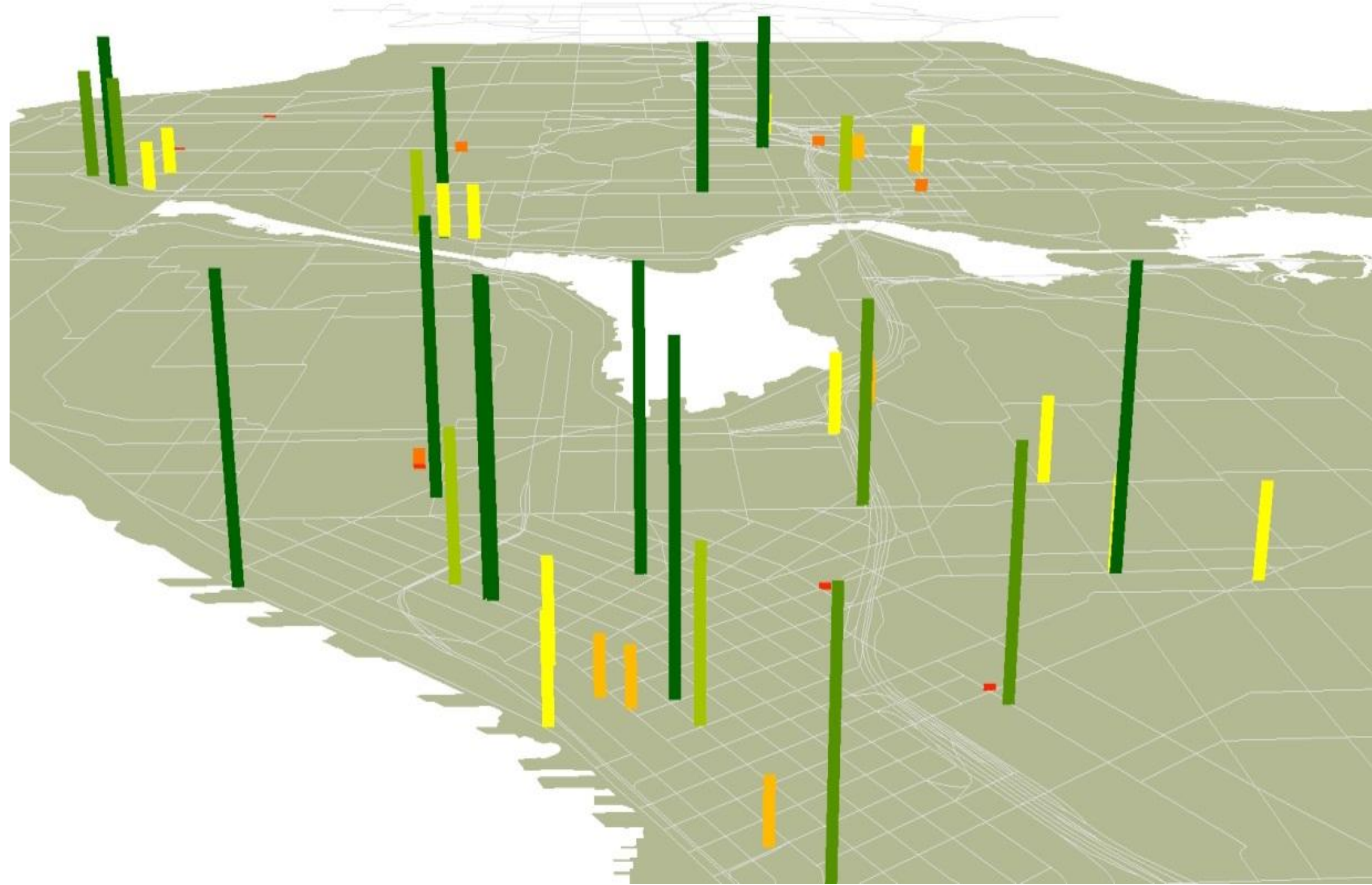


Music Venue Clusters in Tacoma and Seattle, WA: Identifying Indicators of Vibrancy

