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Putting Artists on the Map: A Five Part Study of Greater Cleveland Artists' Location Decisions - Part 1: Summary Report

Mark Salling
Cleveland State University, m.salling@csuohio.edu

Gregory Soltis

Charles Post
Cleveland State University, c.post@csuohio.edu

Sharon Bliss
Cleveland State University, s.bliss@csuohio.edu

Ellen Cyran
e.cyran@csuohio.edu

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Putting **artists** on the Map

A five-part study of greater Cleveland artists' location decisions

Part 1: Summary Report

April 4, 2011

Putting **artists** on the Map

Summary Report

April 4, 2011

This document represents Part 1 in a series of five reports that will detail the residential and work space location preferences of Cuyahoga County's artists.

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FOR ARTS AND CULTURE

1900 Superior Avenue,
Suite 130
Cleveland, OH 44114
216.575.0331
info@cpacbiz.org
www.cpacbiz.org

Cleveland State
University

Research Analyses by Mark
Salling, Ph.D.
with assistance from Gregory
Soltis, Charlie Post, Sharon Bliss
and Ellen Cyran
Northern Ohio Data &
Information Service (NODIS)
Maxine Goodman Levin
College of Urban Affairs
Cleveland State University
http://nodis.csuohio.edu

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Context

A common theme in Cleveland's history is its belief in arts and culture. During its period of economic dominance in the 20th century, Cleveland experienced the establishment of a large number of arts and culture organizations and groups due to the private philanthropic support of foundations, corporations and individuals. Cleveland demonstrated its continued commitment in the 21st century with the creation of a dedicated public revenue stream to sustain arts and culture with the passage of a local tobacco tax in 2006. Such efforts have steadily grown Greater Cleveland's artist population, a trend which starkly contrasts the movement of aggregate population numbers. But why does a growing artist population matter? Artists[1] comprise a major sector of the larger creative workforce, a class of workers that thrive on innovation, the exchange of knowledge and creative problem solving. In communities that have otherwise become stereotypes for economic depression, grey skies and abandoned buildings, artists are uniquely positioned to envision a different cityscape and see beauty where others overlook it. Artists are finding inspiration from the grittiness, and as a result, places like Cleveland are being reborn.

Since 2008, Community Partnership for Arts and Culture (CPAC) has fostered dialogue on how artists can provide the creative energy to reimagine formally industrial, so-called "Rust Belt" cities. Through conferences and publications focusing on moving the region from Rust Belt to Artist Belt, CPAC has presented how artists can transform their communities by building a unique brand of community development.[2] Artist-based community development is more than opening an art gallery or having an artist move into a neighborhood. This type of development involves the creation of a more organic relationship between artists and their neighbors. This can mean a neighborhood takes steps to identify its hidden arts and culture assets by finding its gathering places, influential figures and other ways residents define their community. Artists can be engaged by making beautiful and interesting public spaces and help unite residents in the process. By taking such an approach, all neighborhoods can discover their own indigenous arts and culture assets and foster community building through them.

CPAC helped neighborhood organizations and groups think broadly about their arts and culture strengths by applying community asset-mapping strategies in its "Guide to Mapping a Neighborhood's Arts and Cultural Assets."[3] This document demonstrates how an assessment process can be completed by relatively simple means, such as through an ocular scan of a neighborhood or by interviewing prominent local figures. Basic qualitative approaches can help communities begin

> **Elsewhere in the Industrial Midwest**
>
> Stories of such transformation can be found along Penn Avenue in Pittsburgh, PA. Penn Avenue was a blighted community plagued by high vacancy rates. However, some 400 artists were found to be living in the neighborhoods surrounding it. Today, community developers have engaged these artists and been able to establish a vibrant arts and culture scene with dance, glass, design, and architectural firms and small galleries along Penn Avenue.

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[1] In this report, the term "artist" refers to individuals who work in the following disciplines: Arts Education, Craft, Dance, Design, Interdisciplinary, Literary, Media, Music, Theater and Visual Arts.
[2] You may access CPAC's two "From Rust Belt to Artist Belt" reports at its website, www.cpacbiz.org.
[3] You may access this report at CPAC's website, www.cpacbiz.org.

to understand their local arts and culture context. However, CPAC wondered if more statistically-based methods could be applied to help communities understand what amenities or attributes may be driving arts and culture to them (or alternatively away from them). Speculation produces assumptions, but a quantitative analysis can provide answers and a deeper comprehension of the residential and space preferences of artists.

