVI™ value of 2.15 reflects the strength of its creative economy compared to the nation. From 2010 to 2011, the Nashville Metro Area CVI™ value increased significantly from 2.05 to 2.15. The region outperformed Tennessee in every category measured by the CVI™. Nashville also had strong CVI™ values when compared to the nation, with higher CVI™ values than the nation in every category except non-profit arts-active revenues. In 2011, the individual categories with the highest CVI™ values in this region included: performing arts participation revenues and individual artist, writer, and performer revenues. The MSA gained over 3,300 new creative jobs in 2011.

Davidson County to the United States (4.18), Tennessee (3.91), and the Nashville MSA (1.89), 2011:

Davidson County outperformed the U.S., Tennessee, and the Nashville MSA on a per capita basis in all eight of the categories measured by the CVI™ and was the strongest performing county within the Nashville MSA. In comparison to the geographies mentioned above, the county performed consistently well in performing arts participation revenues, which reported \$548 million in revenues. This county generated over \$140 million in non-profit arts and arts-active organization revenues in 2011.

Additional Data Points

CVI™ data streams are analyzed by WESTAF and taken from two major data partners: the Urban Institute's National Center for Charitable Statistics and Economic Modeling Specialists, Inc. (EMSI). The totality of data from these streams is presented in the following section. Select data points in this region, for example, are the following:

- The overall CVI™ value for the Nashville MSA rose from 2.05 in 2010 to 2.15 in 2011. This trend is related to the significant increases in the overall index values for some counties within the MSA such as Cheatham, Davidson, and Wilson.
- The Nashville MSA had over 40,000 creative jobs in 2011 and, between 2010 and 2011, the MSA created 3,368 jobs within the creative economy.
- Davidson County had an occupational index of 2.68 in 2011 and more than 25,900 creative jobs.
 - In 2011, there were 189 arts-related organizations in the Nashville MSA.
 - Non-profit arts organizations generated \$90.8 million in revenues, while non-profit arts-active organizations had \$62.4 million in revenues in the Nashville Metro Area in 2011.
 - Davidson County reported a CVI™ value of 2.46 compared to the U.S. in photography store sales in 2011.
- In 2011, the Nashville Metro Area reported \$27.6 million in sales and a CVI™ value of 1.80 in music instrument store sales.
- Davidson County had a CVI™ value of 2.60 and \$66.23 per capita in book and record store sales in 2011.
- In 2011, the Nashville MSA generated \$12.3 million in art dealer revenues.
- Independent artist revenues for the Nashville MSA were \$728 million, the highest sales figure of all industries included in this report.
- The highest individual CVI™ value for the Nashville MSA was 7.84 in performing arts participation revenues in 2011.

CVI™ data streams are analyzed by WESTAF and taken from two major data partners: the Urban Institute's National Center for Charitable Statistics and Economic Modeling Specialists, Inc. (EMSI). The totality of data from these streams is presented in the following section. The following are select data points in this region:

Creative Vitality Report Details

It is important to recall that the CVI™ value of this region is always compared to a value of 1.00. While a region might not be at the 1.00 level, this does not indicate an absence of activity. Here, it can be useful to look at the relative strength of the categorical index values being examined. Additionally, looking at refined state and regional contexts can give valuable insight to how a “low performing” region might actually be contributing positively to a state and regional economy.

A few key terms used in the CVI™

Index: summarizes multiple sources of data into a single indicator, using one number to describe a complex set of variables, activities, and events. A few of the best-known indexes are the Dow Jones Industrial Average, the Body Mass Index (BMI) and the Consumer Price Index (CPI).

Per Capita: most simply put, per capita means the average per person. In the context of the CVI™, per capita is referring to the ratio of the CVI™ input--such as industry revenues, non-profit revenues, and jobs--to the number of people within the study area.

CVI™: a comparative indicator of a region's creative vitality, including non-profit and for-profit arts activities; it reflects the relative economic health of a region's creative economy.

Arts Organizations: organizations that have primary missions related to serving or presenting the arts. These organizations include traditionally subsidized arts organizations such as art museums, symphonies, operas, and ballets.

Arts-Active Organizations: organizations that do not have primary missions related to serving or presenting the arts, but do conduct a number of activities that can be considered "arts-based." For example, within any history museum, there is a significant amount of arts activities associated with exhibit design; the concept reflects a widely accepted trend in arts research to consider how certain creative activities and occupations that do not directly produce art, but are creative and artistic in nature, deserve recognition as vital parts of a creative economy.

Location Quotient (LQ): an index value for each occupation, measuring whether or not there is a per capita concentration of an occupation within the area being measured; LQs are given for both the state and the nation, showing the relative concentration of employment for an area when compared with the state and with the nation. The location quotient approach is typically used in community analysis and planning to assess basic industries, or those exporting goods.

Creative Vitality™ Index by Year

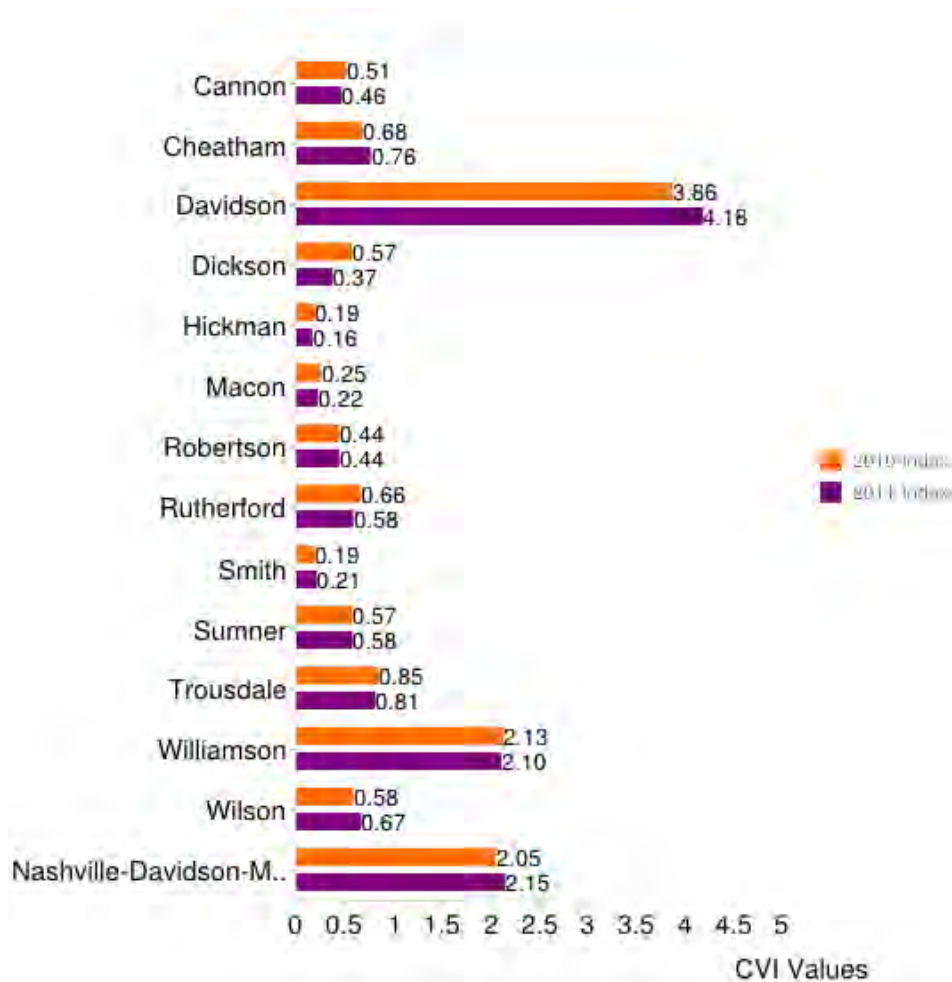
Table #1 represents the total CVI™ values for counties within the Nashville Metropolitan Statistical Area (MSA) for 2010 and 2011. CVI™ value fluctuations from each year were consistent for most counties within this MSA. The Nashville MSA experienced an increase in its overall CVI™ value of 2.05 in 2010 to 2.15 in 2011. The increase in the overall CVI™ value is linked to the dramatic increases in certain counties within the Nashville MSA, such as Cheatham, Davidson, and Wilson. To view the combined CVI™ values for all counties that comprise the overall CVI™ value for the Nashville MSA, see Table #1 and Chart #1. The longitudinal data reveal interesting trends related to how creative industries and non-profits fared within the Nashville Metro Area when compared to the rest of the nation. Fluctuations in index values should be considered alongside general local, regional, and national trends. The nature of the index accounts for both the influence of national trends and inflation by recalculating national comparison data in each year. This comparative mechanism also allows for an accurate description of local and regional trends, while accounting for the influence of national changes. Sources for the variations of index values in each year shown within the individual data streams are detailed further within this report.

Table #1
Nashville MSA CVI™ by County 2010-2011

Region	Index 2010	Index 2011
Nashville-Davidson-Murfreesboro-Franklin, TN MSA		
Wilson	0.58	0.67
Williamson	2.13	2.10
Trousdale	0.85	0.81
Sumner	0.57	0.58
Smith	0.19	0.21
Rutherford	0.66	0.58
Robertson	0.44	0.44
Macon	0.25	0.22
Hickman	0.19	0.16
Dickson	0.57	0.37
Davidson	3.86	4.18
Cheatham	0.68	0.76
Cannon	0.51	0.46
Totals	2.05	2.15

Source: WESTAF

Chart #1
Nashville MSA CVI™ by County 2010-2011



Source: WESTAF

Comparison of Eight Metro Areas

Table #2 provides CVI™ comparison data for eight different Metropolitan Statistical Areas (MSAs), including Austin, Charlotte, Indianapolis, Los Angeles, Nashville, New York City, Portland, and Washington, D.C.. The Washington, D.C. and New York City MSAs had higher CVI™ values than the Nashville MSA. The U.S. Census Bureau defines an MSA as a geographic entity that is defined by the U.S. Office of Management and Budget (OMB) for statistical use. MSAs contain one or more counties with a core urban area and neighboring counties that are highly socially and economically integrated.

A note on CVI™ values: population density and regional sensitivity are important here. The CVI™ measures the concentration of creative economic activities within a geographic area. While concentration rates, and thus index values, can be affected by changes in the size of the region being studied, CVI™ values are not necessarily tied to population and population density. For example, some states with low population numbers, such as Alaska, Hawai'i, and Nevada, have high CVI™ values when compared to states with much higher populations and urban concentrations. Conversely, areas with high populations or population densities do not consistently have high CVI™ values. Certainly, the complexities of urban, suburban, and rural geographies and demographics play a role in the creativity and vibrancy of a region. The adjustable sensitivity of the CVI™ to precise regions is a considerable strength of this measure.

Table #2
CVI™ Comparisons 2010-2011

Region	Index 2010	Index 2011
Austin-Round Rock-San Marcos, TX MSA	1.23	1.23
Charlotte-Gastonia-Rock Hill, NC-SC MSA	0.89	0.87
Indianapolis-Carmel, IN MSA	1.03	0.98
Los Angeles-Long Beach-Santa Ana, CA MSA	2.21	2.15
Nashville-Davidson-Murfreesboro-Franklin..	2.05	2.15
New York-Northern New Jersey-Long Island..	2.34	2.30
Portland-Vancouver-Hillsboro, OR-WA MSA	1.16	1.19
Washington-Arlington-Alexandria, DC-VA-M..	2.56	2.66
Totals	2.12	2.10

Source: WESTAF

Nashville MSA CVI™ Values and Calculations vs. the United States and Tennessee, 2011

Tables #3 and #4 and Charts #2 through #5 provide summarized data for the Nashville Metro Area versus the nation and the State of Tennessee in 2011. Compared to the nation, the MSA reported an individual CVI™ value of 1.00 or greater in seven of the eight CVI™ measures of the creative economy. The only CVI™ category below the national average for this MSA when compared to the U.S. was non-profit arts-active organizations. The Nashville MSA outperformed Tennessee in every CVI™ category in 2011. The Nashville MSA showed considerable strengths in performing arts participation revenues and art gallery and independent artist revenues when compared to the U.S. and the state.

Table #3
Nashville MSA CVI™ vs. the United States 2011

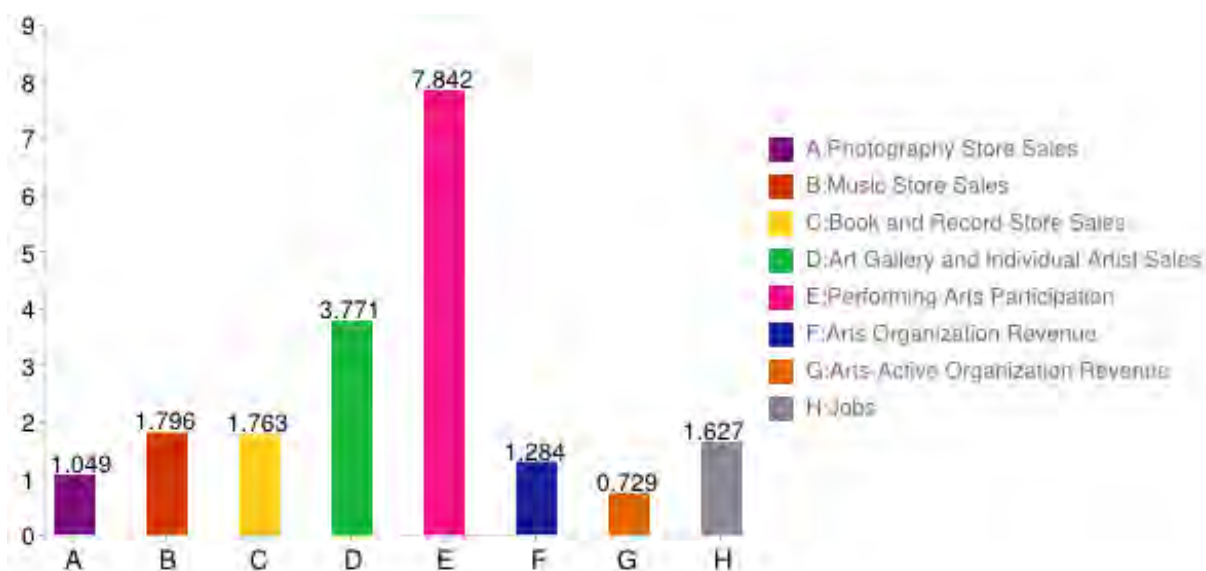
Region A: Wilson, Williamson, Trousdale, Sumner, Smith, Rutherford, Robertson, Macon, Hickman, Dickson, Davidson, Cheatham, Cannon

Region B: United States

Description	Region A	Region B	Categorical Index
Year - 2011			
Population	1,616,834	311,922,182	
Industry Data			
Photography Store Sales	\$6,300,000	\$1,159,137,000	1.049
Music Store Sales	\$27,562,000	\$2,961,284,000	1.796
Book and Record Store Sales	\$72,593,000	\$7,945,591,000	1.763
Art Gallery and Individual Artist Sales	\$740,268,000	\$37,873,582,000	3.771
Performing Arts Participation	\$627,766,000	\$15,444,381,000	7.842
Non Profit Data			
Arts Organization Revenue	\$90,792,591	\$13,641,202,227	1.284
Arts-Active Organization Revenue	\$62,408,856	\$16,522,955,199	0.729
Occupation Data			
Total Jobs	40,218	4,770,016	1.627
Total CVI : 2.15			