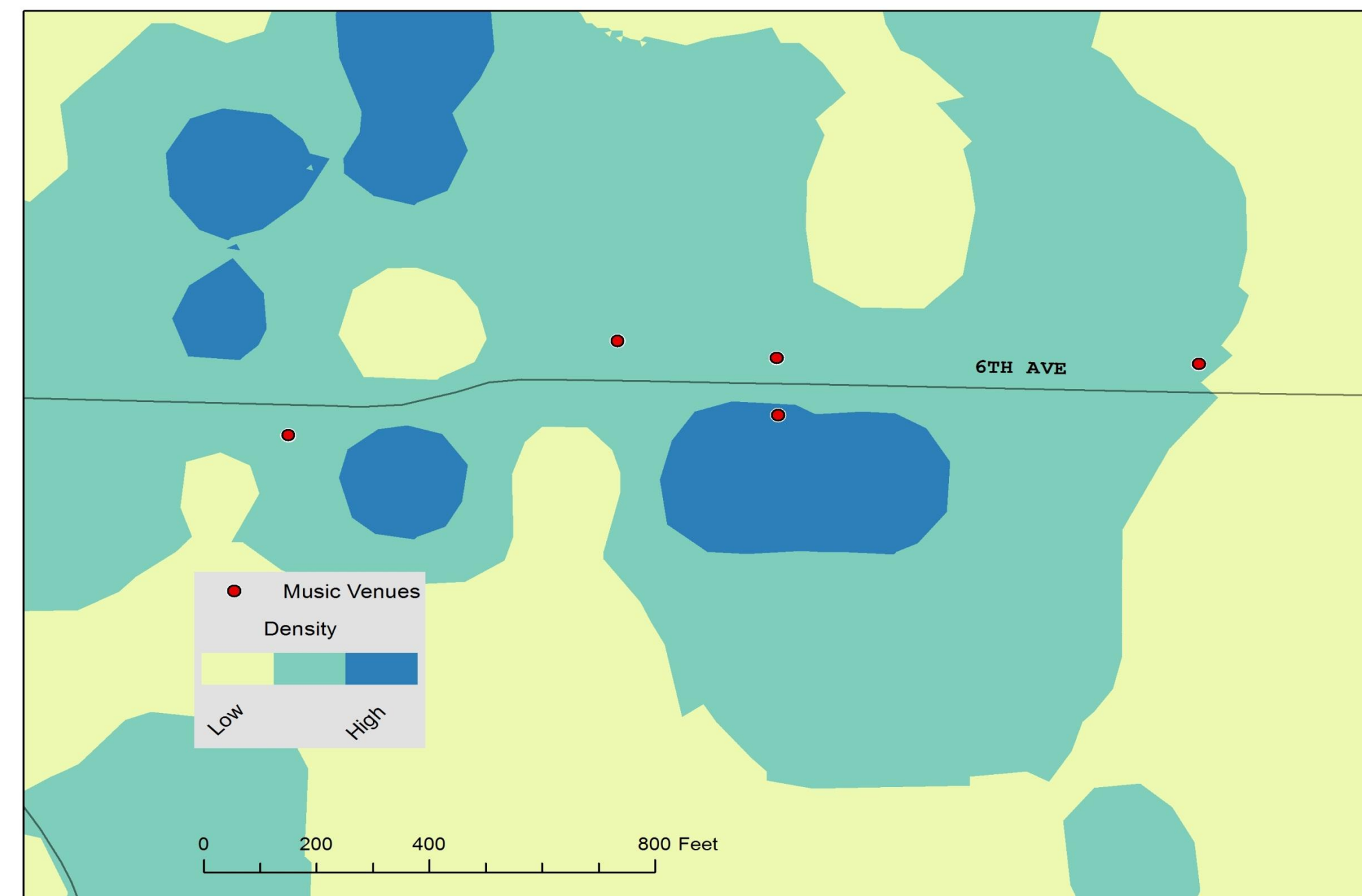
Christopher Coutsouridis- University of Washington Tacoma

Purpose- This project was designed to spatially identify and analyze vibrancy indicators of live music venue clusters in Tacoma and Seattle, WA. While the extent of a music scene tends to be referred to by municipality, the reality is that multiple scenes can and do exist within individual cities some not larger than a few blocks and only consisting of 3 of 4 venues.

