

NATIONAL CULTURAL DISTRICTS EXCHANGE



2013 Literature Review: Arts and Culture Districts

Compiled by Katie Dubbs

Bassity, Leah, ed. *Perspectives on Cultural Tax Districts: A Seminar Co-sponsored by the Western States Arts Federation and the Washington State Arts Commission.* Seattle: Western States Arts Federation and the Washington State Arts Commission, February 11-12, 2008. Print.

As the title suggests, this seminar analyzes cultural tax districts, in particular the Detroit Cultural Tax District, St. Louis Zoo-Museum District, Denver Science and Cultural Facilities District, and Salt Lake City Zoo, Arts and Parks District. The keynote address, "A discussion on regionalism" by David Thornburgh, claims, "regions are essentially the building blocks of our economy and quality of life; they matter to people and to businesses." (Thornburgh, 5) He continues by concluding: "In making a regional case, I think that the most powerful argument is to convey to elected officials that focusing on their constituents and the ways in which the region—the geography of opportunity—matters to those inside the region improves the lives of their constituents." (Thornburgh, 7) Session one—"The Cultural Tax District Landscape: A comparative overview of cultural tax districts now in operation" by Kris Tucker—looks in depth at the "location, funding source, governance, and administration" of six cultural tax districts in St. Louis, MO; Denver, CO; St. Paul, MN; Allegheny County, PA; Salt Lake County, UT; and Cleveland, OH. (Tucker, 13)

Berkley, Blair J., and John R. Thayer. "Policing Entertainment Districts." *Police Strategies & Management* 23.4: 466-91. Print.

This article points out the problems of a naturally occurring entertainment district. Berkley and Thayer argue that while districts evolve to become entertainment hubs of more than 20 nightclubs and restaurants, among other venues, security, crowd control, and cleanliness decline. The authors advocate for "proactive policing," which encourages preventative measures made by both the police and the event patrons and staff. (Berkley and Thayer, 486)

Bonet, Lluís, François Colbert, and Andres Courchesne. "From Creative Nations to Creative Cities: An Example of Center-Periphery Dynamic in Cultural Policies." *Cultural Policies and Creative Cities: Some Insights*: 3-8. Print.

This article examines the theoretical and cultural policy framework in viewing the relationship between a city's center and periphery, with an emphasis on Spanish and Canadian cities. In their analysis, Bonet, Colbert, and Courchesne consider "the inclusion of the arts and cultural industries in a larger creative concept" a growing

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trending in governments' reconsiderations of attracting people to their cities, both on a local and state level.

Chapple, Karen, and Shannon Jackson. "Commentary: Arts, Neighborhoods, and Social Practices: Towards an Integrated Epistemology of Community Arts." *Journal of Planning Education & Research* 29.4 (2010): 478-90. Print.

Despite a common concern for social change, the multidisciplinary fields of city planning and performance studies rely on different theories, epistemologies, and language. The authors argue that these fields share common roots and would benefit from integrating their approaches. The authors use three issues in community arts, along with a case study from Oakland, CA, as a lens into this new joint epistemology. The first is the concern over arts as instrument: the tension over the social uses of arts and the arts as commodifying neighborhood. Second is the concept of audience development, often conceptualized as uplifting the audience without acknowledging daily lived experience. Third is the vulnerability that threatens artists and neighborhoods alike. A concluding section addresses the human capital implications of a new field of arts and city planning.

Chapple, Karen, Shannon Jackson, and Anne J. Martin. "Concentration Creativity: The Planning of Formal and Informal Arts Districts." *City, Culture and Society* (2010): 225-34. Print.

This article examines the inception and growth of two arts districts in the San Francisco Bay Area: Berkely's downtown arts district and Oakland's Art Murmur/Uptown. Chapple, Jackson, and Martin consider both informal and formal districts and their intertwining. The article also gives a good overview of past research on arts districts.

