Little did I know when I first moved, that the desolate environment also extended to the arts. Although a treeless environment can be changed by irrigation, the art scene requires more effort and a long-term vision.

In the Folds: Transforming a City's Identity through Art and Social Purpose

Yichien Cooper
Washington State University Tri-Cities

This autoethnographic narrative retraces my four-year journey as an art commissioner for a city that is transforming beyond the stigma associated with a significant role in early nuclear weapons to a growing agritourism industry. The looming pressure for change is just like when tectonic plates push against each other until there is a quick release, causing earthquakes and eruptions. In the midst of the changing forces, I consider how the arts fold in. There are two purposes in this article that investigates the complexity between civic development and art. First, I will (re) define and (re)frame (Short & Turner, 2013) the open-nature of ever-changing possible meanings for any given narrative. Because of the links between words and images, I use poetic inquiry to reveal layers, show hidden messages (Cahnmann-Taylor, 2009), and construct new meanings (Leavy, 2015). Then, I will (re) discover and (re)confirmthe social identities realted to being an arts commissioner.

Keywords: arts commission, autoethnographic, poetic inquiry, social identity, public arts

Correspondence regarding this article may be sent to the author: yichiencooper@gmail.com

In 2004, my husband and I moved cross-country and settled in Richland, Washington. According to the American Automobile Association's description, the region is a pleasant oasis with a breathtaking view of Rattlesnake Mountain, the world's tallest treeless mountain (American Automobile Association, n.d.). With Yakima River in the west and Columbia River in the east, Richland is still a science-focused city that was established for the Manhattan Project during World War II. Known as the home of the Richland High School Bombers in the '40s, much of the civic development reflects its origin as a make-shift, temporary city. Until recently, the presence of the arts provided by civic organizations has been limited. However, due to many factors including the recent wine industry boom along the Columbia Basin and an increase in migration from other states because of Richland's weather and stable economy, Richland is now ranked in the top ten most desirable, affordable, and stress-free towns in the United States to raise children or to retire (Turmbo, 2012). Little did I know when I first moved, that the desolate desert environment also extended to the arts. Although a treeless environment can be changed by irrigation, the art scene requires more effort and a long-term vision.

My journey as a city arts commissioner was triggered by a trashcan art contest for children (Cooper, 2014) that put the winning entries on city trashcans. Because of the placement of the art for this project, it prompted me to investigate the ambiguous and somewhat heated relationship between public art and the community at large. During the research, I was intrigued by the founding of the Arts Commission and the community's value of the arts. Eventually, my curiosity led me to apply for a position as a city arts commissioner.

The purpose of civic planning is to improve the quality of life for its residents (Montgomery, 2013). With the recognition of civic happiness culture on the rise, many researchers and civic planners believe quality of life can be measured by its ability to reduce stressful hardships and increase residents' satisfactions in daily life. Many researchers have confirmed that there are strong correlations between sustainable urban development and happiness (Paralkar, Cloutier, Nautiyal, & Mitra , 2017; Cloutier & Pfeiffer 2015; Leyden, Goldberg, & Michelbach, 2011), discovering that urban planning aspects such as accessibility to the arts and entertainment, the aesthetics of the city, and vibrant social connections affect individual happiness. As an outsider looking into civic/urban planning, my intuition for how Richland's Arts Commission functioned was based on the assumption that the arts are vital to satisfying necessities that go beyond physical structures such as roads, trails, and facilities that a city provides. In other words, I came to this position believing that art is a key component for successfully reaching happiness as a goal in urban planning, and it can be achieved if and only if residents' inner needs are fulfilled as well.

Poetic Autoethnographic as Methodology

As a new immigrant, searching for ways to navigate unexpected intersections of culture and identity is one of my instincts for survival. To avoid being lost in the complex nature of civic structure, I knew that as a new arts commissioner, it was important to map out my interpersonal and intercultural reflections to explore issues that are related to and entangled with the functions, roles, and responsibilities in civic planning. I became intrigued by the accumulations of meeting agendas and reflective notes, and eventually decided to investigate further. Autoethnography became my choice of methodology for it provides dialogues for personal narratives and cultural critique, interjection of personal experience, cultural analysis, and multiple positions related to community and identity. The following autoethnographic narrative retraces my four-year journey as a city arts commissioner. There are two purposes this paper will investigate that are related to the complexity between civic development and art:

First, I will (re)define and (re)frame the Arts Commission. Autoethnographic research rec-

ognizes the value of "fractions of experiences" (Grant, Short & Turner, 2013, p. 2.) and the open-nature of ever-changing possible meanings for any given narrative. In addition, multiple forms of representation expand the boundaries of the subjectivist narrative, inviting me—as a researcher, a research subject, and a writer—to embrace the pluralistic and diverse happenings. Further, my reflective poems, notes, and images allow me to explore the dynamic interplay between cultural policies, arts, community, urban structures, and city-identity in the context of collaborating on several community revitalization projects. Recognizing the connection between words and images, I wrote poetry to provide links to illuminate hidden messages (Cahnmann-Taylor, 2009) and construct new meanings (Leavy, 2015). "Poetry is able to provide rich elements that are associated with words, rhythm, and space to create sensory scenes where meaning emerges from the careful construction of both language and silences. In this way, a poem can be understood as evoking a snippet of human experience that is artistically expressed as in a heightened state." (Leavy, 2015, p. 78).

In addition, using metaphors effectively in poetry helps evoke emotions that are too difficult or too complex to explain (Grisham, 2006). Wilson (2011) believes narrative metaphors can be an effective autoethnographic tool to reduce and analyze overwhelming biographical data. Metaphors provide indefinite linkages to form coherent conceptual system structures; to find or create new similarities from a range of experiences (Lakoff & Johnson, 1980). As English is not my first language, I view metaphors as lifelines to comprehend complex ideas. Laced with metaphors, my researcher-voiced poems (Faulkner, 2018) are a reflective method which enables me to reconstruct the role of arts commissioners in socially critical and culturally responsible contexts.

The second purpose of this article is to (re)discover and (re)confirm social identities spun from being an arts commissioner. Intersectionality presumes identity is socially constructed (Crenshaw, 1991; Collins, 2007). My social identity (race, gender, and social class) is integrally connected to my involvement in advocating arts across for-profit and non-profit agencies. The evolving social identities include authentic expressions of self, sense of place/belonging (Ingils & Donnelly, 2011; Ingils, n.d.; Campelo, Aitken, Thyne & Gnoth, 2014), and sense of community or civic and political participation as noted by Mannarini and Fedi (2009). The poems address the role of arts commissioners through an exploration of how my associated values and principles of aesthetic autonomy liberate or constrain social interactions with community members (Kester, 2011). Further, they explore how I navigate and advocate a space for the arts when arts and policy collide as well as how my identity as an Asian immigrant is continually shaped and transformed through this journey of arts advocacy in the community.

Each verse of poetry I write adds another layer, much like a glacier builds up layers of till. The verses resonate with the complex nature of the Arts Commission and my involvement with civic planning through art. The verses expand upon the experience and slowly transform the emotional and physical landscape, giving more detail to draw one into the experience. It is through constant dynamic and reflective folds of sensory engagements that traces of till become embodied knowledge and metaphors and verses become empowering experiences. I learn from embracing challenges such as swift turbulent political winds and clashing interests. In return, accumulated wisdom becomes a towering basalt pillar guarding the Arts Commission's weathered enthusiasm from unsettled reality. Thus, my account of being a city arts commissioner is represented by poetic responses folded within each of the following *Lessons* as a happening, a memory, and an awakening on a journey of learning to adapt the change.

Lesson One: In Between

Lost in Translation

I read
Robert's Law
Word by word
All in favor
Motions
Passes
Seconds
Entertain
Nah

Phobia is contagious, it
spreads like brush fires,
Tongue stuttered
Feet bonded
Loops by loops
Grips after grips
My Lotuses sway
Along with tumbleweeds

Established in 2004, Richland's Arts Commission aims to provide and support arts projects that are aligned with the city's municipal codes and council goals. Currently, the commission consists of 7 members: professionals, arts enthusiasts, and one youth board member across arts disciplines. According to the City of Richland Municipal Code, the Arts Commission is to:

A. Provide recommendations to the city council on artistic endeavors in which the city becomes involved and acts as a representative of the community in such matters;

B. Serve as the central commission to whom individuals and groups may bring their concerns and ideas with regard to the arts;