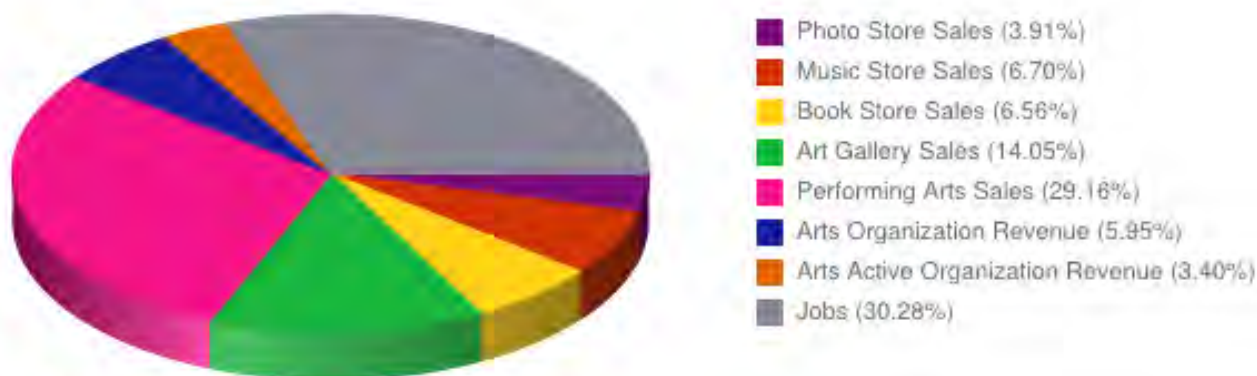
Source: WESTAF

Chart #2
CVI™ Values by Category 2011



Source: WESTAF

Chart #3
Contributions to the CVI™ after Weighting Inputs 2011



Source: WESTAF

Table #4
Nashville MSA CVI™ vs. Tennessee 2011

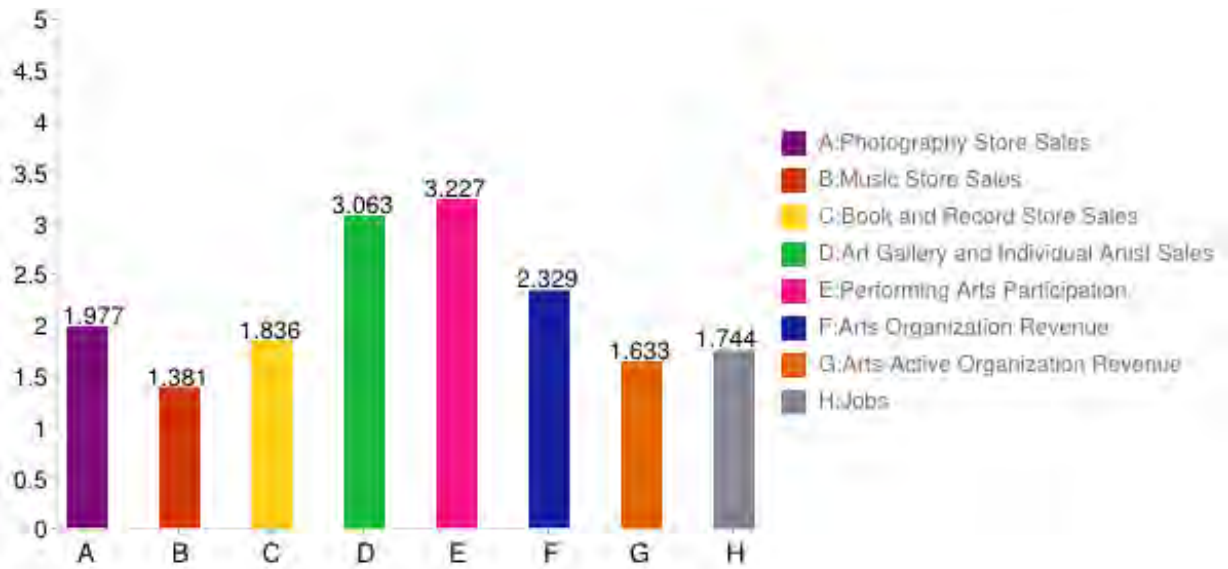
Region A: Wilson, Williamson, Trousdale, Sumner, Smith, Rutherford, Robertson, Macon, Hickman, Dickson, Davidson, Cheatham, Cannon

Region B: Tennessee

Description	Region A	Region B	Categorical Index
Year - 2011			
Population	1,616,834	6,404,460	
Industry Data			
Photography Store Sales	\$6,300,000	\$12,625,000	1.977
Music Store Sales	\$27,562,000	\$79,076,000	1.381
Book and Record Store Sales	\$72,593,000	\$156,654,000	1.836
Art Gallery and Individual Artist Sales	\$740,268,000	\$957,475,000	3.063
Performing Arts Participation	\$627,766,000	\$770,577,000	3.227
Non Profit Data			
Arts Organization Revenue	\$90,792,591	\$154,406,689	2.329
Arts-Active Organization Revenue	\$62,408,856	\$151,422,320	1.633
Occupation Data			
Total Jobs	40,218	91,352	1.744
Total CVI : 2.012			

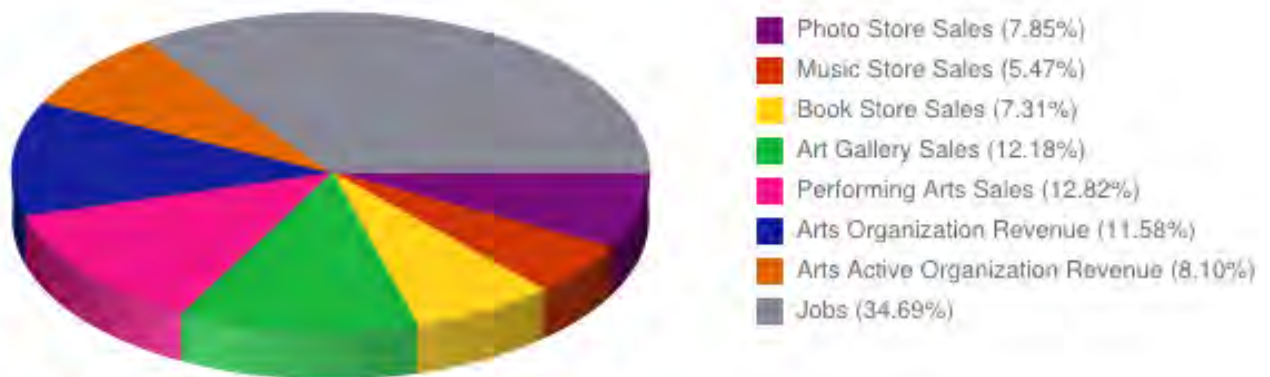
Source: WESTAF

Chart #4
CVI™ Values by Category 2011



Source: WESTAF

Chart #5
Contributions to the CVI™ after Weighting Inputs 2011



Source: WESTAF

Davidson County CVI™ Values and Calculations vs. the United States, Tennessee, and the Nashville MSA, 2011

Davidson County performed well when compared to the U.S., Tennessee, and the Nashville Metro Area in 2011. See Tables #5 through #7 and Charts #6 through #11 for more details regarding the Davidson County CVI™ values. In 2011, this county outperformed the above-mentioned areas in all eight categories measured by the CVI™. When compared to the nation, Davidson County performed well in performing arts participation, with an individual CVI™ value of 17.5. It is important to note that when compared to the aforementioned geographic areas, the county had many individual index values well over 2.00.

Table #5
Davidson County CVI™ vs. the United States 2011

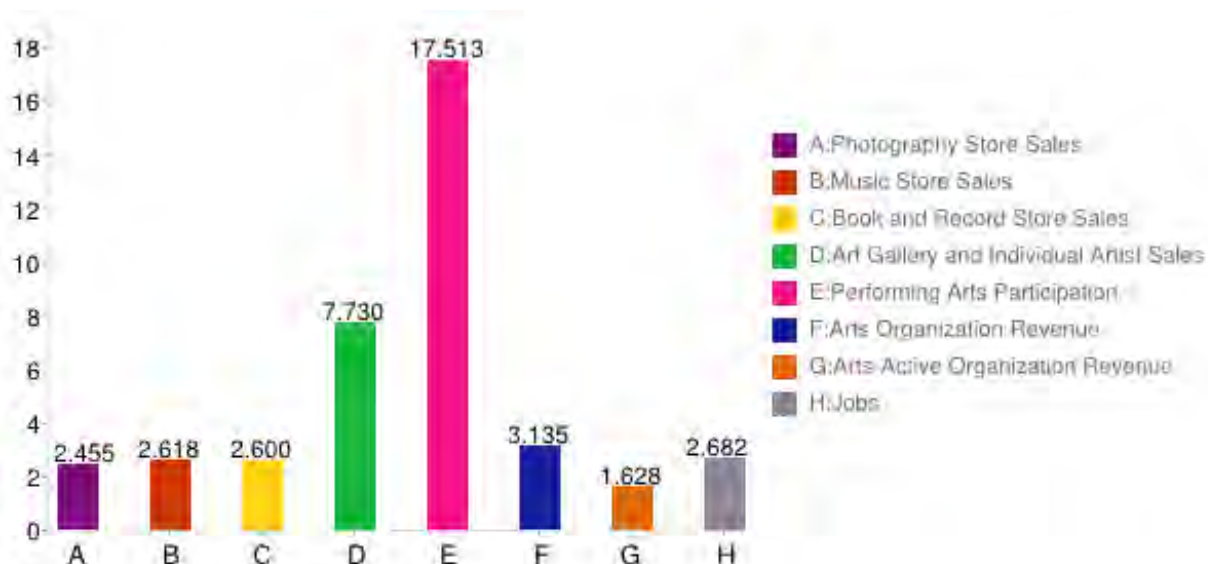
Region A: Davidson

Region B: United States

Description	Region A	Region B	Categorical Index
Year - 2011			
Population	632,616	311,922,182	
Industry Data			
Photography Store Sales	\$5,771,000	\$1,159,137,000	2.455
Music Store Sales	\$15,722,000	\$2,961,284,000	2.618
Book and Record Store Sales	\$41,897,000	\$7,945,591,000	2.600
Art Gallery and Individual Artist Sales	\$593,789,000	\$37,873,582,000	7.730
Performing Arts Participation	\$548,575,000	\$15,444,381,000	17.513
Non Profit Data			
Arts Organization Revenue	\$86,728,694	\$13,641,202,227	3.135
Arts-Active Organization Revenue	\$54,558,200	\$16,522,955,199	1.628
Occupation Data			
Total Jobs	25,950	4,770,016	2.682
Total CVI : 4.182			

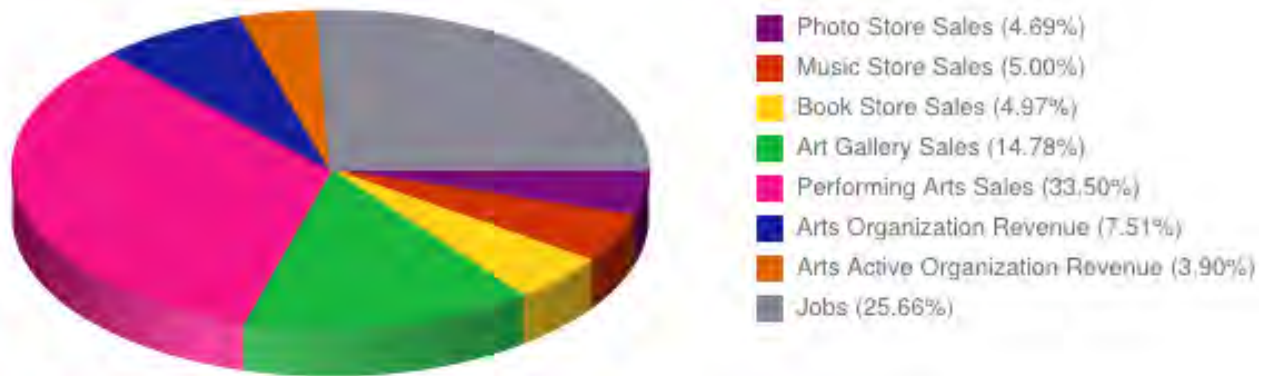
Source: WESTAF

Chart #6
CVI™ Values by Category 2011



Source: WESTAF

Chart #7
Contributions to the CVI™ after Weighting Inputs 2011



Source: WESTAF

Table #6
Davidson County CVI™ vs. Tennessee 2011

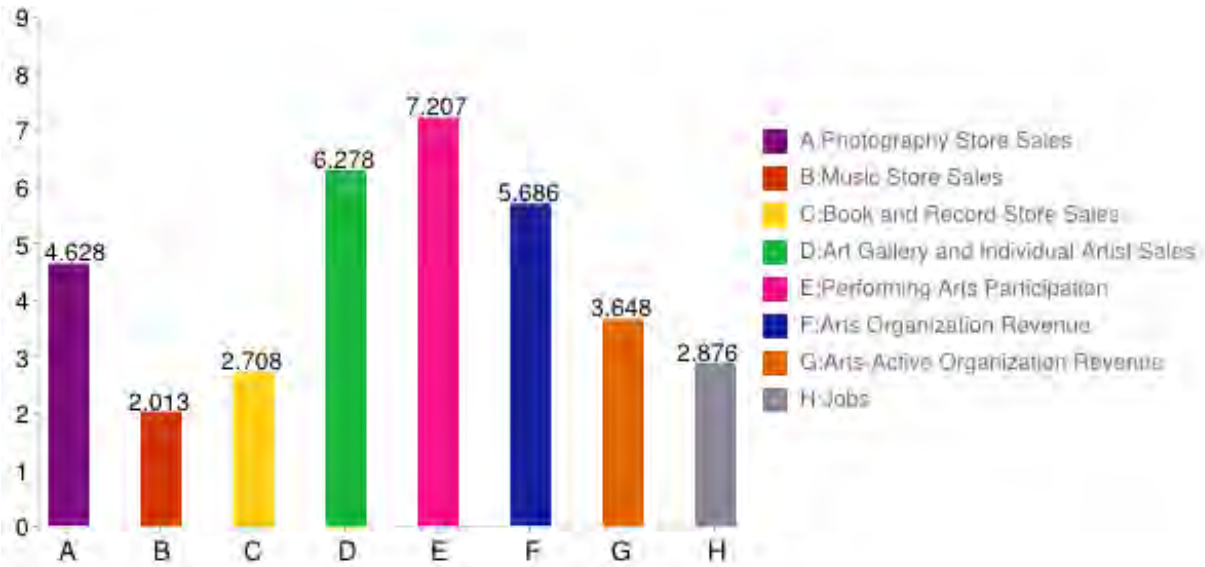
Region A: Davidson

Region B: Tennessee

Description	Region A	Region B	Categorical Index
Year - 2011			
Population	632,616	6,404,460	
Industry Data			
Photography Store Sales	\$5,771,000	\$12,625,000	4.628
Music Store Sales	\$15,722,000	\$79,076,000	2.013
Book and Record Store Sales	\$41,897,000	\$156,654,000	2.708
Art Gallery and Individual Artist Sales	\$593,789,000	\$957,475,000	6.278
Performing Arts Participation	\$548,575,000	\$770,577,000	7.207
Non Profit Data			
Arts Organization Revenue	\$86,728,694	\$154,406,689	5.686
Arts-Active Organization Revenue	\$54,558,200	\$151,422,320	3.648
Occupation Data			
Total Jobs	25,950	91,352	2.876
Total CVI : 3.911			