To this end, CPAC contracted the services of the Northern Ohio Data and Information Service (NODIS), which is part of the Maxine Goodman Levin College of Urban Affairs at Cleveland State University (CSU) to help design and conduct research CPAC believed would help increase understanding of the location decisions of artists. This data can help communities understand why they have a particular set of arts and culture assets and what they can do to make their community more artist friendly.[4] CPAC wishes to extend its sincere gratitude to Dr. Mark Salling and the rest of his staff at NODIS for providing thoughtful analyses and expert counsel throughout this research endeavor.

This research project was originally envisioned to be a primarily map-driven approach; however, the wealth of analytic tools available through NODIS allowed CPAC to delve into this topic much more comprehensively. This research not only mapped, but developed artist neighborhood profiles, conducted an artist survey, used predictive modeling and analyzed artist residential housing stock. Over the course of a year, CPAC worked with researchers at NODIS to develop this framework and rigorously explored the housing and space preferences of artists in Cuyahoga County through the development of four streams of research:

> **Elsewhere in the World**
>
> Internationally, the Ruhr Valley of Germany is comprised of 53 cities and towns that have grown into one large urban area. With a population of more than 5 million residents, it represents Europe's largest industrial region and has experienced many of the same challenges found in the cities of the United States's industrial Midwest. However, since 1989, funds have been directed toward rethinking the Ruhr and reimagining the region as a center for creativity and innovation. Because of these efforts, the region was awarded the title of European Capital of Culture in 2010, an award that provides resources to places deemed European cultural centers. The Ruhr Valley has learned to celebrate its industrial past without being stagnated by it and continues to find new ways to use arts and culture to reinvigorate the region. Cleveland has learned from examples such as these and is poised to make the most out of its own diverse neighborhoods, arts and culture assets and industrial heritage.

1. Geographic Analysis: Where are Cuyahoga County's artists located?
2. Attitudinal Analysis: What do artists identify as their live/work space needs and preferences?
3. Predictive Analysis: What variables suggest a neighborhood may be desirable to artists?
4. Properties Analysis: What are the characteristics of residences where artists currently live?

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[4] For more information on NODIS, please visit its website, http://urban.csuohio.edu/nodis/.

A robust dataset of artist contact information was built by asking Cuyahoga County arts and culture organizations[5] if they would be willing to share their artist contact lists with researchers at NODIS for one-time use during this research project. CPAC also provided its own artist contact database for use during this research. Based on a strong response, NODIS was able to build an individual artist database of 4,016 unique entries. While not exhaustive, this database is assumed to be sufficient for the purposes of this research inquiry in that it contains a representative sample of Cuyahoga County's artists. In the remainder of this document, CPAC will give an overview of the rationale and methods used to complete each of the research streams, along with research highlights.

Geographic Analysis: Artist Neighborhood Profiles
A full description of this report and its results will be available in Part 2 of this series.

The starting point of this research project is an intuitive one. The most basic way to understand the location decisions of artists is to see where they are currently living by pinpointing their current addresses on a map. While anecdotal evidence points to areas that are the "usual suspects", CPAC and NODIS wanted to verify conventional wisdom and shed some light on areas that may not commonly show up on artist hotspot lists.

The database of 4,016 individual artist addresses was used to geocode or map their locations. After completing this, NODIS and CPAC staff used a block group level map of the number of artists and artists per adult population (based on 2000 Census data), along with Geographic Information System (GIS) district construction tools, to identify 24 artist-concentrated neighborhoods in the county (see Map 1). Names for these neighborhoods for the purposes of this research were assigned based on local designations or associated communities or characteristics. More than half (56.4%) of the artists in the database used for the analysis reside in these 24 neighborhoods:

|	
Asiatown / St. Clair-Superior	Forest Hills
Baldwin-Wallace / Berea	Kamm's Corners
Cedar-Fairmount / Shaker Square-Larchmere	Lakewood
Cedar-Lee	North Collinwood
Chagrin Valley	Ohio City
Coventry Village	Severance
Detroit-Shoreway / Gordon Square	South Shaker
Downtown Bedford	St. Hyacinth
Downtown / Arts Quarter	Strongsville
East Shaker / Mercer	Tremont
Edgewater	University Circle / Little Italy
Fairview Park / Rocky River	West Shore

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[5] CPAC wishes to thank the following organizations for generously helping us build our artist database for one-time use during this research project: Apollo's Fire, Art House, BAYarts, Beck Center for the Arts , Cleveland Artists Foundation, Cleveland Public Theatre, Ohio Arts Council, Independent Pictures, Ingenuity, Opera Cleveland, Rainey Institute, SPACES Gallery, The Cleveland Institute of Art, The Music Settlement and Young Audiences of Northeast Ohio.