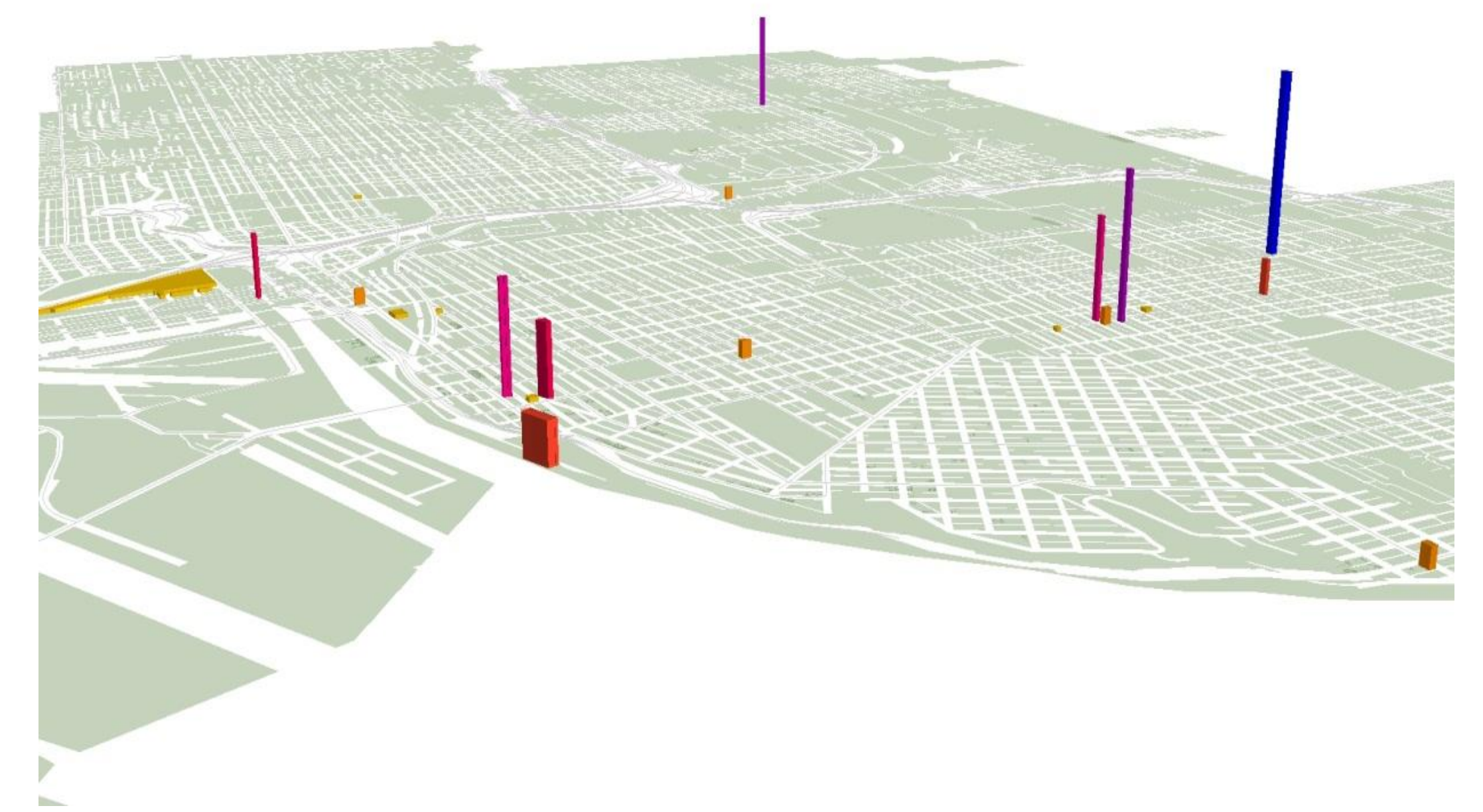
Live Music Performances a Week: Seattle Music Venues