C. Encourage donations, grants and other support to further expand art opportunities in Richland;

D. Explore ways and implement methods of obtaining financial support through development of private, local, state and federal funds and establishing public/private partnerships to promote art within the community;

E. Explore and promote arts-related projects, events and businesses that provide an economic benefit and/or beautify and enhance the image of the city;

F. Engage in long range art planning and implementation of the strategic art plan and review city plans for the purpose of integration of arts elements into city planning including education, public finance, community services, etc.;

G. Recognize artistic contributions made by individuals and organizations to the city and provide recognition and encouragement to local artists;

H. Review and make recommendations on all works of art acquired by the city; and

I. Review and recommend policy for acquiring, maintaining, and displaying the city's art collection. (City of Richland, 2017, n.p.)

Despite the list of the Arts Commission's function for the city, the limitations of its role are not clearly defined. Blurring the lines between an advisory board and a volunteer crew, the Arts Commission's hunger to assist or create projects has inevitably led to misunderstandings and confusion. While nearby cities have long adopted percent for arts legislation, where up to 1% of all public construction cost are set aside for works of art, Richland has shown no interest in estab-

lishing such a program, nor has it designated annual funding for the Arts Commission. By the code, arts commissioners can only advocate for, but not solicit, funding from the general public. Without stable financial support, Richland's Arts Commission is constrained in its goals and what it can deliver. Conflicts have occurred in the past and may have become road blocks for potential involvements and developments in the arts due to the hidden individual agendas, shifting political climates, and even different aesthetic values. This prevents the Arts Commission from fulfilling its mission around the city. Making art visible is a daunting task because, ironically, not many stakeholders or the general public know about the Arts Commission, what it is for, or why art is important to a city. The invisibility and inactiveness of the Arts Commission, in comparison to other civic divisions, only intensifies the pre-existing uncertain status in the eyes of the city councils.

The clash between Richland municipal expectation and the Arts Commission's ideology is not new. While some cities acknowledge the need of an Arts Commission board to oversee and support artistic developments, namely, beautification and enhancement of arts for long-term economic growth, it is hard to justify or translate into monetary means (Fuller, 1979). It is equally difficult to achieve art-for-all simply because beauty, taste, and perception are subjective (Cooper, 2014). The case of Hopper vs City of Pasco, that censored nudity in public buildings, has cast its decades-long shadow that cautions policy makers to avoid public art-related controversies.[1] As the Tri-Cities[2] grow rapidly, the area needs to consider qual-

---

[1] The city of Pasco is part of Tri-Cities, located right across Columbia River from Richland. The case of Hopper vs. City of Pasco occurred in 1996. Artists Janette Hopper and Sharon Rupp's print was removed from an exhibition at Pasco city hall for the reason of inappropriate display on public property. In 2001, on behalf of the artists, the American Civil Liberties of Union won the case. Today, the city of Pasco is still reluctant to form a city arts commission.

[2] Residents refer to Richland and its nearby two cities, Kennewick and Pasco, as the Tri-cities.

ity of life as a necessity shaping modern living. Thus, it is important to establish an effective and approachable liaison to foster and facilitate arts throughout the area.

Lesson Two: Less Me, More WE

Round About
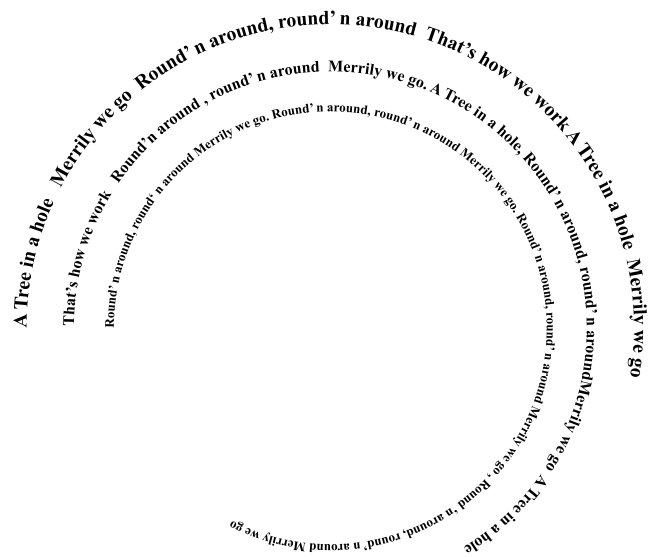
Growing populations bring new challenges. Richland has faced demanding changes to accommodate new expectations from post-Manhattan Project generations and migrants from nearby metropolises. The pressure on the city to change is escalating, just like when tectonic plates push against each other until there is a quick release, causing earthquakes and eruptions. Mixing confusion and misunderstanding in the folds, the tension between the city and the local arts community has inevitably caused a divided force, compressing and obstructing the arts commissioners' efforts to change the arts landscape.