The approximately 100-page report on this stream of research contains descriptions of each of these neighborhoods, which generally include some historical background, architectural characteristics and housing styles, community resources, selected demographics and the dominant artistic disciplines in the community. The report also compares these neighborhoods to one another and to the remainder of the county. Generally, the research has verified assumptions about the locations of Cleveland's artist community and has uncovered patterns of artist residences that vary by discipline. The greatest concentration of all artists is in the near eastern suburbs, centering on the neighborhoods in Cleveland Heights. Most disciplines exhibit high density in the University Circle/Little Italy neighborhood and in the neighborhoods in the "Heights" suburbs (Cleveland Heights, Shaker Heights, and University Heights). Neighborhoods on the near west side of Cleveland, such as Ohio City, Tremont, and Detroit-Shoreway/Gordon Square, also have a consolidation of artists with a variety of disciplines. Densities for the individual disciplines show some interesting variation. Theater, for example, shows high densities on the near west side, in Tremont, Ohio City and Lakewood; a concentration of musicians is apparent around Baldwin-Wallace Conservatory of Music (in Berea); crafts artists are also found in high density in western Lakewood; and arts educators are more widely dispersed in artist locations, perhaps reflecting the distribution of schools in which they may be employed.

Map 1.
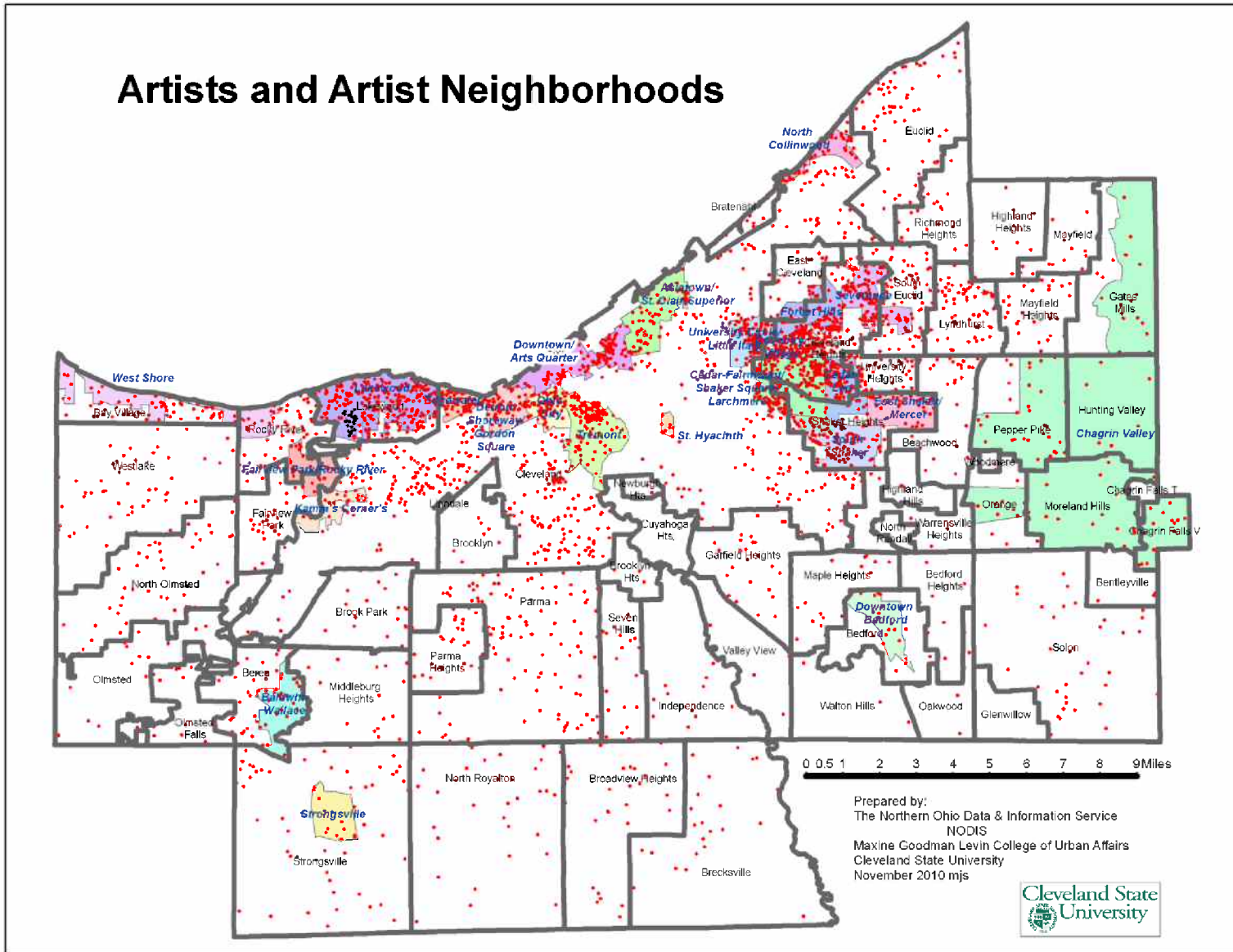
Attitudinal Analysis: Artist Housing and Space Survey
A full description of this report and its results will be available in Part 3 of this series.

