

## Architectural Review Committee Applications



Cathedral City



**CITY OF CATHEDRAL CITY  
COMMISSION/BOARD/COMMITTEE APPLICATION**

Commission/Board/Committee  
on which you would like to serve: Architectural Review Committee

(One Application for each Commission/Board/Committee)

NAME: Ray Lopez

HOME ADDRESS: \_\_\_\_\_  
(Applicants must be a Registered Voter in Cathedral City)

HOME PHONE: \_\_\_\_\_ CELL PHONE: \_\_\_\_\_

E-mail ADDRESS: \_\_\_\_\_

LENGTH OF RESIDENCY IN CATHEDRAL CITY: None

IF EMPLOYED, PLEASE LIST WHERE YOU WORK AND POSITION YOU HOLD: \_\_\_\_\_

Self-Employed - Ray Lopez Associates, Landscape Architecture & Planning

**PLEASE ATTACH A LETTER OF INTEREST INCLUDING, BUT NOT LIMITED TO, THE FOLLOWING:**

- Why you wish to be considered for appointment to the Commission/Board/Committee
- Your relevant experience and knowledge

The information provided will be used by the City Council as part of the application process and will be considered by the City Council upon receipt, provided a vacancy exists on the Board, Commission or Committee for which you have applied. If there is no vacancy, your application will be kept on file for one year for consideration should an opening occur.

Please keep in mind that State Law requires specific Commission/Board/Committee members to file a Financial Disclosure Statement.

Please return application to:   
City of Cathedral City  
Office of the City Clerk  
68-700 Avenida Lalo Guerrero  
Cathedral City, CA 92234

Submit by email to: [tmartinez@cathedralcity.gov](mailto:tmartinez@cathedralcity.gov)

Thank you for your willingness to serve your local government and community.

# RAY LOPEZ ASSOCIATES

## LANDSCAPE ARCHITECTURE & PLANNING

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### R E S U M E

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Raymond C. Lopez, Principal  
California Landscape Architect, #3474

#### EDUCATION

- \* Bachelor of Science, Landscape Architecture  
California Polytechnic State University, San Luis Obispo
- \* Associate of Arts Degree, Landscape Engineering  
College of the Desert, Palm Desert, California

#### EXPERIENCE

- \* RAY LOPEZ ASSOCIATES  
Principal / Owner - 10/90 to present.
- \* Landmark Land of California, Inc. - Tournament Golf Course Developers  
Senior Project Manager - La Quinta, CA
- \* Sunrise Company - Country Club & Golf Course Developers  
Landscape Architectural Assistant - Palm Desert, CA

#### PROFESSIONAL AFFILIATIONS

- \* Registered Landscape Architect #3474 (current)
- \* American Society of Landscape Architects
- \* La Quinta Rotary
- \* Cathedral City Architectural Review Board (1998 thru 2004)
- \* City of Palm Desert Architectural Review Board
- \* City of Rancho Mirage Architectural Review Board (current)
- \* City of Desert Hot Springs Architectural Review Board
- \* ASLA Desert Chapter President
- \* ASLA Desert Chapter Vice-President
- \* Eagle Scout
- \* Architectural Review Board - Mission Hills Country Club
- \* PGA West - Master Association Board Member
- \* Trilogy Golf Club Architectural Review Board, La Quinta, CA (current)
- \* Desert Native Plant Survey Expert for the County of San Bernardino
- \* Desert Native Plant Survey Expert for the Town of Yucca Valley

#### SELECTED PROJECTS

- \* Family Dollar Store, Cathedral City, CA
- \* City of La Quinta - Washington Bridge
- \* Burnt Mountain Haciendas - Town of Yucca Valley, CA
- \* City of Palm Desert - Hovley Gardens Apartments.
- \* City of Palm Desert - Palm Desert C.C. Neighborhood Park
- \* PGA West, Tom Weiskopf Signature Course - Landscape & Irrigation design
- \* Desert Willow Golf Club, Palm Desert, CA - Perimeter Landscape/Hardscape
- \* PGA West, Greg Norman Clubhouse La Quinta, California
- \* Lennar Homes - Paradiso Entry, Perimeter, Models, etc., Indio, CA
- \* Lennar Homes - Desert River Models, Interior Landscape, Indio, CA
- \* La Quinta Country Club, La Quinta CA - Main Entry.
- \* La Quinta Mountain Course, La Quinta, CA - Main Entry
- \* Edgewater River Project, Blythe, CA (at the Colorado River)
- \* Cabot's Museum, Desert Hot Springs, CA
- \* City of La Quinta Entry Monument Signs (2)
- \* Median Island/Parkway Design-La Quinta, Palm Desert & Desert Hot Springs
- \* Palm Villas Perimeter Up-Grade, Ramon Road, Palm Springs, CA
- \* Sage Estates, 64 Acre Housing Project, Joshua Tree, CA
- \* Double Date Facility, Commercial Building, Coachella, CA
- \* Baseball Field for the City of 29 Palms, CA
- \* City of Desert Hot Spring - Palm Drive Sidewalk & Landscape Design

**RAY LOPEZ ASSOCIATES**  
LANDSCAPE ARCHITECTURE & PLANNING

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CITY OF CATHEDRAL CITY  
COMMISSION / BOARD / COMMITTEE APPLICATION

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6 June 2017

City of Cathedral City  
Office of the City Clerk  
68-700 Avenida Lalo Guerrero  
Cathedral City, CA 92234

RE: Architectural Review Committee (ARC) Application

To Whom It May Concern:

I respectfully request to be considered for appointment to Cathedral City's ARC. Having grown up in the Coachella Valley I wish to give back to the community in an area of my expertise, Landscape Architecture.

Sincerely,

*Ray Lopez*

Ray Lopez, Landscape Architect No. 3474





**CITY OF CATHEDRAL CITY  
COMMISSION/BOARD/COMMITTEE APPLICATION**

Commission/Board/Committee on which you would like to serve: Architectural Review Committee  
(One Application for each Commission/Board/Committee)

NAME: Craig Loe

HOME ADDRESS: \_\_\_\_\_  
(Applicants must be a Registered Voter in Cathedral City)

HOME PHONE: \_\_\_\_\_ CELL PHONE: \_\_\_\_\_

E-mail ADDRESS: \_\_\_\_\_

LENGTH OF RESIDENCY IN CATHEDRAL CITY: 8 years, owned a home in Cathedral City for 13 years

IF EMPLOYED, PLEASE LIST WHERE YOU WORK AND POSITION YOU HOLD: \_\_\_\_\_  
Self Employed Real Estate Consultant and Broker

**PLEASE ATTACH A LETTER OF INTEREST INCLUDING, BUT NOT LIMITED TO, THE FOLLOWING:**

- Why you wish to be considered for appointment to the Commission/Board/Committee
- Your relevant experience and knowledge

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Submit by email to: [tmartinez@cathedralcity.gov](mailto:tmartinez@cathedralcity.gov)

Thank you for your willingness to serve your local government and community.

CRAIG S. LOE

Cathedral City CA 92234

May 18, 2017

Tracy Martinez, Deputy City Clerk  
City of Cathedral City, Office of the City Clerk  
68-700 Avenida Lalo Guerrero  
Cathedral City CA 92234

via email: [tmartinez@cathedralcity.gov](mailto:tmartinez@cathedralcity.gov)

In re: Architectural Review Committee

Dear Ms. Martinez:

Please consider my application to serve on the Architectural Review Committee beginning July 1, 2017. I have an extensive background in real estate related businesses having worked for a residential development company, owned and operated real estate brokerages and residential lending companies as well as having held several senior management positions at respected financial institutions.

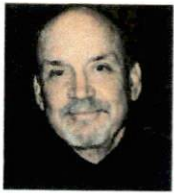
My background includes working with architects and engineers on building plans, site development plans and landscape plans. I have worked successfully with municipal governments relative to their planning and building processes. I am familiar with building codes, design guidelines, general plans and specific plans. Given that the Architectural Review Committee has been dormant for the past period of time I believe my background and experience can be a benefit to the reinstatement of this committee and I would like to serve on this committee because I want to see the Committee be successful with its newly designated mission.

I included a copy of my resume for your reference. If I can answer any questions please feel free to contact me.

Yours truly,



Craig Loe



## **Craig Loe**

Current Occupation: Self Employed Real Estate Consultant and Broker

From 2014 to May, 2017 Craig Loe served as the Division President for Inland Communities Corp's operations found in California's Coachella Valley. His responsibilities included Project Coordination and Asset Management for various residential developments, including a 1,362 lot master plan subdivision while interfacing with municipalities, public agencies, utilities, financial institutions and homeowner's associations representing Inland Communities' interests.

Craig Loe has been actively involved in the real estate industry for more than 40 years. He began his career with Security Pacific Bank in Los Angeles, California where he was appointed Vice President and has also held senior management positions with Great Western Bank, The Hammond Company and Western Financial Bank. He has successfully serviced the real estate needs of many hundreds of residents of California, Washington, Oregon, Idaho, Hawaii, Nevada and Arizona as a lender and broker and has provided consulting services to developers and homebuilders focused on entitlements, project feasibility, product design, construction management, sales and marketing, strategic planning, asset management, financing and capital acquisition. He has significant experience interfacing with architects and engineers relative to all aspects of residential development and construction. Mr. Loe held an escrow license in Washington State and a Mortgage Solicitors license in Hawaii in addition to his California Real Estate Broker's license. He managed, owned and operated a mortgage brokerage and real estate brokerage for 17 years prior to his engagement with Inland Communities. In many of his positions, Mr. Loe had direct accountability for financial performance of the business unit. Mr. Loe has also been a managing general partner of a number of real estate limited partnerships.

Mr. Loe is currently a licensed real estate broker in California, a member of the California Desert Association of Realtors and the National and California Associations of Realtors. Mr. Loe is a Board Member and holds the position of Treasurer for the Rio Vista Village Community Association. Mr. Loe served as an officer of the Building Industry Association's Sales and Marketing Council, is a member of the Desert Valley Builders Association (DVBA) and is a member of the National Association of Realtors' Council of Residential Specialists having earned the highly regarded Certified Residential Specialist designation (CRS) as well as a designation as a Senior Real Estate Specialist (SRES), each awarded after stringent education and experience requirements. Mr. Loe also serves on the Cathedral City Police Chief's Citizens Advisory Council. He lives with his wife, Mitzi, in Cathedral City, California.





**CITY OF CATHEDRAL CITY  
COMMISSION/BOARD/COMMITTEE APPLICATION**

Commission/Board/Committee  
on which you would like to serve: Architectural Review Committee

(One Application for each Commission/Board/Committee)

NAME: Danny Lee

HOME ADDRESS: \_\_\_\_\_  
(Applicants must be a Registered Voter in Cathedral City)

HOME PHONE: \_\_\_\_\_ CELL PHONE: \_\_\_\_\_

E-mail ADDRESS: \_\_\_\_\_

LENGTH OF RESIDENCY IN CATHEDRAL CITY: One year

IF EMPLOYED, PLEASE LIST WHERE YOU WORK AND POSITION YOU HOLD: Owner and  
Therapist, Tai Healing, 35325 Date Palm Drive, Suite 151-C.

**PLEASE ATTACH A LETTER OF INTEREST INCLUDING, BUT NOT LIMITED TO, THE  
FOLLOWING:**

- Why you wish to be considered for appointment to the Commission/Board/Committee
- Your relevant experience and knowledge

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Thank you for your willingness to serve your local government and community.

*Danny Lee*

5/27/17

## Application to serve: Architectural Review Committee

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I was delighted to see that the architectural review committee is being re-established, effective July 1, 2017. I have owned property in the city for four years, but only became a fulltime resident last summer. This will be my retirement home, and I am anxious to see our city flourish, while retaining its unique qualities. I believe the work of such a committee will be vital to the growth of our city.

This is a time of rapid redevelopment. The new plans for the downtown area, including the relocation of CV Rep, the establishment of the new amphitheater, and the new casino development are both exciting and challenging. The pending changes to California laws regarding marijuana cultivation and sale, and the growth of our residential population mean that architectural oversight will continue to be of major importance in preserving our physical environment.

I should start with what I am not. I am not a developer, an architect, or a landscaper. I have not previously served on other committees here. However, as a home and business owner in this community, I believe I can bring to the work of this committee a much needed resident's view. I believe residents want to see appropriate expansion of residential and commercial spaces; and they want to see the re-development of our downtown area into a vibrant and harmonious space, respecting the aesthetics already in place. The seats you have reserved for an architect and landscape architect will bring great expertise to this body; but I believe the insight from ordinary members of the community will instill much-needed practical information about the usability and suitability of developments to meet the needs of families and small business owners who must live and work with the results.

My background includes extensive management and communications experience. Before moving to Cathedral City, I was both an educator, and the manager of computer departments for both a University and Silicon Valley high tech companies. This background provided me the opportunity to develop exceptional communication skills, both in oral presentations and in writing, addressing various types of audience. I have always worked well with teams. I have served previously on the boards of non-profits and recreational clubs. I believe I can make a positive contribution to the work of this committee.

I thank you in advance for consideration of my application, and if selected, would be honored to serve the city in this role.

Sincerely,



Danny Lee.