Blending geography and philosophy, geographer Yi-fu Tuan (2012) believes that the individual and the community are two components of "humanist geography" (p. 4). Humanist geography follows two contraposed ideas that are paired to govern how we act. On one side is the local and the other is the communal. While the local and communal recognize teamwork within the group,

it inevitably creates divisive forces that separate us from them. On the other end is the worldwide and cosmopolitan, which highlights more on an individual's freedom to associate and to strive for excellence but loses sight of vibrant local cultures and a sense of togetherness.

For years, members of the Richland Arts Commission sought a voice/place within the civic government by emphasizing the importance and necessities of the arts. Little did we realize that the underlying *us vs. them* effect only further alienated the Arts Commission from the rest of a larger civic community.

Facing insufficient funding required the Arts Commission to think creatively and include the arts in city planning. Through this realization, the Richland Arts Commission began to use collaborative efforts as a guiding principle to build and to become part of a transforming force. As a result, in recent years, the Richland Arts Commission partnered successfully with various public, private, and non-profit organizations to develop and promote the arts in various city-wide projects. CJ Rench's *Tree of Seasons* (2014) is an example of combining efforts from the local farmers' market, the department of Public Works, and the Arts Commission. Installed right at the center of a roundabout, this kinetic sculpture is designed to reflect the growth of the farmers' market (see Figure 1).

This kinetic sculpture received a positive reception among the general public. The Arts Commission finally saw the light at the end of a long burrowing tunnel with this positive response. Symbolically, this artistic roundabout has become a landmark and a meeting place. This project resonates with how art and life encompass function and beauty. The collaborative effort between the Richland Arts Commission and other community groups not only makes art visible but also opens opportunities for other projects around the city. For example, recognizing the presence of art as a means to connect people, the City of Richland Public Works Department teamed up with the Arts Commission once again in 2017 to create aes-

Figure 1. C J. Rench. (2014). *Tree of Seasons.* [Metal] Photo by Yichien Cooper

thetic elements on the Duportail Bridge, a new bridge that is expected to be completed in 2020. The growing collaborative partnerships among civic planning divisions integrates essential "street furniture," with public art to contribute to identity, character, quality, and the development of urban spaces (Carmona, 2003, p. 196). Moving toward a collaborative process among city entities, the process of planning and creating artistic elements that not only adorn physical structures but reshape our living space becomes possible. From the *Tree of Season* to the future bridge, these transformations are an awakening of a city that was and still is considered as a nuclear town, where the past, present, and future revolves around nuclear physics.

Lesson Three: Re-mix Identity

ABC Tango: Past and Present

Atoms	Agritourism
Bombers	Battelle
Cold War	Clean-up
Defense	Diversity
Energy	Environment
Fission	Food Processing
General Leslie Grove	Gravitational Waves
Hanford	Hydroplane
Irradiation	In-migrations
Job	Job
Kennewick Man	Keys for Success
Lawrence Livermore	LIGO
Manhattan	Multicultural
Nuclear	Natural Landscapes
Operation	Opportunity
Plutonium	Preservation
Quality Assurance	Quad-Cities
Radiation	Red Mountain
Secrecy	STEM + A
Termination Winds	Technology
Uranium	Urbanization
Victors	Viticulture
White Bluffs	Waste
Xenon Poison	Generation-X
Yield	Yakima River
Zone	Zoom

In response to the surprise attack at Pearl Harbor in 1941, Hanford Site was established to produce plutonium for use in nuclear weapons. It contributed to the development of the first nuclear bomb on the Trinity Test, and later, the Fat Man that was detonated over Nagasaki, Japan on August 9, 1945. During that time, Richland, a town that is 6 miles away from the Hanford Site, became the destination and living community for the workforce (Kelly, 2007; Toomey, 2015).