"Public investment and policy play a critical role here: formal arts districts depend on supportive zoning regulations and public financing for new facilities, while informal arts districts are often bolstered by city-funded marketing or small-scale public improvements." (Chapple, Jackson, Martin, 225)

"Benefits rarely trickle down to artists from formal districts, while informal districts offer little hope of long-term stability for artists. Better formal tools are needed to protect artists as arts districts emerge." (Chapple, Jackson, Martin, 225)

"Formal districts may be more likely to thrive where there are synergies with nearby informal districts, as well as informal networks as work. Cities everywhere capitalize on the ephemeral quality of informal districts: if mobile artist pioneers catalyze gentrification and redevelopment in one neighborhood and then move onto the next, cities find their urban regeneration work completed for them." Chapple, Jackson, Martin, 233)

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Cooke, Philip, and Luciana Lazzaretti, eds. *Creative Cities, Cultural Clusters and Local Economic Development*. Cheltenham, UK: Edward Elgar, 2008. Print.

This book is a helpful resource guide with articles about “creative cities” and “cultural clusters” in theoretical ways and with specific examples of districts mainly in Italy. In the introduction, Cooke and Lazzaretti separate “cultural economy” from “creative industries.” “Cultural economy” is a seemingly “public good” often “universally available” with industrial or federal sponsorship rather than self-sufficient. (Cooke and Lazzaretti, 1-2) “Cultural industries” is characterized more by “street” knowledge than formalized training and includes a more all-encompassing definition of creative with new media. (Cooke and Lazzaretti, 2) The authors advocate for a “creative-cultural platform for the creative city,” a focus on physical “clusters” with a particular sense of place but also on “knowledge economy,” which can be lacking in rural settings. (Cooke and Lazzaretti, 4-5)

De Magalhães, Claudio. "Business Improvement Districts and the Recession: Implications for Public Realm Governance and Management in England." *Progress in Planning* (2012): 143-77. Print.

Along with a presentation in Barlett School of Planning at University College London, de Magalhães discusses thirteen Business Improvement Districts “as an approach to public realm management” (De Magalhães, 6) and conclude that the districts are a “resilient model and probably here to stay.” (De Magalhães, 22)

Eckert, Liza. "BAM Cultural District: An Introduction." *The New York Times - The Local - Fort Greene Hill*. The New York Times, 14 July 2010. Web.

This article documents the progress and changes made to the 2004 plan for the BAM Cultural District, including the cancelation of many building projects, while also pushing forward with a new theater and plaza space. As Eckert acknowledges, "This plan is massive and has the potential to significantly change Fort Greene." (Eckert, 4)

Fleming, Tom. "Supporting the Cultural Quarter? The Role of the Creative Intermediary." *City of Quarters: Urban Villages in the Contemporary City*. By David Bell and Mark Jayne. Aldershot, Hants, England: Ashgate, 2004. Print.

This chapter calls into question the title “cultural quarter” and its effect on a neighborhood. (Fleming, 94) “A cultural quarter requires legitimacy and ownership from resident businesses and communities: it needs to make sense to them. The creative intermediary has a prominent role to play in making the quarter work, and this is

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achieved by creating opportunities of the sector to claim space and make place so that the quarter is understood as a compelling, distinctive, transforming milieu for which they can stake a claim. In this way, creative businesses can find room to contest the meanings, boundaries, internal dynamics and external links of the cultural quarter, but at least they accept that it or at least some kind of spatially expressed local creative movement actually exists.” (107)

Gadwa Nicodemus, Anne, and Erika Byrd. "Working Effectively with Somali Residents through the Arts: Collective Wisdom from the Cedar Riverside Neighborhood." *CHANCE Community-based Research Project. Cedar Riverside Neighborhood Revitalization Program.* (2009): Print.