Additional insight was gleaned from surveying artists to find out what they report as their residential and work space preferences. An online survey was designed to capture the work and residential space preferences of Cuyahoga County artists. Using the database compiled for this research, a total of 2,982 entries contained email addresses and were sent the survey. A total of 497 (representing a response rate of 16.7%) took the survey and their responses were analyzed. Some major findings from the survey analysis report include:

- Almost two-thirds of the respondents owned their home (versus renting) and live in single-family homes, and 10.5 percent live in renovated or are renovating historic homes. Another 14.4 percent live in multi-family houses (presumably doubles or 3-to-4 unit structures) and 12.5 percent live in apartments. Some (3.8%) list industrial/commercial buildings as the type of structure in which they have their primary residence. These respondents tend to be younger – 44 percent are 20 to 29 years of age.

- The county's artist sector, as represented in the survey, is largely concentrated in two areas – Cleveland Heights (17.9% of all respondents), and Lakewood (10.6%). Among Cleveland's other neighborhoods, Shaker Heights (4.3%) and Rocky River (2.6%) had the highest responses, while Cleveland's near-Westside neighborhoods of Tremont (4.3%), Detroit-Shoreway (3.7%), and Ohio City (2.6%), collectively had 10.6 percent of the respondents.

- Most (73.1%) of the respondents indicated they complete their art-related work at home. Almost a quarter of the artists practice their art outside the home in rented space, and relatively few (4.7%) complete their art-related work outside of their home and in a space which they own. Younger artists more frequently complete their art-related work outside their home in rented space than other age groups. On the other hand, a higher proportion of respondents making less than $20,000 per year indicated that they work at home.

- When asked about the housing styles most appealing for living space, the vast majority of artists surveyed consider a colonial style home most appealing. When second and third choices are considered, repurposed industrial building space is the next most highly desired housing style. Contemporary style housing is also valued frequently.

- For work space needs, repurposed industrial buildings are far more frequently preferred than any other housing style.

- The most important amenities for a building's work space are natural light, storage space, high ceilings, high speed data lines, soundproofing, and special ventilation, in that order. Access to these and other important amenities of a building in which to work are highly related to the artist's discipline. Space to sell work was selected far more frequently than the other amenities, particularly by those in crafts and the visual arts. Performance space was frequently noted as important by those in music, theater, and dance. Those in design show some preference for outdoor work areas.

- Important neighborhood attributes for responding artists include safety, walkable, proximity to other artists, basic shopping, galleries and performance venues, and racial/cultural diversity. Public transportation is also valued by a significant proportion of the respondents.

- Asked to specify which communities or neighborhoods in Cleveland were most preferred, Cleveland Heights, Tremont, and Lakewood stand out as most mentioned, but downtown Cleveland, Shaker Heights, and Detroit Shoreway also were noted.

Predictive Analysis: Regression Modeling
A full description of this report and its results will be available in Part 4 of this series.