From a no man's land with a small population of 208 in 1940, to a strategically tailored large-scale human migration in 1943, many residents had no knowledge of how their work would later change the course of the war. Richland has been kept under wraps from WWII through the Cold War (Toomey, 2015). Like overhanging slow-moving stagnant air, not much has changed in decades. Business names throughout the city reflect Richland's past and include Atomic Brewery, Richland Bombers, and Nuclear Lane.

Fast forwarding to the present day, Richland and Hanford are like a pair of conjoined twins. They have both gained nationwide attention for the 112 billon dollar budget for nuclear waste clean-up with the occasional operational problems with radiation removal. Despite the stereotypes from the past, more and more residents now critically examine the identity of Richland, 70 years after WWII. Because the city is rooted in the history of the atomic bomb, Richland High School has a mushroom cloud for its mascot. Due to the negative aspects of nuclear bombs, the school mascot design is now a controversial topic among the residents. Being a center of science and technology since the '40s, what can Richland become in the 21st century? Many people wonder how the city will sustain the economic growth once the clean-up is complete.

In search of an answer, Richland City Council identified 7 Keys for Success: "Key 1: Financial Stability and Operational Effectiveness, Key 2: Infrastructure and Facilities, Key 3: Economic Vitality, Key 4: Central Richland and Island View Revitalization, Key 5: Natural Resources Management, Key 6: Community Amenities, Key 7: Housing and Neighborhoods" (City of Richland, 2008, p. 1).

In response to the 7 Keys to Success, since 2015, the Arts Commission has undergone a serious restructuring to meet the city's new expectations. On May 2nd 2017, the City of Richland released a report, Draft Comprehensive Plan Supporting Analysis (Oneza & Associates, 2017). The report painted Richland as a city with economic prosperity, a highly educated workforce, and affordable housing, all of which are attractive for waves of migration from other big cities. Indeed, the Tri-Cities area recently has been named as a
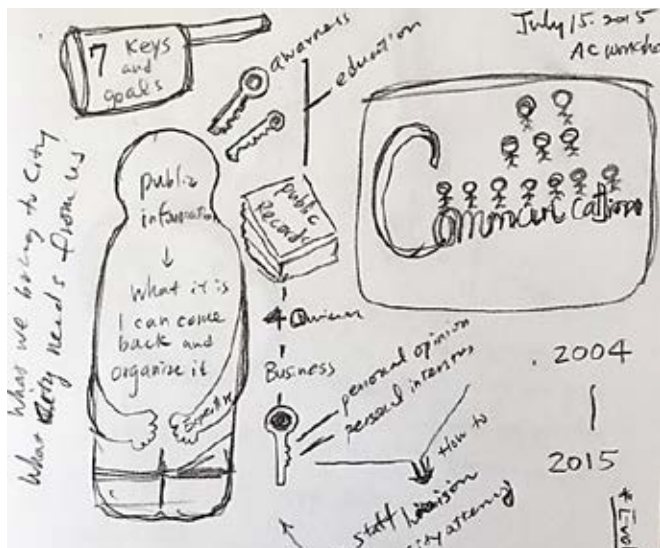
Figure 2. Meeting Notes. Yichien Cooper, July 15, 2015. Understanding 7 Keys to Success.

top affordable community (West Richland, Tri-Cities, 2015). Richland is changing with new identities, but is challenged to find ways to break from the makeshift mindset of the past. The report recognizes that the city should leverage already available features (either natural or man-made) such as natural landscape and lifestyle amenities as assets for long term economic growth. Arts and cultural activities are mentioned in the report as they align with key factors to sustain economic growth. Evidence of the changes can be found in the expansion of public art in Richland as the number of public art pieces increased dramatically.[3]

But is it enough?

Lesson Four: Sustainable Spectrum

Focusing on collective life aspects helps to steer civic development beyond utilitarian concerns. Yet, social interaction/social networks in the community should be considered along with community participation, pride and sense of place, and safety/security as critical factors to sustain city development (Dempsey, Bramley, Power, & Brown, 2011). Indeed, making a physical place may not be enough to respond to citizens' needs for an urbanizing small city. After all, it is people who make a space memorable. As the former City of New York's Chief City Planner, Amanda Burden (2014) once said,

> Public spaces always need vigilant champions, not only to claim them at the outset for public use, but to design them for the people that use them, then to maintain them to ensure that they are for everyone, that they are not violated, invaded, abandoned or ignored. (Burden, 2014)

The arts and culture are creative agents that make public spaces where there should be no constraints on social hierarchical and economical connotations. City arts commissioners could be the champions for such causes: voices for arts that open possibility for inclusion, tolerance, compassion, and diversity.