**CITY OF CATHEDRAL CITY  
COMMISSION/BOARD/COMMITTEE APPLICATION**

Commission/Board/Committee on which you would like to serve: Architectural Review Committee and/or Public Arts Commission  
(One Application for each Commission/Board/Committee)

NAME: Robert Lee Durbin

HOME ADDRESS: \_\_\_\_\_  
(Applicants must be a Registered Voter in Cathedral City)

HOME PHONE: Same as Cell CELL PHONE: \_\_\_\_\_

E-mail ADDRESS: \_\_\_\_\_

LENGTH OF RESIDENCY IN CATHEDRAL CITY: 6 years

IF EMPLOYED, PLEASE LIST WHERE YOU WORK AND POSITION YOU HOLD: Retired

**PLEASE ATTACH A LETTER OF INTEREST INCLUDING, BUT NOT LIMITED TO, THE FOLLOWING:**

- Why you wish to be considered for appointment to the Commission/Board/Committee
- Your relevant experience and knowledge

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Cathedral City, CA 92234

Submit by email to: [tmartinez@cathedralcity.gov](mailto:tmartinez@cathedralcity.gov)

Thank you for your willingness to serve your local government and community.

Robert Lee Durbin

Cathedral City, CA 92234  
May 30, 2017

Tracey Martinez  
City of Cathedral City  
Office of the City Clerk  
68-700 Avenida Lalo Guerrero  
Cathedral City, CA 92234

Dear Tracey,

It is my desire that I be considered for the Architectural Review Committee and/or the Public Arts Commission.

It is an exciting time to live in the City of Cathedral City. We are on the cusp of many positive big changes in our city. The downtown is beginning a renaissance, that will see it become a destination for entertainment, shopping and cultural events.

Having loved art since a child, winning awards for art festivals and science fairs, my taste and appreciation has grown more refined in my adulthood. After traveling world class cities such as; New York, Mexico City, Chicago, San Francisco and Hong Kong I have seen exquisite architecture and public art, which I know can be a part of our city here in the Coachella Valley.

I served on the Building Review Committee of the City of West Hollywood for nearly two years, representing the city's interest in public trees and landscape. This experience taught me much about the building process and the importance of good design.

Recently, I have the privilege of serving as Chairman on the Mobile Home Fair Practices Commission here in Cathedral City. Being able to work with others while bringing resolutions between other members of my community has been fun, exciting and a rewarding experience.

Thank you in advance for your consideration of appointment to the aforementioned committee/commissions,

Robert Lee Durbin

## Finance Advisory Committee Applications



Cathedral City

**CITY OF CATHEDRAL CITY  
COMMISSION/BOARD/COMMITTEE APPLICATION**

Commission/Board/Committee  
on which you would like to serve: Finance Advisory Committee

(One Application for each Commission/Board/Committee)

NAME: Ricky Harris

HOME ADDRESS: \_\_\_\_\_  
(Applicants must be a Registered Voter in Cathedral City)

HOME PHONE: N/A CELL PHONE: \_\_\_\_\_

E-mail ADDRESS: \_\_\_\_\_

LENGTH OF RESIDENCY IN CATHEDRAL CITY: Approximately two years

IF EMPLOYED, PLEASE LIST WHERE YOU WORK AND POSITION YOU HOLD: \_\_\_\_\_  
Retired

**PLEASE ATTACH A LETTER OF INTEREST INCLUDING, BUT NOT LIMITED TO, THE FOLLOWING:**

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68-700 Avenida Lalo Guerrero  
Cathedral City, CA 92234

Submit by email to: [tmartinez@cathedralcity.gov](mailto:tmartinez@cathedralcity.gov)

Thank you for your willingness to serve your local government and community.



April 7, 2017

To Whom It May Concern:

I moved to Cathedral City in May, 2015 with my partner of more than 20 years, Greg Smith. While my partner still works, we are fortunate to have reached a career and income level that allowed me to retire very early. However, I am an active person that is most happy when presented with new challenges and I desire to continue utilizing my many years of financial experience on complex situations.

Located between Palm Springs and Rancho Mirage, Cathedral City is in the perfect location to continue moving forward by attracting affordable residential growth and the accompanying increase in commercial activity that provides residents with convenient consumer goods, services and even employment. I have extensive financial industry experience that I believe will be of value to the growth and ongoing financial stability of Cathedral City and would like to discuss joining the Finance Advisory Committee.

Please acknowledge receipt of this application so I know that it was received. I realize that an acknowledgement of this communication will not indicate any decision by you and the Committee regarding this application.

Thank you,

A handwritten signature in black ink, appearing to read 'Ricky' or 'Rick', with a stylized flourish extending to the right.

Ricky (Rick) Harris



## **RICKY HARRIS**

et

### **2/2000 – 4/2013 (Retired) Lead Supervision Analyst and Commissioned Examiner/Supervision & Regulation Department of The Federal Reserve Bank of Chicago - Chicago, Illinois**

- Analyzed submissions and quarterly progress reports offered by financial institutions in response to provisions of supervisory actions. Analysis includes review and acceptance of capital, liquidity funds management and risk oversight plans.
- Performed complex loan reviews and credit reviews to secure Fed Funds borrowings.
- Participated in the Shared National Credit program analyzing the stability of financial issues in excess of \$20 million.
- Created and led the Operational Risk Team. The Team conducted research regarding the banking industry's best practices, developed risk assessment tools, provided training and participated in on-site regulatory examinations.
- Educational outreach was achieved through conducting internal training sessions, contributing to industry events and publications, developing/testing regulatory examination tools, maintaining internal and public web pages.
- Presented views on operational and IT risk at numerous international industry conferences and seminars to groups gathered by The Bank of International Settlement's Financial Stability Institute and Centre for Latin American Monetary Studies, as well as the Conference of State Bank Supervisors and Bank Administration Institute.
- Recipient of the Conference of State Bank Supervisors, Education Foundation Scholarship to the American Bankers Association - Stonier Graduate School of Banking.
- Professional designations have included Bank Administration Institute's Certified Loan Reviewer and Certified Risk Professional in the areas of audit, finance/accounting and operations as well as Accredited Financial Examiner through the Society of Financial Examiners.

### **11/1995 – 1/2000 Senior Safety and Soundness Examiner/Assistant Field Director, The Federal Reserve Bank of St. Louis - St. Louis, Missouri**

- Served as Examiner-In-Charge overseeing the examination of banks and other financial entities.
- Coordinated with Federal Reserve Board information systems personnel the development, training and implementation of regulatory risk oversight automated applications.
- As a supervisor, oversaw the examination of banks and bank holding company's including report of examination and inspection review as well as completed assistant examiner training and evaluations.

### **2/1994 - 10/1995 Vice President, TeamBanc, Inc. - Paola, Kansas**

- Senior manager of newly staffed holding company that owned three banks and two investments firms. Corporate coordinating member of the IT Committee, Regulatory Compliance Committee and Loan Review Committee.
- Converses with CEO's of the three banks regarding risk management, operations, asset/liability matters, budgeting, expansion and lending.

### **10/1992 - 1/1994 Senior Vice President and CFO, Midland Bank - Lee's Summit, Missouri**

- Directly assisted the CEO in controlling all activities of the bank.
- Created the Loan Review Department, Asset/Liability Committee, Regulatory Compliance function, Real Estate Appraisal Department and Audit function.

### **10/1978 - 10/1992 Senior Bank Examiner, State of Missouri - Jefferson City, Missouri**

- Responsible for the Safety and Soundness examinations of problem and complex banks. Examiner-in-Charge of over 200 bank examinations.
- Performed IT and consumer compliance examinations.



Cathedral City

**RECEIVED**

JUN 08 2017

**CITY CLERK DEPT**

**CITY OF CATHEDRAL CITY  
COMMISSION/BOARD/COMMITTEE APPLICATION**

Commission/Board/Committee  
on which you would like to serve: FINANCE ADVISORY COMMITTEE  
(One Application for each Commission/Board/Committee)

NAME: CHARLES I. HULL

HOME ADDRESS: \_\_\_\_\_  
(Applicants must be a Registered Voter in Cathedral City)

HOME PHONE: \_\_\_\_\_ CELL PHONE: \_\_\_\_\_

E-mail ADDRESS: \_\_\_\_\_

LENGTH OF RESIDENCY IN CATHEDRAL CITY: 5 YEARS

IF EMPLOYED, PLEASE LIST WHERE YOU WORK AND POSITION YOU HOLD: RETIRED

**PLEASE ATTACH A LETTER OF INTEREST INCLUDING, BUT NOT LIMITED TO, THE FOLLOWING:**

- Why you wish to be considered for appointment to the Commission/Board/Committee
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Thank you for your willingness to serve your local government and community.



June 7, 2017

Office of the City Clerk

Being a concerned citizen of Cathedral City, I am vitally interested in both transparency and sound business judgement regarding both the source of and the use of our precious financial resources. I also have great empathy the appropriate spreading of the financial burden between our citizens and our business community.

I began my working career in the US Air Force as a Budget Officer. During which I was able to apply my education in business administration from the University of Michigan where I earned a Bachelor's degree in business.

After leaving my six year term in the Air Force (three years as base budget officer for Langley AFB, VA and the final three years as budget officer for a technical activities group with personnel stationed throughout 22 Pacific locations, headquartered in HI), I became a real estate syndicator in Hawaii. There we were able to put limited partnerships together with Hawaiian investors purchasing Mainland apartment buildings taking advantage of federal government tax incentives to spur on the development of rental housing. After three years I moved to northern CA where I became a part-owner of a larger real estate syndication firm with properties in most of the western states.

When the federal government terminated the tax incentives for investors in those projects I became a small business consultant primarily working on business planning. This led me to a position as a small business loan officer for the City of Long Beach CA. While in LB, I managed a revolving loan fund and created a new microenterprise loan program using CDBG funds.

During that time, I was also a counselor for the Small Business Development Center of south-west LA County. I then moved to NY to accept a position initiating and servicing a Small Business Administration licensed non-profit lender, the Grow American Fund which is a division of the National Development Council (NDC); one of the oldest and largest economic development non-profits in the country.

I spent 13 years with NDC working with client communities and small businesses to assist the local businesses in accessing capital and creating jobs in disadvantaged client communities throughout the country.

My entire career has been focused upon business planning, sourcing capital, controlling funds and making sure financial programs are assessable to those in need. As such I believe I could become a valuable member of the Finance Advisory Committee of Cathedral City.

Please consider my application for this important Committee

A handwritten signature in cursive script that reads "Charles I. Hull". The signature is written in dark ink and is positioned above the printed name.

Charles I. Hull



**CITY OF CATHEDRAL CITY  
COMMISSION/BOARD/COMMITTEE APPLICATION**

Commission/Board/Committee on which you would like to serve: Finance Advisory Committee  
(One Application for each Commission/Board/Committee)

NAME: Craig Loe

HOME ADDRESS: \_\_\_\_\_  
(Applicants must be a Registered Voter in Cathedral City)

HOME PHONE: \_\_\_\_\_ CELL PHONE: \_\_\_\_\_

E-mail ADDRESS: \_\_\_\_\_

LENGTH OF RESIDENCY IN CATHEDRAL CITY: 8 years, owned a home in Cathedral City for 13 years

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Self Employed Real Estate Consultant and Broker

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Submit by email to: tmartinez@cathedralcity.gov

Thank you for your willingness to serve your local government and community.

CRAIG S. LOE  
Cathedral City CA 92234

May 18, 2017

Tracy Martinez, Deputy City Clerk  
City of Cathedral City, Office of the City Clerk  
68-700 Avenida Lalo Guerrero  
Cathedral City CA 92234

via email: [tmartinez@cathedralcity.gov](mailto:tmartinez@cathedralcity.gov)

In re: Finance Advisory Committee

Dear Ms. Martinez:

Please consider my application to serve on the Finance Advisory Committee beginning July 1, 2017. I have an extensive background in real estate related businesses having worked for a residential development company, owned and operated real estate brokerages and residential lending companies as well as having held several senior management positions at respected financial institutions.

My background includes financial responsibility for businesses that I have owned as well as divisions of financial institutions with budgets in excess of \$10 Million per annum. I am currently serving as the Treasurer for the Rio Vista Village Community Association and have previously served as Treasurer for the Building Industry Association's Desert Chapter Sales and Marketing Council. I am familiar with the many of the Cathedral City Staff members as well as the members of the City Council. I believe my background and experience can be a benefit to this committee. I would like to serve on this committee as I am excited about the potential for Cathedral City as it evolves during this next period of time and I'd like to participate in that process.

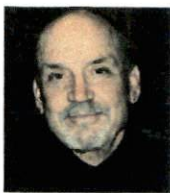
I included a copy of my resume for your reference. If I can answer any questions please feel free to contact me.

Yours truly,

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Craig Loe





## **Craig Loe**

Current Occupation: Self Employed Real Estate Consultant and Broker

From 2014 to May, 2017 Craig Loe served as the Division President for Inland Communities Corp's operations found in California's Coachella Valley. His responsibilities included Project Coordination and Asset Management for various residential developments, including a 1,362 lot master plan subdivision while interfacing with municipalities, public agencies, utilities, financial institutions and homeowner's associations representing Inland Communities' interests.

