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**A Study on the Potential for Historic Preservation  
as a Place Branding Tool for Cities**

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**A Study on the Potential for Historic Preservation  
as a Place Branding Tool for Cities**

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**Thesis**

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## **Abstract**

### **A Study on the Potential for Historic Preservation as a Place Branding Tool for Cities**

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This research was conducted to seek answers to these questions:

- To what extent could historic properties in the city represent a place brand image of that city in the early twenty-first century?
- Could historic preservation be an effective tool for place branding?

Contemporary cities in the world fiercely compete with others nowadays, so cities have wanted to distinguish themselves from others. This phenomenon has encouraged cities to use a conventional commercial marketing strategy, branding. When branding is used to promote a place, we call it place branding. If a fundamental aim of place branding is to distinguish one city from another, the notion of place branding would be closely related to the discussion on contemporary historic preservation's role in urban development. The common target market of twenty-first-century cities is talent, who, in turn, will be a magnet for global industry. As the talent tends to seek diverse urban life,

cities have actively made efforts to revitalize and market their downtowns. In this regard, historic preservation can help cities retain their unique character and diversity of urban fabric in downtown areas. Consequently, historic preservation can provide cities a foundation upon which they can develop their unique place brands that attract talent. At the same time, historic properties can be used as a marketing resource for place branding. In addition to the theoretical discussion on the potential for historic preservation as a place branding tool, this thesis incorporates an empirical study on relocation guides officially published by Texas cities, including Austin, Houston, Fort Worth, and San Antonio. This study aims to investigate where, how, and to what extent historic properties are represented in the official marketing publications.

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# **Chapter 1: Introduction**

## **1. OBJECTIVES AND BACKGROUND OF RESEARCH**

This research aims to define the potential relation between place brand and historic preservation through the review of multidisciplinary literature and investigation of promotional materials released by cities in the United States. These two disciplines can share many ideas due to the fact that both deal with local socio-cultural resources, including the built environment. However, there has been little research on the relationship between the two disciplines. In the field of historic preservation and marketing, there is insightful research on heritage tourism and the economic impact of historic preservation. However, there are no studies on either historic properties' representation of place brand images or the potential contribution of historic preservation to place branding. In addition, research on place brand still lacks a common vocabulary or much in the way of tangible implementation methods. Therefore, the first chapter specifically aims to synthesize advanced theories of place brand and preface the arguments of this paper.

Today, the competition between cities has become fierce, and each city has made an effort to develop its own place brand and market services distinct from those of others. At the same time, various types of households, incorporating those other than traditional family with a dad, mom, and kids, and new population, including the young creative class and baby-boomer empty nesters, seek cool places to live in city centers. They have become a target market of contemporary cities because they bring capital and draw global

business, which in turn increases revenues. Therefore, it has become crucial for contemporary cities to have the capacity to attract those new, diverse types of households and people to the city center, as a part of their branding efforts. Human capital is highly mobile and of importance to 21st-century cities; thus, competing with others, cities should develop their brands to attract it.

In light of this background, place brand in this thesis is understood not just as a tourism promoter, but the representation of a city's livability to attract the new, diverse residents and keep existing communities. In this regard, historic preservation as a place branding tool does not solely mean preserving the historic character of a city to promote tourism. It rather incorporates using existing historic properties as urban design and planning resources to create a better living environment. We preserve historic residential, cultural and commercial buildings not only because they are historic but also because they are architecturally attractive and still useful. While it is true that some cities effectively capitalize on their historic heritages and images to increase the number of visitors, many other cities do not have the right historic heritage to draw tourists. In addition, when imagining the connection of historic preservation to place brand, people tend to envision heritage tourism and its associated advertisement. This tendency has disturbed an appropriate discussion on the potential for using historic properties in the city as place branding resources. Therefore, this thesis focuses on local historic properties that attract residents – both new comers and existing inhabitants – rather than visitors.

In addition, understanding the living environment as a factor that significantly affects the livability, this thesis raises an argument for historic buildings' contribution to

the quality of living environment in the city. Accordingly, this research highlights two contributing factors: place identity and urban-fabric diversity.

First, the preservation of historic buildings helps retain the place identity, and a healthy place brand can be developed based on the place identity. Undoubtedly, historic buildings reflect local histories of development, culture, industry, and demography, which are closely related to the identity of the place. Local historic buildings can also be an important factor that defines the environmental character and uniqueness of the place. Ultimately, it is inevitable that the distinct physical characteristics of a place, reflected by historic buildings, become an important element for place branding.

In addition, historic preservation can play another important role: a pro-active planning and design tool. Historic preservation as a planning and design tool ensures the diversity of urban fabric in the city, from long-established neighborhoods to newly developed areas. The preservation of historic buildings and neighborhoods lays a foundation on which new interventions are constructed. Distinct mingling of older and newer fabric distinguishes one city from another. Consequently, both place identity and the architectural diversity preserved in historic fabrics are great resources that help a city develop its effective place brand. An effective place brand can be developed with the city's real assets rather than arbitrary images. In this regard, historic preservation has great potential as an effective tool for place branding.