Recognizing that environmental, economic, and social equality are fundamental to developing a sustainable community, happiness helps achieve social equality, which in turn, provides more opportunities for community involvement. When considering the role of happiness as related to city planning, I came across the Sustainability Through Happiness Framework (STHF). This consists of five stages: happiness visioning, participant engagement, profit inventory, systems planning, and sustainability interventions, to foster community development (Cloutier & Pfeiffer, 2015). Putting happiness at the core provides a clear vision and means to communication that will to effectively engage community members (Figure 3).

---

[3]Before 2008, Richland had a total of 28 pieces of public art. Since 2008, Richland has created an additional 18 pieces. (City of Richland, 2011).
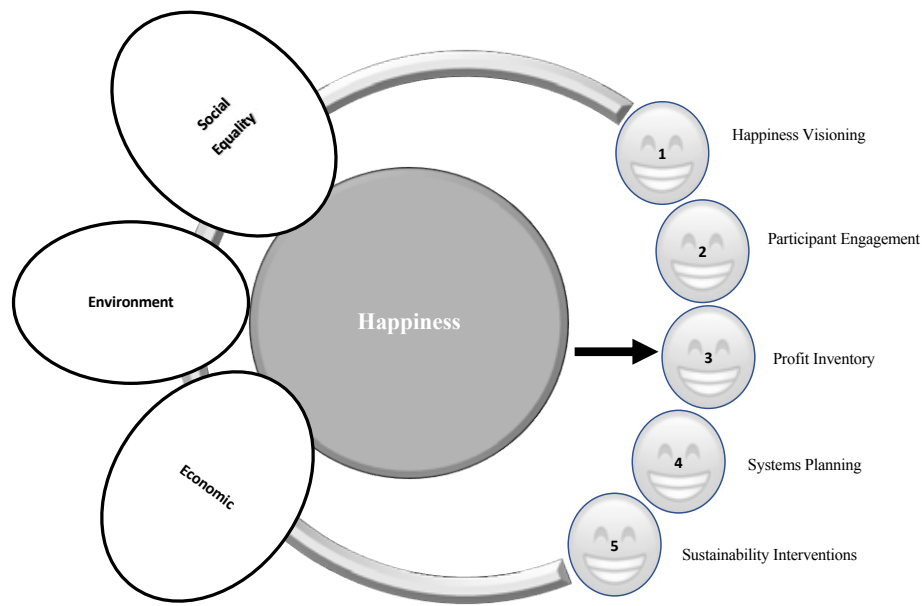
Figure 3. A conceptual map on Sustainability Through Happiness Framework (STHF), based on Cloutier & Pfeiffer (2015).

When There's a Will
Hush was the past
Buried in the vein of the land
Rivers merge
Rivers spilt
Dust coupled with the wind
Hills rolling
Hills fading
Where should we go when the sun and
the earth meet?
Besides Food, Shelter, Health, and
Wealth,
What makes people happy?

So, let's play a game of SimCity
Roll our sleeves for what is becoming
From here to there
Access granted for walkability
Murals speak for revivability
Hit an enter a stage is built
Sing a song of dances and
a cheer is heard

*"And there is a place for everyone
Under heartbeat city's golden sun.⁴"*

Conclusion: "I stay and go: I am a pause.⁵"

 As a new immigrant settling in a town that had historical significance in altering the course of WWII, I observed the evolution of the uncertainty and struggle in city planning to find a new city identity. My involvement as a city arts commissioner sheds light on how the arts can be a vital part of city planning. In my opinion, providing social amenities fosters a sense of togetherness in the community that can be achieved by the use of soft power such as arts and culture. Simply put, the arts and culture are creative agents that sustain, secure, and support a city's identity. Thus, the meaning of sustainability should be broader to include people's physical, mental, and social needs. Furthermore, policy matters, for it drives projected expectations and outcomes. While the demand for a quality lifestyle is higher, one needs to examine what make such a change possible. As a result, I believe the tasks ahead for arts commissioners are more than continuing socially respon-

---

⁴Heartbeat City (The Cars, 1984, track 10).
⁵Paz (1991, p. 507-508).

sible planning through the arts, but also to seek proper channels to advocate and to re-educate city officials and stakeholders on the value of the arts.