Craig Loe has been actively involved in the real estate industry for more than 40 years. He began his career with Security Pacific Bank in Los Angeles, California where he was appointed Vice President and has also held senior management positions with Great Western Bank, The Hammond Company and Western Financial Bank. He has successfully serviced the real estate needs of many hundreds of residents of California, Washington, Oregon, Idaho, Hawaii, Nevada and Arizona as a lender and broker and has provided consulting services to developers and homebuilders focused on entitlements, project feasibility, product design, construction management, sales and marketing, strategic planning, asset management, financing and capital acquisition. He has significant experience interfacing with architects and engineers relative to all aspects of residential development and construction. Mr. Loe held an escrow license in Washington State and a Mortgage Solicitors license in Hawaii in addition to his California Real Estate Broker's license. He managed, owned and operated a mortgage brokerage and real estate brokerage for 17 years prior to his engagement with Inland Communities. In many of his positions, Mr. Loe had direct accountability for financial performance of the business unit. Mr. Loe has also been a managing general partner of a number of real estate limited partnerships.

Mr. Loe is currently a licensed real estate broker in California, a member of the California Desert Association of Realtors and the National and California Associations of Realtors. Mr. Loe is a Board Member and holds the position of Treasurer for the Rio Vista Village Community Association. Mr. Loe served as an officer of the Building Industry Association's Sales and Marketing Council, is a member of the Desert Valley Builders Association (DVBA) and is a member of the National Association of Realtors' Council of Residential Specialists having earned the highly regarded Certified Residential Specialist designation (CRS) as well as a designation as a Senior Real Estate Specialist (SRES), each awarded after stringent education and experience requirements. Mr. Loe also serves on the Cathedral City Police Chief's Citizens Advisory Council. He lives with his wife, Mitzi, in Cathedral City, California.



Cathedral City

**CITY OF CATHEDRAL CITY  
COMMISSION/BOARD/COMMITTEE APPLICATION**

Commission/Board/Committee on which you would like to serve: Finance Advisory Committee

(One Application for each Commission/Board/Committee)

NAME: Paul H. Thompson

HOME ADDRESS: \_\_\_\_\_  
(Applicants must be a Registered Voter in Cathedral City)

HOME PHONE: \_\_\_\_\_ CELL PHONE: \_\_\_\_\_

E-mail ADDRESS: \_\_\_\_\_

LENGTH OF RESIDENCY IN CATHEDRAL CITY: 8 years

IF EMPLOYED, PLEASE LIST WHERE YOU WORK AND POSITION YOU HOLD: Retired

**PLEASE ATTACH A LETTER OF INTEREST INCLUDING, BUT NOT LIMITED TO, THE FOLLOWING:**

- Why you wish to be considered for appointment to the Commission/Board/Committee
- Your relevant experience and knowledge

The information provided will be used by the City Council as part of the application process and will be considered by the City Council upon receipt, provided a vacancy exists on the Board, Commission or Committee for which you have applied. If there is no vacancy, your application will be kept on file for one year for consideration should an opening occur.

Please keep in mind that State Law requires specific Commission/Board/Committee members to file a Financial Disclosure Statement.

Please return application to: City of Cathedral City  
Office of the City Clerk  
68-700 Avenida Lalo Guerrero  
Cathedral City, CA 92234

Submit by email to: [tmartinez@cathedralcity.gov](mailto:tmartinez@cathedralcity.gov)

Thank you for your willingness to serve your local government and community.



**Paul H. Thompson**  
Cathedral City, CA 92234



May 30, 2017

City of Cathedral City  
Office of the City Clerk  
68-700 Avenida Lalo Guerrero  
Cathedral City, CA 92234

Dear Sir:

I am currently a Commissioner on the Parks and Community Events Commission. My term will end on June 30, 2017.

It has been my pleasure to serve on a Cathedral City Commission and somewhat sad that my term will end soon. However, I will like to continue my service to the City by applying for one of the openings on the Finance Advisory Committee.

For many years I was the Director, Tax Administration at Twentieth Century Fox Film Corporation where I, and my staff, were responsible for the planning, preparation and filing of all of the corporate taxes of the non-entertainment subsidiaries. Those activities included a broad array of responsibilities both inside and outside the corporate environment. At the same time I was an avid volunteer at several local community organizations. Mostly, I was serving as Treasurer of my local church, alumni association, social organizations and related operations.

Many years ago, I graduated with a BS Degree in Accounting from Hampton University, which is located in Hampton, Virginia. I believe I can transfer my vast life experiences into a very effective commissioner since I have been involved with many activities related to finance and finance activities.

Thank you for your consideration of my application.

Sincerely,

Paul H. Thompson

Encl.

## Parks and Community Events Commission Applications



Cathedral City

**CITY OF CATHEDRAL CITY  
COMMISSION/BOARD/COMMITTEE APPLICATION**



Commission/Board/Committee  
on which you would like to serve:

PARKS & COMMUNITY EVENTS COMMISSION  
(One Application for each Commission/Board/Committee)

NAME: THOMAS A. KOCAN

HOME ADDRESS: \_\_\_\_\_  
(Applicants must be a Registered Voter in Cathedral City)

HOME PHONE: \_\_\_\_\_ CELL PHONE: \_\_\_\_\_

E-mail ADDRESS: \_\_\_\_\_

LENGTH OF RESIDENCY IN CATHEDRAL CITY: 1 yr 11 mos.

IF EMPLOYED, PLEASE LIST WHERE YOU WORK AND POSITION YOU HOLD: \_\_\_\_\_

**PLEASE ATTACH A LETTER OF INTEREST INCLUDING, BUT NOT LIMITED TO, THE FOLLOWING:**

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- Your relevant experience and knowledge

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Submit by email to: [tmartinez@cathedralcity.gov](mailto:tmartinez@cathedralcity.gov)

Thank you for your willingness to serve your local government and community.



Thomas A Kocan (Thommy)

Cathedral City CA 92234

Hello

I would like to be considered for the Parks & Community Events Commission.

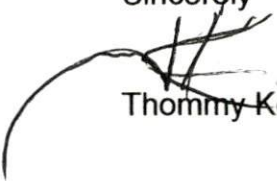
I have work special events for years all over the country. I have worked the beverage bars of the Christopher Street West LGBTQ pride events for over 10 years, that included managing the volunteers, responsible for the script, alcohol, cups, ice, and general setup and tear down of multiple bars on the event sight. My duties also included having all the proper licenses posted along with Health, Fire permits. Granted it has been years since I have done this but one does remember the important things.

I have also been a member of the Golden State Gay Rodeo Association, a member of the International Gay Rodeo Association for 12 years, and have traveled all over the country to assist in several regional rodeo operations. As a volunteer and fundraiser whether it is working in the arena, security, bartending, performing in a show fundraiser, whatever was asked I did.

Last year Michael and I both helped with the Boys and Girls Club of Cathedral City Christmas event held at Bonta. We were the decorations committee, and we help secure items for the auction. We are currently Ambassadors of the Boy and Girls Club. Also, we participated in an appreciation breakfast for both the Police and Fire Departments of Cathedral City.

Please consider me a for a committee member as I feel that I could bring a fun perspective to our home town events, and being a jack of all volunteers & great worker bee.

Sincerely



Thommy Kocan



**CITY OF CATHEDRAL CITY  
COMMISSION/BOARD/COMMITTEE APPLICATION**

Commission/Board/Committee  
on which you would like to serve: Parks and Community Events Commission

(One Application for each Commission/Board/Committee)

NAME: Arvin Ocampo

HOME ADDRESS: \_\_\_\_\_  
(Applicants must be a Registered Voter in Cathedral City)

HOME PHONE: n/a \_\_\_\_\_ CELL PHONE: \_\_\_\_\_

E-mail ADDRESS: \_\_\_\_\_

LENGTH OF RESIDENCY IN CATHEDRAL CITY: 15 years. \_\_\_\_\_

IF EMPLOYED, PLEASE LIST WHERE YOU WORK AND POSITION YOU HOLD: \_\_\_\_\_

Riverside County In Home Support Services (IHHS) health care provider.

**PLEASE ATTACH A LETTER OF INTEREST INCLUDING, BUT NOT LIMITED TO, THE FOLLOWING:**

- Why you wish to be considered for appointment to the Commission/Board/Committee
- Your relevant experience and knowledge

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Cathedral City, CA 92234

Submit by email to: [tmartinez@cathedralcity.gov](mailto:tmartinez@cathedralcity.gov)

Thank you for your willingness to serve your local government and community.

Arvin Ocampo

Parks and Community Events Commission

## Letter of Interest

It's away from our desks and work that one develops lasting relationships. Recreation offers individuals opportunities to connect. Attending a local concert or an organized movie night at the park is not just an event, it can be part of your upbringing. If done right it can mean a summer tradition a family looks forward to. Going out and enjoying yourself in the company of friends and family creates lasting memories. I want to provide such opportunities for residents.





**CITY OF CATHEDRAL CITY  
COMMISSION/BOARD/COMMITTEE APPLICATION**

Commission/Board/Committee on which you would like to serve: Parks & Community Events Commission  
(One Application for each Commission/Board/Committee)

NAME: Jessica Olson

HOME ADDRESS: \_\_\_\_\_  
(Applicants must be a Registered Voter in Cathedral City)

HOME PHONE: \_\_\_\_\_ CELL PHONE: \_\_\_\_\_

E-mail ADDRESS: \_\_\_\_\_

LENGTH OF RESIDENCY IN CATHEDRAL CITY: 10 years

IF EMPLOYED, PLEASE LIST WHERE YOU WORK AND POSITION YOU HOLD: JMN Services Inc.  
Executive Assistant, Salon Studios-Hairstylist

**PLEASE ATTACH A LETTER OF INTEREST INCLUDING, BUT NOT LIMITED TO, THE FOLLOWING:**

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- Your relevant experience and knowledge

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Cathedral City, CA 92234

Submit by email to: [tmartinez@cathedralcity.gov](mailto:tmartinez@cathedralcity.gov)

Thank you for your willingness to serve your local government and community.

Jessica Olson

Cathedral City, CA  
92234

May 25, 2017

City of Cathedral City  
Office of the City Clerk  
68-700 Avenida Lalo Guerrero  
Cathedral City, Ca 92234

To Whom It May Concern,

As a parent and resident of Cathedral City, the opportunity to serve on the Park and Community Events Commission is of great interest to me.

I have four children who have been raised in our Cathedral City schools, Cathedral City High School, James Workman and Sunny Sands. The youth of our community is of utmost important to me, as these young people are the future of our city. In 2014, we, myself and the board of directors, began Central Valley Little League located in Cathedral City, this program is very close to my heart and the capacity to teach the youth about building character, sportsmanship and team work are valuable lessons they will use their entire lives, we teach this all through the power of play – baseball.

It would be a great honor to sit beside those on the Parks and Community Event Commission. To be involved in serving the community and being able to assist in bringing new and innovative ideas to the table, have a voice in our community. Serving our community is a passion of mine, especially on the youth spectrum.

Thank you in advance for your time and consideration.

Kind Regards,  
*Jessica Olson*



## City of Desert Hot Springs

65-950 Pierson Blvd. • Desert Hot Springs • CA • 92240

(760) 329-6411

[www.cityofdhs.org](http://www.cityofdhs.org)

May 24, 2017

City of Cathedral City  
Office of the City Clerk  
68-700 Avenida Lalo Guerrero  
Cathedral City, Ca 92234

Dear Parks and Community Events Commission,

It is with great pleasure that I write a letter of recommendation for Jessica Olson who served along side me as a Board of Director with Desert Hot Springs Little League. I have known her both as a friend as well as the capacity of Player Agent on the Little League board and also as President and founder of Central Valley Little League in Cathedral City.

Ms. Olson's enthusiasm and energy allows her to develop positive relationships with those that she comes in contact with; she is dedicated, energetic and positive. She has demonstrated the capability to handle positions, activities and projects at once. Her loyalty to serving the community has been stellar, including writing grants to fund Central Valley Little League and volunteering with other community groups.

With her abilities, adaptability and dedication, Jessica will make a great addition to the Parks and Community Events Commission for Cathedral City. If you have any questions, please feel free to contact me.

Sincerely,  
Scott Matas  
Mayor, Desert Hot Springs  
[smatas@cityofdhs.org](mailto:smatas@cityofdhs.org)  
760-200-7428



## Planning Commission Applications



**CITY OF CATHEDRAL CITY  
COMMISSION/BOARD/COMMITTEE APPLICATION**

Commission/Board/Committee on which you would like to serve: Planning  
(One **Application** for each Commission/Board/Committee)

NAME: Alice Daby

HOME ADDRESS: \_\_\_\_\_  
(Applicants must be a Registered Voter in Cathedral City)

HOME PHONE: N/A CELL PHONE: \_\_\_\_\_

E-mail ADDRESS: \_\_\_\_\_

LENGTH OF RESIDENCY IN CATHEDRAL CITY: 4 years

IF EMPLOYED, PLEASE LIST WHERE YOU WORK AND POSITION YOU HOLD: Retired

**PLEASE ATTACH A LETTER OF INTEREST INCLUDING, BUT NOT LIMITED TO, THE FOLLOWING:**

- Why you wish to be considered for appointment to the Commission/Board/Committee
- Your relevant experience and knowledge

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Office of the City Clerk  
68-700 Avenida Lalo Guerrero  
Cathedral City, CA 92234

Submit by email to: [tmartinez@cathedralcity.gov](mailto:tmartinez@cathedralcity.gov)

Thank you for your willingness to serve your local government and community.