Someone may argue that there is an implicit ambivalence of historic preservation in the present institutional setting in the U.S. They would say that the designation of historic residential districts and associated tax incentives have triggered gentrification,

which seems diametrically opposed to the argument for historic preservation's influence upon place identity and urban-fabric diversity. Gentrification often ruins the root of place and incites homogeneity in the city. However, no matter whether or not this is true, it might demonstrate why historic preservation should go beyond the conservation of historic landmarks and designation efforts, although these activities are truly essential in preservation practice. Preservationists and officials have confused "tools" with "outcomes," says Michael Holleran.<sup>1</sup> According to Robert Gratz, historic preservation should accompany the understanding of how buildings, streets, neighborhoods, and cities actually work.<sup>2</sup> He also says that when preservationists lose the sense of the economic mechanism of urban development, their preservation efforts fail.<sup>3</sup> Moreover, we need to understand preservation as a planning and design tool rather than a mere designation activity, and understand historic buildings as resources useful for everyday life. Then, historic preservation can become an effective tool for place branding.

Lastly, the paper discusses the integration of place branding and historic preservation into urban planning. This is because place branding is not just about image making, but truth telling. That is to say, the city should guarantee real livability rather than merely marketing several cool images. Place brands based on arbitrary images fail, and lead cities to fail in the global competition for talent. For this reason, this thesis does

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<sup>1</sup> Michael Holleran, "Beyond Landmarks: Public Health as a Paradigm for Preservation," (unpublished MS, Dec. 2013, quoted with author's permission).

<sup>2</sup> Robert Brandes Gratz. *The Living City: How America's Cities Are Being Revitalized by Thinking Small in a Big Way* (Washington, D.C.: The Preservation Press, 1994), viii.

<sup>3</sup> Ibid.

not solely talk about the connection between historic images and city brands, but also highlights the integration of historic preservation and place branding into urban planning.

The research topic of the relation between historic preservation and place branding is new and requires more research. Therefore this thesis aims to start a dialog among scholars and professionals who are involved in historic preservation, urban planning, place branding and marketing. Going forward, these fields can collaborate to capitalize on historic properties and develop an effective place brand.

## **2. SCOPE OF RESEARCH AND METHOD**

The research that preceded this paper substantially incorporates theories from many secondary sources of various disciplines, including marketing, urban planning, demographics, architecture, and historic preservation. Sometimes, comprehensive plans and quantitative research done by individual cities help clarify the broader interest of contemporary cities in place branding and capitalizing on historic properties.

Since there has been no established theory on the topic of the relationship between historic preservation and place branding, it is necessary to define the explicit and implicit connections between the associated theories and synthesize the ideas in the multidisciplinary literature. The literature study incorporates three phases. First, the research includes redefining terminologies and fundamental characteristics of place brand, which lacks a common vocabulary since it has been developed only in recent decades. Second, the research includes the investigation of the target market that

contemporary cities compete for, recent demographic and migratory trends, and environmental elements that contemporary cities need to retain and present effectively for place branding. Third, the research raises arguments for historic preservation's potential contribution to place branding based on the preceding literature study.

In addition, an empirical study on city marketing materials follows after the theoretical studies. It aims to figure out how, where, to what extent, and what kind of historic properties are presented in the marketing material with the object of branding the city. To be specific, it includes the analysis and comparison of relocation guides recently published by four Texas cities: Austin, Houston, Fort Worth and San Antonio. Relocation guides target newcomers rather than visitors, assume a posture of competition with other cities, and represent strategically selected properties out of numerous resources in the city. Therefore, they reflect each city's branding goals to some degree, regardless of expressive slogans, and the attitude towards their resources, including historic properties.

For this master's thesis, the scope of the empirical study is limited to investigating how historic properties are presented in those particular marketing materials. Since relocation guides are designed for strangers, who do not know the cities, personal knowledge and information other than those presented in the guidebooks were not considered – purposefully only things the relocation guides tell were analyzed. Therefore, the result may not necessarily represent what actually happens on the ground. In other words, this empirical study does not include the comparisons of the presentation of historic properties in the marketing material with the real historic preservation activities in the city. However, the empirical study shows valuable findings and lessons that

demonstrate the potential for historic preservation as a place branding tool. It also suggests directions and recommendations for subsequent studies. These will be discussed in Chapter 5 and 7.

## Chapter 2: Place Brand

Today, every city, country, and region has to compete with every other in the global market for people, resources, and business. They need to understand the image that they project and manage it strategically. These strategies involve crafting reputations that play a significant role in a social, economic, political, and cultural progress of a place. Recently, the applicability of the conventional notion of branding, which has usually been considered as a marketing strategy for products, has been expanded to include place reputation. This new concept, derived from marketing theory, is called place brand or place branding. Notwithstanding its origin, the idea of place branding should be understood as one that is distinguished from commercial branding. This will be discussed in this chapter.