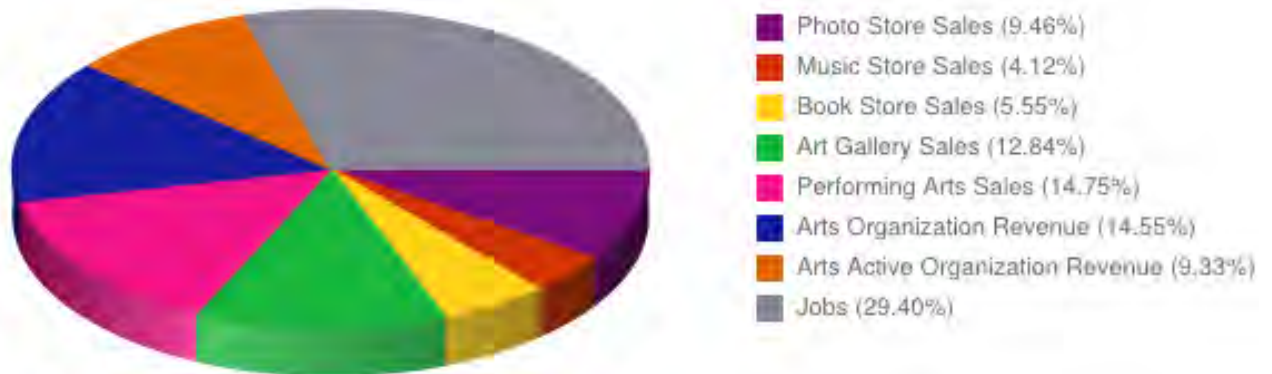
Source: WESTAF

Chart #8
CVI™ Values by Category 2011



Source: WESTAF

Chart #9
Contributions to the CVI™ after Weighting Inputs 2011



Source: WESTAF

Table #7
Davidson County CVI™ vs. the Nashville MSA 2011

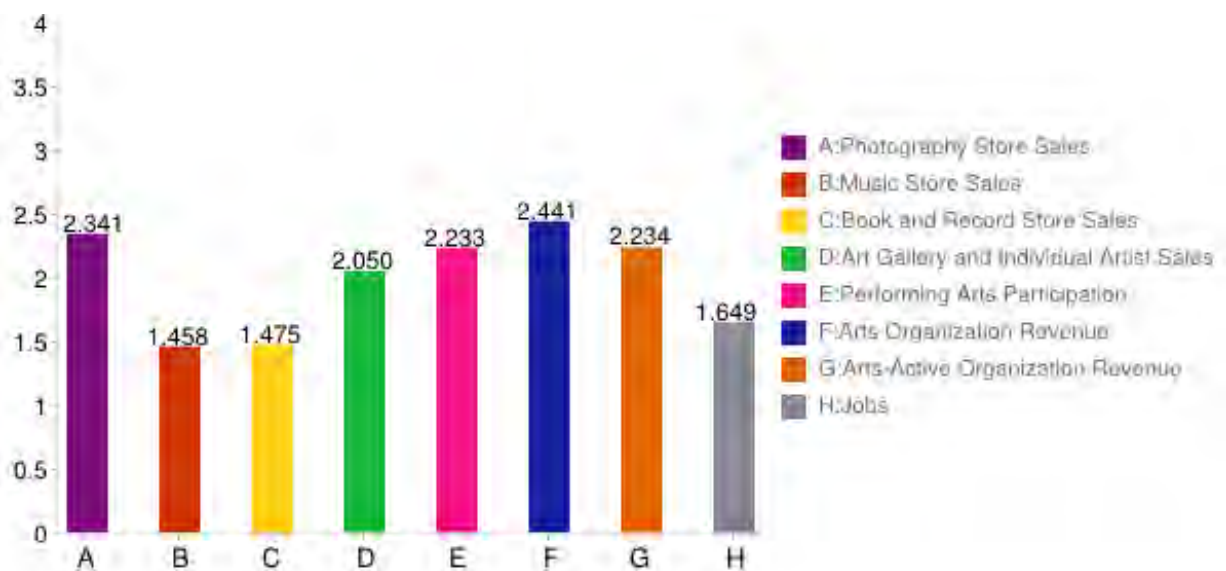
Region A: Davidson

Region B: Wilson, Williamson, Trousdale, Sumner, Smith, Rutherford, Robertson, Macon, Hickman, Dickson, Davidson, Cheatham, Cannon

Description	Region A	Region B	Categorical Index
Year - 2011			
Population	632,616	1,616,834	
Industry Data			
Photography Store Sales	\$5,771,000	\$6,300,000	2.341
Music Store Sales	\$15,722,000	\$27,562,000	1.458
Book and Record Store Sales	\$41,897,000	\$72,593,000	1.475
Art Gallery and Individual Artist Sales	\$593,789,000	\$740,268,000	2.050
Performing Arts Participation	\$548,575,000	\$627,766,000	2.233
Non Profit Data			
Arts Organization Revenue	\$86,728,694	\$90,792,591	2.441
Arts-Active Organization Revenue	\$54,558,200	\$62,408,856	2.234
Occupation Data			
Total Jobs	25,950	40,218	1.649
Total CVI : 1.892			

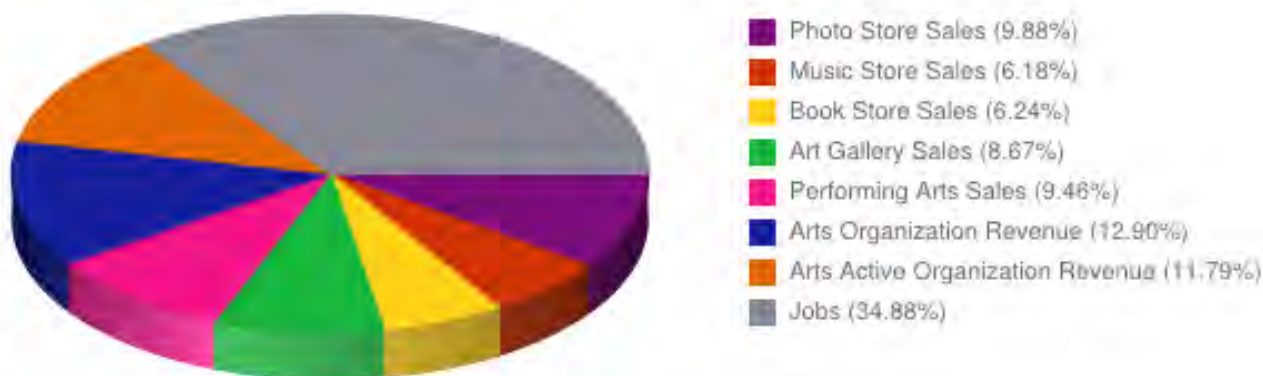
Source: WESTAF

Chart #10
CVI™ Values by Category 2011



Source: WESTAF

Chart #11
Contributions to the CVI™ after Weighting Inputs 2011



Source: WESTAF

The Occupational Index

The Occupational Index of the Arts measures the level of creative occupations per capita in a given geographic area compared with national per capita occupational employment levels. The CVI™ measures 36 selected occupational categories that are highly correlated with measured skill sets in thinking creatively, originality, and fine arts knowledge as measured by the Employment and Training Administration’s “O*NET” occupational network database. Given this meticulous selection of occupations, the CVI™ presents an extremely justifiable report on creative economy employment.

Location quotients (LQs) for each individual occupation are included within the CVI™. LQs are essentially the "index values" for each individual occupation, measuring whether or not there is a per capita concentration of an occupation within the study area. LQs are given for both the state and the nation, indicating the relative concentration of employment for an area when compared to the state and nation. The national standard LQ is "1.00." The strengths and weaknesses of occupational employment categories as measured by the LQ can provide important information about industry prevalence within a region’s creative sector.

The CVI™ partners with Economic Modeling Specialists International (EMSI) to receive industry leading occupational data. Occupational data provided by EMSI reveals all instances of employment including full-time and part-time workers, the self-employed, and sole-proprietors. The occupational data provided in this report seeks to show the most accurate and realistic employment statistics in a given region.

Nashville MSA Occupational Information

The Nashville Metro Area reported 40,218 jobs within the creative economy and had an index value of 1.63. From 2010 to 2011, the area gained 3,368 creative jobs at a rate of 9.14%. Fashion designers, landscape architects, and set and exhibit designers experienced job losses at a significant rate, while graphic designers, radio and television announcers, and musicians and singers reported substantial increases in job numbers. In 2011, media and communications equipment workers and sound engineering technicians had the highest location quotients in the region.

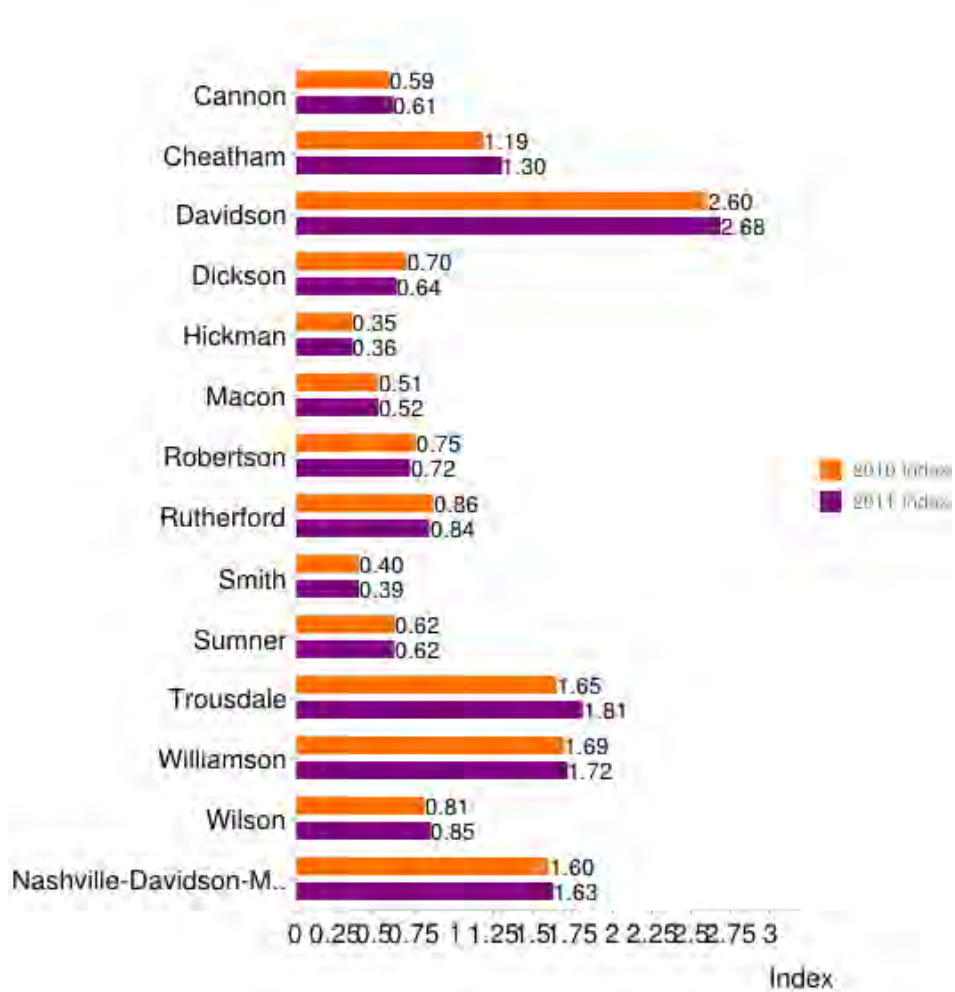
Table #8
Nashville MSA Occupational Index by County 2010-2011

Region	2010 Jobs	2011 Jobs	#Change	%Change	2010 Index	2011 Index
Nashville-Davidson-Murfreesboro-Franklin, TN MSA						
Wilson	1,343	1,513	170	12.66%	0.81	0.85
Williamson	4,505	4,952	447	9.92%	1.69	1.72
Trousdale	188	219	31	16.49%	1.65	1.81
Sumner	1,443	1,543	100	6.93%	0.62	0.62
Smith	110	116	6	5.45%	0.40	0.39
Rutherford	3,295	3,476	181	5.49%	0.86	0.84
Robertson	726	737	11	1.52%	0.75	0.72
Macon	166	177	11	6.63%	0.51	0.52
Hickman	126	135	9	7.14%	0.35	0.36
Dickson	501	487	-14	-2.79%	0.70	0.64
Davidson	23,656	25,950	2,294	9.70%	2.60	2.68
Cheatham	673	783	110	16.34%	1.19	1.30
Cannon	118	130	12	10.17%	0.59	0.61
Totals	36,850	40,218	3,368	9.14%	1.60	1.63

Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #12

Nashville MSA Occupational Index by County 2010-2011



Source: Economic Modeling Specialists, Inc. Complete Employment

Table #9
Nashville MSA Creative Jobs by Occupation 2010-2011

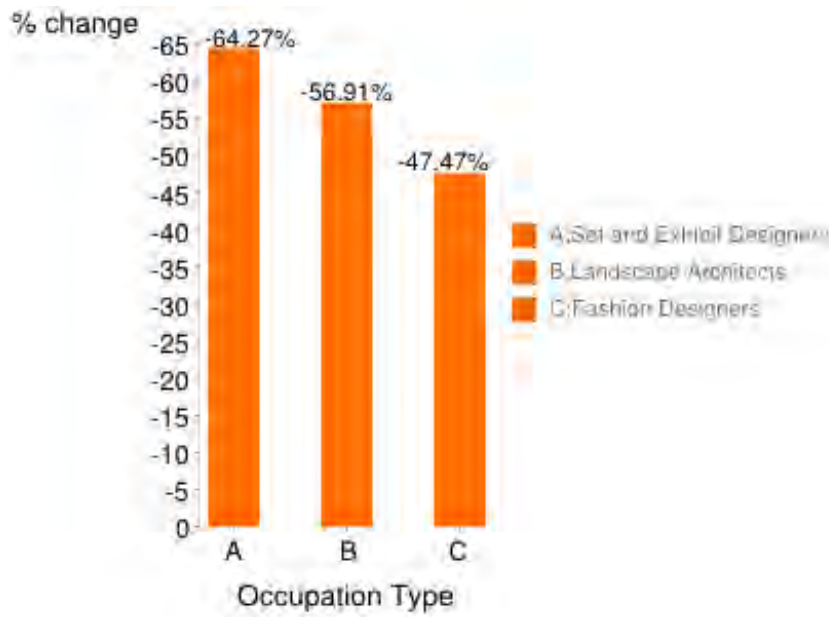
Regions: Wilson, Williamson, Trousdale, Sumner, Smith, Rutherford, Robertson, Macon, Hickman, Dickson, Davidson, Cheatham, Cannon

Occupation Type	2010 Jobs	2011 Jobs	%Change
Actors	826	618	-25.18
Advertising and Promotions Managers	376	424	12.77
Agents and Business Managers of Artists, Performers, and Athletes	954	1,038	8.81
Architects, Except Landscape and Naval	612	830	35.62
Art Directors	1,228	1,812	47.56
Audio and Video Equipment Technicians	448	542	20.98
Broadcast Technicians	271	277	2.21
Camera Operators, Television, Video, and Motion Picture	244	264	8.20
Choreographers	236	216	-8.47
Commercial and Industrial Designers	464	297	-35.99
Dancers	218	189	-13.30
Directors, Religious Activities	971	884	-8.96
Editors	898	792	-11.80
Fashion Designers	533	280	-47.47
Film and Video Editors	175	166	-5.14
Fine Artists including Painters, Sculptors, and Illustrators	1,162	667	-42.60
Floral Designers	538	417	-22.49
Graphic Designers	1,496	2,524	68.72
Interior Designers	584	544	-6.85
Landscape Architects	246	106	-56.91
Librarians	843	805	-4.51
Media and Communication Equipment Workers, All Other	607	539	-11.20
Media and Communication Workers, All Other	1,100	728	-33.82
Multi-Media Artists and Animators	1,260	1,729	37.22
Music Directors and Composers	2,512	1,509	-39.93
Musical Instrument Repairers and Tuners	83	70	-15.66
Musicians and Singers	4,070	7,066	73.61
Photographers	5,119	6,060	18.38
Producers and Directors	1,090	773	-29.08
Public Relations Managers	548	565	3.10
Public Relations Specialists	1,124	1,239	10.23
Radio and Television Announcers	548	953	73.91
Set and Exhibit Designers	403	144	-64.27
Sound Engineering Technicians	405	434	7.16
Technical Writers	257	160	-37.74
Writers and Authors	4,401	4,557	3.54
Total	36,850	40,218	9.14

Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #13

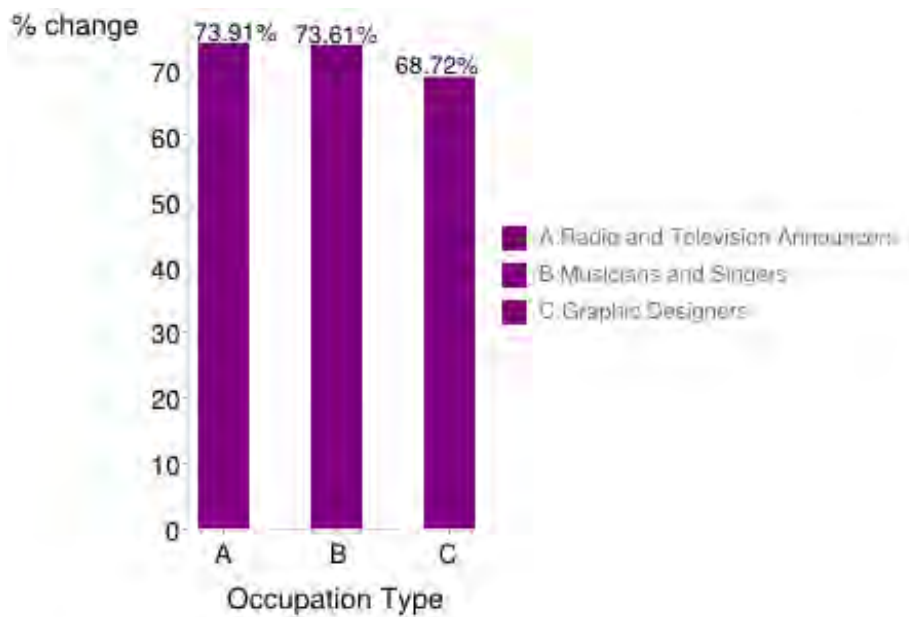
Top 3 Negative % Change by Occupation 2010-2011



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #14

Top 3 Positive % Change by Occupation 2010-2011



Source: Economic Modeling Specialists, Inc. Complete Employment

Table #10

Nashville MSA Creative Jobs by Location Quotient 2010-2011

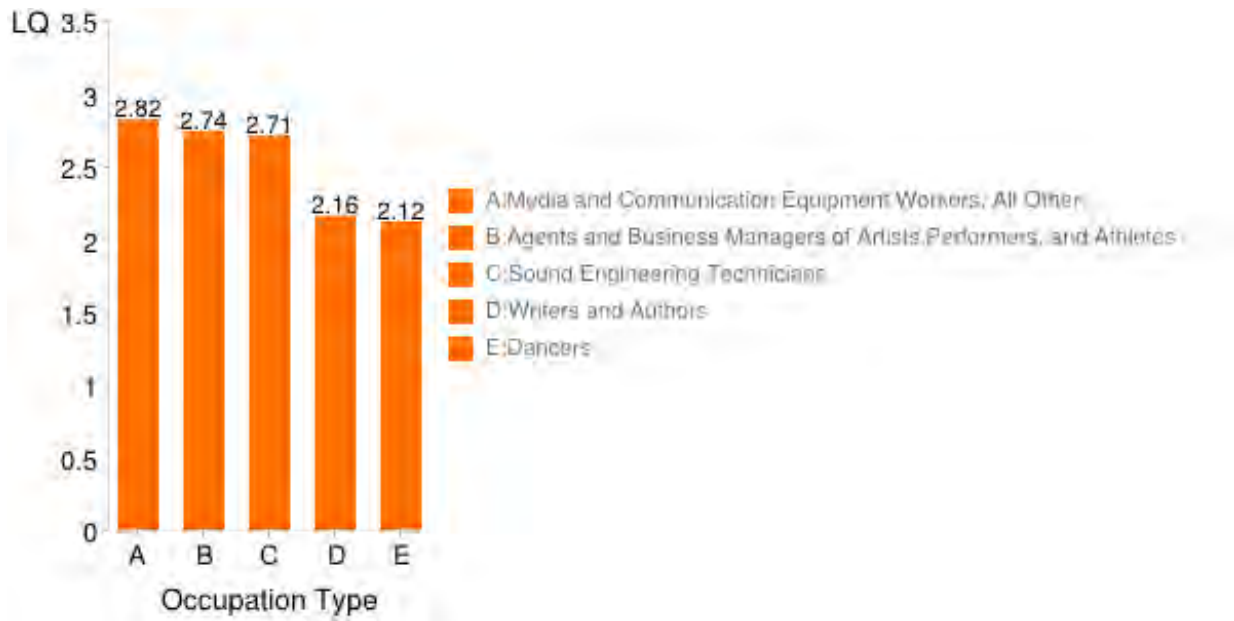
Regions: Wilson, Williamson, Trousdale, Sumner, Smith, Rutherford, Robertson, Macon, Hickman, Dickson, Davidson, Cheatham, Cannon

Occupation Type	2010 State LQ	2011 State LQ	2010 National LQ	2011 National LQ
Actors	2.06	1.99	1.64	1.47
Advertising and Promotions Managers	1.65	1.66	1.47	1.45
Agents and Business Managers of Artists, Performers, and Athletes	2.74	2.50	3.71	3.19
Architects, Except Landscape and Naval	1.33	1.29	0.88	0.97
Art Directors	2.00	1.93	1.81	1.79
Audio and Video Equipment Technicians	2.04	2.00	1.60	1.60
Broadcast Technicians	1.35	1.24	1.51	1.37
Camera Operators, Television, Video, and Motion Picture	2.11	2.00	1.79	1.67
Choreographers	2.08	2.11	1.86	1.84
Commercial and Industrial Designers	1.29	1.23	1.18	1.05
Dancers	2.12	2.10	2.13	2.13
Directors, Religious Activities	1.03	1.06	1.45	1.49
Editors	1.70	1.58	1.11	1.01
Fashion Designers	1.60	1.82	1.62	1.80
Film and Video Editors	1.97	2.01	1.27	1.20
Fine Artists including Painters, Sculptors, and Illustrators	2.07	2.11	2.08	2.12
Floral Designers	1.19	0.84	1.07	0.89
Graphic Designers	1.39	1.52	1.15	1.26
Interior Designers	1.44	1.55	1.21	1.26
Landscape Architects	1.03	1.05	0.84	0.69
Librarians	1.09	1.07	1.02	1.01
Media and Communication Equipment Workers, All Other	2.82	2.78	5.28	4.95
Media and Communication Workers, All Other	1.81	2.15	1.54	2.13
Multi-Media Artists and Animators	2.08	1.98	1.90	1.83
Music Directors and Composers	1.83	1.68	2.20	2.14
Musical Instrument Repairers and Tuners	1.05	1.17	1.20	1.37
Musicians and Singers	2.10	2.19	3.00	2.84
Photographers	1.52	1.55	1.25	1.31
Producers and Directors	2.08	1.92	1.60	1.29
Public Relations Managers	1.88	1.87	1.77	1.68
Public Relations Specialists	1.37	1.41	0.76	0.78
Radio and Television Announcers	1.54	1.68	2.10	2.16
Set and Exhibit Designers	1.50	2.02	1.39	1.60
Sound Engineering Technicians	2.71	2.84	3.83	4.14
Technical Writers	1.51	1.25	0.86	0.60
Writers and Authors	2.16	2.10	2.23	2.17

Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #15

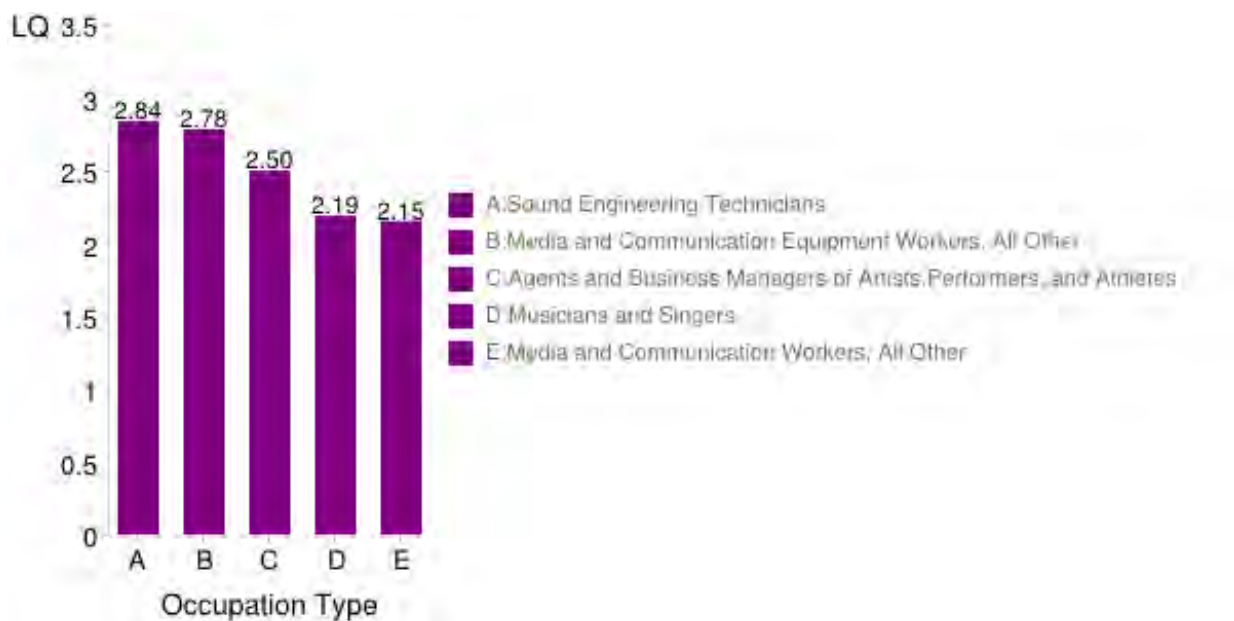
Top 5 Location Quotients by Occupation vs. Statewide Occupations 2010



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #16

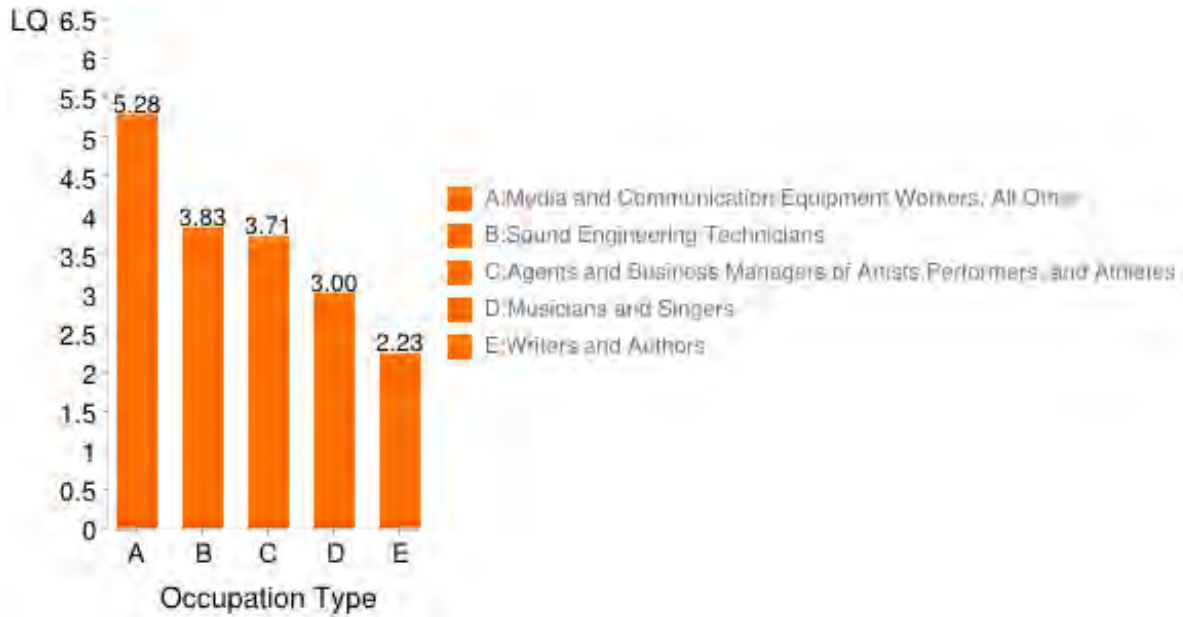
Top 5 Location Quotients by Occupation vs. Statewide Occupations 2011



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #17

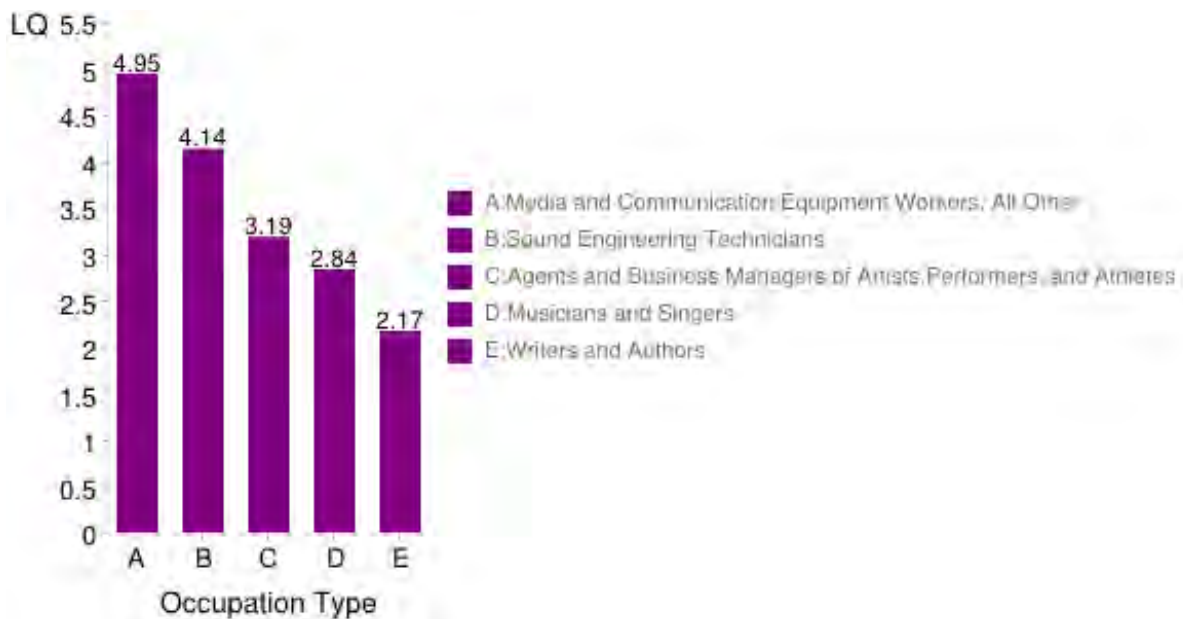
Top 5 Location Quotients by Occupation vs. Nationwide Occupations 2010



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #18

Top 5 Location Quotients by Occupation vs. Nationwide Occupations 2011



Source: Economic Modeling Specialists, Inc. Complete Employment

Davidson County Occupational Information

Between 2010 and 2011, Davidson County generated 2,294 creative jobs at a rate of 9.70%, resulting in a 2011 total of 25,950 jobs within the creative economy. The county reported an occupational index value of 2.68 in 2011. Despite the overall job gains within Davidson County, some occupations, such as set and exhibit designers and landscape architects, experienced significant job loss. Radio and television announcers and musicians and singers experienced increases in the number of jobs between 2010 and 2011. Agents and business managers of artists, performers, and athletes and sound engineering technicians had the county's two highest location quotients in 2011.