Density of Households Owned or Rented by 15-34 Year Olds

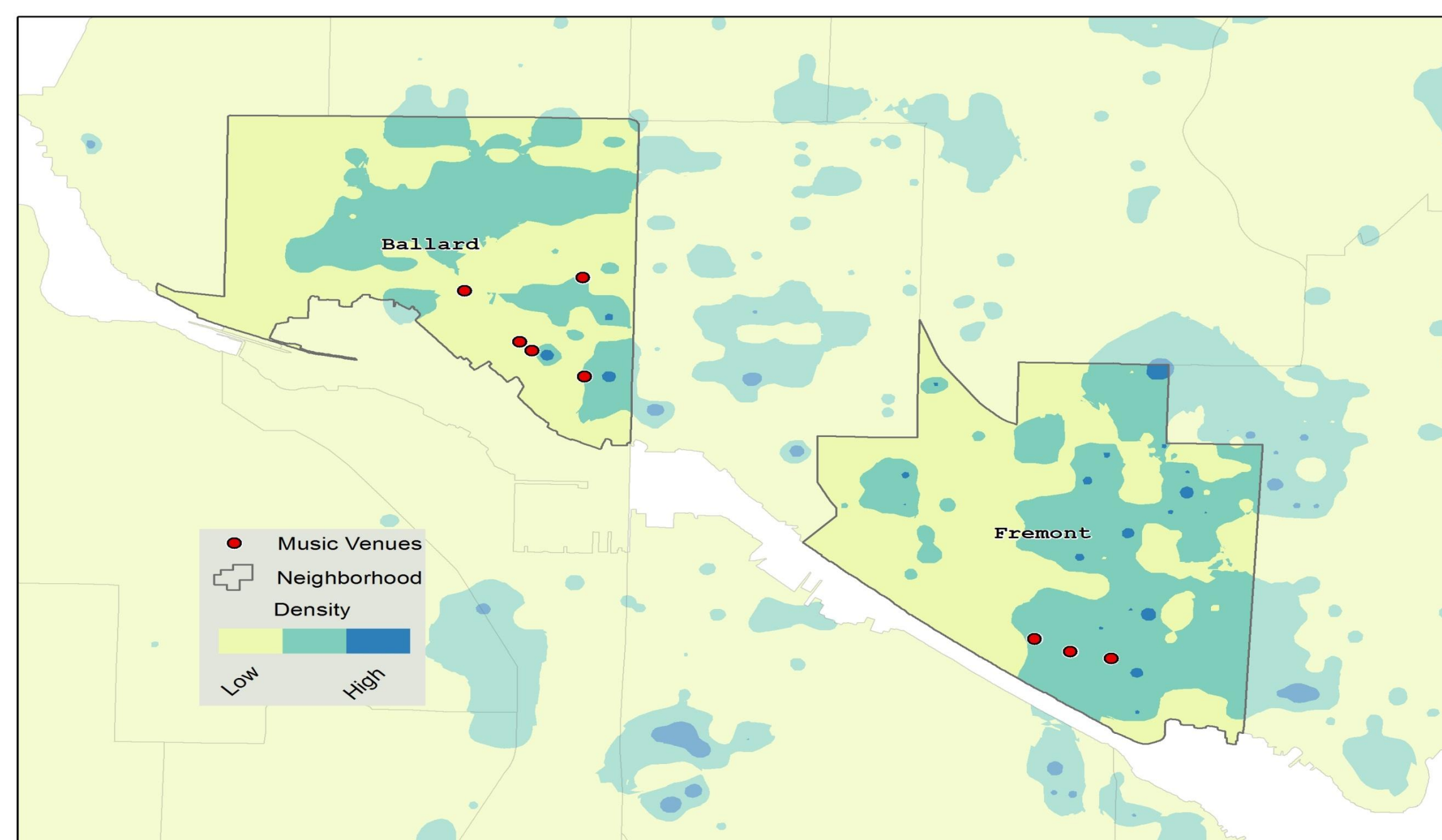


Live Music Performances a Week: Tacoma Music Venues



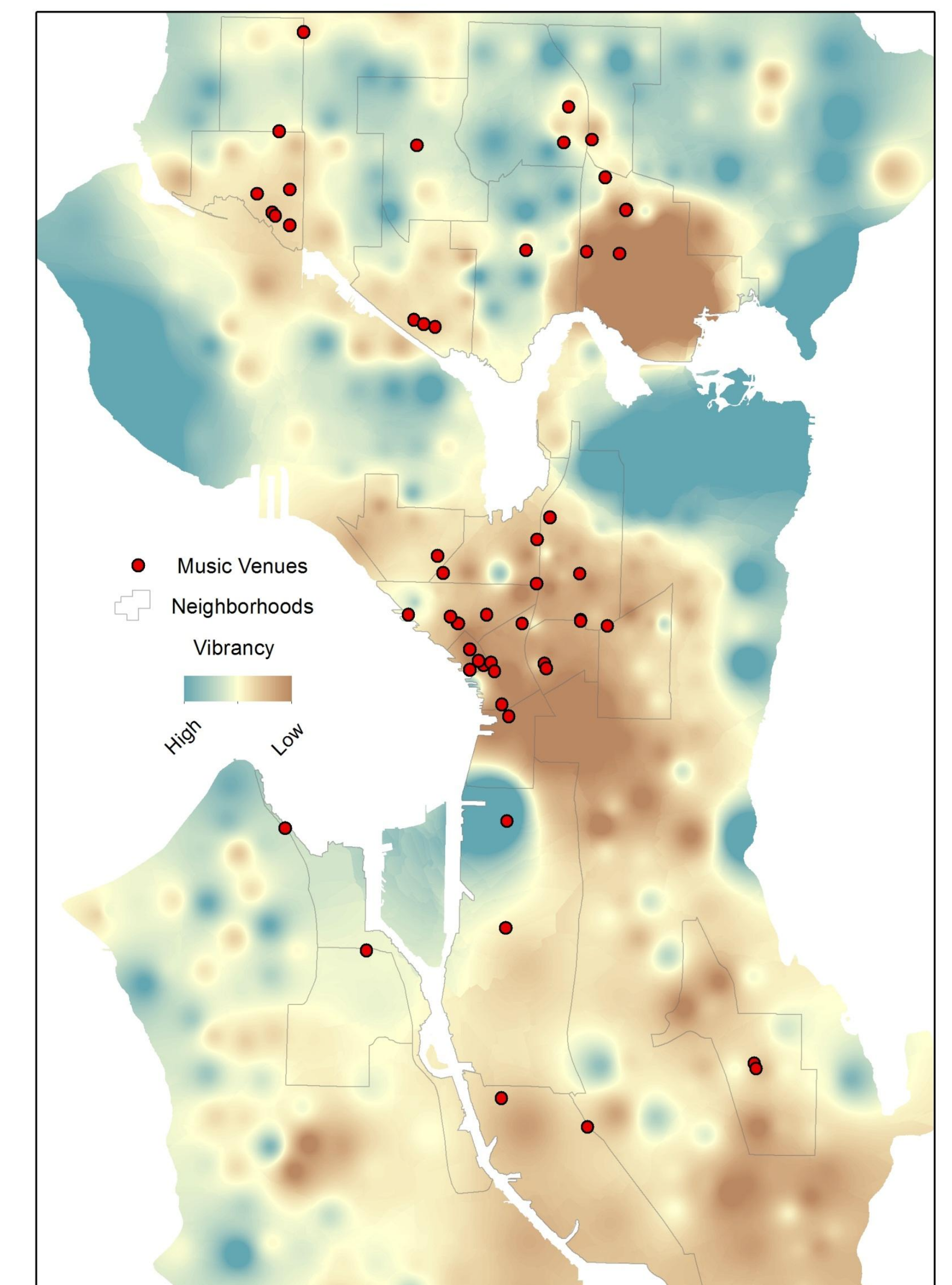
Objectives- By analyzing census data and location quotients it has been determined that the major factors shared by areas with vibrant music scenes are population density, income level, cultural diversity, and overall arts and entertainment activity (Florida & Mellander 2008). The first objective of this project was to determine whether these factors coalesce spatially to provide an indicator of music scene vibrancy in Seattle and Tacoma, WA. The second objective was to isolate factors that are present in close proximity to vibrant music scenes. My hypothesis is that a vibrant music scene as an economic driver is dependent upon low median land values.

Density of Households Owned or Rented by 15-34 Year Olds



Methods- To produce my analysis several census data layers were compiled at the block and block group scale. These variables include population density, percent foreign-born, density of non-European ethnic groups, parcel land values, householder by age 15-34 both owner and renter, and median income. I also compiled an exhaustive list of arts and music venues for this analysis. Each music venue was given a vibrancy indicator calculated according to the average number of nights a week live music was held. The layers comprised of census data were normalized and interpolated using the inverse distance weighted (IDW) technique. I also used raster calculator to spatially analyze Florida and Mellander's 2008 research.