Successful place branding can turn a place into somewhere people hope to visit, work, and live.<sup>4</sup> “Places are ranked, rated, and evaluated today on every conceivable dimension,” such as a place for locating business, holding a convention, living with family, having a vacation, or having a meal.<sup>5</sup> Furthermore, nowadays, “places that fail to market themselves successfully [can] face the risk of economic stagnation and decline.”<sup>6</sup> Even small places have to examine branding strategies for marketing cultural and economic advantages to compete.

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<sup>4</sup> Saba Salman, “Brand of Gold,” last modified September 30, 2008, <http://www.guardian.co.uk/society/2008/oct/01/city.urban.branding>.

<sup>5</sup> Anna Klingmann, *Brandscapes: Architecture in the Experience Economy* (Cambridge, MA: MIT Press, 2007), 271.

<sup>6</sup> Philip Kotler, Donald H, Haider, and Irving Rein, *Marketing Places: Attracting Investment, Industry, and Tourism to Cities, States, and Nations* (New York: Free Press, 1993), 10.

Half of the world's population and more than 80 percent of Americans live in cities now.<sup>7</sup> *City* often substitutes for *place* in the literature. However, for consistency of language usage, this paper will use the term place brand rather than city or nation brand. After synthesizing the scattered existing theories of place branding, it will discuss how to tell whether a place is branded and whether the branding strategy is effective.

## 1. DEFINITION OF PLACE BRAND

As it has developed over the past three decades, the theory of place branding has lacked a coherent language system. The literature has shown variable usage of terminology. Therefore, the terminologies and definitions associated with the notion of place branding are reorganized below.

Place branding is “one of the...applications of branding theory.”<sup>8</sup> Places used to compete for finite resources, including “economic, human, social, and cultural capital, in the form of tourism and investment dollars; business development; events; skilled labour; leaders; desirable citizens and neighbors; and influence.”<sup>9</sup> The intense competition between places has resulted in the adoption of the branding theory, by which places are

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<sup>7</sup> United Nations, Department of Economic and Social Affairs, “Country Profile: United States of America,” last modified April 25, 2012, [http://esa.un.org/unpd/wup/Country-Profiles/country-profiles\\_1.htm](http://esa.un.org/unpd/wup/Country-Profiles/country-profiles_1.htm).

<sup>8</sup> Susie Pryor and Sanford Grossbart, “Creating Meaning on Main Street: Towards a Model of Place Branding,” *Place Branding and Public Diplomacy* 3, 4 (2007): 292, accessed June 23, 2013. doi: 10.1057/palgrave.pb.6000080.

<sup>9</sup> *Ibid.*

often considered as goods, to help them take priority over the others in the international arena.

The term *brand* has been used primarily in the field of marketing and is associated with most significant marketing concepts these days. The American Marketing Association defines brand as “a name, term, design, symbol, or any other feature that identifies one seller’s good or service as distinct from those of other sellers.”<sup>10</sup> A brand, however, is more complex than identifying factors; it encompasses perception, image, and reputation. Specifically, place brand should be understood as community-based rather than product-oriented. Putting stress on a novel, meaningful definition of place brand, Pryor and Grossbart define it as “the set of central, enduring, and distinctive characteristics” of a place.<sup>11</sup>

In addition, the term *branding* means the practice of brand. Anholt defines branding as “the process of designing, planning, and communicating” identifying features of a brand aiming to “build or manage the reputation” of the brand.<sup>12</sup> Similarly, Pryor and Grossbart understand place branding as a process of image communication associated with their previously stated conceptualization of place brand. They define place branding as “the process of inscribing to a place symbols and images that represent [the] set of central, enduring, and distinctive characteristics...[of the] place, thereby

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<sup>10</sup> American Marketing Association, “Dictionary,” accessed June 23, 2013, [http://www.marketingpower.com/\\_layouts/dictionary.aspx?dLetter=B](http://www.marketingpower.com/_layouts/dictionary.aspx?dLetter=B).

<sup>11</sup> Pryor and Grossbart, “Creating Meaning,” 294.

<sup>12</sup> Simon Anholt, *Competitive Identity: The New Brand Management for Nations, Cities and Regions* (New York: Palgrave Macmillan, 2007), 4.

creating a focus of identity.”<sup>13</sup> In addition, place branding is a practice to develop a clear character of a place so that the place is branded. The cultivation of a strong reputation is crucial to make a brand actually work.

That a place, regardless of its scale, has its own place brand means that its environment, function, amenities, and services are distinguishable from those of other places. This impression must be recognizable by people both inside and outside the place. In addition to the external reputation, it should be understood that a place brand also has internal identity that encourages all stakeholders of the place to share a common purpose, says Anholt.<sup>14</sup> Once, a place brand was likened to the country-of-origin effect, by which the reputation of a country where a commercial product was associated affected the customers’ evaluation of the product. Nowadays, a place brand incorporates the philosophy of management of a place as well as the value of place-based products, such as tourism, residence, entrepreneurial environment and capital attraction.