Table #11
Davidson County Creative Jobs by Occupation 2010-2011

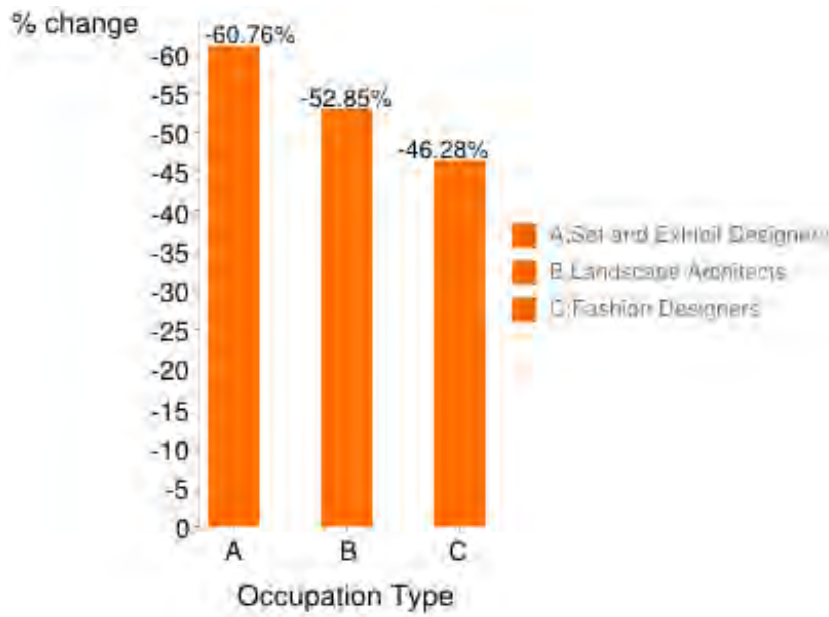
Region: Davidson

Occupation Type	2010 Jobs	2011 Jobs	%Change
Actors	575	421	-26.78
Advertising and Promotions Managers	232	262	12.93
Agents and Business Managers of Artists, Performers, and Athletes	692	742	7.23
Architects, Except Landscape and Naval	388	514	32.47
Art Directors	837	1,203	43.73
Audio and Video Equipment Technicians	281	342	21.71
Broadcast Technicians	203	205	0.99
Camera Operators, Television, Video, and Motion Picture	146	156	6.85
Choreographers	157	142	-9.55
Commercial and Industrial Designers	255	157	-38.43
Dancers	161	141	-12.42
Directors, Religious Activities	477	445	-6.71
Editors	597	507	-15.08
Fashion Designers	309	166	-46.28
Film and Video Editors	99	92	-7.07
Fine Artists including Painters, Sculptors, and Illustrators	800	457	-42.88
Floral Designers	304	200	-34.21
Graphic Designers	906	1,567	72.96
Interior Designers	363	355	-2.20
Landscape Architects	123	58	-52.85
Librarians	466	444	-4.72
Media and Communication Equipment Workers, All Other	383	317	-17.23
Media and Communication Workers, All Other	639	452	-29.26
Multi-Media Artists and Animators	836	1,125	34.57
Music Directors and Composers	1,668	965	-42.15
Musical Instrument Repairers and Tuners	38	35	-7.89
Musicians and Singers	2,898	5,021	73.26
Photographers	2,909	3,549	22.00
Producers and Directors	721	490	-32.04
Public Relations Managers	336	348	3.57
Public Relations Specialists	687	759	10.48
Radio and Television Announcers	384	673	75.26
Set and Exhibit Designers	237	93	-60.76
Sound Engineering Technicians	300	326	8.67
Technical Writers	162	96	-40.74
Writers and Authors	3,087	3,125	1.23
Total	23,656	25,950	9.70

Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #19

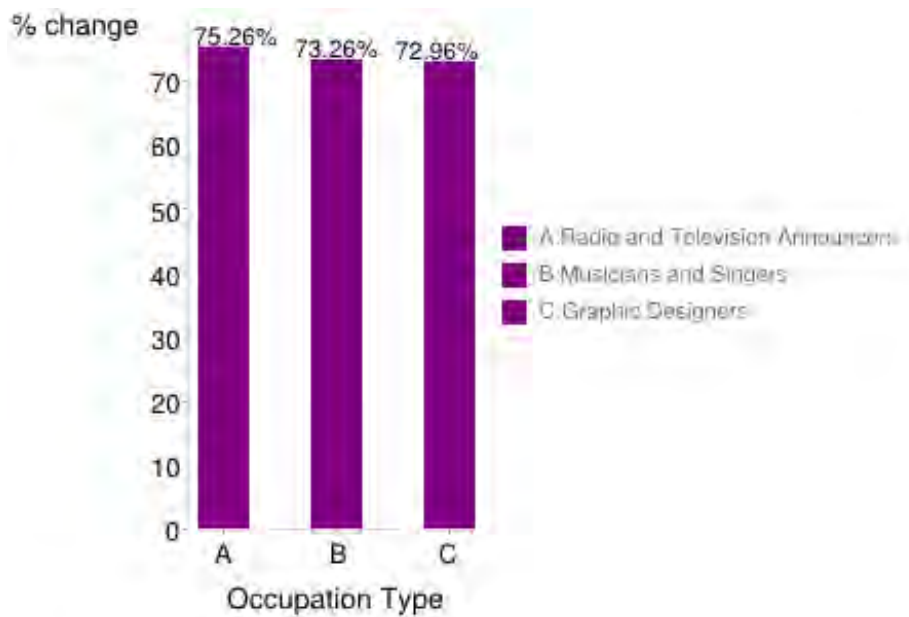
Top 3 Negative % Change by Occupation 2010-2011



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #20

Top 3 Positive % Change by Occupation 2010-2011



Source: Economic Modeling Specialists, Inc. Complete Employment

Table #12

Davidson County Creative Jobs by Location Quotient 2010-2011

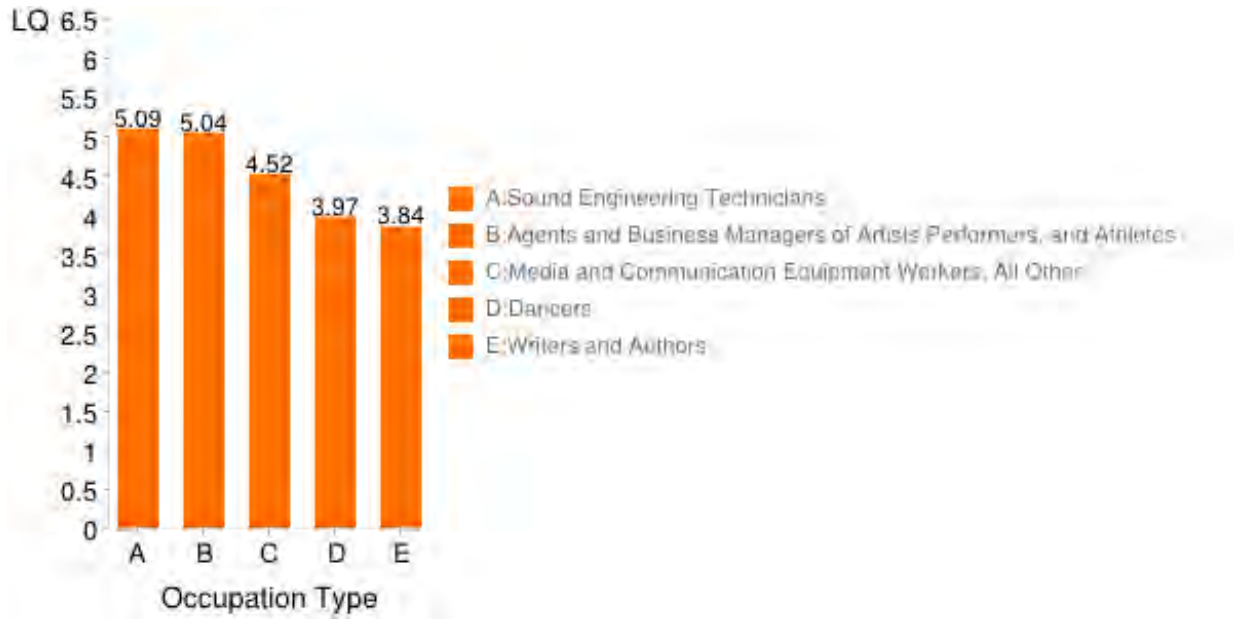
Region: Davidson

Occupation Type	2010 State LQ	2011 State LQ	2010 National LQ	2011 National LQ
Actors	3.64	3.47	2.90	2.56
Advertising and Promotions Managers	2.59	2.62	2.31	2.29
Agents and Business Managers of Artists, Performers, and Athletes	5.04	4.56	6.84	5.82
Architects, Except Landscape and Naval	2.15	2.05	1.41	1.53
Art Directors	3.46	3.28	3.13	3.03
Audio and Video Equipment Technicians	3.24	3.22	2.54	2.58
Broadcast Technicians	2.57	2.35	2.87	2.59
Camera Operators, Television, Video, and Motion Picture	3.21	3.01	2.71	2.53
Choreographers	3.52	3.54	3.14	3.09
Commercial and Industrial Designers	1.80	1.67	1.64	1.41
Dancers	3.97	4.01	4.00	4.06
Directors, Religious Activities	1.28	1.37	1.81	1.91
Editors	2.86	2.58	1.88	1.65
Fashion Designers	2.35	2.75	2.38	2.73
Film and Video Editors	2.82	2.85	1.82	1.69
Fine Artists including Painters, Sculptors, and Illustrators	3.62	3.70	3.63	3.71
Floral Designers	1.71	1.02	1.54	1.09
Graphic Designers	2.14	2.42	1.77	2.00
Interior Designers	2.27	2.59	1.90	2.11
Landscape Architects	1.31	1.46	1.07	0.97
Librarians	1.54	1.51	1.43	1.42
Media and Communication Equipment Workers, All Other	4.52	4.18	8.45	7.44
Media and Communication Workers, All Other	2.67	3.41	2.28	3.38
Multi-Media Artists and Animators	3.50	3.30	3.20	3.05
Music Directors and Composers	3.08	2.74	3.71	3.50
Musical Instrument Repairers and Tuners	1.22	1.50	1.39	1.74
Musicians and Singers	3.79	3.97	5.42	5.15
Photographers	2.20	2.31	1.80	1.96
Producers and Directors	3.49	3.11	2.68	2.09
Public Relations Managers	2.92	2.95	2.76	2.65
Public Relations Specialists	2.13	2.20	1.17	1.22
Radio and Television Announcers	2.74	3.03	3.74	3.89
Set and Exhibit Designers	2.24	3.33	2.08	2.65
Sound Engineering Technicians	5.09	5.45	7.20	7.94
Technical Writers	2.42	1.91	1.37	0.92
Writers and Authors	3.84	3.68	3.97	3.81

Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #21

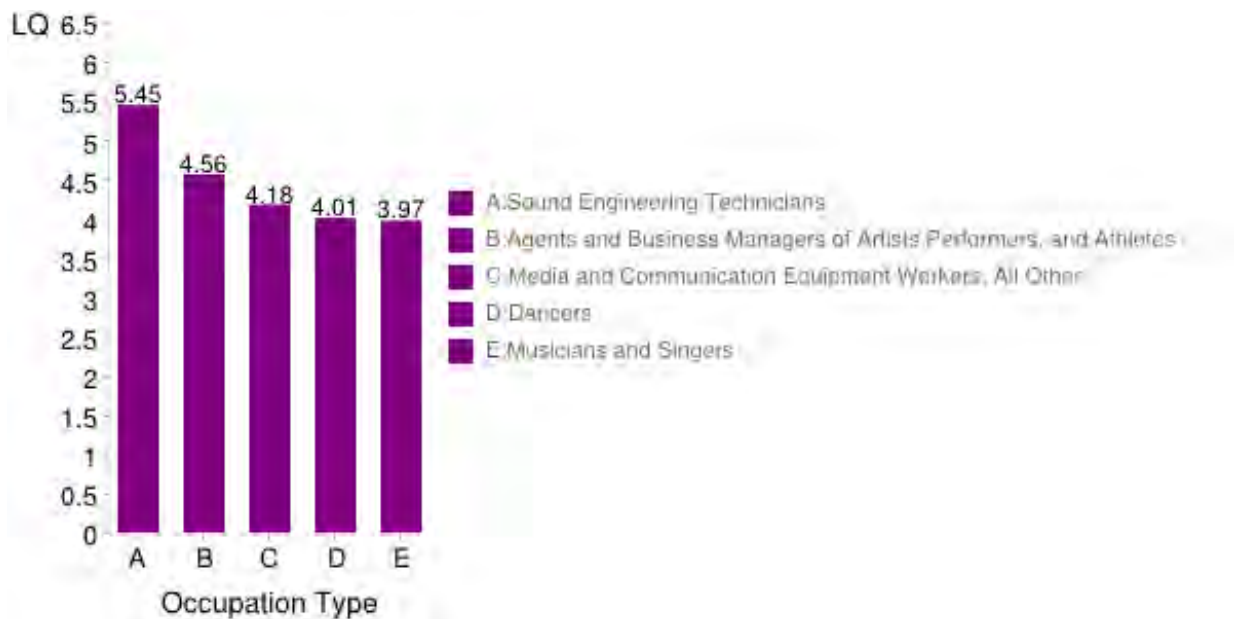
Top 5 Location Quotients by Occupation vs. Statewide Occupations 2010



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #22

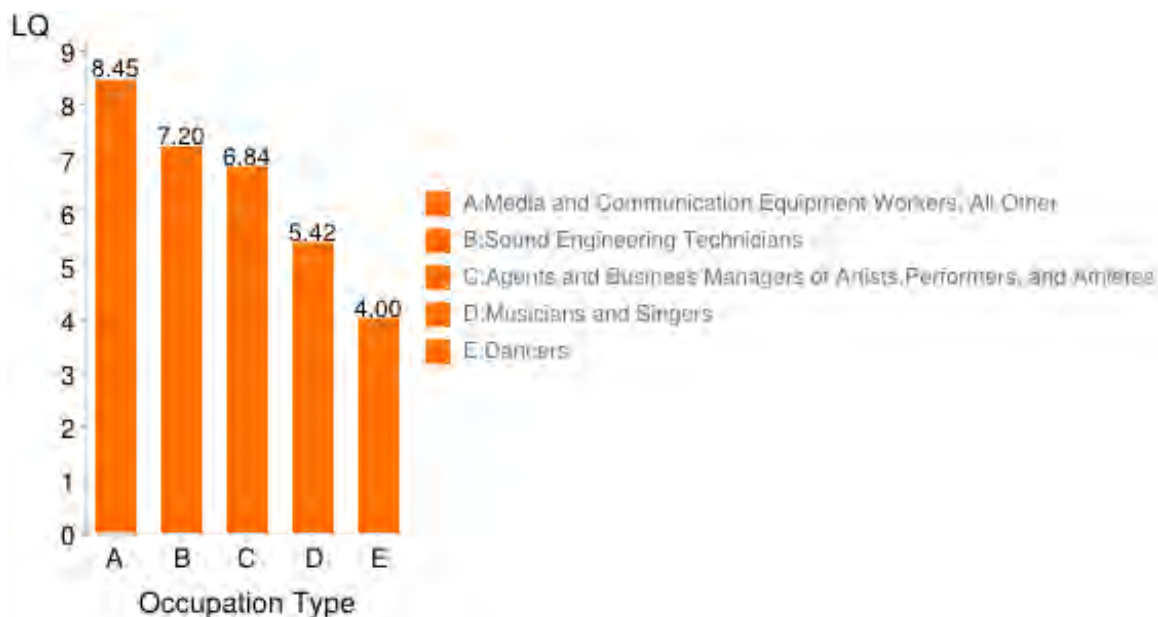
Top 5 Location Quotients by Occupation vs. Statewide Occupations 2011



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #23

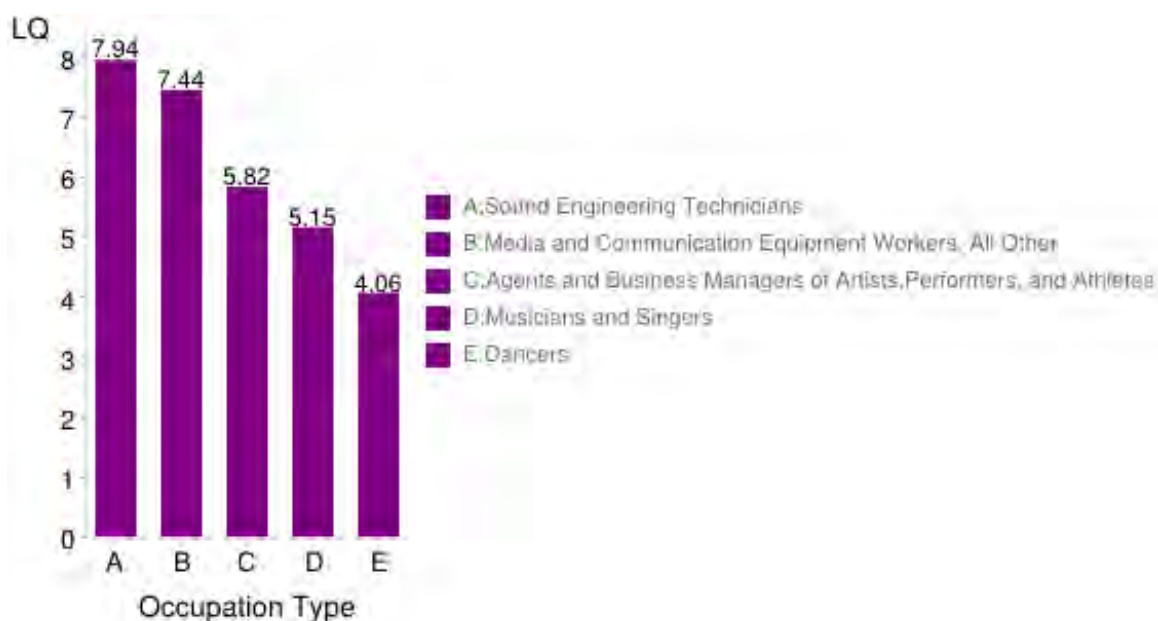
Top 5 Location Quotients by Occupation vs. Nationwide Occupations 2010



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #24

Top 5 Location Quotients by Occupation vs. Nationwide Occupations 2011



Source: Economic Modeling Specialists, Inc. Complete Employment

2011 Nashville MSA Non-Profit Arts and Arts-active Organization Counts

To view detailed information regarding the number of non-profit arts and arts-active organizations located in the Nashville Metro area, see Table #13 and Charts #25 and #26. The Nashville MSA had 189 arts-related organizations in 2011. Music organizations made up the largest proportional share of arts organizations, followed by theater organizations, and singing and choral groups. Historical societies and historic preservation organizations made up the largest proportional share of the MSA's arts-active organizations in 2011.