## Tracey Martinez

---

**From:** Alice Daby  
**Sent:** Thursday, May 18, 2017 12:53 PM  
**To:** Tracey Martinez  
**Cc:** Alice Daby  
**Subject:** Planning Commission Letter of Interest

To The City Counsel,

I am submitting this letter of interest and an application for the open Cathedral City Planning position. I believe teamwork, caring citizens, volunteers and a strong city government working together will continue to support the future growth of our city without losing our sense of community.

Recently I became a member of the Cathedral City Senior Center Board of Directors, participated in the LGBTQ celebration days, am an active member of the Cathedral City Cannabis Taskforce, and was chosen to interview candidates for the new fire department position. I am certified in CERT (emergency recuse) to be able to assist my family and neighbors as needed. As an active member of Rotary International, I read to Headstart Pre-schoolers once a month within my community. Working and being with people are my passion.

Listed are some of the highlights of my years working as a Manager in business and non-profit organizations.

- Extensive expertise in the implementation of Workforce Investment Act regulations for adults/youth
- Manage and coordinate staff to satisfy customer needs while meeting State and Federal requirements
- Negotiate terms, manage budgets and administer Federal funds with five local youth agencies
- Monitor contract compliance in accordance with all applicable State and Federal policies and procedures
- Create, document, develop, and maintain process improvements eliminating operational deficiencies
- Maintain strong work relationship with State and Federal agencies insuring seamless services
- Develop and facilitate workshops to accommodate customer needs
- Conduct weekly staff meetings and ensure information communicated timely
- Coordinate State, Federal, and internal audits
- Represent and back up President at various State, North Central Career Center, and vendor meeting





Cathedral City



**CITY OF CATHEDRAL CITY  
COMMISSION/BOARD/COMMITTEE APPLICATION**

Commission/Board/Committee  
on which you would like to serve: Planning Commission

(One Application for each Commission/Board/Committee)

NAME: Sergio Espericueta

HOME ADDRESS: \_\_\_\_\_  
(Applicants must be a Registered Voter in Cathedral City)

HOME PHONE: \_\_\_\_\_ CELL PHONE: \_\_\_\_\_

E-mail ADDRESS: \_\_\_\_\_

LENGTH OF RESIDENCY IN CATHEDRAL CITY: 23 years

IF EMPLOYED, PLEASE LIST WHERE YOU WORK AND POSITION YOU HOLD: \_\_\_\_\_

Walmart; Autocare Center Service Manager

**PLEASE ATTACH A LETTER OF INTEREST INCLUDING, BUT NOT LIMITED TO, THE FOLLOWING:**

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Cathedral City, CA 92234

Submit by email to: [tmartinez@cathedralcity.gov](mailto:tmartinez@cathedralcity.gov)

Thank you for your willingness to serve your local government and community.

From: Sergio Espericueta

To: Mayor Stan Henry, Mayor Pro tem Gregory S. Pettis, Council Members Shelley kaplan, Mark Carnevale, John Aguilar.

I am writing this letter to express my interest in serving a second term in the cathedral city planning commission.

The last 3 years has been a very satisfactory experience because I was able to participate and make decisions related to land use for the best interest of the cathedral city residents .

Thank you for your consideration

Sincerely,

SERGIO ESPERICUETA



5/31/2017<sup>i</sup>



Cathedral City



**CITY OF CATHEDRAL CITY  
COMMISSION/BOARD/COMMITTEE APPLICATION**

Commission/Board/Committee  
on which you would like to serve: Planning Commission

(One Application for each Commission/Board/Committee)

NAME: Michael Hagedorn

HOME ADDRESS: \_\_\_\_\_  
(Applicants must be a Registered Voter in Cathedral City)

HOME PHONE: none CELL PHONE: \_\_\_\_\_

E-mail ADDRESS: \_\_\_\_\_

LENGTH OF RESIDENCY IN CATHEDRAL CITY: 18 years

IF EMPLOYED, PLEASE LIST WHERE YOU WORK AND POSITION YOU HOLD: \_\_\_\_\_

Owner, MH Construction, Cathedral City, CA

**PLEASE ATTACH A LETTER OF INTEREST INCLUDING, BUT NOT LIMITED TO, THE FOLLOWING:**

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- Your relevant experience and knowledge

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68-700 Avenida Lalo Guerrero  
Cathedral City, CA 92234

Submit by email to: [tmartinez@cathedralcity.gov](mailto:tmartinez@cathedralcity.gov)

Thank you for your willingness to serve your local government and community.



Michael Hagedorn

Cathedral City, CA 92234

**Reason I am seeking consideration for reappointment to the Planning Commission**

I would be honored to be considered for reappointment to the Planning Commission. It has been a privilege to serve as a Planning Commissioner the past 15 month. I believe that by having used my building industry knowledge to make sound and informed decisions, I have participated as part of the Planning Commission to grow development within our city. In addition, I have actively contributed to making recommendations to the City Council that helped the Council meet their goals. As a resident of Cathedral City since 1999, I have witnessed many positive changes and a new surge of pride in the City. I'd be honored to continue to be part of those changes.

I'm not only capable of using my technical knowledge and experience of reading and understanding blue prints but, as a licensed contractor, also understand the complexity and challenges that are associated with running projects. In my 35+ years in the construction industry I have been involved with everything from very small projects to large scale development. I have applied this knowledge, as well as weighing in the best interests of our city and her residents, combined with the general plan of the City Council, to make the best decisions. This is an even more exciting time for development in Cathedral City. I believe I can continue to contribute my time, energy and use my prior industry experience and knowhow to help the Planning Commission make the appropriate recommendations to the City Council.

**Relevant experience and knowledge**

I graduated from Albrecht-Durer Technical College in 1981 in Dusseldorf Germany with a degree in building restoration. This was an intensive 3 year schooling and apprenticeship program. In addition, I have over 35 years in building, renovation and rehabilitation experience, both in the United States, Germany and England. I have held a California State Contractor license since 1993. I have owned a small remodeling construction company, MH Construction, in Cathedral City since 2005 and hold a Cathedral City Business License. The company specializes in residential, commercial and rehabilitation construction projects. As such, I have interacted with many of the Coachella Valley Planning Departments and have presented projects to planning commissions and architectural review boards. I understand and keep abreast of current laws, building codes, trends, products and best practices in the industry. I have extensive experience reading blueprints and engineering diagrams and knowledge of local building codes both in commercial and residential development.

I have the background, technical knowhow and building industry experience to contribute to decisions and selections to help move development in the City in the right direction for the future.

If reappointed, I will continue to file a Financial Disclosure Statement or any other documents that are required. I am a registered voter in Cathedral City.

Thank you for your consideration

Michael Hagedorn



Cathedral City

RECEIVED

JUN 01 2017

CITY CLERK DEPT

**CITY OF CATHEDRAL CITY  
COMMISSION/BOARD/COMMITTEE APPLICATION**

Commission/Board/Committee  
on which you would like to serve: Planning Commission

(One Application for each Commission/Board/Committee)

NAME: Mitchell King

HOME ADDRESS: \_\_\_\_\_  
(Applicants must be a Registered Voter in Cathedral City)

HOME PHONE: \_\_\_\_\_ CELL PHONE: \_\_\_\_\_

E-mail ADDRESS: \_\_\_\_\_

LENGTH OF RESIDENCY IN CATHEDRAL CITY: 32 Years

IF EMPLOYED, PLEASE LIST WHERE YOU WORK AND POSITION YOU HOLD: \_\_\_\_\_

Private practice Landscape Consultant

**PLEASE ATTACH A LETTER OF INTEREST INCLUDING, BUT NOT LIMITED TO, THE  
FOLLOWING:**

- Why you wish to be considered for appointment to the Commission/Board/Committee
- Your relevant experience and knowledge

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Cathedral City, CA 92234

Submit by email to: tmartinez@cathedralcity.gov

Thank you for your willingness to serve your local government and community.

*Valerie*



Mitchell P. King

Cathedral City, CA 92234

**RE: PLANNING COMMISSION APPOINTMENT**

Greetings-

I have lived in the Coachella Valley since August of 1968 having attended Katherine Finchy Elementary, Raymond Cree Junior High and Palm Springs High School.

I bought a home in the Panorama area in 1985 and have moved a few times and still live in Cathedral City.

My background is primarily in the Landscape and Irrigation industry with a recent position in Shanghai China working for Walt Disney in the building of Fantasyland at Shanghai Disney Resort. My position as Project Manager allowed me to interact with all on the project acting as a liaison between the general contractor and Disney. My duties included pre inspection, monitoring and post inspection of all area development work such as hardscape, railings, trees, show lighting, theme lighting, theme painting, façade work, TCP carving, landscape planting and irrigation, CCTV poles and speaker poles.

I worked closely with the design teams assuring the desired effects. I was also personally responsible for the Alice in Wonderland attraction assuring that it was completed correctly and on time for the Park opening.

I previously was very involved in the Palm Springs Jaycees having spent many years on the Board. I believe that living in a community a person should perform a civic duty where they can be effective in making that community an attractive and safe place.

Thank You,  
M.P.K.  
Mitch King







Cathedral City

RECEIVED

JUN 01 2017

CITY CLERK DEPT

**CITY OF CATHEDRAL CITY  
COMMISSION/BOARD/COMMITTEE APPLICATION**

Commission/Board/Committee  
on which you would like to serve: PLANNING  
(One Application for each Commission/Board/Committee)

NAME: GRANT E. LINHART

HOME ADDRESS: \_\_\_\_\_  
(Applicants must be a Registered Voter in Cathedral City)

HOME PHONE: \_\_\_\_\_ CELL PHONE: SAME

E-mail ADDRESS: \_\_\_\_\_

LENGTH OF RESIDENCY IN CATHEDRAL CITY: 7 years

IF EMPLOYED, PLEASE LIST WHERE YOU WORK AND POSITION YOU HOLD: \_\_\_\_\_

**PLEASE ATTACH A LETTER OF INTEREST INCLUDING, BUT NOT LIMITED TO, THE FOLLOWING:**

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Cathedral City, CA 92234

Thank you for your willingness to serve your local government and community.

I am a past member of  
the planning com. I had to leave  
my post 3 1/2 years ago due to  
my wifes health - hip replacement  
and then cancer - 18 months of  
chemo then stem-cell transplant  
now all is well.

I am a past electrical  
contractor lis in Calif.

I would like to be considered  
~~considered~~ for this opening.

Thank you  
Glenn E. Linkard



Cathedral City



**CITY OF CATHEDRAL CITY  
COMMISSION/BOARD/COMMITTEE APPLICATION**

Commission/Board/Committee  
on which you would like to serve: Planning Commission

(One Application for each Commission/Board/Committee)

NAME: Arvin Ocampo

HOME ADDRESS: \_\_\_\_\_  
(Applicants must be a Registered Voter in Cathedral City)

HOME PHONE: n/a CELL PHONE: \_\_\_\_\_

E-mail ADDRESS: \_\_\_\_\_

LENGTH OF RESIDENCY IN CATHEDRAL CITY: 15 years

IF EMPLOYED, PLEASE LIST WHERE YOU WORK AND POSITION YOU HOLD: \_\_\_\_\_

Riverside County In Home Support Services (IHHS) health care provider.

**PLEASE ATTACH A LETTER OF INTEREST INCLUDING, BUT NOT LIMITED TO, THE  
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Cathedral City, CA 92234

Submit by email to: [tmartinez@cathedralcity.gov](mailto:tmartinez@cathedralcity.gov)

Thank you for your willingness to serve your local government and community.



Arvin Ocampo

Planning Commission

6.8.2017

## Letter of Interest

How a city is designed and planned has incredible influence on those in it, enough to dictate the quality of life it's residents will have. It is through planning and design that one can either help its residents prosper effortlessly or, unfortunately halt their quality of life for many years to come. When done correctly it can help strengthen the fabric of a communities economic, political and social identity that is essential for a city. I've grown up in Cathedral City and now as a college student am pursuing an education in city and regional planning. An opportunity as a planning commissioner would be a silver lining as a method in which to give back to my community. I take great pride in our city and only wish to see it and our residents prosper. Although my experience in the field is limited, I believe that my availability in time makes up in the lack of experience I have in the field. I have the flexibility to dive deep into commitments and objectives that are required by the planning commission and feel like it would be of great help to planning team. I do hope you take me in consideration for an interview for a spot on the planning commission as I feel I would be a perfect fit.

## Public Arts Commission Applications



Cathedral City

RECEIVED

MAY 24 2017

CITY CLERK DEPT

**CITY OF CATHEDRAL CITY  
COMMISSION/BOARD/COMMITTEE APPLICATION**

Commission/Board/Committee

on which you would like to serve:

PUBLIC ARTS

(One Application for each Commission/Board/Committee)

NAME:

ALAN CARVALHO

HOME ADDRESS:

(Applicants must be a Registered Voter in Cathedral City)

HOME PHONE:

CELL PHONE:

E-mail ADDRESS:

LENGTH OF RESIDENCY IN CATHEDRAL CITY:

8 years

IF EMPLOYED, PLEASE LIST WHERE YOU WORK AND POSITION YOU HOLD:

Retired

**PLEASE ATTACH A LETTER OF INTEREST INCLUDING, BUT NOT LIMITED TO, THE FOLLOWING:**

- Why you wish to be considered for appointment to the Commission/Board/Committee
- Your relevant experience and knowledge

The information provided will be used by the City Council as part of the application process and will be considered by the City Council upon receipt, provided a vacancy exists on the Board, Commission or Committee for which you have applied. If there is no vacancy, your application will be kept on file for one year for consideration should an opening occur.