## **2. CHARACTERISTICS OF PLACE BRANDING**

A brand is composed of four elements: brand identity, brand image, brand equity, and brand purpose.<sup>15</sup> In the context of product brand, brand identity means the core concept of the product distinctively expressed with what we see as customers, such as a

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<sup>13</sup> Pryor and Grossbart, “Creating Meaning,” 294.

<sup>14</sup> Anholt, *Competitive Identity*, 7.

<sup>15</sup> *Ibid*, 5-7.

logo, slogan, packaging, and the design of the product itself. Brand image is the reputation of a product or producer in people's mind. Brand equity is the asset value of the reputation. Brand purpose is the internal property of a brand. It means that members of an organization share a common goal. Anholt argues that although a place's brand identity cannot be represented by merely expressive things, like a logo, the four elements of brand are helpful tools for interpreting a place brand and its effectiveness.<sup>16</sup> However, the adoption of the conventional notion of marketing for place branding, which is relatively new and lacks a coherent language system, should be very prudent.

The terms for place branding should be distinguished from their casual usages. The term *image* is broadly used and often means visual features and impressions of objects. Generally speaking, every place has its own images, which may be positive, negative, or both; and visitors remember and evaluate them associated with personal experience. Urban planners also use the term generally. For instance, when they work on an urban regeneration project, they would say they are amending the city's image. In this case, managing images aims to upgrade citizens' life through improving the physical urban environment of the city. In contrast, the term *brand image* indicates the comprehensive impression of a brand that customers have in mind. Brand image strongly affects a customer's recognition of a product's value under a particular brand. Likewise, place brand image represents the economic value of the urban environment and how

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<sup>16</sup> Ibid.

distinctive and positive the place's images are.<sup>17</sup> Moreover, the notion of place brand image assumes competition among places; and its scope is not actually limited to the images of a particular place.<sup>18</sup> In other words, a place brand image encompasses comparison with other places.

In addition, it should be understood that place-branding strategies have to differ from product-branding strategies. Place branding is a more complex process than product branding. One of the main reasons for the complexity is the involvement of diverse stakeholders in the process.<sup>19</sup> Furthermore, place brands are “socially and culturally embedded,”<sup>20</sup> so place branding is “a process that derives from interpretive rather than managerial techniques.”<sup>21</sup> Pryor and Grossbart suggest four key areas in which place branding has been distinguished from product branding. They include product development, brand identity, brand building activities, and brand management.<sup>22</sup> Firstly, when it comes to product development, commercial products are easily modified in response to consumer demands. “Products can be discontinued, modified, withdrawn from the market, re-launched, and replaced by improved products,” but places cannot.<sup>23</sup> Secondly, commercial brand identity is usually decided by how a firm likes its brand to be perceived. Developing the identity of place brand, however, is an analytical and

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<sup>17</sup> Woo-Jong Lee and Nam-Jung Kim, “A Study on the Elements of City Brand Image and Influence,” *Journal of Korea Planners Association* 40, 6 (2005): 181-182.

<sup>18</sup> Ibid.

<sup>19</sup> “Place Branding,” last modified April 18, 2013, [http://en.wikipedia.org/wiki/Place\\_branding](http://en.wikipedia.org/wiki/Place_branding).

<sup>20</sup> Pryor and Grossbart, “Creating Meaning,” 291.

<sup>21</sup> Ibid, 294.

<sup>22</sup> Ibid.

<sup>23</sup> Ibid.

interpretive task. Thirdly, comparing to those for products, it is very hard for brand building activities for places to achieve fully integrated communication. Fourthly, in managing place branding, multiple stake holders are involved and have different interests. They often lack unity of purpose, central authority, and marketing experience.<sup>24</sup>

### **3. APPROACHES TO PLACE BRANDING**

It should be understood that place branding theories are different than conventional marketing theories for products. Unlike a product, a place almost invariably has its brand already.<sup>25</sup> Therefore, potentials inherently embedded in the region should be fully analyzed before building strategies. Putting stress on a comprehensive investigation into a place, Anholt suggests the “City Brands Index” that helps assess the brand value of a city. The index is composed of six elements:<sup>26</sup>

- The presence: the city’s international fame and contribution to the world
- The place: natural and intellectual environment of the city, such as climate and urban landscape
- The potential: economic and educational opportunities and living conditions in the city
- The pulse: how exciting both short-term and long-term stay in the city are

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<sup>24</sup> Ibid, 295.

<sup>25</sup> Anholt, *Competitive Identity*, 75.

<sup>26</sup> Ibid, 59-61.

- The people: the inhabitants of the city
- The prerequisites: the convenient public amenities in the city, such as hospitals, schools, and transport systems.