Gadwa Nicodemus and Byrd sought to analyze the relationship among Minneapolis' arts organizations and its immigrant populations, so the authors focused on the area's largest immigrant population, Somali residents. The authors believe that potential collaborations between "arts providers" and Somali residents are possible, as the former seem "more responsive" to the immigrants and the latter have a deep interest in the arts, particularly crafts, theater, and poetry. (Gadwa Nicodemus and Byrd, 11)

Gadwa Nicodemus, Anne. "Appendix B: Track-It Hennepin Indicators 2012: Baseline Indicators and Data Roadmap." *Plan-It Hennepin: Creative Placemaking for Downtown Minneapolis* (2012): Print.

This appendix, "Track-It Hennepin," is the data summary and supplement of the report reviewing the program "Plan-It Hennepin," an urban revitalization project for Hennepin Avenue in Minneapolis. Data is taken from other surveys including census, transit, and police reports. The report suggests that the project has improved the area, as more people "live near/in [or visit] Hennepin Cultural District," the place "feels more vibrant," and crime rates have declined. (Nicodemus, 11)

Gadwa Nicodemus, Anne. *Cultural Plan Backs up "Creative Capital" Branding: A Creative City Initiative Case Study on Providence, RI.* *Metris Arts Consulting.* Hong Kong Institute of Contemporary Culture, 31 Oct. 2012.

The document analyzes Providence, Rhode Island's branding campaign, "Creative Providence - A Cultural Plan for the Creative Sector," increasing the influence of arts and culture in government decisions while including public participation. Nicodemus claims, "The branding held shift how residents and outsiders perceive the city, which may result in reality evolving to match the message." (Nicodemus, 43) Nicodemus concludes that this campaign went from a propaganda idea to a city's "articulated vision." (Nicodemus, 43)

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Gadwa Nicodemus, Anne. "Cutting Teeth on Creative Placemaking: Southeast Houston Arts Initiative Case Study." *Southeast Houston Arts Initiative: Activities Report – Strategic Plan – Evaluation – 2011-2012* (2012): Print.

In this report, creative placemaking expert Nicodemus evaluates the success of the recent Southeast Houston Arts Initiative. The project was meant to transform Southeast Houston, a “place without a name,” (Nicodemus, 49) in a huge strategic planning, “creative placemaking” interdisciplinary project. Nicodemus defines “creative placemaking” as “a process through which cross-sector partners strategically shape a place’s social or physical character around arts and cultural assets.” (Nicodemus, 48) Although the plan has not been fully implemented, Nicodemus claims that so far the project has been met positively by the community and the project’s other contributors: “Interview and survey findings suggest that the planning process helped expand the way a range of Houstonians think about art, design, and the possibilities of creative placemaking. By encouraging residents to help shape their own environment, it deepened civic engagement. Lastly, it fostered interaction among community members by breaking down institutional and professional/lay-person silos.” (Nicodemus, 46) It has already inspired other initiatives and appears to be a good model for the beginning of creating a cultural district or a more informal sense of a rejuvenated place, according to Nicodemus.

Galligan, Ann M. "The Evolution of Arts and Cultural Districts." *Understanding the Arts and Creative Sector in the United States*. By Joni Maya Cherbo, Ruth Ann Stewart, and Margaret Jane. Wyszomirski. New Brunswick, NJ: Rutgers UP, 2008. 129-42. Print.

Galligan traces the development of "cultural districts" in two waves as "policy tools for municipalities." (Galligan, 129) As she states in her introduction, "cultural districts serve as important catalysts in developing vibrant and regenerated areas that transform often blighted or underused urban spaces" as magnets for tourism and industries. (Galligan, 129) She claims that more recently in the "second wave" of development cultural districts have a broader definition and include artists and their work spaces as an important aspect of the "creativity" of the area. (Galligan, 129) Galligan acknowledges that districts are each "unique," are constantly changing, and may become "obsolete." (Galligan, 142) A thread in her article, as seen in other works on cultural districts, is that the "success" of these districts is immeasurable and "is colored by the definition of what is meant by a cultural district." (Galligan, 142)

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Gilmore, Abigail. "Popular Music, Urban Regeneration and Cultural Quarters: The Case of the Rope Walks, Liverpool." *City of Quarters: Urban Villages in the Contemporary City*. By David Bell and Mark Jayne. Aldershot, Hants, England: Ashgate, 2004. Print.