Please keep in mind that State Law requires specific Commission/Board/Committee members to file a Financial Disclosure Statement.

Please return application to:

City of Cathedral City  
Office of the City Clerk  
68-700 Avenida Lalo Guerrero  
Cathedral City, CA 92234

Submit by email to: [tmartinez@cathedralcity.gov](mailto:tmartinez@cathedralcity.gov)

Thank you for your willingness to serve your local government and community.



My passion for this city can't go unnoticed. My desire to move our amazing city forward as a proud member of the community and a proud member of the public arts commission now for three years has been an amazing ride.

So proud am I to have been elected to serve as the co-chair with Simeon Den for my 2nd year on the commission, and then brought back to serve as chair with vice chair Denise Bowman Rodriguez during my 3<sup>rd</sup> year, I could not be more proud of our accomplishments as a very pro-active team of movers and shakers.

The accomplishments of our commission have been memorable and exciting for us and for our city. One of our first missions was to find more space for our city's iconic collection of treasures, from Val Samuelson paintings, to the recent upcoming display of iconic native American photos that the city has attained.

With the help of Simeon Den and the entire commission, we made a proposal to our city council members and were gifted with the temporary guardianship of the space we now proudly call the Cathedral City Cultural Arts Museum.

The extra space has given us the chance to promote our city's early photos at the time of its incorporation and earlier, through a cooperative effort with the Cathedral City Historical Society. What started out as a tag along exhibit to our 35<sup>th</sup> anniversary last November, expanded through to December for a two month celebration of our early historic photographs, programs, sketches, aerial captures, and personal home family pictures. Today, we continue our passion for displaying our "baby pictures" by working closely with Janey Ash, Margie St. Anthony, Bill McCracken, and Robert Gomer to update our permanent historical gallery of our museum for this upcoming exhibition.

The next project we were determined to have ready for the 35<sup>th</sup> anniversary, several years in the making, was the creation of the Lalo Guererro sculpture that proudly stands at our festival park on the corner of Avenida Lalo Guererro! Honoring our Hispanic community with a bronze of an iconic chicano folk singer appealing to fans of all ages, we accomplished our goal for the unveiling the weekend of our 35<sup>th</sup> celebration!

Once we attained momentum, with the help of Pam Price, Denise Bowman Rodriguez, and former commissioner Sue Townsley, we were granted several more gifts from the Simi Dibah collection of iconic sculptures that now occupy several locations throughout our city.

Continuing our tradition of embracing diversity and inclusivity, we approached the city council to get unanimous support for the rainbow crossing which was recently repainted to celebrate the one year anniversary of its LGBT days weekend event unveiling! We are the first city in the entire Coachella Valley to have a rainbow crossing, echoing the passions of cities like San Francisco, West Hollywood, and New York City.

For every city event, the museum opened up an exhibit to reflect the passion of the city celebration. After the 35<sup>th</sup> birthday of iconic historical photos, we displayed from our sister city a series of 80 historical photos, exhibited during the annual Taste of Jalisco 2017 event in February. The recent LGBT Days weekend allowed our museum to display works from local LGBT artists for an entire month during and after the weekend celebration.

Our next prominent tribute is to commission a sculpture honoring our local Agua Caliente Tribe of Cahuilla Indians, to be located on the corner of Ramon and Landau. We're in the developing stages of an RFP from potential local artists before approaching the tribe for their approval.

Upcoming events, dedications, tributes, and honors will continue as our tradition to honor those reflecting our diverse cultural lifestyles grows.

I would be honored to continue working as a commissioner if my ability to express my freedom of speech as a citizen of this city is not a hindrance. I'm happy to step down if there might be a perceived conflict of interest, although passion runs deep with me and my fellow commissioners, as you are all well aware of. Proud I am to work with such an activist group of men and women on this commission! The same perceived conflict of interest with my passion is the same energy that keeps our commission ready for the next challenge!



**CITY OF CATHEDRAL CITY  
COMMISSION/BOARD/COMMITTEE APPLICATION**

Commission/Board/Committee  
on which you would like to serve: Public Arts Commission

(One Application for each Commission/Board/Committee)

NAME: Kevin Greeland

HOME ADDRESS: \_\_\_\_\_  
(Applicants must be a Registered Voter in Cathedral City)

HOME PHONE: \_\_\_\_\_ CELL PHONE: \_\_\_\_\_

E-mail ADDRESS: \_\_\_\_\_

LENGTH OF RESIDENCY IN CATHEDRAL CITY: October, 2016

IF EMPLOYED, PLEASE LIST WHERE YOU WORK AND POSITION YOU HOLD: Golden Artists Colors  
I am a Working Artist/Product Specialist for Golden

**PLEASE ATTACH A LETTER OF INTEREST INCLUDING, BUT NOT LIMITED TO, THE FOLLOWING:**

- Why you wish to be considered for appointment to the Commission/Board/Committee
- Your relevant experience and knowledge

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Office of the City Clerk  
68-700 Avenida Lalo Guerrero  
Cathedral City, CA 92234

Submit by email to: [tmartinez@cathedralcity.gov](mailto:tmartinez@cathedralcity.gov)

Thank you for your willingness to serve your local government and community.



Cathedral City Public Arts Commission,

I would like to apply for an open position on the Public Arts Commission. I have been and arts educator for nearly 30 years, teaching art to children with special needs, teaching art in public schools and also teaching art at the college and university level. The visual arts have been the entirety of my career and my life long passion. I strongly believe that the visual and performing arts play a vital role in human development and are key to the fundamental success of any city and or state! I currently work as a consultant/product specialist for Golden Artist Colors, Inc. (New Berlin, NY), which provides me a fairly flexible schedule. I hold a Masters Degree in Fine Arts and a Bachelor of Science in Art Education.

While I have just recently become a full-time resident of Cathedral City (2016) previously living in San Diego, I have been coming to the Coachella Valley for the last seven years. My position with Golden Artist Colors provides for a loose territory of Southern California and Nevada. Related to my position I have taught painting classes or have done professional art presentations over those past seven years at the Palm Springs Art Museum, The Desert Arts Center Palm Springs, Venus Art Studios in Palm Desert and The Create Center for the Arts in Palm Desert as well as at Jack Farley's Art Supplies in all his local stores. I am very active and engaged with the local arts scene. I admire the commitment Cathedral City has to public arts projects. I would like to see us expand outreach more and engage more of the community. I think advocacy and educational outreach are vital to engaging the younger members of our community. I would like to see us create resources for those interested in the arts that would provide opportunity for anyone who wants to participate. I think the current commission is on the right track and would wish to contribute to their success and help create a legacy for the arts that any citizen of Cathedral City can be proud of.

I have also served in administrative roles with various arts community organizations from education committees to chair positions at various art museums to organizing arts festivals as well as hands on activates to engage the young and our seniors alike. When it comes to arts tourism I would like people to think that Cathedral City is the first place to visit when it comes to arts along with the rest of Coachella Valley! I think key to this is having the right environment for creating strong arts programming as well as a designated arts corridor that is supported by city programming and one that fosters the right conditions that help an arts community flourish. As I stated earlier the arts have been my entire career and my sole passion, I would hope to bring that same enthusiasm and drive to the commission and inspire others to also believe in that same passion for the arts and how important the arts are to any vibrant community! Thank you in advance for your consideration!

Best Regards,  
Kevin Greeland



**CITY OF CATHEDRAL CITY  
COMMISSION/BOARD/COMMITTEE APPLICATION**

Commission/Board/Committee  
on which you would like to serve: Public Arts Commission

(One Application for each Commission/Board/Committee)

NAME: Dean Keefer

HOME ADDRESS: \_\_\_\_\_  
(Applicants must be a Registered Voter in Cathedral City)

HOME PHONE: \_\_\_\_\_ CELL PHONE: \_\_\_\_\_

E-mail ADDRESS: \_\_\_\_\_

LENGTH OF RESIDENCY IN CATHEDRAL CITY: 15 years

IF EMPLOYED, PLEASE LIST WHERE YOU WORK AND POSITION YOU HOLD: \_\_\_\_\_

Bennion Deville Homes - realtor

**PLEASE ATTACH A LETTER OF INTEREST INCLUDING, BUT NOT LIMITED TO, THE FOLLOWING:**

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- Your relevant experience and knowledge

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Please return application to: City of Cathedral City  
Office of the City Clerk  
68-700 Avenida Lalo Guerrero  
Cathedral City, CA 92234

Submit by email to: [tmartinez@cathedralcity.gov](mailto:tmartinez@cathedralcity.gov)

Thank you for your willingness to serve your local government and community.

June 2, 2017

Dean Keefer

Cathedral City, CA 92234

Please consider me for the Public Arts Commission position that is currently available.

I have been involved in the creative world since 1977. My career started while being the photographer and art director of the year book for my high school.

When I moved to Los Angeles in 1983, I started to paint and sold over 40 pieces of art. During this time I went back to being a photographer. This included numerous photo books, cards, calendar, puzzles, greeting cards, t-shirts and coffee mugs. I was asked to start shooting upcoming celebrities and soon was working for Disney and Nickelodeon. This continued until moving full time to Palm Springs in 2013. I currently work as realtor for Bennion Deville Homes so I still take photos of houses and do headshots.

I am obsessed with ancient history and art and have traveled all over the world to see things first hand.

I have owned my home in Cathedral City for 15 years. I believe in my city and want it to be a better place. Currently it is difficult to sell properties here with the impression that people have of Cathedral City, I would like to help change this.

Dean





**CITY OF CATHEDRAL CITY  
COMMISSION/BOARD/COMMITTEE APPLICATION**

Commission/Board/Committee  
on which you would like to serve: Public Arts Commission

(One Application for each Commission/Board/Committee)

NAME: Greg Murphy

HOME ADDRESS: \_\_\_\_\_  
(Applicants must be a Registered Voter in Cathedral City)

HOME PHONE: \_\_\_\_\_ CELL PHONE: \_\_\_\_\_

E-mail ADDRESS: \_\_\_\_\_

LENGTH OF RESIDENCY IN CATHEDRAL CITY: 12 years

IF EMPLOYED, PLEASE LIST WHERE YOU WORK AND POSITION YOU HOLD: Mizell Senior Center,  
Special Events & Development Manager

**PLEASE ATTACH A LETTER OF INTEREST INCLUDING, BUT NOT LIMITED TO, THE  
FOLLOWING:**

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- Your relevant experience and knowledge

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City of Cathedral City  
Office of the City Clerk  
68-700 Avenida Lalo Guerrero  
Cathedral City, CA 92234

Submit by email to: [tmartinez@cathedralcity.gov](mailto:tmartinez@cathedralcity.gov)

Thank you for your willingness to serve your local government and community.

# GREG MURPHY

Cathedral City, CA 92234

May 31, 2017

Office of the City Clerk  
City of Cathedral City  
68-700 Avenida Lalo Guerrero  
Cathedral City, CA 92263

To Whom It May Concern:

I wish to be considered for appointment to the Public Arts Commission in order to continue advocating for the arts in Cathedral City. I am inspired by living in a city "Where Art Lives," by the increase in public art and cultural programming, by the growth of the Perez Road area as an arts district, by the pending relocation of CV Rep Theatre, and by the planned addition of a major gambling resort. With the Tribe's casino development in downtown, the City is poised for exponential growth and increased visibility. I hope to work with the developer(s) and decision makers to encourage acquisition of the 139 Club panels from Palm Springs artist Carlo Wahlbeck. The 139 Club was a former gambling establishment from the 1930s and 1940s frequented by celebrities and situated near El Gallito's present location. A notable tradition was for the famous patrons to autograph the club's plywood panel walls. The 29 panels could be incorporated into the design of what would be the casino's 139 Club Restaurant & Lounge as both local history and a major attraction with the addition of new panels for contemporary celebrities to sign.

In addition to a lifelong passion for visual art, I have worked for three years at the Los Angeles County Museum of Art, three years at the International Center of Photography museum and school in New York City, and six years at the Palm Springs Art Museum. While there, I brought in Dr. Ann Markusen, a noted scholar on the economic impact of the arts on regional development, as a guest speaker. I invited representatives from every city government and cultural institution in the Coachella Valley. This led to the founding of Arts Oasis as a grassroots movement to encourage growth of the arts and identification of the cultural economy as being on par with golf, gambling and fun in the sun as a major draw for tourism in the Greater Palm Springs area. This effort became a major initiative under the auspices CVEP, and the burgeoning Arts & Culture scene is now promoted through the PS Convention and Visitors Bureau. I am also well acquainted with the leading Coachella Valley art galleries, and I have even won a few awards for my photography.