Although it does not give measurable criteria, the index provides a framework for designing the analysis of resources that are likely to help define the value of a place. However, even if everything is measurable, inherent potentials alone may be insufficient to create a competitive brand for a place; thus creative, detailed strategies are needed. Developing these strategies should start by working from realities on the ground. Only when change is visible, will a place be able to be branded. The scales of branding strategies can be diverse, from cleaning streets to making citizens proud of their city. In addition to coming up with action-oriented strategies, it is important to make sure that the strategies are coherent and comprehensive and that all stakeholders involved in a particular place branding project share a common goal and work together.

Most of all, the thing worth stressing again is that the potentials and inherent resources should be adequately analyzed and interpreted before establishing detailed branding goals and strategies. The concept of a place-identity-oriented plan has also been shared by urban planners and preservationists; the interdisciplinary relationship, under the common concept, is going to be discussed in this article.

#### **4. MEASUREMENT OF PLACE BRAND**

Although many authors have defined place branding and talked about implementable strategies and existing examples, nobody has clearly showed how we can know whether a place is branded and whether the brand draws positive impact on the community. The tricky thing is that there are two types of place branding: the original and the intentional. Some historic places, such as Rome, Paris, and Athens, have originally been well-branded regardless of their branding strategies. Many people have a strong perception, and even a bias, towards these places. If a place starts with a powerful, original “image,” it impacts positively upon the place’s brand.

When a place has promotions, such as a logo, symbol, or slogan, somebody can say the place has been branded, regardless of their effectiveness. However, as mentioned above, place branding is not as simple as product branding. A good place brand should distinguish a place and encourage inhabitants in the place to share a common purpose. In other words, a place brand should be developed based on distinguishing local resources most inhabitants already comprehend well rather than abstract, arbitrary images, the acceptance of which imposed. Even if they work at first, arbitrary images can be easily replicated by anybody, which would in turn undermine the power of the place brand.

The effectiveness of a place brand and associated strategies may be measurable by two dimensions: impacts on economy and people’s behavior. Creating positive economic effects is the original reason why many communities in the world have begun to adopt marketing theories for managing their reputations. The economic growth of a region is likely to be affected by a variety of factors; even so, if the difference of

economic improvement before and after a place brand is created is obvious, we may be able to say the place brand has been efficient. In addition, place branding should be correlated to a community's long-term objectives. Therefore, the most important measurement should be how place branding strategies influence and change the perception and behavior of people both inside and outside the region.

## **5. PRESENT LIMITATION**

The limitation of present place-branding endeavors is that they rely on the discipline of the marketing field. This is evidenced by the fact that most of the literature on place branding has been written by scholars and professionals in the marketing field. However, prior to coming up with marketing strategies, place branding should begin by figuring out what a place has and what residents want. Thus, the early phases of a place-branding project have to incorporate the comprehensive analysis of urban fabric, environment, amenities, historic and cultural heritage, narrative histories, and past and present culture in a particular place. This endeavor can ensure the development of an effective brand for a community. Therefore, the theories of place branding should be discussed by architects, urban planners, preservationists, historians, and other associated professionals, organizations, and politicians with the marketing experts. This would help come up with a more sustainable place brand and more effective strategies.

## **Chapter 3: Contemporary Cities' Target Market and Recent Trends**

The recent demographic trends that 21st-century cities should consider reflect three phenomena: the increasing importance of the creative class to cities, those people's preference for downtowns, and the increasing variety of household types in city centers. This chapter aims to define those who affect cities' economies significantly today so as to discuss what a city should develop to attract these people and to discuss how historic preservation contributes to the endeavor through the next chapters.

### **1. TWENTY-FIRST-CENTURY CITIES' DEPENDENCE ON TALENT**

Today, the cities that have the high competitiveness in the world have enhanced their ability to foster and attract the world's top talent. In addition to the constant development of infrastructures and amenities, cities should improve their capacity to attract talent. Attracting talent requires more complex and broader strategies than simply investing in education; it requires investing in shaping a whole city that is attractive enough to the talent,<sup>27</sup> which the urban economist Richard Florida has named the "creative class."

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<sup>27</sup> John O'Brien, "Livable Historic City Cores and Enabling Environment: A Successful Recipe to Attract Investment to Cities," in *The Economics of Uniqueness: Investing in Historic City Cores and Cultural Heritage Assets for Sustainable Development*, ed. Guido Licciardi and Rana Amirtahmasebi (Washington, D.C.: Urban Development Series, 2012):4-5, ISBN: 9780821397060.

Florida points out that the creative class is the key driving force in modern economic development. According to him, this class is defined as those whose job is to “create meaningful new forms.”<sup>28</sup> There are two categories in the class:<sup>29</sup>

- A super-creative core that accounts for about 12 percent of the current U.S. workforce and comprises a group of highly educated professionals in area such as science, engineering, research, and the creative industries such as arts, design, and media, who are fully engaged in the creative process.
- Creative professionals who are the classic knowledge-based workers including those in healthcare, business and finance, the legal sector, and education and who draw on complex bodies of knowledge to solve specific problems.