Gilmore examines the “creative quarter” of Liverpool, United Kingdom as a case study, in particular the relationship between the local popular music scene and the development of the neighborhood’s “quarterization.” (Gilmore, 123) In particular, Gilmore references the night club Cream as a popular venue that inspired development and attendance in its surrounding neighborhood.

Grodach, Carl. "Beyond Bilbao: Rethinking Flagship Cultural Development and Planning in Three California Cities." *Journal of Planning Education & Research* 29.3: Print.

This article analyzes the projects of three cities—Los Angeles, San Francisco, and San Jose—attempting to replicate Gehry's Bilbao Effect, the well-known phenomenon of a huge architectural attraction revitalizing its surrounding neighborhood. The authors stress the importance of strengthening existing foundations and projects within a neighborhood, rather than building its own new Bilbao Museum.

Irani, Daraius, Rebecca Ebersole, and Susan Steward. *Maryland Arts and Entertainment Districts Economic and Fiscal Impact Analysis FY 2008-FY 2010 Final Report*. Towson University Regional Economic Studies Institute, Dec. 2011.

The Maryland State Arts Council (MSAC) partnered with the Regional Economic Studies Institute (RESI) to analyze the “economic and fiscal impacts” of 19 “Arts and Entertainment Districts” in Maryland. (Irani et al., 4) This report discusses the findings of that study, which examined the “direct, indirect, and induced” economic and job benefits in Maryland from FY 2008 through the FY 2011. (Irani et al., 4) The analysis proves that during this period, around 4,855 jobs were sustained, \$441.8 million was produced in output, and \$149.4 million was produced in wages. (Irani et al., 6)

Maggiore, Giulio, and Immacolata Vellecco. "Cultural Districts, Tourism and Sustainability." *Strategies for Tourism Industry - Micro and Macro Perspectives*. Ed. Murat Kasimoglu and Handan Aydin. N.p.: n.p., 2012. Print.

Maggiore and Vellecco examine the “strategic planning” and form of a cultural district. They conclude: “The model of cultural district seems to be an ideal solution, particularly fitting for those regions where a rich endowment of cultural resources goes with a lack of business ventures. The problem is that the creation of a cultural district is very awkward, due to the fact that cultural district cannot be ‘created.’ They can only emerge as a match between a wise top-down strategy inspired by a long-term vision and

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the bottom-up inventiveness of local stakeholders, which both must found their action on the cultural assets of the territory.” (Maggiore and Vellecco, 20)

Markusen, Ann, and Amanda Johnson. *Artists' Centers: Evolution and Impact on Careers, Neighborhoods and Economies.* Project on Regional and Industrial Economics, Humphrey Institute of Public Affairs, University of Minnesota, Feb. 2006.

Markusen and Johnson examine “dedicated space for artists” in Minnesota. (Markusen and Johnson, 9) These spaces are “centers,” mostly organizations, that the authors stress governments and businesses should encourage to have in their neighborhoods to increase economic development as well as collaboration and quality among artists.

Markusen, Ann, and Anne Gadwa. *Creative Placemaking.* The Mayors' Institute on City Design, National Endowment for the Arts, Markusen Economic Research Services and Metris Arts Consulting, 2010.

Markusen and Gadwa discuss placemaking as a collaboration among city organizations for cultural and economic revitalization: “In creative placemaking, partners from public, private, nonprofit, and community sectors strategically shape the physical and social character of a neighborhood, town, city, or region around arts and cultural activities. Creative placemaking animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire, and be inspired.” (Markusen and Gadwa, 3) Rather than analyzing cultural districts, the authors claim that “instead of a single arts center or a cluster of large arts and cultural institutions, contemporary creative placemaking envisions a more decentralized portfolio of spaces acting as creative crucibles.” (Markusen and Gadwa, 3) They suggest a reconsideration of the government’s involvement in arts and placemaking and stress locally specific efforts.