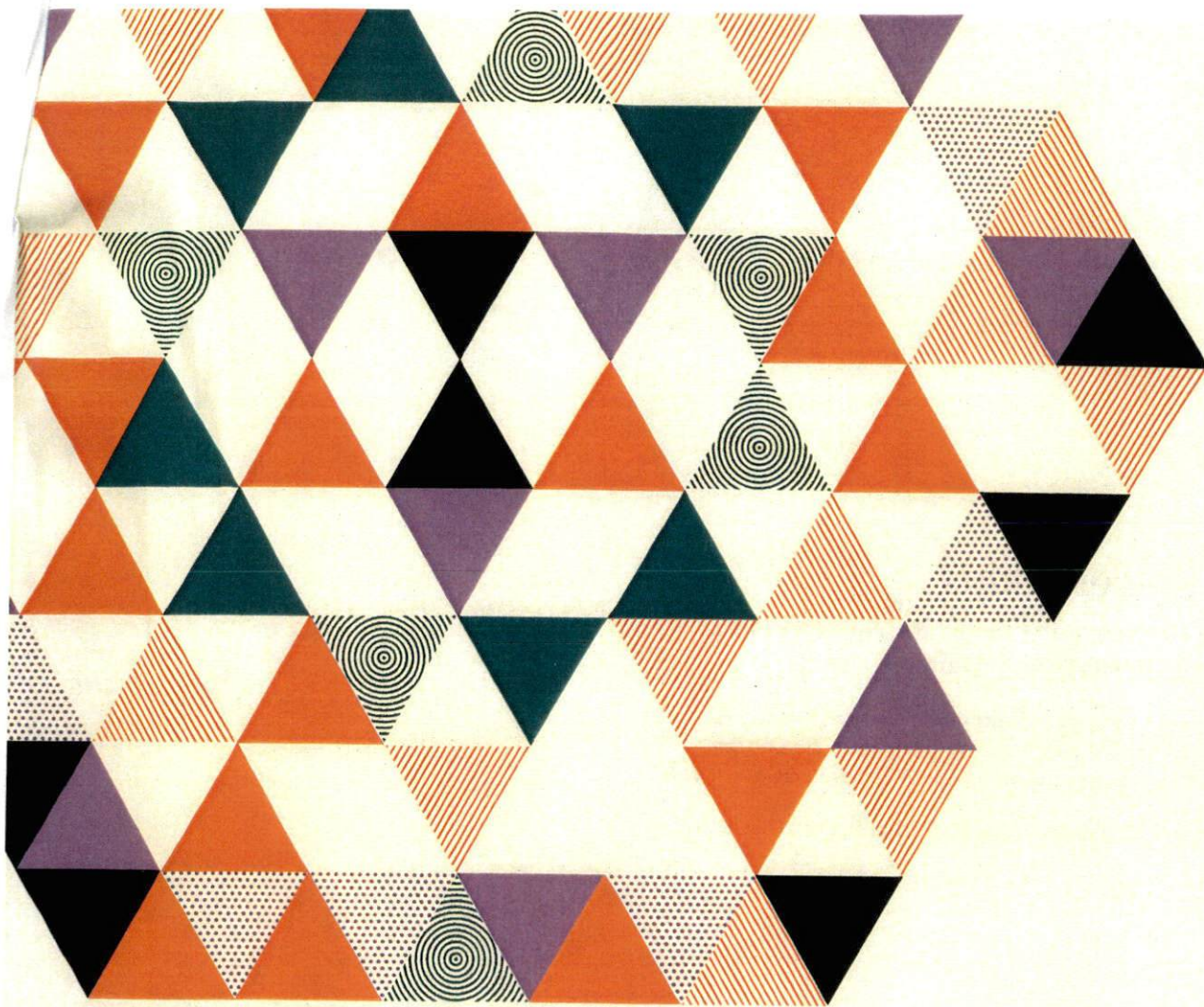
Although not always able to attend as many Public Arts Commission functions as I would like due to full-time employment as Special Events & Development Manager at Mizell Senior Center and part-time work with the Coachella Valley Wellness Foundation, I hope my arts background, Public Arts Commission tenure, and commitment to art and culture in our community will support my renewed participation as a Public Arts Commissioner for the City of Cathedral City.

Thank you for your time and consideration.

Sincerely,

*Greg Murphy*





# Creative PLACEMAKING

*Ann Markusen Markusen Economic Research Services*  
*Anne Gadwa Metris Arts Consulting*

## EXECUTIVE SUMMARY



NATIONAL  
ENDOWMENT  
FOR THE ARTS

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





## CREATIVE PLACEMAKING: EXECUTIVE SUMMARY

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

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

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

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

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

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

### THE PROBLEM

AMERICAN CITIES, SUBURBS, AND SMALL TOWNS CONFRONT STRUCTURAL CHANGES AND RESIDENTIAL UPROOTING

### THE SOLUTION

REVITALIZATION BY CREATIVE INITIATIVES THAT ANIMATE PLACES AND SPARK ECONOMIC DEVELOPMENT

### THE PAYOFFS

GAINS IN LIVABILITY, DIVERSITY, JOBS AND INCOMES

INNOVATIVE PRODUCTS AND SERVICES FOR THE CULTURAL INDUSTRIES



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

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

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

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

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

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

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

## CHALLENGES FOR CREATIVE PLACEMAKING

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

## SUCCESSFUL CREATIVE PLACEMAKING

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



## ANN MARKUSEN, Principal, Markusen Economic Research Services

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

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

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

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

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

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

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

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

## ANNE GADWA, Principal, Metris Arts Consulting

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

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

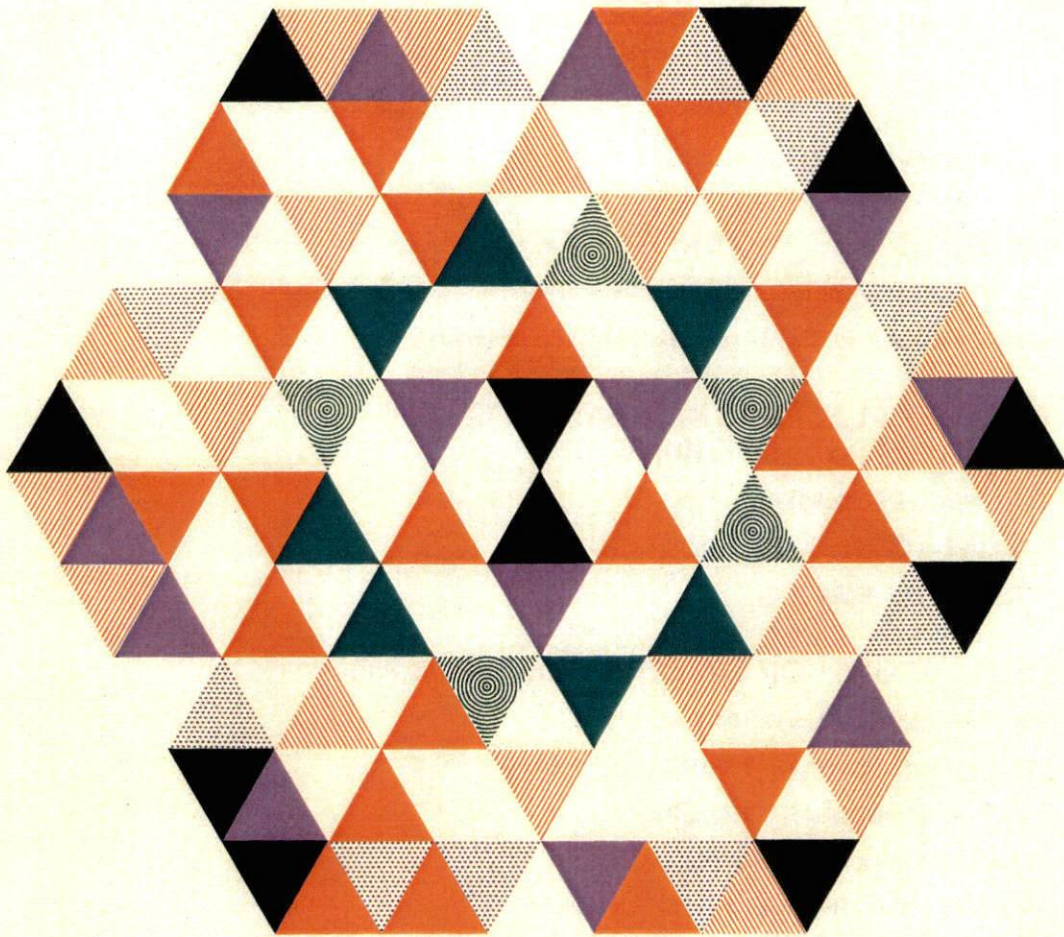
on artists, the larger arts ecology, neighborhoods, and the regional economy.

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

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

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





# Creative PLACEMAKING

*Ann Markusen Markusen Economic Research Services*  
*Anne Gadwa Metris Arts Consulting*



NATIONAL  
ENDOWMENT  
FOR THE ARTS

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





## I. INTRODUCTION

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

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

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

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

leveraging resources from many funding sources. They create and provide jobs, nurture local businesses, generate spin-offs, revitalize local economies, and stabilize neighborhoods. They reinforce the nation's global leadership in cultural industries, a major source of jobs. In Cleveland, for instance, three theaters are driving the redevelopment of a commercial corridor as an arts district on the city's under-served west side. In dozens of cities large and small, vacant auto plants, warehouses, and hotels are transformed into artist studios and housing, infusing creative and economic activity into their neighborhoods—Buffalo's Artspace Lofts are an example. In Portland, new transit stations incorporate artwork that reflects each neighborhood, quickening the take-up of environment-friendly ridership. San José's O1SJ Biennial marries art and technology to generate new economic sectors, bring people downtown, attract 50,000 visitors, and showcase the diversity of the City's residents.

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

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

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





## II. ARTS, CULTURE, AND CREATIVITY AS PLACEMAKERS

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

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

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

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

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

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

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



## OUTCOMES: LIVABILITY AND ECONOMIC DEVELOPMENT

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

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

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

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

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

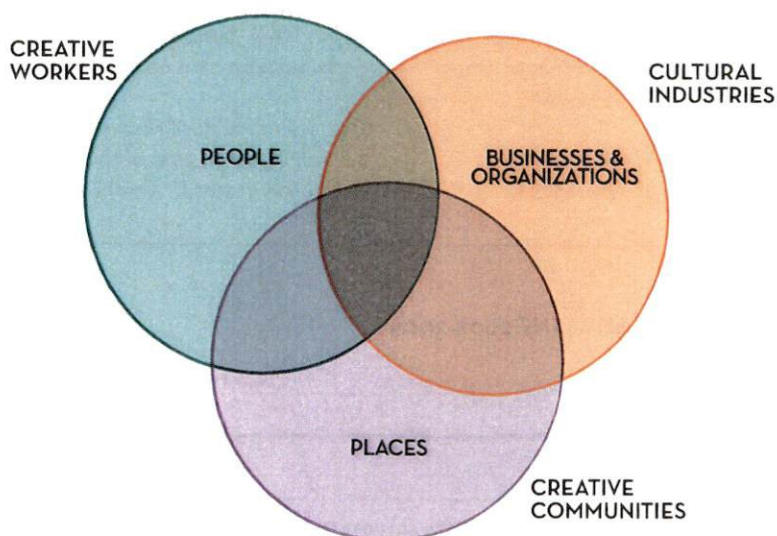
## THE CREATIVE ECONOMY

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

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

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

**FIGURE 1.**  
**THE CREATIVE ECONOMY: WORKERS, INDUSTRIES, COMMUNITIES**



Source: Adapted from DeNatale and Wassall, 2007, p. 5. Used with permission

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

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

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



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

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

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

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

occupations. But the current Great Recession has been tougher on artists than workers as a whole. Artists' unemployment rates in the second year of the recession rose to 9.5%, above that for all civilian workers. Artists also left the workforce in higher than average numbers and thus were not counted as unemployed. Architects and designers have been disproportionately affected, though actors suffer the highest unemployment rates—over 50% in the fourth quarter of 2009.<sup>19</sup>

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

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

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

## CULTURAL INDUSTRIES

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

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

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

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



instance, is estimated to serve a \$55 billion market worldwide.<sup>20</sup>

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

17.3 million between 1998 and 2004, an increase of 10%.<sup>23</sup>

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

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

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

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

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

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

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



## IV. CHALLENGES FOR CREATIVE PLACEMAKING

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

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

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

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

### CHALLENGES FOR CREATIVE PLACEMAKING

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



## ENSURING MAINTENANCE AND SUSTAINABILITY

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

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

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

## AVOIDING DISPLACEMENT AND GENTRIFICATION

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

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

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

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

## DEVELOPING METRICS FOR PERFORMANCE AND EVALUATION

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

to alternatives that might have used the same resources?