The creative class comprises almost forty percent of the population in the United States, said Richard Florida in his book written in 2002 <sup>30</sup> — it is likely that the percentage has increased. The creative-class people prefer living in cities, and the density of such people in the cities is correlated to the economic success of those cities, says Florida.<sup>31</sup> He also puts stress on the fact that the most successful cities will be those that are capable of attracting such workers, so-called human capital. This is applicable to not only high-tech industries but also any sector that is likely to be globally competitive in the future. These sectors look for cities that can attract and retain talent.

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<sup>28</sup> Richard L. Florida, *The Rise of the Creative Class: and How It's Transforming Work, Leisure, Community and Everyday Life* (New York: Basic Books, 2002).

<sup>29</sup> Florida, *The Rise of the Creative Class*.

<sup>30</sup> Florida, *The Rise of the Creative Class*.

<sup>31</sup> Florida, *The Rise of the Creative Class*.

In recent decades, many of the world's leading companies have relied on a high creative input, and their location decisions have increasingly been based on the attractiveness of cities.<sup>32</sup> Here it is important to note the significant change in recent migration patterns. In the past, people used to move to where there were jobs they wanted; and many of their habitats were in industrial cities with huge factory complexes, says Eric Allison.<sup>33</sup> In contrast, today, "companies move to places where the people live who have skills they need."<sup>34</sup> Those people prefer living in cities that attract them; thus, the livability of cities has become more and more crucial.

## 2. DOWNTOWNS AS PLACES FOR LIVING

During 1990s, in cities of all sizes, residents relocated downtown.<sup>35</sup> Knowledge-based industries, key driving forces to the American economy, see downtown living as "one element in a creative cluster strategy that matches high-value jobs" to young, highly-educated people.<sup>36</sup> Quality of life matters to such people. Now, central areas of the city take significant part of residential real-estate market in the United States, which is distinguished from the past trend where suburbs were dominant. "Downtown housing can be marketed to young professionals who work downtown, especially singles

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<sup>32</sup> Brien, "Livable Historic City Cores," 9.

<sup>33</sup> Eric Allison and Lauren Peters, *Historic Preservation and the Livable City* (New Jersey: Wiley & Sons, Inc., 2011), 5.

<sup>34</sup> Ibid.

<sup>35</sup> Kent A. Robertson, "Can Small-City Downtowns Remain Viable?," *Journal of the American Planning Association*, 65, 3 (1999): 270-283, doi: 10.1080/01944369908976057.

<sup>36</sup> Eugenie L. Birch, *Who Lives Downtown Today: And Are They Any Different from Downtowners of Thirty Years Ago?* (prepared for the Lincoln Institute of Land Policy, 2005), 11.

or childless couples, empty nesters, and/or seniors.”<sup>37</sup> Recently, even families with children seek homes downtown. This phenomenon has triggered an increase in activity for downtown shops, services, and restaurants during evenings and weekends.

In Eugenie Birch’s 2000 survey on downtown population,<sup>38</sup> the remarkable feature of downtown population is the dominance (83%) is composed of adults aged 18 to 64. The largest segment (45%) of it is youngster adults aged 18 to 34 year olds. Among them, the 25-34 group composes almost a quarter (24%) of the total downtown population – up from 13 percent in 1970. In addition, forty-four percent of downtowners have a bachelor’s degree or higher, which is well above the rates for the nation (24%), cities (27%), and suburbs (30%). Another survey she more recently published also shows this phenomenon has continued.<sup>39</sup>

### **3. CHANGING NATURE OF HOUSEHOLDS AND LIVING CONDITIONS**

The number of households has increased faster than that of population in downtown areas.<sup>40</sup> This indicates that the sizes of households have gotten smaller and their types have become more diverse. The “typical family,” which means a married couple with children, now accounts for only 26% of all households; it was 40 percent a

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<sup>37</sup> Robertson, “Small-City Downtowns.”

<sup>38</sup> Birch, *Who Lives Downtown*, 33.

<sup>39</sup> Eugenie L. Birch, “Downtown in the New American City,” in *the Annals of the American Academy of Political and Social Science*, ed. Eugenie L. Birch and Susan M. Wachter (Pennsylvania, PA: Sage Publications, 2009), 134-153.

<sup>40</sup> Birch, *Who Lives Downtown*.

generation ago.<sup>41</sup> In contrast, the number of one-person households has constantly increased.

Some may argue that housing prices or government benefits, such as tax incentives, most strongly influence people's settlement. While they can be factors, they do not sustainably guarantee the competitiveness of the city.<sup>42</sup> Competition to entice the creative class with incentives is a race to the bottom, and housing prices fluctuate as demand and supply change.

Although Richard Florida's argument for the rise of the creative class has been controversial for the perceived fuzziness of the concept and the lack of analytical precision,<sup>43</sup> people would cast little doubt on his claim that talented people are relatively mobile and that they prefer living in interesting places so as to combine their professional activity with a varied lifestyle.<sup>44</sup> Such people's interest in their living environment goes beyond mere functionality; they like to live in an "authentic place,"<sup>45</sup> which will be discussed in the next chapter. This attitude is represented not only by the youngsters but also by older home buyers. In surveys published by the National Association of Home Builders, most home buyers over 45 wanted to live in "communities with a diversity of ages and thus diversity of housing sizes and types."<sup>46</sup>

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<sup>41</sup> Maryann Froehlich, "The New Approach to Managing Growth," in *The Inner City: A Handbook for Renewal*, ed. Roger L. Kemp (Jefferson, NC: McFarland, 2001): 74.