Murray, Chris. "Rethinking Neighbourhoods: From Urban Villages to Cultural Hubs." *City of Quarters: Urban Villages in the Contemporary City.* By David Bell and Mark Jayne. Aldershot, Hants, England: Ashgate, 2004. Print.

With the focus of the term “urban village” in the United Kingdom, Murray suggests a “multidisciplinary approach to neighborhood development.” (Murray 202) In this chapter he suggests a new approach for designing “creative neighborhoods.” (Murray, 203) “As Jerker Söderlind (1999) describes, the arts and other cultural disciplines have a central role to play in urban renewal. Harnessing this creativity can transform our approach, generating new neighborhood spaces and breathing new life into old environments. Examples are plentiful: Temple Bar, Dublin; Mosebacke, Stockholm;

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Central Milton Keynes; Christiania, Copenhagen; Greenwich Village, New York; and Kreuzberg, Berlin: ‘Artists could play a more active role in city renewal and planning than today. Cultural production and other small scale businesses represent an unused potential for regenerating city life—in old industrial areas as well as in socially segregated housing areas’ (Söderlind, 1999: 337). Artists tend towards flexible, open-minded approaches; innovation; critical and questioning methods; and people-centered solutions. Artists also have a role in facilitation and keeping the debate open.” (Murray, 203)

National Assembly of State Arts Agencies. *State Policy Briefs: Tools for Arts Decision Making: State Cultural Districts.* National Assembly of State Arts Agencies, 2012.

This report focuses on analyzing, promoting, and synthesizing state cultural districts in the United States. They define these districts as: “State cultural districts are special areas, designated or certified by state governments, that utilize cultural resources to encourage economic development and foster synergies between the arts and other businesses. State cultural districts have evolved into focal points that feature many types of businesses, foster a high quality of life for residents, attract tourism and engender civic pride.” (National Assembly of State Arts Agencies, 1) As of 2012 when this study was published, there are 12 states with “a formalized state role in the creation of cultural districts” with 156 districts. (National Assembly of State Arts Agencies, 1) This report has multiple summaries of state reviews of their cultural districts in relation to fiscal impacts as well as helpful guides and resources for emerging districts and further research.

Rosenstein, Carole. "Cultural Development and City Neighborhood." *Cultural Policies and Creative Cities: Some Insights* 2.1: Print.

Rosenstein claims, “Cultural development should be dedicated to supporting the diverse lives of residents.” (Rosenstein, Highlights) She also highlights what program of action agencies, public sector agencies, and governments should consider in overseeing and codifying cultural development in the hopes of creating successful city cultural policy.

Smith, Vanessa Monique. "Social Networks Matter: A New Approach to Assess Clusters, Cultural Vitality, and Their Implications for Planning Processes in Rio De Janeiro's Historic District, Praça Tiradentes." Thesis. Columbia University, 2012. Print.

In her preliminary literature review, Smith defines a “Naturally Occurring Cultural Districts” as “clusters that create social embeddedness” that also “builds upon itself and substantiates assets in an area.” (Smith, 18) She contrasts these with “Traditional

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Cultural Districts” that “have been used over the past several decades as a popular marketing tool to promote tourism and revitalize neighborhoods” as well as “impose what should be symbolic of an area” that may not necessarily reflect the area itself. (Smith, 19) She stresses “joint action,” “cooperation,” and “dependency” within districts, so that developers and “consumption”-based development don’t eclipse consideration of “local voices.” (Smith, 18-22)

Social Impact on the Arts Project. *Crane Arts: Financing Artists' Workspaces. Creativity & Change Initiative.* A Collaboration of the Social Impact of the Arts Project and The Reinvestment Fund Funded by The Rockefeller Foundation August 2007, Aug. 2007.