Table #3

Nashville MSA Non-Profit Arts and Arts-Active Organization Counts 2011

Regions : Wilson, Williamson, Trousdale, Sumner, Smith, Rutherford, Robertson, Macon, Hickman, Dickson, Davidson, Cheatham, Cannon

Arts Organizations 2011	Number	Share	Arts-Active Organizations 2011	Number	Share
Art Museums	1	1.09%	Other Arts & Culture Organizations	3	3.09%
Arts & Culture	4	4.35%	Fund Raising & Fund Distribution	2	2.06%
Arts & Humanities Councils & Agencies	3	3.26%	Management & Technical Assistance	1	1.03%
Arts Education	3	3.26%	Professional Societies & Associations	5	5.15%
Arts Services	1	1.09%	Single Organization Support	9	9.28%
Alliances & Advocacy	5	5.43%	Other Arts & Culture Support Organizations	0	0.00%
Ballet	2	2.17%	Children's Museums	1	1.03%
Bands & Ensembles	4	4.35%	Commemorative Events	2	2.06%
Dance	1	1.09%	Community Celebrations	0	0.00%
Film & Video	3	3.26%	Cultural/Ethnic Awareness	9	9.28%
Folk Arts	0	0.00%	Fairs	6	6.19%
Music	20	21.74%	Folk Arts Museums	0	0.00%
Opera	1	1.09%	Historical Organizations	10	10.31%
Performing Arts	2	2.17%	Historical Societies & Historic Preservation	13	13.40%
Performing Arts Centers	2	2.17%	History Museums	7	7.22%
Singing & Choral Groups	11	11.96%	Humanities	1	1.03%
Symphony Orchestras	5	5.43%	Media & Communications	1	1.03%
Theater	17	18.48%	Museums	6	6.19%
Visual Arts	7	7.61%	Natural History & Natural Science Museums	0	0.00%
			Performing Arts School	7	7.22%
			Printing & Publishing	4	4.12%
			Radio	4	4.12%
			Research Institutes & Public Policy Analysis	1	1.03%
			Science & Technology Museums	0	0.00%
			Television	5	5.15%
Totals	92	100%	Totals	97	100%

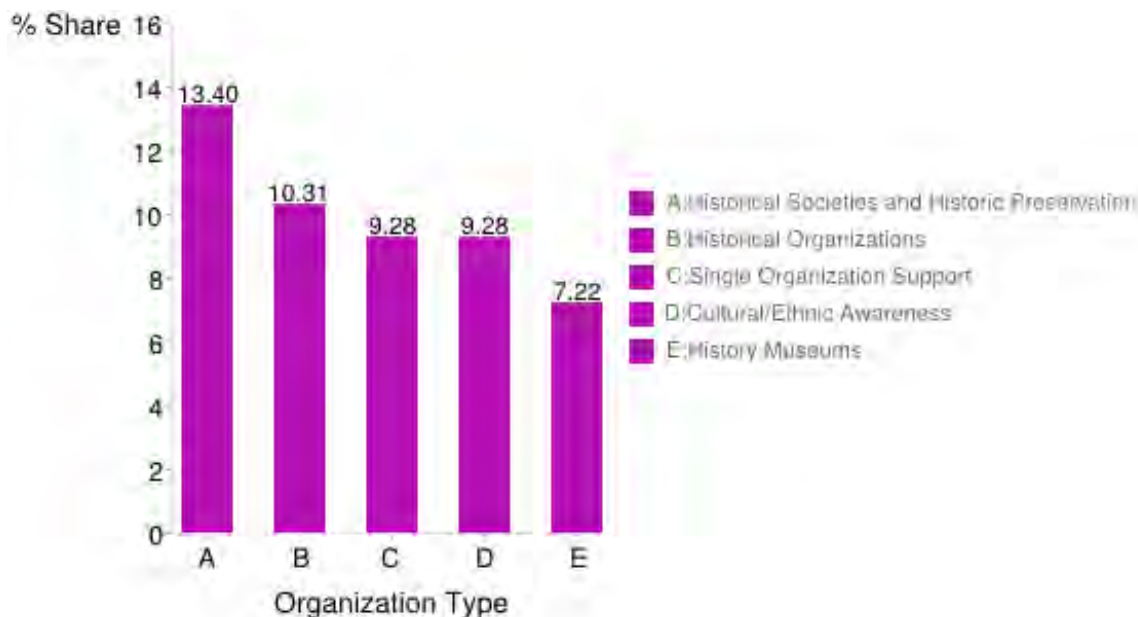
Source: National Center for Charitable Statistics, Core PC Database for Arts, Culture and Humanities Organizations

Chart #25
Arts Organizations % Share 2011



Source: National Center for Charitable Statistics, Core PC Database for Arts, Culture and Humanities Organizations

Chart #26
Arts-Active Organizations % Share 2011



Source: National Center for Charitable Statistics, Core PC Database for Arts, Culture and Humanities Organizations

2011 Nashville MSA Non-Profit Arts Organization Income and Index Values

Arts organizations are generally qualified within the CVI™ as organizations with a primary mission in presenting or serving media that are traditionally categorized as the arts. These types of organizations include the traditionally subsidized arts such as visual arts museums, the symphony, the opera, the ballet and the theater. In 2011, \$90.8 million in revenues were generated by non-profit arts organizations within the Nashville Metro Area. The greatest proportion of these revenues came from program revenues, gifts, and contributions in 2011. The organization revenues measured within this study can be affected by the number of organizations reporting from year to year, categorization and general reporting errors as submitted by individual agencies, disbursements of federal grants, and individual organizations' fundraising efforts, such as capital campaigns. Generally, these fluctuations occur

throughout non-profit revenue measurements across the nation as reported in this study. As a result, the annual index values provide a more informative indicator of non-profit organization health than the total revenue figures. However, revenue figures as aggregated within this study provide a substantive approximation of dollar amounts going to non-profit arts organizations within a reporting period.

Table #14
Nashville MSA Non-Profit Arts Organizations by Income 2011

Region	Program Revenues	Investment Income	Special Events	Contributions, Gifts & Grants	Membership Dues	Total Revenues
Nashville-Davidson-Murfreesboro-Franklin, TN MSA						
Wilson	\$34,682	\$872	\$1,279	\$78,264	\$13,183	\$128,280
Williamson	\$638,968	\$7,019	\$17,500	\$729,596	\$103,321	\$1,496,404
Trousdale	\$0	\$0	\$0	\$0	\$0	\$0
Sumner	\$730,656	\$479	\$0	\$367,914	\$0	\$1,099,049
Smith	\$0	\$0	\$0	\$0	\$0	\$0
Rutherford	\$353,499	\$3,956	\$64,197	\$286,632	\$1,180	\$709,464
Robertson	\$0	\$0	\$77,519	\$32,877	\$1,080	\$111,476
Macon	\$0	\$0	\$0	\$0	\$0	\$0
Hickman	\$0	\$0	\$0	\$0	\$0	\$0
Dickson	\$0	\$0	\$0	\$0	\$0	\$0
Davidson	\$42,668,076	\$1,862,832	\$3,382,921	\$38,705,531	\$109,334	\$86,728,694
Ceatham	\$0	\$0	\$0	\$78,924	\$0	\$78,924
Cannon	\$337,832	\$5	\$0	\$102,463	\$0	\$440,300
Totals	\$44,763,713	\$1,875,163	\$3,543,416	\$40,382,201	\$228,098	\$90,792,591

Source: National Center for Charitable Statistics, Core PC Database for Arts, Culture and Humanities Organizations

Chart #27
Non-Profit Arts Organizations Income 2011



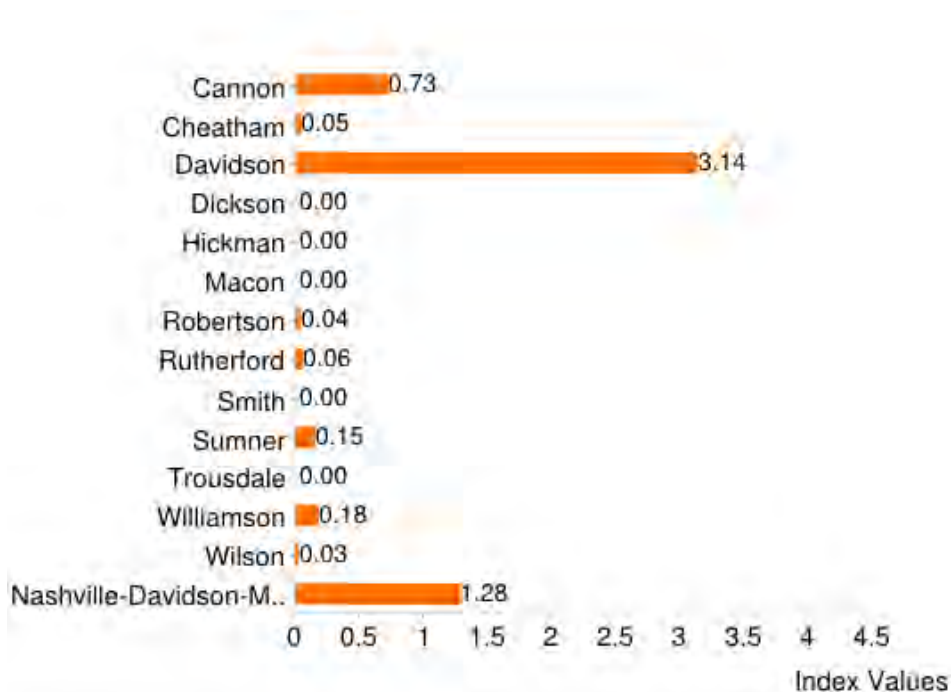
Source: National Center for Charitable Statistics, Core PC Database for Arts, Culture and Humanities Organizations

Table #15
Nashville MSA Non-Profit Arts Organizations by Index 2011

Region	Total Revenues	Per Capita	Index
Nashville-Davidson-Murfreesboro-Franklin, TN MSA			
Wilson	\$128,280	1.10	0.03
Williamson	\$1,496,404	7.93	0.18
Trousdale	\$0	0.00	0.00
Sumner	\$1,099,049	6.72	0.15
Smith	\$0	0.00	0.00
Rutherford	\$709,464	2.62	0.06
Robertson	\$111,476	1.66	0.04
Macon	\$0	0.00	0.00
Hickman	\$0	0.00	0.00
Dickson	\$0	0.00	0.00
Davidson	\$86,728,694	137.10	3.14
Cheatham	\$78,924	2.01	0.05
Cannon	\$440,300	31.80	0.73
Totals	\$90,792,591	56.15	1.28

Source: National Center for Charitable Statistics, Core PC Database for Arts, Culture and Humanities Organizations

Chart #28
Non-Profit Arts Organizations Index 2011



Source: National Center for Charitable Statistics, Core PC Database for Arts, Culture and Humanities Organizations

2011 Nashville MSA Non-Profit Arts-Active Organization Income and Index Values by County

Arts-active organizations are generally qualified within the CVI™ as organizations that do not have primary missions related to serving or presenting the arts, but do conduct a number of activities that can be considered "arts-based." For example, within any history museum, there is a significant amount of arts activity associated with exhibit design. Additionally, there are inherently close ties between humanities, culture, and the arts organizations. In 2011, \$62.4 million in revenues were generated by non-profit arts-active organizations within the Nashville MSA.

**Table #16
Nashville MSA Non-Profit Arts-Active Organizations by Income 2011**

Region	Program Revenues	Investment Income	Special Events	Contributions, Gifts & Grants	Membership Dues	Total Revenues
Nashville-Davidson-Murfreesboro-Franklin, TN MSA						
Wilson	\$0	\$0	\$0	\$0	\$0	\$0
Williamson	\$2,028,135	\$31,972	\$1,693	\$2,802,479	\$43,268	\$4,907,547
Trousdale	\$0	\$0	\$0	\$0	\$0	\$0
Sumner	\$86,150	\$53,908	\$84,564	\$283,444	\$9,018	\$517,084
Smith	\$0	\$0	\$0	\$50,501	\$0	\$50,501
Rutherford	\$523,769	\$11,061	\$36,323	\$748,459	\$5,240	\$1,324,852
Robertson	\$289,692	\$50,134	\$0	\$269,479	\$0	\$609,305
Macon	\$0	\$0	\$0	\$0	\$0	\$0
Hickman	\$0	\$0	\$0	\$0	\$0	\$0
Dickson	\$10,354	\$7,408	\$5,145	\$75,412	\$0	\$98,319
Davidson	\$15,445,097	\$5,588,107	\$1,257,649	\$32,144,251	\$123,096	\$54,558,200
Cheatham	\$0	\$0	\$0	\$0	\$0	\$0
Cannon	\$0	\$18,243	\$0	\$324,805	\$0	\$343,048
Totals	\$18,383,197	\$5,760,833	\$1,385,374	\$36,698,830	\$180,622	\$62,408,856

Source: National Center for Charitable Statistics, Core PC Database for Arts, Culture and Humanities Organizations

**Chart #29
Non-Profit Arts-Active Organizations Income 2011**



Source: National Center for Charitable Statistics, Core PC Database for Arts, Culture and Humanities Organizations