<sup>42</sup> Brien, "Livable Historic City Cores," 4.

<sup>43</sup> "Creative Class," last modified April 24, 2014, [http://en.wikipedia.org/wiki/Creative\\_class](http://en.wikipedia.org/wiki/Creative_class).

<sup>44</sup> Brien, "Livable Historic City Cores," 5.

<sup>45</sup> Ibid.

<sup>46</sup> Froehlich, "The New Approach," 74.

Moreover, as their household sizes shrink, mature homebuyers, including baby boomers who once preferred living in spacious suburban houses, want to move to smaller houses with smaller yards. Doubtlessly, both the creative class and older home buyers want to live downtown. In addition, life in the urban core is not confined to those who work there. Even if their offices are at the periphery, many people would choose to live in the center and reverse commute because they want to live in a genuine urban environment.<sup>47</sup>

Therefore, it has become more important that cities have a downtown capable of providing housing that enables people from a range from socio-economic backgrounds to develop their lifestyles in downtown areas; and the downtown itself should provide them vibrant community setting with a range of services. The vibrant urban life of the city stems from buildings and spaces in the city core. Most of the buildings that reflect symbolic values are downtown; places where people gather to celebrate, mourn, or protest are downtown.<sup>48</sup> The new downtowners, including the creative class, want to go to public spaces that are full of activity whenever they want, even if they do not directly participate. People want to live near the public spaces. The urban fabric, composed of buildings with meaning in the community, enhances the experience of the city.

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<sup>47</sup> Brien, "Livable Historic City Cores," 6-7.

<sup>48</sup> Donovan D. Rypkema, "The Importance of Downtown in the 21st Century," *Journal of the American Planning Association*, 69, 1 (2003): 9-10, accessed November 17, 2013, doi: 10.1080/01944360308976290.

## **Chapter 4: Place Identity & Urban-Fabric Diversity: *Two Factors***

### ***Historic Preservation Contributes to Place Brand***

With the aim of figuring out how historic properties underpin a place brand, this thesis focuses on the physical built environment among the various factors by which livability of the city center is measured. When it comes to the physical environment, what the new 21<sup>st</sup>-century downtowners need can be divided into two categories: place identity and diversity.

Discussing why these two factors are of interest to those who look for livable cities, this chapter aims to define historic preservation's role in each factor of place brand. Place identity is likely to be synonymous with — or related to — the uniqueness, character, historic context, and root of the place. In addition, diversity is one of the most important characteristics of downtowns. The more diversity the city center has, the more the city image appeals to people. This thesis especially focuses on the diversity of urban fabric in the city since it aims to demonstrate historic built environment's contribution to place brand. These two contributing factors are crucial assets for the place brand of a city. City centers are in great demand nowadays, and diversity is the vital factor that defines a city center. Place identity may fit broader scope: the definition of the whole city; and it is itself a place brand maker, as we discussed in Chapter 2.

Many urban theorists concur that what makes a city an attractive place to live and work are “the city’s diversity and uniqueness”<sup>49</sup> Donovan Rypkema says that the two main forces that will affect 21<sup>st</sup>-century downtown’s future are diversity and cultural globalization, meaning loss of identity.<sup>50</sup>

## **1. HISTORIC PRESERVATION AND PLACE IDENTITY**

Nobel laureate Robert Merton Solow’s says “Over the long term, places with strong, distinctive identities are more likely to prosper than places without them. Every place must identify its strongest, most distinctive features and develop them or run the risk of being all things to all persons and nothing special to any. [...] Livability is not a middle-class luxury. It is an economic imperative.”<sup>51</sup> “Just as livable cities need to be perceived as being safe, so also they need roots.”<sup>52</sup> The notion of place identity is related to the personality of a location, and amalgam of characteristics.<sup>53</sup> People have recognized that “certain localities have an attraction which gives them a certain indefinable sense of well-being and which they want to return to, time and again.”<sup>54</sup> Place identity is a key factor to differentiate one city from another.

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<sup>49</sup> James H. Carr and Lisa J. Servon, “Vernacular Culture and Urban Economic Development: Thinking Outside the (Big) Box,” *Journal of the American Planning Association*, 75, 1 (2008): 28, accessed November 15, 2013, doi: 10.1080/01944360802539226.

<sup>50</sup> Rypkema, “The Importance of Downtown,” 11.

<sup>51</sup> Brien, “Livable Historic City Cores,” 1.

<sup>52</sup> Allison and Peters, *Historic Preservation and the Livable City*, 5.

<sup>53</sup> Carr and Servon, “Vernacular Culture,” 29.