Multiple regression analysis is used in all manners of predictive forecasting, that is, when a researcher is interested in figuring out how different variables interact or influence each other in order to predict a future outcome. In this analysis, the focus is on developing a regression model that would identify what neighborhood characteristics may be strong indicators that an artist would be attracted to living in a certain area. In other words, understanding the major characteristics of neighborhoods where artists are currently living can allow researchers to identify neighborhoods with similar characteristics where artists are not yet living.

During this process, researchers built a model from data on demographic, socioeconomic and housing characteristics, as well as the concentrations of artistic venues and employment centers in the county. Census block groups with reported households in the 2000 Census were used as the unit of analysis.

The analysis started with a large set of characteristics that were thought to possibly help explain the neighborhood location decisions of artists in the county. These characteristics were systematically narrowed down based on their ability to strengthen the statistical model. The strongest variables formed a model that explained (based on the coefficient of determination or R-squared measure[6]) almost half (48%) of the variation in the number of artists found in some 1,223 block groups for which there is data for all variables in the model.[7]

The model specifies that the number of artists in a block group can be reliably estimated and that they live in neighborhoods that have the following combination of characteristics:

- The median number of rooms is larger
- Household size is smaller
- Percent of owner occupied units is higher
- Housing is older – the percent of units built before 1940 is higher
- There are fewer 2-family homes

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[6] The coefficient of determination or R-squared is a measure of how well a statistical model, in this case a regression line, is able to approximate real data points. For our purposes, 48% of the variation in the number of artists in a neighborhood can be explained by the relationship to the selected neighborhood characteristics.
[7] Explained variance of this magnitude in social science research, using secondary data of this kind, is generally very good.

- There is a higher percentage of workers who are managers
- There is a higher percentage of persons in the workforce (percent not in labor force is lower)
- Household incomes are lower
- Workers either bike to work or work at home in larger numbers
- Workers work in the same place (municipality/township) as where they live in larger numbers
- There is a higher percentage of persons age 25 and older who have a graduate or professional degree
- Total population is greater
- The percentage of housing styles that are contemporary, ranch and elevator housing is higher
- Housing structures are rated among the worst categories of condition by the county assessor at a lower rate
- There are more artist-employing establishments and arts venues in the statistical planning area or municipality/township

This final model was used to estimate the number of artists one would expect to find in each block group based on the above variables. This expected number of artists was compared to the actual number of artists found in each block group allowing researchers to identify which block groups in the county had fewer artists than expected. Neighborhoods with fewer artists than expected could potentially benefit by attracting more artists to live there.

Properties Analysis: Artist Occupied Properties Analysis
A full description of this report and its results will be available in Part 5 of this series.

A final analysis was completed to address the question: "What are the characteristics of residential properties in Cuyahoga County in which artists live, and how are they distinguishable from other residential properties?" This analysis provided a descriptive analysis of the artist residential properties based on the database of addresses obtained from various mailing lists provided by arts-related organizations.[8] This properties analysis report compares the characteristics of properties with artists to all other properties in the county.

The following observations are made about differences between artist residences and other properties in the residential characteristics database.

Artists are <u>more likely</u> to have larger and older homes. Artists' residences are also <u>more likely</u> to be:

1. in two-to-three family occupied structures (11.5% vs. 10.0%)

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[8] It is not known whether the addresses provided to us from artist-related organizations were their home or work (or combined) addresses. The contact list databases that these organizations maintain may not provide that specification. However, our analysis shows that most were likely residential addresses. There is also some evidence though that artists in our analysis provided work or work/home addresses because they appear in the commercial properties database of addresses from the county.

2. in structures other than condominiums (4.9% vs. 6.6%)
3. in "good"-to-"excellent" condition (28.4% vs. 25.3%)
4. of "very good"-to-"excellent+" quality of construction (8.2% vs. 5.0%)
5. heated by hot water-steam (14.3% vs. 4.56%)
6. brick or wood in exterior wall construction (58.1% vs. 40.3%), versus aluminum/vinyl (38.0% vs. 56.6%)
7. slate, tile, or wood-shake roofed (13.2% vs. 7.34%)
8. colonial in style (58.1% vs. 42.6%), rather than ranch (11.1% vs. 20.1%), split-level (3.6% vs. 5.2%), or townhouse (1.84% vs. 2.96%)

Artists' residences are <u>less likely</u> to have:

1. central air (31.6% vs. 39.6%)
2. air conditioning (32.8% vs. 41.0%)
3. an attached garage (29.3% vs. 35.8%)

Conclusion

From this research inquiry, CPAC has confirmed that Cleveland's artist population is a significant asset that is not contained in any one area. It is far reaching and adds a diverse character to the city's neighborhoods. The research has also identified many attributes of communities and housing stock that artists find desirable which could be leveraged by community developers seeking to foster a stronger relationship with artists.