As the title suggests, the article does not focus on cultural districts, but it does have a good summary of Ann Markusen’s work on neighborhoods. The author considers Markusen’s work “Artist’s Centers: Evolution and Impact on Careers, Neighborhoods and Economies,” which advocates for the importance of artists’ centers for all ages in a community. This links the author’s argument to literature on districts and the creative sector, as this article discusses Crane Arts LLC’s vision of building artist space.

Sparks, Erin, and Mary Jo Waits. *New Engines of Growth - Five Roles For Arts, Culture and Design.* National Governors Association. May 2012.

This report is a how-to guide on the economic use of the arts for governors who are “increasingly calling on state agencies to support economic growth.” (Sparks and Waits, 1) The report is specifically targeted toward improving the success of “industrial clusters,” rather than arts districts. (Sparks and Waits, 43) The five roles suggested by the National Governors Association (NGA), as explained in the title, are “1. Provide a fast-growth, dynamic industry cluster; 2. Help mature industries become more competitive; 3. Provide the critical ingredients for innovative places; 4. Catalyze community revitalization; and 5. Deliver a better-prepared workforce.” (Sparks and Waits, 1) The report claims that these roles will encourage “governors, economic development officials, and state arts agencies” to include art in industrial endeavors. (Spark and Waits, 43)

Stern, Mark J., and Susan C. Seifert. "Cultivating 'Natural' Cultural Districts." *Creativity & Change* (2007): 1-15. Print.

Stern and Seifert, widely cited authors on cultural districts, in this article partner with the Social Impact of the Arts Project (SIAP) in examining four “‘natural’ cultural districts” in Philadelphia while also stating views and plans for action about urban revitalization in general. The authors give helpful definitions of these terms: “SIAP

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defines a natural cultural district as a geographical area in which a variety of cultural assets are clustered. Natural cultural districts are important for two reasons. First, there is some evidence that this type of clustering has a positive impact on cultural production; artists and other cultural entrepreneurs interact, learn, compete, and test out their ideas on one another. Second, there is a strong body of evidence that links these concentrations of cultural activities with positive spill-over effects on the immediate community.” (Stern and Seifert, 7) These districts are important to consider in future urban planning projects because they already have the basic “foundation” in place for increased development.” (Stern and Seifert, 11) SIAP and the authors define “cultural engagement” as a combination of “cultural participants; nonprofit cultural providers, including unincorporated associations; commercial cultural firms; and independent artists.” (Stern and Seifert, 5) The study also connects “cultural engagement” with “poverty decline and population growth in Philadelphia.” (Stern and Seifert, 5) Still, even though the authors illustrate the overarching success of the artists’ and arts organizations’ involvement in a neighborhood, they point out that the artists themselves are not getting fairly compensated: “While we may appreciate the role that street musicians play in animating urban spaces, it is doubtful that their donations at the end of the day are commensurate with the value they have created.” (Stern and Seifert, 12) Stern and Seifert suggest solutions in both private and public sector development, including small loans for basic infrastructure as well as enhancing the safety and cleanliness of streets and parks. (Stern and Seifert, 12) The pervasive point the authors make is that some small changes and “strategic grants” in placemaking can have an important economic effect, as seen in these districts.

Stern, Mark J., and Susan C. Seifert. "Cultural Clusters: The Implications of Cultural Assets Agglomeration for Neighborhood Revitalization." *Journal of Planning Education & Research* 29.3 (2010): 262-79. Print.