Florida's Music Scene Hypothesis: A Spatial Analysis



Citations:

Florida, R. & Mellander, C. (2008). Music Clusters: A Preliminary Analysis. Toronto: Joseph L. Rotman School of Management, University of Toronto

Projections:

Seattle: NAD_1983_HARN_StatePlane_Washington_North_FIPS_4601_Feet
Tacoma: NAD_1983_HARN_StatePlane_Washington_South_FIPS_4602_Feet

Data Sources: WAGDA, US Census 2010

Acknowledgements: Thank you to Dr. Matthew Kelley, GIS Certificate Class 2012 and the GIS Society for believing in me.



Results- At the onset of the project my perspective of the local arts and music scene was that of a municipality generating cultural tourism dollars and attracting young professionals. According to my analysis households owned or rented by 15-34 year olds concentrate upwards of 30% in areas with vibrant music venue clusters. It soon became clear that the tide of gentrification that accompanies this economic development soon displaces existing inhabitants and the music scene itself. As an economic development strategy in a municipality that values the arts, this model is thusly unsustainable without policy intervention. Backed quantitatively by low land values surrounding, the most active music venue clusters share a historic industrial or working class past. Ballard, a Seattle neighborhood, is a prime example of this. In conclusion, in order preserve and foster vibrant music scenes policy must be set to stabilize the inevitable rise of land values in these locations.