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

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



## DESIGNING AROUND DISTINCTIVENESS

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

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

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

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

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

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

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

## MOBILIZING PUBLIC WILL

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

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

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

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

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

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



## SECURING ARTS COMMUNITY ENGAGEMENT

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

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

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

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

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

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

## BUILDING PARTNERSHIPS

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

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

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

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

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

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





## VI. CONCLUSION: TOWARD A CREATIVE PLACEMAKING POLICY PLATFORM

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

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

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

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

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

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

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



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# Community Developers Partner with Theaters

Cleveland, Ohio's Gordon Square Arts District

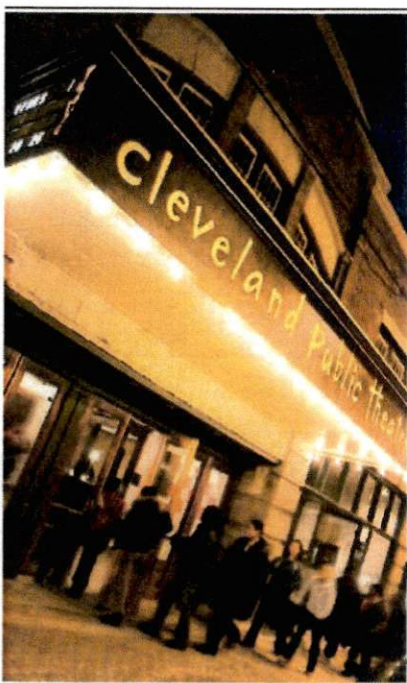


Photo © Cleveland Public Theatre

*Cleveland Public Theatre,  
Gordon Square Arts District*

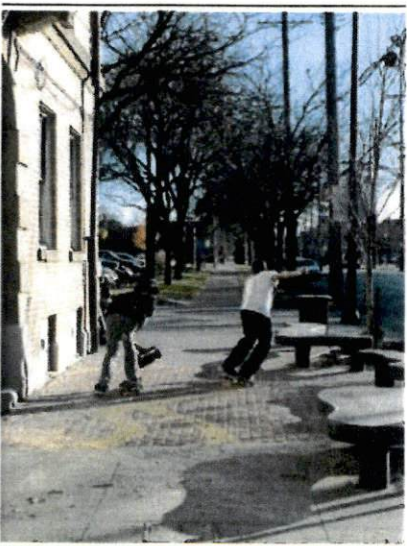


Photo © Detroit Shoreway Community Development

*Gordon Square Arts District*

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

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

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

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

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

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

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

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



# Artists, the Third Leg of the Cultural Stool

Creative Entrepreneur Project, San José, California



Photo © Everett Tasevigen

High n' Low Rider by Rubén Ortiz-Torres



Photo courtesy of IstaCT Silicon Valley

Jazz on the Row, Santana Row in San José

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

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

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

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

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

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



# After Autos ... Artists

## Artspace Buffalo Lofts, Buffalo, New York

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

Photo © Monika Partikova Byrne, 2008



Artspace Buffalo Lofts

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

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

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

# Unusual Bedfellows Transform the City of Music

Seattle, Washington

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



Photo courtesy of City of Seattle

*Sasquatch! Music Festival*

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

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



# Art – A Rural Community's Newest Crop

Arnaudville, Louisiana



Photo © Tom Pierce, 2008

*Weekly fiddle jam*



Photo © Lorne Lantier

*Creole musician Joe Hall*

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

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

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

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

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

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

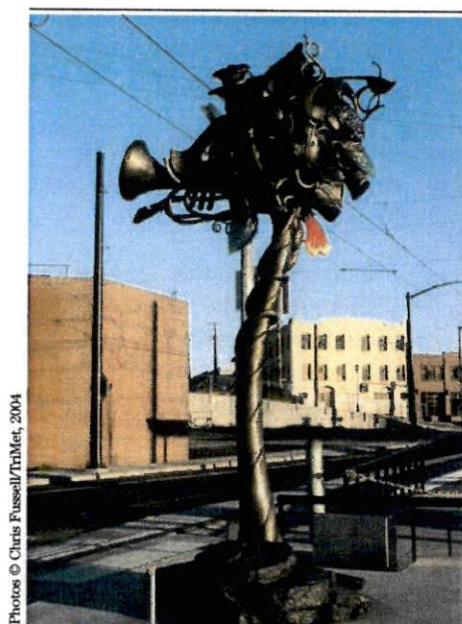
With friends, Marks wondered whether the factors blamed for Arnaudville's decline could be converted into assets. Off the I-10 and I-49 beaten paths, big box stores and strip malls had bypassed Arnaudville. Straddling St. Landry and St. Martin Parishes, it was a step-child of both. By building on arts,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

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



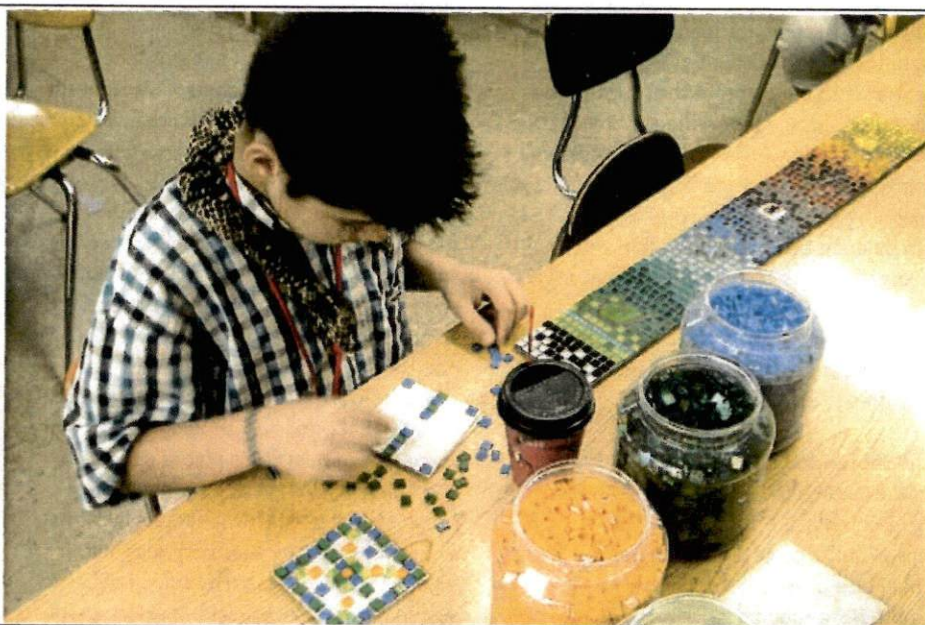
# Building Community, Boosting Ridership