It is also important to advocate for the relationship between arts and civic development in education settings. Indeed, public art is a valuable asset for art education for it is a gateway to discussions on aesthetics, interpretation, value, and function (Reis, 2010; Taylor, & Iroha, 2015). However, in my quest to understand the role of the Arts Commission, I found there is a lack of perspective on civic art development and arts administrations. It is equally frustrating that there has been only one study tallying the state of Arts Commissions in Washington in 1979 (Fuller, 1979). In order to obtain a holistic point of view on public art, I believe it is valuable for educators to look into factors such as the people (city planners, city councils, and arts commissioners) who develop and grant access to public art, that are equally critical to the processes surrounding the birth of public art.

Just as Richland is transforming, I found myself facing similar challenges trying to fit into a new community as an Asian American. Growing up in the city of Kaohsiung, Taiwan, a metropolitan area that is filled with public art, it is particularly hard for me to become accustomed to the limited art scene in Richland. In addition, coming from an Asian country, where silence and humility are a virtue, I did not know when and how to be heard. I was haunted by questions such as who am I, what does a community mean to me, and where is my community. As a result, I was caught in a collision of tectonic plates of cultural differences, language barriers, and my limited understanding of how a civic government functions. Sitting at the podium in the city hall, I was overwhelmed by my fear, uncertainty, and self-doubt. Through active art advocacy, I gradually am understanding that it is not about waiting for a community to accept me, nor about searching for a way to fit in: it is about whether I accept myself as a member of the community. Pause no more, I am part of a collaborative force that folds and reshapes the landscape.

References

America Automobile Association (n.d.). Auto tour Washington travel services: Yakima Valley. [PDF file]. Retrieved from https://wa.aaa.com/CMSPages/GetAzureFile.aspx?path=~%5Cmedia%5Caaawashington%5Caaawa%5Cmapsdirections%5Cpdf%5Cautotours%5Cyakimavalley.pdf&hash=f0284fe7ef-1ca8079e476db1449ab198ae2db24e040ec70908e8c2033b9da39b

Burden, A. (2014, April 7). *How public spaces make city work* [Video file]. Retrieved from https://www.ted.com/talks/amanda_burden_how_public_spaces_make_cities_work

Cahnmann-Taylor, M. (2009). The craft, practice, and possibility of poetry in educational research. In M. Prendergast, C. Leggo & P. Sameshima (Eds.), *Poetic inquiry: Vibrant voices in the social sciences* (pp. 13–29). Rotterdam, The Netherlands: Sense Publishers.

Campelo, A., Aitken, R., Thyne, M., & Gnoth, J. (2014). Sense of place: The importance of destination branding. *Journal of Travel Research*, *53*(2), 154-166.

Carmona, M. (2003). *Public places, urban spaces: The dimensions of urban design*. Boston, MA: Architectural Press.

City of Richland. (2008). *White paper on Richland's code enforcement programs*. Retrieved https://www.ci.richland.wa.us/home/showdocument?id=616

City of Richland. (2011). *City of Richland public art catalogue.* Retrieved from https://www.richland.lib.wa.us/Home/ShowDocument?id=370

City of Richland. (2017). *Chapter 2.17: Arts Commission*. Retrieved from http://www.codepublishing.com/WA/Richland/html/Richland02/Richland0217.html

Cloutier, S., & Pfeiffer, D. (2015). Sustainability through happiness: A framework for sustainable development. *Sustainable Development, 23*(5), 317-327.

Collins, P.H. (2007). Pushing the boundaries or business as usual? Race, class, and gender studies and sociological inquiry. In C. J. Calhoun (Ed.), *Sociology in America: A history* (pp. 572-604). Chicago, IL: University of Chicago.

Cooper, Y. (2014). Art on a trash can: Art for life with a twist. *Journal of Art for Life, 6*(1), 1-13.

Crenshaw, K. (1991). Mapping the margins: Intersectionality, identity, politics, and violence against women of color. *Stanford Law Review, 43*(6), 1241-1299.