Table #17

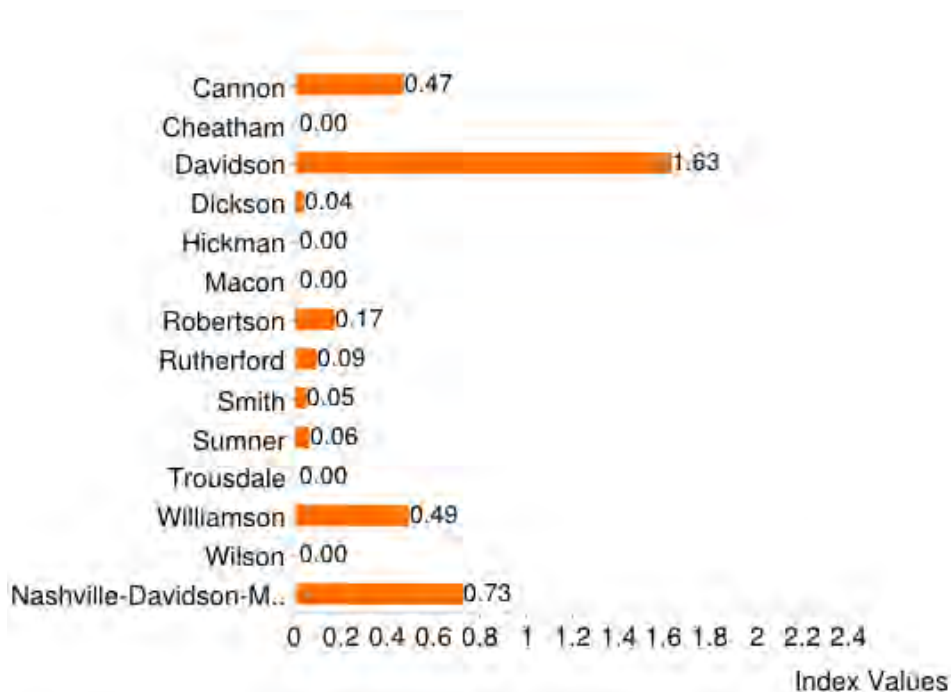
Nashville MSA Non-Profit Arts-Active Organizations by Index 2011

Region	Total Revenues	Per Capita	Index
Nashville-Davidson-Murfreesboro-Franklin, TN MSA			
Wilson	\$0	0.00	0.00
Williamson	\$4,907,547	26.01	0.49
Trousdale	\$0	0.00	0.00
Sumner	\$517,084	3.16	0.06
Smith	\$50,501	2.62	0.05
Rutherford	\$1,324,852	4.90	0.09
Robertson	\$609,305	9.06	0.17
Macon	\$0	0.00	0.00
Hickman	\$0	0.00	0.00
Dickson	\$98,319	1.96	0.04
Davidson	\$54,558,200	86.24	1.63
Cheatham	\$0	0.00	0.00
Cannon	\$343,048	24.78	0.47
Totals	\$62,408,856	38.60	0.73

Source: National Center for Charitable Statistics, Core PC Database for Arts, Culture and Humanities Organizations

Chart #30

Non-Profit Arts-Active Organizations Index 2011



Source: National Center for Charitable Statistics, Core PC Database for Arts, Culture and Humanities Organizations

2011 Nashville MSA Photography Store Sales

This category comprises establishments primarily engaged in either retailing new cameras, photographic equipment and photographic supplies or retailing new cameras and photographic equipment in combination with activities, such as repair services and film developing (U.S. Census Bureau). Table #18 summarizes sales for these types of businesses within the Nashville Metro Area for 2011. Total sales in the Nashville MSA for 2011 were \$6.30 million, \$3.90 per capita, and it had a CVI™ value of 1.05. At \$5.77 million, Davidson County generated the majority of the MSA's sales, and the county had an above average index value of 1.63.

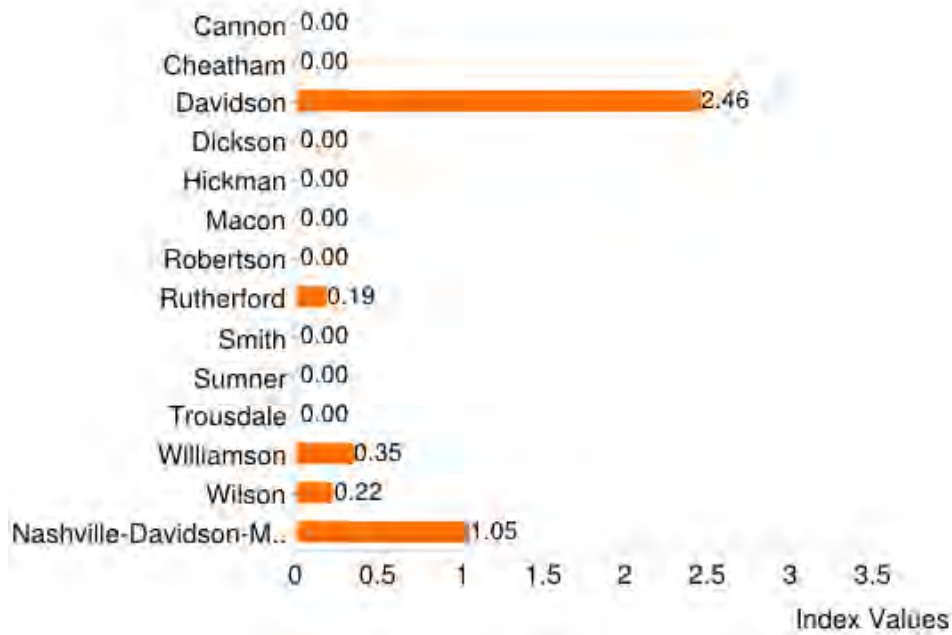
Table #18
Nashville MSA Photography Store Sales 2011

Region	Photography Store Sales	Per Capita	Index
Nashville-Davidson-Murfreesboro-Franklin, TN MSA			
Wilson	\$96,000	0.82	0.22
Williamson	\$246,000	1.30	0.35
Trousdale	\$0	0.00	0.00
Sumner	\$0	0.00	0.00
Smith	\$0	0.00	0.00
Rutherford	\$187,000	0.69	0.19
Robertson	\$0	0.00	0.00
Macon	\$0	0.00	0.00
Hickman	\$0	0.00	0.00
Dickson	\$0	0.00	0.00
Davidson	\$5,771,000	9.12	2.46
Cheatham	\$0	0.00	0.00
Cannon	\$0	0.00	0.00
Totals	\$6,300,000	3.90	1.05

Source: Economic Modeling Specialists, Inc.

Chart #31

Nashville MSA Photography Store Sales by Index 2011



Source: Economic Modeling Specialists, Inc.

2011 Nashville MSA Music Store Sales

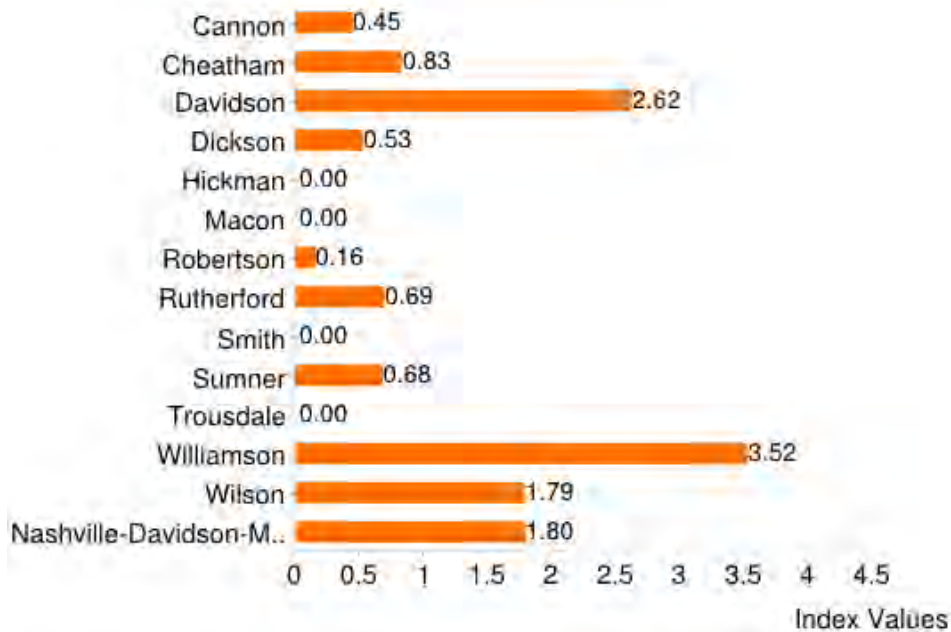
This industry comprises establishments primarily engaged in retailing new musical instruments, sheet music and related supplies, or retailing new products in combination with musical instrument repair, rental, or music instruction (U.S. Census Bureau). Table #19 summarizes sales within these types of businesses in the Nashville Metro Area. Total sales for the MSA for 2011 were \$27.6 million. Davidson County had a CVI™ value of 2.62 and \$24.85 per capita in this category.

Table #19
Nashville MSA Music Store Sales 2011

Region	Musical instrument and supplies stores	Per Capita	Index
Nashville-Davidson-Murfreesboro-Franklin, TN MSA			
Wilson	\$1,973,000	16.95	1.79
Williamson	\$6,310,000	33.44	3.52
Trousdale	\$0	0.00	0.00
Sumner	\$1,058,000	6.47	0.68
Smith	\$0	0.00	0.00
Rutherford	\$1,780,000	6.58	0.69
Robertson	\$101,000	1.50	0.16
Macon	\$0	0.00	0.00
Hickman	\$0	0.00	0.00
Dickson	\$250,000	4.98	0.53
Davidson	\$15,722,000	24.85	2.62
Cheatham	\$309,000	7.85	0.83
Cannon	\$59,000	4.26	0.45
Totals	\$27,562,000	17.05	1.80

Source: Economic Modeling Specialists, Inc.

Chart #32
Nashville MSA Music Store Sales by Index 2011



Source: Economic Modeling Specialists, Inc.

2011 Nashville MSA Book and Record Store Sales

This CVI™ category comprises establishments primarily engaged in retailing new books as well as establishments primarily engaged in retailing new prerecorded audio and video tapes, CDs and records (U.S. Census Bureau). Table #20 summarizes sales within these types of businesses within the Nashville MSA. Total 2011 sales for all the counties within the MSA were \$72.6 million and the overall CVI™ value was 1.76 for this industry. Davidson County reported \$66.23 per capita within this category.

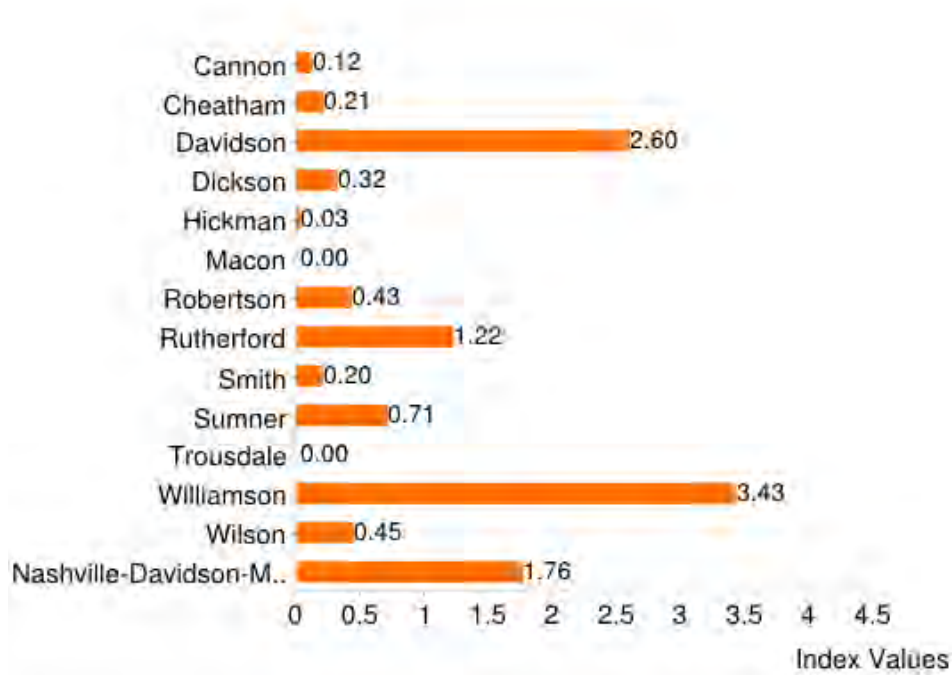
**Table #20
Nashville MSA Book and Record Store Sales 2011**

Region	Bookstore and Record Store Sales	Per Capita	Index
Nashville-Davidson-Murfreesboro-Franklin, TN MSA			
Wilson	\$1,331,000	11.43	0.45
Williamson	\$16,463,000	87.26	3.43
Trousdale	\$0	0.00	0.00
Sumner	\$2,965,000	18.14	0.71
Smith	\$99,000	5.14	0.20
Rutherford	\$8,425,000	31.14	1.22
Robertson	\$735,000	10.92	0.43
Macon	\$0	0.00	0.00
Hickman	\$20,000	0.80	0.03
Dickson	\$403,000	8.03	0.32
Davidson	\$41,897,000	66.23	2.60
Cheatham	\$213,000	5.41	0.21
Cannon	\$42,000	3.03	0.12
Totals	\$72,593,000	44.90	1.76

Source: Economic Modeling Specialists, Inc.

Chart #33

Nashville MSA Book and Record Store Sales by Index 2011



Source: Economic Modeling Specialists, Inc.

2011 Nashville MSA Art Dealer Revenues

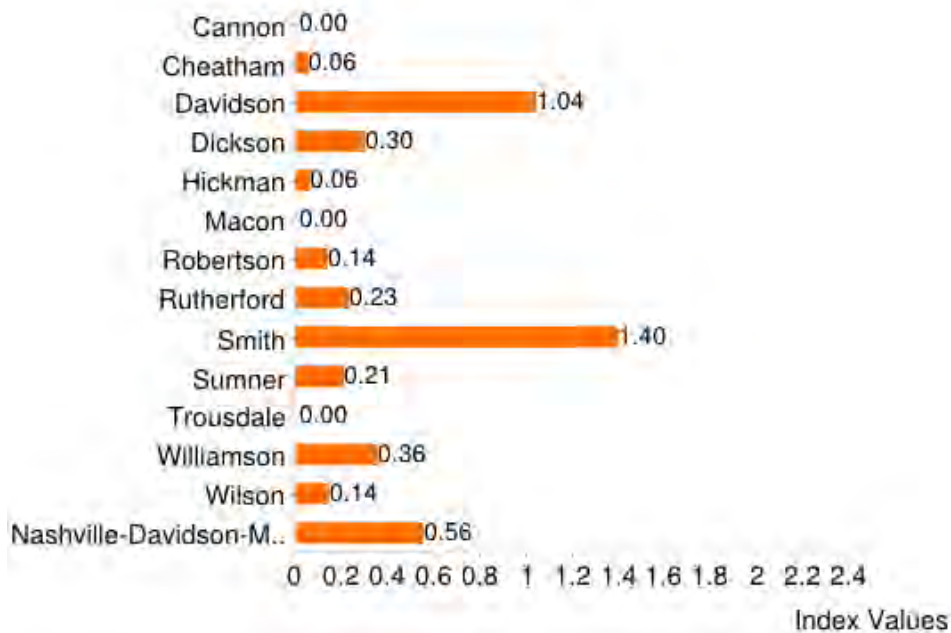
This category includes establishments primarily engaged in retailing original and limited edition artworks (U.S. Census Bureau). Table #21 summarizes sales within these types of businesses in the Nashville MSA. Total sales for all counties within the Nashville MSA were \$12.3 million in 2011. Davidson County reported \$9.06 million and had an individual index value above the national average, 1.04.

**Table #21
Nashville MSA Art Dealer Revenues 2011**

Region	Art dealers	Per Capita	Index
Nashville-Davidson-Murfreesboro-Franklin, TN MSA			
Wilson	\$231,000	1.98	0.14
Williamson	\$928,000	4.92	0.36
Trousdale	\$0	0.00	0.00
Sumner	\$472,000	2.89	0.21
Smith	\$370,000	19.22	1.40
Rutherford	\$867,000	3.20	0.23
Robertson	\$128,000	1.90	0.14
Macon	\$0	0.00	0.00
Hickman	\$22,000	0.88	0.06
Dickson	\$206,000	4.10	0.30
Davidson	\$9,064,000	14.33	1.04
Cheatham	\$30,000	0.76	0.06
Cannon	\$0	0.00	0.00
Totals	\$12,318,000	7.62	0.56

Source: Economic Modeling Specialists, Inc.

**Chart #34
Nashville MSA Art Dealer Revenues by Index 2011**



Source: Economic Modeling Specialists, Inc.