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



Photos © Chris Fussell/TriMet, 2004

*Second Growth by Wayne Chabre*



*Mosaic tile community workshop*

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

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

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

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

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

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



# Chasing Artists, Not Smokestacks

## Paducah, Kentucky Artist Relocation Program

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



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

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

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





# Art Shores Up the Walk of Fame

Remaking Los Angeles, California's Hollywood



Photo © Laurant Davis and CRA/LA, 2010

Hollywood and La Brea Gateway by Catherine Hardwicke



Photo © Carlos Figueroa and CRA/LA, 2009

Hollywood Arts Retention Program graduates

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

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

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

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

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

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



# Art as Healing

## Fond du Lac Reservation, Minnesota

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

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

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

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

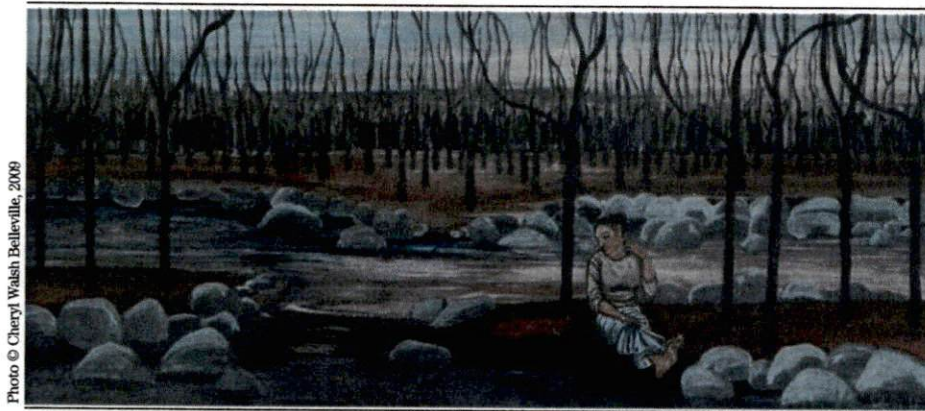


Photo © Cheryl Walsh Belleville, 2008

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

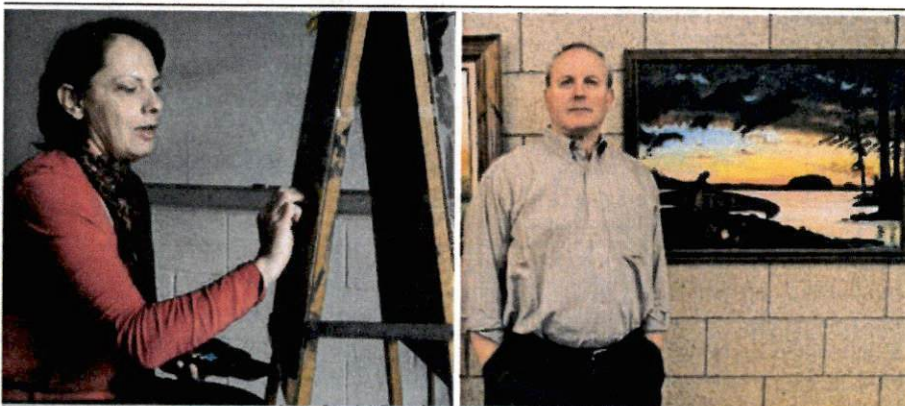


Photo © Cheryl Walsh Belleville, 2008

Photo © Cheryl Walsh Belleville, 2008

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

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



# Marrying Art to Technology

01SJ Biennial, San José, California

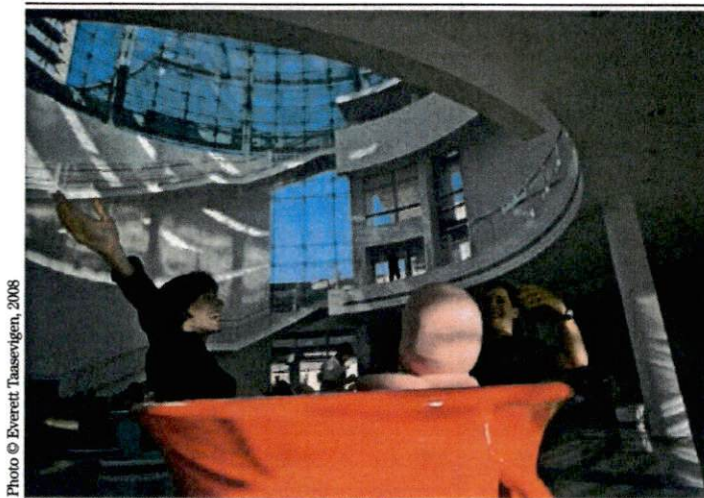


Photo © Everett Tassavign, 2008

Baby Love by Shu Lea Cheang

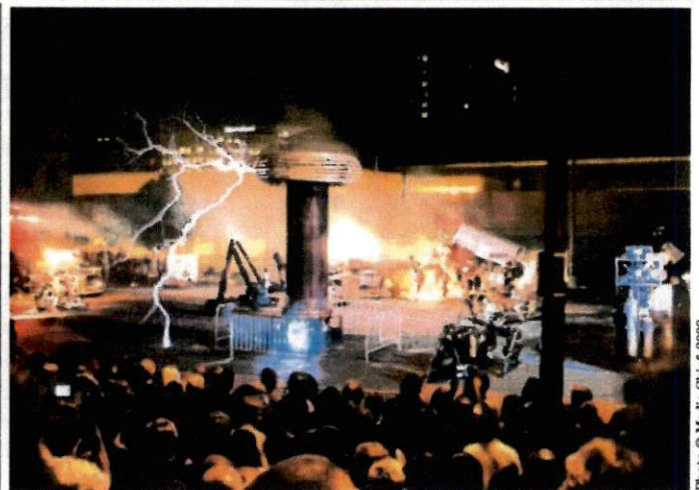


Photo © Media Chief, 2008

Mashup by Survival Research Labs

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

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

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

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

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

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

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



# After School Matters in Chicago, Illinois



Photos © After School Matters, 2009

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

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

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

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

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

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



# Transforming Neighborhoods and Lives

## Philadelphia, Pennsylvania's Mural Arts Program



Photo by Clem Murray for the Philadelphia Inquirer

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

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

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

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

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

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

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



# Animating Infrastructure

## Phoenix, Arizona Public Art Program

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

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

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

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

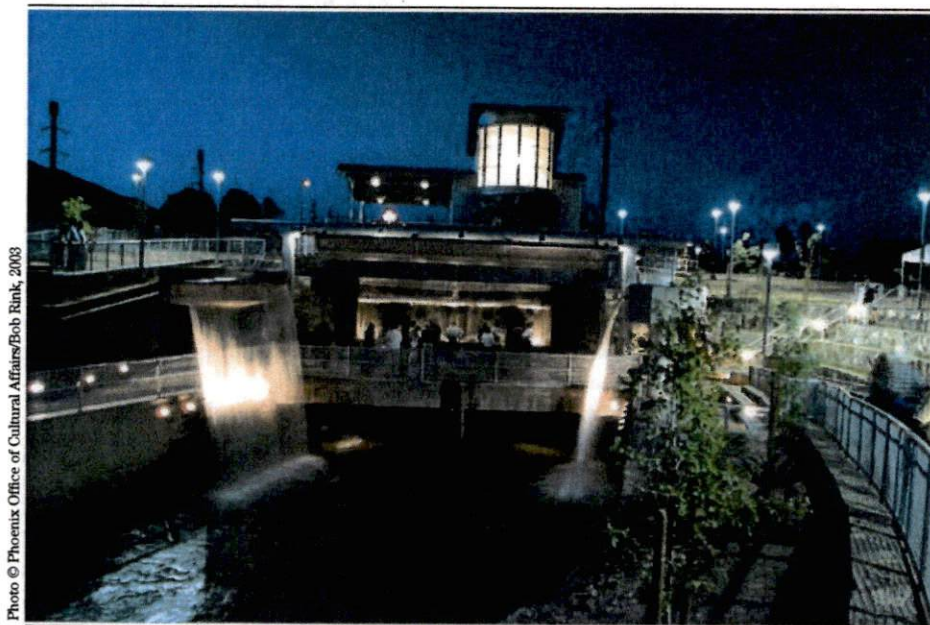


Photo © Phoenix Office of Cultural Affairs/Bob Rink, 2003

*Waterworks by Mags Harries, Lajos Heder, and Steve Martino*

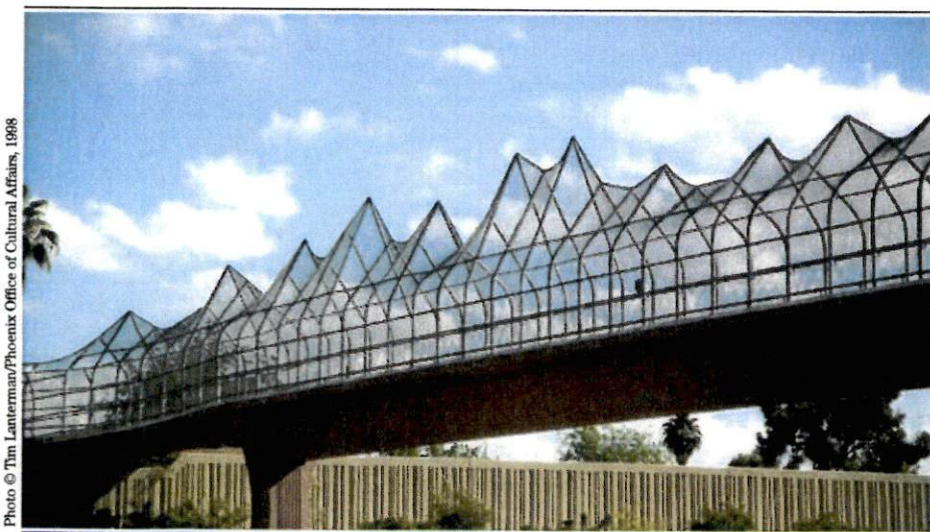


Photo © Tim Lanterman/Phoenix Office of Cultural Affairs, 1998

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



# Mayors and Artists Spark a Renaissance

Providence, Rhode Island

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

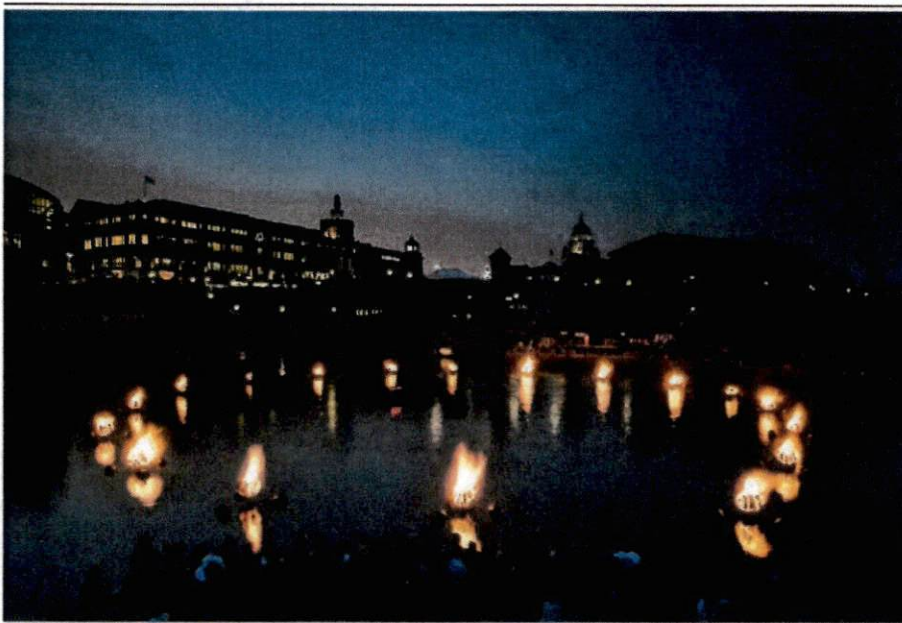


Photo © Michael Melford

WaterFire Providence

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

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

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



## ENDNOTES

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## ANN MARKUSEN, Principal, Markusen Economic Research Services

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

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

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

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

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

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

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

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

## ANNE GADWA, Principal, Metris Arts Consulting

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

- ▼ *How Artist Space Matters* (Metris Arts Consulting for Artspace Projects, 2010), a pathbreaking study of the impacts of three artist live/work projects in Minnesota on artists, the larger arts ecology, neighborhoods, and the regional economy.
- ▼ "Arts and Culture in Urban and Regional Planning: A Review and Research Agenda" (*Journal of Planning Education and Research*, 2010)
- ▼ *San José Creative Entrepreneurs Project: Artists' Resource and Space Study* (Center for Cultural Innovation, Los Angeles, 2008)
- ▼ *Defining, Measuring and Comparing Place-Based Public Investment Outcomes* (Lincoln Land Institute, Cambridge, MA, 2009)
- ▼ *Working Effectively with Somali Residents Through the Arts*, a study examining how the non-profit, commercial and

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

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



# Creative Placemaking

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

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

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## 139 Club Panel Signatures

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Dorothy Lamour  
Johnny Mercer  
Ralph Bellamy  
Rex Bell  
Wesley Ruggles  
Beans Reardon  
Buster Keaton  
Bob Carnahan

### Panel 2

Rosalind Russell  
Allan (Rocky) Lane  
Freddy Martin  
Sam Coslow  
Harry Link  
Dave Rose  
Jack Kapp  
Carmen Lombardo  
Florence Lombardo  
Vido Lombardo  
Nata Stein  
Guy Lombardo  
Alies Kreitzer  
Lilliebell Lombardo

### Panel 3

Charlie Farrell  
Ann Peppers  
Dennis Day  
George Montgomery  
Ruthie Skinner  
Louis Alter

### Panel 4

Don Ameche  
Lum & Abner  
Conrad Nagel  
Reginald Owen  
Mary Astor  
Wayne Morris  
Bill Garg  
Harry Rosental  
Carrol (Nancy)  
John Boles  
Stella Castle  
Diana Lewis

### Panel 5

Dick Powell  
Ed "Archie" Gardner  
Stanley Fields  
Gilbert Roland  
Micha Auer  
Jack Schurch  
Joe Ross

### Panel 6

George McManus  
Binnie Barnes  
Walter Catlett  
Simone Simon  
Amos & Andy  
Milton Shubert  
Jack Haley  
Sidney Lanfield  
Gene Buck  
Cole Porter  
Fanny Brice  
Sidney Kingsley  
Vina Delmar  
Jack Oakie  
Dean Jagger  
Jack B. Tenney

### Panel 7

Fred Brady  
Grantland Rice  
John Montague  
Bud Relland  
Frank Condon  
Wla Logan  
Bruno Lessing  
Mike Frankowich

### Panel 8

Jack Benny  
Gracie Allen  
George Burns  
John P. Meadbury  
Harold Lloyd  
Cornel Wilde  
Stanley Barbee  
Walter Pidgeon

### Panel 9

Eugene Pallette  
Chester Morris  
Jean Ackerman  
Edna Johnson  
Jean Howard

### Panel 10

Humphrey Bogart  
Ruth Clifford  
Clara Bow Bell  
Jack Hennyey

Panel 11

Richard Greene  
Frank Scully  
Jimmie Shields  
H.W. Ross  
Reggie Gardner  
Virginia Belos  
Chick Shandler  
Allan Curtis  
Hal E. Roach

Panel 12

Arline Judge  
Tony Martin  
Ritz Brothers  
Babe Didrikson  
Germaine Vernay

Panel 13

Hoagy Carmichael  
Dennis O'Keefe  
Dee Lerner

Panel 14

Bill Courter  
Earl Baldwin  
Jack Benny  
Madeline Lieurance

Panel 15

Farid Simaika  
Dutch Smith  
Ric Cortez  
Charlotte Glendye

Panel 16

Eddie Moran  
Lou Nova  
J. Carrol Naish  
Eadie Adams

Panel 17

Alice Faye  
Arthur Freed  
Jackie Coogan  
Andrew Leeds Howard  
Nat Bangs Pendelton

Panel 18

Irene Hervey  
Allan Jones  
Sophie Tucker  
Joe Penner  
Wheeler & Woolsey  
Sally Wheeler  
Norman Taurog  
Norman McLeod  
Eleanor Powell  
Franchot Tone

Panel 19

Jack Larue  
Rosco Ates  
Martin Benson  
Kay Kyser  
Tommy Dorsey  
Pete Smith  
Barbara Roy  
Estelle Taylor  
Frederic Tonedale  
Cliff Reid  
Harvey Revel  
Marc Gordon

Panel 20

Charles Butterworth  
Judy Starr  
Alan Dinehart  
Edmund Goulding  
Anna May Wong  
Chuck Morrison  
Jimmy Starr  
Julie Starr  
Jimmie Fidler  
Archie Mayo  
Jimmy Simms

Panel 21

Betty Grable  
Harry James  
Jeri Sullivan

Panel 22

Paul Lukas  
June Travis  
Pierre Walter  
Jean Parker  
Charles Coburn  
Madge Bellamy  
Big Boy Williams  
Georgia Carrol  
Hal Wallis

Panel 23

Frank Buck  
Chico Marx  
Patsy Kelly  
Robert Joyce Hacker  
Jack Schurch



Panel 24

Jimmie McHuef  
Charles Wakefield  
Cadman

Panel 25

Rita Hayworth  
Sam Harris  
George White  
Holt Marvell  
Herbert Marshall  
Walter Connolly  
Arch Selwyn  
Moss Hart  
Mark Sandrich  
Claire Windsor  
Rudy Vallee

Panel 26

John Payne  
Helen Budline  
Jean Crain  
Gloria DeHaven  
Judy Canova

Panel 27

Van Heflin  
Bob Hutton  
Bill Farnum  
Robert Callahan  
Gregory Ratoff  
Joaquin Garay  
John Hodiak

Panel 28

George Brent  
Al Pearce's Band (all  
members)  
Henry King  
Ruth Elder  
Leo Fields  
Arlene Francis  
Mabel Todd  
Mary Amsterdam  
Walter Kelsey

Panel 29

Dio Dati  
Johnnie Johnston  
William Powell



Yamover  
Bob. Carnahan  
The Best & Suggest  
Crop Game in Calif

7  
Pure Out  
Beans Bearden

this place  
Reserve & for  
Kalter Bellamy

"Happy New Year"  
Capt Andy  
Wimmer  
Kenton

Move over R.L.M. & Walter  
Wesley Diggles

To each - 1894  
Just a Cowboy

Red Bull  
F. H. H.

There was Dubin & Chances  
But along with





Cathedral City



**CITY OF CATHEDRAL CITY  
COMMISSION/BOARD/COMMITTEE APPLICATION**

Commission/Board/Committee

on which you would like to serve: Public Arts Commission  
(One Application for each Commission/Board/Committee)

NAME: Wendy Willson

HOME ADDRESS: 1  
(Applicants must be a Registered Voter in Cathedral City)

HOME PHONE: \_\_\_\_\_ CELL PHONE: 760 441-1111

E-mail ADDRESS: \_\_\_\_\_

LENGTH OF RESIDENCY IN CATHEDRAL CITY: \_\_\_\_\_

IF EMPLOYED, PLEASE LIST WHERE YOU WORK AND POSITION YOU HOLD: \_\_\_\_\_

**PLEASE ATTACH A LETTER OF INTEREST INCLUDING, BUT NOT LIMITED TO, THE FOLLOWING:**

- Why you wish to be considered for appointment to the Commission/Board/Committee
- Your relevant experience and knowledge

The information provided will be used by the City Council as part of the application process and will be considered by the City Council upon receipt, provided a vacancy exists on the Board, Commission or Committee for which you have applied. If there is no vacancy, your application will be kept on file for one year for consideration should an opening occur.

Please keep in mind that State Law requires specific Commission/Board/Committee members to file a Financial Disclosure Statement.

Please return application to:  
City of Cathedral City  
Office of the City Clerk  
68-700 Avenida Lalo Guerrero  
Cathedral City, CA 92234

Submit by email to: [tmartinez@cathedralcity.gov](mailto:tmartinez@cathedralcity.gov)

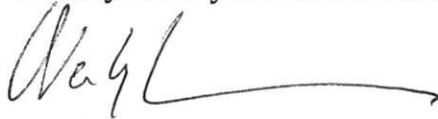
Thank you for your willingness to serve your local government and community.

May 22, 2017

I would like to participate on the Public Arts Commission. I was raised in a family of artists, writers and attorneys and understand how important it is to be in an atmosphere causing us to consider who we are, to be proud of ourselves, our surrounding, and to be engaged. Imagine an event generated by a Cathedral City community conversation that includes everyone. I have noticed Cathedral City is taking giant steps in this area and know I will offer strong support and creativity in the generating of community.

I have a graduate degree in theatre. I have worked here in the desert, in Los Angeles and internationally as an artistic director for two theatre companies, as an actor, director, teacher, playwright and have created successful week end festivals. I am a mediator and spent several years working with the Community Action Partnership, Riverside County Dispute Resolution Center. My mantra: "Self expression unleashed through the arts honoring the beauty of the human spirit"

Thank you for your consideration.

A handwritten signature in dark ink, appearing to read 'Wendy Willson', with a long horizontal flourish extending to the right.

Wendy Willson