This article is a continuation of Stern and Seifert’s research with SIAP on the economic impact of arts and culture, particularly in Philadelphia. In this article in particular, the authors distinguish “cultural clusters” from “cultural districts.” Clusters “emerge organically as a result of grassroots activities by local residents, artists, cultural workers, and entrepreneurs.” (Stern and Seifert, 263) Although a “cluster,” by this definition, could be considered a “naturally occurring district” rather than a “planned cultural district,” Stern and Seifert highlight that “clusters” suggest a lack of planning often overlooked and should be valued. Stern and Seifert consider “cultural clusters” as a successful “alternative use of the arts for community development.” (Stern and Seifert, 262)

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Stern, Mark J., and Susan C. Seifert. *Culture and Urban Revitalization: A Harvest Document*.
University of Pennsylvania Social Impact of the Arts Project, Jan. 2007.

This report is Stern and Seifert's extensive overview of the literature and theoretical framework on the creative sector, urban revitalization, and the creative economy. This report has become the impetus of more recent theories by the authors and is heavily cited by authors. Stern and Seifert stress the necessity of considering both the economic and social significance of the arts in neighborhoods, as the social effect has been neglected in prior analyses and can be more significant, in the authors' opinion. They define the "context" for "culture-based revitalization" as a combination of "the new urban reality, the changing structure of the creative sector, and the emergence of transactional policymaking." (Stern and Seifert, 1) The authors conclude that a consideration of all aspects of a creative sector in a neighborhood, an "ecological model of community culture" (Stern and Seifert, 2) or an area's ecosystem, is important in understanding the future of this revitalization. As a result, scholars and policymakers should not neglect the smaller and more informal aspects in favor of the larger nonprofit and commercial organizations.

Stern, Mark J. "Performing Miracles: When It Comes to Neighborhood Revitalization, Community Arts Groups Have a Thing or Two to Show Business." *City Limits* 27.9 (2002): Print.

This article is yet another analysis based on University of Pennsylvania's Social Impact on the Arts project on art in Philadelphia neighborhoods. Stern argues for the power of an engaged citizenry involved in community culture and their relationship with urban revitalization and delinquency rates. The article also emphasizes that "community-based arts groups" should not be treated as "lesser versions of larger institutions" or "mixed-use development projects" as their value is different. Stern asks, "But what if a handful of homegrown, community-based arts groups could have just as dramatic an effect on a neighborhood as a planned cultural district or major arts institution?"

Stubbs, Ryan. "State Policy Briefs: Tools for Arts Decision Making." *National Assembly of State Arts Agencies* (2012).

This article discusses state cultural districts, and how state arts agencies are taking a leadership role in establishing policies to cultivate place based economic development and community revitalization through arts and culture. It explores trends, outcome goals, and state roles. It also discusses common challenges presented by cultural districts, as well as state success factors.

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Texas Cultural Trust, Recovery.Gov, and Texas Commission on the Arts. *Texas Cultural Districts Program: Indicators for Measuring Success*. 2010.

This document examines preliminary findings on the 12 recognized cultural districts in Texas, with detailed discussions on each district. The document separates cultural districts into five categories: “cultural compound, major arts institution focused, arts and entertainment focused, downtown focused, and cultural production focused districts.” (Texas Cultural District Program, 4)

Wali, Alaki, Rebecca Severson, and Mario Longoni. *Informal Arts: Finding Cohesion, Capacity and Other Cultural Benefits in Unexpected Places*. The Chicago Center for Arts Policy at Columbia College, June 2002.

Although the article does not explicitly mention arts and/or cultural districts, Wali, Severson, and Longoni associate the “informal arts” —their term for community-based performance such as singing in church or participating in a weekly drum circle in a public park—with placemaking and community-building. Having examined 12 different arts demographics or groups, some of which are in the Chicago Park District, the authors claim that “the informal arts occupy a significant place in the social infrastructure of communities, helping to build both individual identity and group solidarity.” (Wali, Severson, Longoni, viii) They also consider arts participation on a spectrum of informal to formal with a symbiotic relationship as a way of emphasizing that the “informal arts” which are “hidden from view” should be considered by larger organizations and civic leaders in the arts sector.