2011 Nashville MSA Independent Artist, Writer, and Performer Revenues

This category includes independent (i.e. freelance) individuals primarily engaged in performing in artistic productions, creating artistic and cultural works or productions, or providing the technical expertise necessary for these productions (U.S. Census Bureau). Table #22 summarizes sales within these types of businesses within the MSA. The total 2011 revenues for the Nashville Metro Area were \$728.0 million. The Nashville MSA reported \$450.23 per capita and had a CVI™ value of 4.18 in this category.

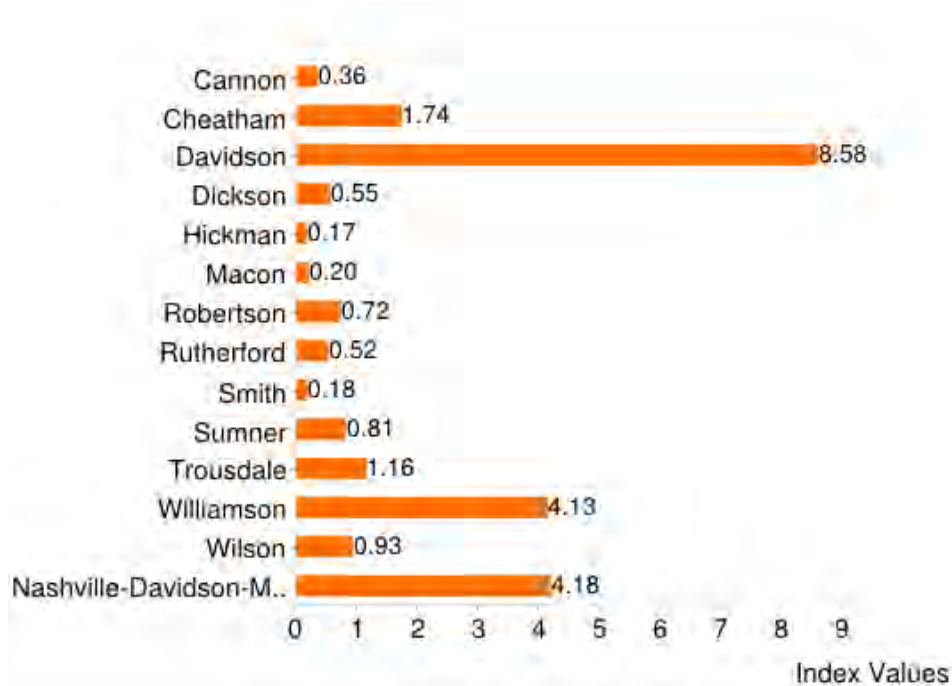
**Table #22
Nashville MSA Independent Artist Revenues 2011**

Region	Independent artists, writers, and performers	Per Capita	Index
Nashville-Davidson-Murfreesboro-Franklin, TN MSA			
Wilson	\$11,611,000	99.74	0.93
Williamson	\$83,939,000	444.90	4.13
Trousdale	\$984,000	124.43	1.16
Sumner	\$14,256,000	87.22	0.81
Smith	\$380,000	19.74	0.18
Rutherford	\$15,053,000	55.63	0.52
Robertson	\$5,226,000	77.66	0.72
Macon	\$475,000	21.21	0.20
Hickman	\$461,000	18.53	0.17
Dickson	\$2,957,000	58.92	0.55
Davidson	\$584,725,000	924.30	8.58
Cheatham	\$7,352,000	186.86	1.74
Cannon	\$531,000	38.35	0.36
Totals	\$727,950,000	450.23	4.18

Source: Economic Modeling Specialists, Inc.

Chart #35

Nashville MSA Independent Artist Revenues by Index 2011



Source: Economic Modeling Specialists, Inc.

2011 Nashville MSA Performing Arts Participation Revenues

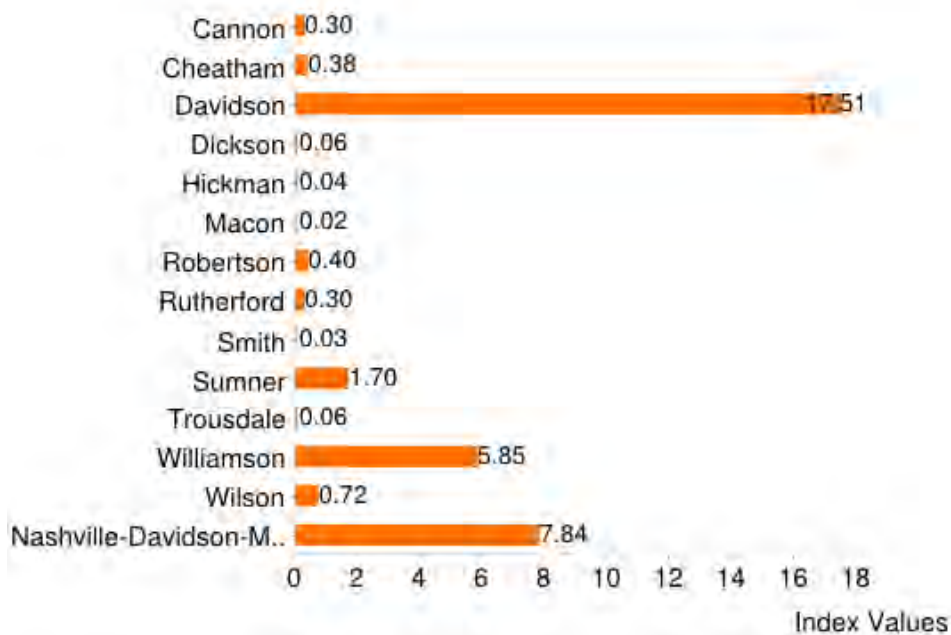
This category includes theater companies and dinner theaters, musical groups and artists, and other performing arts companies primarily engaged in producing live theatrical productions (U.S. Census Bureau). Table #23 summarizes sales within these types of businesses in the Nashville area. Total revenues for 2011 were \$628 million. Most of the revenues within this category were primarily concentrated in Davidson County. The county reported \$548.6 million in revenues and \$867.15 per capita.

Table #23
Nashville MSA Performing Arts Participation Revenues 2011

Region	Performing Arts Participation	Per Capita	Index
Nashville-Davidson-Murfreesboro-Franklin, TN MSA			
Wilson	\$4,171,000	35.83	0.72
Williamson	\$54,671,000	289.77	5.85
Trousdale	\$24,000	3.03	0.06
Sumner	\$13,788,000	84.35	1.70
Smith	\$24,000	1.25	0.03
Rutherford	\$4,013,000	14.83	0.30
Robertson	\$1,345,000	19.99	0.40
Macon	\$20,000	0.89	0.02
Hickman	\$43,000	1.73	0.04
Dickson	\$150,000	2.99	0.06
Davidson	\$548,575,000	867.15	17.51
Cheatham	\$734,000	18.66	0.38
Cannon	\$208,000	15.02	0.30
Totals	\$627,766,000	388.27	7.84

Source: Economic Modeling Specialists, Inc.

Chart #36
Nashville MSA Performing Arts Participation Revenues by Index 2011



Source: Economic Modeling Specialists, Inc.

Technical Report and Understanding the CVI™

While the informational value of this report is immense, the potential benefit to arts advocacy, planning, and policy-making is equally great. In order to realize the practical value of this research, it is important to review and consider the history of the CVI™ and its differentiation

from economic impact studies. Some suggestions for making use of the research are also presented here to encourage immediate application of the research. Finally, the sources of CVI™ data are itemized to provide transparency of the research process.

Developing the Creative Vitality™ Index

The CVI™ was developed in the context of innovations in cultural policy and economic development. The CVI™ was initially conceived to help public sector arts agencies clearly communicate that their work encompasses a much larger segment of creative economic activity than had previously been the case. This was necessary because, beginning in the mid 1960s, when state arts agencies were established and city arts agencies were either founded or expanded, the primary focus of these entities was on the growth of the supply and quality of primarily non-profit-based arts activities.

These entities made great progress in this area. Once the supply and quality of non-profit arts activities was greatly bolstered, however, the public sector funders of the non-profit arts field began to consider how their goals and the work of the non-profit arts were part of a much larger creative system. They also became aware that the non-profit arts and public arts policy depended on the health of that larger system to survive in the present and thrive in the future.

Simultaneous with these developments, practitioners from fields representing for-profit creative activities and occupations began to discuss the creative economy in broad, highly inclusionary terms. The arts field and public sector arts funders embraced this broader concept as reflective of how they envisioned their work—as a stimulative part of an overall creative system and not simply as suppliers of funding to maintain a supply of non-profit-sourced arts opportunities. The CVI™ reflects this broader systems-oriented thinking and reinforces the fact that the non-profit arts and public arts agencies are part of an interdependent whole called “the creative sector.”

The CVI™ grew out of a conversation about whether to undertake an economic impact study of the arts. The staff leadership of the Washington State Arts Commission and the Seattle Office of Arts & Cultural Affairs, in collaboration with others, explored ways to expand and enrich the economic argument for support of the arts and especially public funding of the arts. In doing so, the group was influenced by two national conversations concerning economic development: the defining of a creative economy and the outlining of the concept of economic development clusters. Those conversations did something the non-profit arts community was very late in doing—they included the related for-profit creative sector in a universe normally reserved for non-profits.

The public value work articulated by Mark Moore also played a role in the development of the CVI™. That work helped the public sector component of the non-profit arts funding community move away from a perspective oriented toward saving the arts to considering ways to be responsive to what citizens wanted in the arts. The approach also worked to shape agency deliverables to reflect their actual value to the public rather than the value arts aficionados considered them to have for the public. One result of this influence was that the CVI™ was developed in a context of thinking in which individuals are assumed to have choices and that, to remain viable, public sector arts funders need to offer choices the public will value and thus select. In this concept of selection is the understanding that choice in the arts ranges outside the non-profit arts and that the public sector arts agency needs to ensure that such choice is available.

The Relationship of the CVI™ to Economic Impact Studies

Although it evolved from a discussion of whether to commission an economic impact study, the CVI™ is not an economic impact study of the arts. Economic impact studies are enumerations of the total economic value and impact of a specific basket of arts activities on

the community, taking into account estimates of the ripple effect on jobs and revenues in other non-related industries. The majority of such studies focus on the non-profit art sector and either measure its impact exclusively or introduce measures of the impact of selected for-profit activities in a supplementary manner. The CVI™ utilizes some of the data typically included in arts economic impact studies; however, it draws on many more data streams, and its goal is quite different in that it seeks to provide an indicator of the relative health of the economic elements of the creative economy.

Economic impact studies are rooted in advocacy and generally have as a core purpose the definition of the non-profit arts sector as a meaningful component of the larger economic system. The results of such studies are commonly used to argue for the allocation of scarce budget dollars to the arts because a dollar invested in the arts multiplies many times over and helps nurture a more robust overall economy. These studies have also been used to help the arts compete with other discretionary forms of government spending--and often these other interests have their own economic impact studies. The studies have been used most effectively to counteract the misguided notion that funds invested in the non-profit arts are removed from the economy and thus play no role in building or sustaining it.

Economic impact studies have also been commissioned to call attention to the size and scope of arts and culture as a component of the overall economic activity of an area. Often community leaders and the public are only familiar with one segment of the arts through their personal acquaintance with a single institution or discipline. The economic impact study aggregates information in ways that call attention to the size and scope of a cluster of endeavors that are often considered to be of minor importance in economic terms. As a result, the prestige of the arts and culture community in an area is enhanced, and the ability of the sector to be heard is often increased.

Although the CVI™ can partially address each of the uses to which economic impact studies are employed, it has a different purpose. The CVI™ is about exploring a complex set of relationships and changes in the dynamics of those relationships over time. It is not a replacement for economic impact studies, but can be a complement to them.

Making Use of the Creative Vitality™ Index

The Creative Vitality™ Index is designed to serve as a tool to inform public policy decision making and to support the work of advocates for the development of the creative economy. Here are some of the major uses of the CVI™: as a definitional tool, the index can be used to call attention to and educate the community at-large concerning the components and dynamics of the creative economy. Of particular significance is the promotion of the concept that the creative economy includes both the for-profit and the non-profit arts-related activities of an area. Many economic impact studies centered on the arts have focused almost entirely on the non-profit sector, and the inclusion of for-profit activities is, for many, a new conceptualization of the role of the arts in an economy. This approach locates all arts and arts-related creative activities in a continuum of creative activities.

The index can serve as a source of information for advocacy messaging. Individuals engaged in advocacy on behalf of the creative economy as a whole or elements of it can use the index to do some of the following:

Call the attention of the public to significant changes in the creative economy ecosystem. For example, if contributions from private foundations drop substantially in a year and three major architectural firms leave the area, advocates for a healthy creative economy can call attention to those factors as negative elements that will affect an overall ecosystem. Similarly, if non-profit arts groups at the same time experience increases in income from individuals and there are substantial increases in employment within other major creative occupations such as graphic design and advertising, the negative impact of the events noted

above may be cushioned or alleviated altogether.

Underscore the economic relationships between the for-profit sector and the non-profit sector and make the point that a healthy non-profit arts sector is important to the development of a healthy for-profit sector.

Advocate for improvements to the allocation of resources or the creation of policies that will increase the index values through the expansion of the role of a creative economy in a region.

Serve as a framework upon which to define and build a creative coalition. With the components of the index setting forth a vision for a creative community rather than a non-profit arts community, those who wish to build coalitions to influence change for the benefit of the development of the creative economy have a broader and deeper platform from which to begin the conversation.

Benchmark an area of endeavor and lay the groundwork for the improvement of one or more aspects of the creative economy. The index can serve as an initial diagnostic tool to create a baseline and then can be used to measure progress in that area. Elected officials and civic leaders can use the index as a starting point for discussing ways in which an area's local economy can be enriched through the development of the creative-economy segment of that community.

More on the CVI™ Data Sources

Index data streams are analyzed by WESTAF and taken from two major data partners: the Urban Institute's National Center for Charitable Statistics and Economic Modeling Specialists, Inc. (EMSI).

The Urban Institute's National Center for Charitable Statistics aggregates information from the Internal Revenue Service's 990 forms. The forms are required to be submitted by non-profit 501(c) organizations with annual gross receipts of \$25,000 or more. Organizations with more than \$25,000 but less than \$250,000 in annual gross receipts can file a 990 EZ form that collects less information. The CVI™ uses the information contained in the 990 forms to identify changes in charitable giving in an area. These numbers are the best available but are not absolute. Some numbers may not be reported because of errors made in the completion of the form. These include nested fund transfers within larger fund allocations that include the arts in a significant way but are not broken out and/or the failure to capture data because an organization is either not required to file a 990 or does not file the full 990 form, thus limiting the level of data available.

Economic Modeling Specialists, Inc.'s (EMSI) expertise is centered on regional economics, data analysis, programming, and design so that it can provide the best available products and services for regional decision makers. In an effort to present the most complete possible picture of local economies, EMSI estimates jobs and earnings for all workers using Bureau of Labor Statistics data, data from the U.S. Bureau of Economic Analysis, and information from the U.S. Census Bureau. Because the number of non-covered workers in a given area can be large, job figures from EMSI will often be much larger than those in state LMI data. In order to estimate occupation employment numbers for a region, EMSI first calculates industry employment, then uses regionalized staffing patterns for every industry and applies the staffing patterns to the jobs by industry employment data in order to convert industries to occupations. EMSI bases occupation data on industry data because it is generally more reliable and is always published at the county level, whereas occupation data is only published by Occupational Employment Statistics (OES) region (usually 4-6 economically similar counties). Occupation employment data includes proprietors and self-employed workers. EMSI uses nearly 90 federal, state and private sources including the U.S.

Department of Commerce, the U.S. Department of Labor, The U.S. Department of Education, the U.S. Department of Housing and Urban Development, The U.S. Department of Health and Human Services, the U.S. Postal Service, and the Internal Revenue Service. (Partially Reprinted from www.economicmodeling.com)

Getting More Out of the CVI™

WESTAF's research and development team is committed to delivering the highest quality research in broadly accessible formats. Please visit cvi.westaf.org to learn more about the CVI™ and how it can be additionally useful.