While data can never be one-hundred percent conclusive, CPAC hopes this research will lay a foundation for future inquiry and serve as a model for communities wanting to understand or make the case for their arts and culture assets in a more profound way. Too often, the arts and culture sector continues to be defended by the merits of anecdotal evidence alone. While subjective answers can be enough for tourists or someone looking to find a weekend event, a more rigorous set of data is required to make and defend the case for arts and culture to funders, public officials and critics of arts and culture investment. To further validate the role of arts and culture in communities, future research should continue to:

1. Confirm assumptions about local arts and culture assets both quantitatively and qualitatively;
2. Demonstrate the impacts of partnerships between artists and community developers using verifiable methods; and
3. Foster a deeper appreciation for arts and culture as a vital industry in the economic sector.

By continuing to explore the synergies that artists and communities can form, cities like Cleveland will be able to strengthen the case for investing in artists and take advantage of the creative assets that live in every neighborhood. Cleveland's future, just as its past, remains steadfastly tied to the strength of its arts and culture sector.

About the Community Partnership for Arts and Culture:

Vision
The powerful competitive advantage generated by our distinctive arts and culture sector is widely recognized and supported both publicly and privately.

Mission
To strengthen and unify greater Cleveland's arts and culture sector.

Guiding Principles
In pursuing its vision and mission and acknowledging its beliefs, CPAC will:
- ♦ **LEAD**: Set direction with the arts and culture sector based on shared interests and potential impact on arts and culture organizations and individual artists.
- ♦ **ADVOCATE**: Position arts and culture as a driving force in building a vibrant community, particularly where community priorities and funding decisions are determined.
- ♦ **EDUCATE**: Inform community decision-making through credible research that identifies solutions for evolving needs and demonstrates the contribution arts and culture makes to the economy, education and quality of life.
- ♦ **CONVENE**: Provide opportunities for the community's diverse arts and culture constituencies to join together to learn about and take collective action on shared interests and objectives.

History

Community Partnership for Arts and Culture (CPAC) was formed by The Cleveland Foundation and The George Gund Foundation in 1997 to develop a regional, community-wide, strategic cultural plan. Northeast Ohio's Arts & Culture Plan (the Plan), released in May 2000, was the culmination of 9 major analytical studies and 42 regional public forums representing 30 months of quantitative and qualitative research. Upon delivery and implementation of the seven-county plan CPAC evolved into a service provider focused on filling functional gaps identified through the planning process: capacity building, public policy and research.

In 2003, CPAC launched its first capacity building program designed for individual artists, The Artist as an Entrepreneur Institute, which has served 345 artists locally and has subsequently been licensed by organizations in Florida, North Carolina and South Carolina. In 2004, through an innovative partnership with the Council of Smaller Enterprises (COSE), CPAC helped to launch the Arts Network, a program of COSE offering professional development resources, education and networking events, benefits programs and business savings to those in the creative industries.

CPAC's research and public policy initiatives led to the formation of Cuyahoga County's first regional arts and cultural district, Cuyahoga Arts and Culture, in 2005. In 2006, CPAC's public policy work led to the successful passage of Issue 18, a dedicated revenue stream of public sector support for Cuyahoga County's arts and culture sector, which generates $19.5 million annually. In 2006, CPAC also designed and implemented a joint marketing group of twelve arts and cultural organizations in an effort to increase the profitability of direct marketing efforts. CPAC's continued efforts on behalf of individual artists led to the development of the first nationwide conference on artist-based community development in 2008 entitled, From Rust Belt to Artist Belt, and the first individual artist fellowship program in Cuyahoga County, the Creative Workforce Fellowship, in 2009.

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1900 Superior Avenue, Suite 130
Cleveland, OH 44114
216.575.0331
info@cpacbiz.org
www.cpacbiz.org

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