Dempsey, N., Bramley, G., Power, S., & Brown, C. (2011). The social dimension of sustainable development: Defining urban social sustainability. *Sustainable Development, 19*(5), 289-300.

Faulkner, S. L. (2018). Poetic inquiry: Poetry as/in/for social research. In P. Leavy (Ed.), *Handbook of art-based research* (pp. 208-230). New York, NY: Guilford Press.

Fuller, L. (1979). Arts commissions in Washington State: Profiles, selected legal documents and arts commission papers (University of Washington. Institute of Governmental Research. Technical Report; no. 2). Seattle, WA: University of Washington, Institute of Governmental Research.

Grant, A., Short, N. P., & Turner, L. (2013). *Contemporary British autoethnography*. Rotterdam, The Netherlands: Sense Publishers.

Grisham, T. (2006). Metaphor, poetry, storytelling and cross-cultural leadership. *Management Decision, 44*(4), 486-503.

Ingils, T. (n.d.). Local belonging, identities, and sense of place in contemporary Ireland. *No. 4. in discussion series: Politics and identity.* Institute for British-Irish Studies University College Dublin. [PDF file]. Retrieved from http://www.ucd.ie/ibis/publications/discussionpapers/localbelongingidentitiesandsenseofplaceincontemporaryireland/P&D_Disscussion_Paper_4.pdf

Ingils, T., & Donnelly, S. (2011). Local and national belonging in a globalized world. *Irish Journal of Sociology, 19*(2), 127-143.

Kelly, C. (2007). *The Manhattan project: The birth of the atomic bomb in the words of its creators, eyewitnesses, and historians*. New York, NY: Black Dog & Leventhal

Kester, G. H. (2011). *The one and the many: Contemporary collaborative art and the many in a global context.* Durham, NC: Duke University Press.

Lakoff, G., & Johnson, M. (1980). *Metaphors we live by.* Chicago, IL: Chicago University Press.

Leavy, P. (2015). *Method meets art: Art-based research practices.* (2nd ed.). New York, NY: The Guilford Press.

Leyden, K., Goldberg, A., & Michelbach, P. (2011). Understanding the pursuit of happiness in ten major cities. *Urban Affairs Review, 47*(6), 861-888.

Mannarini, T., & Fedi, A. (2009). Multiple sense of community: The experience and meaning of community. *Journal of Community Psychology, 37(2),* 211-227.

Montgomery, C. (2013). Happy city: Transforming our lives through urban design. New York, NY: Farrar, Straus and Giroux.

Ocasek, R. (1984). Heartbeat city [Recorded by The Cars]. On *The heartbeat city* [CD]. New York, NY: Eletkra/Asylum Records.

Oneza & Associates. (2017). City of Richland draft comprehensive plan supporting analysis. Retrieved from https://www.ci.richland.wa.us/home/showdocument?id=4158

Paralkar, S., Cloutier, S., Nautiyal, S., & Mitra, R. (2017). The sustainable neighborhoods for happiness (SNfH) decision tool: Assessing neighborhood level sustainability and happiness. *Ecological Indicators,74,* 10-18.

Paz, O. (1991). Between going and staying. In E. Weinberger (Ed., and Trans.), *The collected poems of Octavio Paz,* 1957–1987, (pp. 507-508). New York, NY: New Directions.

Reis, R. (2010). Public art as an educational resource. *International Journal of Education Through Art, 6*(1), 85-96.

Taylor, J. A., & Iroha, O. (2015). Social studies education and public art: The Detroit billboard project. *Journal of Social Studies Education Research, 6*(1), 1-25.

Toomey, E. (2015). *The Manhattan Project at Hanford site (Images of America).* Charleston, South Carolina: Arcadia Publishing.

Trumbo, J. (2012). Kiplinger.com says Richland is nation's second-best city to raise children. *Tri-City Herald.* Retrieved from http://www.tri-cityherald.com/news/local/article32066583.html

Tuan, Y, F. (2012). *Humanist geography: An individual's search for meaning.* Staunton, VA: George F. Thompson Publishing.

West Richland, Tri-Cities rank high as the most affordable places to live. (2015, February 18). *Tri-City Herald.* Retrieved from http://www.tri-cityherald.com/news/business/article32216439.html

Wilson, K. B. (2011). Opening Pandora's box: An autoethnographic study of teaching. *Qualitative Inquiry, 17*(5), 452-458.