<sup>54</sup> Ibid.

It has become necessary that cities improve and promote themselves as an attractive place for talented people.<sup>55</sup> However, cities too often develop or redevelop themselves by importing what worked elsewhere, as with festival marketplaces. Many people – even if they are not urban experts – say that each place is unique and requires a strategy tailored to its uniqueness.<sup>56</sup> In many cases, developers’ idea of creating a cultural center is synonymous with adding an art gallery/antique market or shopping center. In some cases, planners’ desire to appeal to a stereotyped image of the tastes of knowledge workers has seriously undermined the local distinctiveness and uniqueness of a city.<sup>57</sup> As a result, they created analogous cities, which are too generic to differentiate one from another. Donovan Rypkema calls this phenomenon “cultural globalization.” If it continues, cities will be homogeneous and significantly lose their uniqueness, their competitive edge, and their ability to nurture indigenous businesses.<sup>58</sup> Ultimately, cities will lose their capability to develop a distinguishing place brand.

For a city, to ensure its competitiveness and effective place brand in the global marketplace, it should positively differentiate itself from its competitors in an effort to identify its own characteristics. Me-too efforts would likely be “wasteful and self-defeating.”<sup>59</sup> We need to transfer lessons instead of replicating what was done

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<sup>55</sup> Brien, “Livable Historic City Cores,” 7.

<sup>56</sup> Carr and Servon, “Vernacular Culture,” 37.

<sup>57</sup> Brien, “Livable Historic City Cores,” 5-6.

<sup>58</sup> Carr and Servon, “Vernacular Culture,” 38.

<sup>59</sup> Brien, “Livable Historic City Cores,” 5-6.

someplace else. Learning from the experience of others should accompany critical interpretation and adaptation to the local condition.

An aim of a city's brand should be to distinguish the city from its competitors. "The key to successful differentiation [can be] to build on urban assets that are unique to the city."<sup>60</sup> Based on the preservation of cultural heritage, a city can benefit from appropriate modern interventions. Consequently, this would enhance an authentic sense of place that contributes greatly to attracting talent, and which, in turn, will be a magnet for business.

Downtown living has become an important factor a city has to market as a part of the city's branding efforts. One of the most essential factors a downtown needs to retain is character.<sup>61</sup> Historic buildings and neighborhoods can contribute strongly to the character of a downtown urban landscape. A downtown area is where most of a city's historic buildings and long-established inner-city neighborhoods are located. Existing urban fabrics, especially those composed of historic buildings and neighborhoods, not only provide a unique streetscape, but also define and shape the new development. A healthy downtown retains its historic fabric, and at the same time, allows for new development and the retrofitting historic buildings with modern amenities. The rhythmical harmony of historic fabrics, newer structures, and sensible rehabilitations bridging preservation and modern life create a distinctive landscape downtown.

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<sup>60</sup> Brien, "Livable Historic City Cores," 6.

<sup>61</sup> Roberta Brandes Gratz and Norman Mintz, *Cities Back from the Edge: New Life for Downtown* (Washington, D.C.: Preservation Press; New York: J. Wiley, 1998), 262.

Historic heritages downtown can also help define a city. Historic buildings and neighborhoods themselves reflect the identity, cultural roots, and development history of the city. For instance, Spanish-colonial-inspired buildings would distinguish southwestern cities from northeastern cities. Until the automobile-based suburban sprawl began, a downtown was the city itself in the United States. Remaining historic buildings downtown can represent the establishment history and evolution of the city.

At the same time, historic buildings in the city center also reflect the city's attitude towards cultural legacies. A downtown area has been a place of contention between preservationists and developers. When a city government plays the role of a good mediator and integrates historic preservation plans into community master plans, comprehensive historic preservation can be ensured. Furthermore, historic preservation is a very modern activity, thus well-preserved historic buildings can reflect a city's modern culture as well as old stories. Many cities, nowadays, market their cultural amenities, such as art museums, concert halls, and civic parks to promote their cultural richness to both tourists and newcomers. Likewise, well-preserved historic properties can also represent a city's efforts to enrich its modern culture.

Buildings, no matter whether they are historic or modern, have their own symbols. For instance, a Victorian house represents a family legacy; a high-rise modern office building represents a global company; and brand new downtown lofts can represent a city's present fast-growing population and economic prosperity. In addition, contemporary urban design strategies can provide more active street activities and appropriate density. While it is likely that contemporary buildings and street designs will

create homogeneity to some degree, historic buildings and neighborhoods can convey more local symbols, as they were built upon local circumstance. Even if the historic building once represented a non-local subject, its time-created patina would reflect a sense of locality. Historic urban fabrics present the character of a city.

In summary, historic city centers and their historic properties can have an effective role in differentiating a city from its competitors and in underpinning livability and attractiveness, which in turn will bring talent to the city.<sup>62</sup>

## **2. HISTORIC PRESERVATION AND DIVERSITY OF URBAN FABRIC**

Diversity of urban fabric is what downtowns and vibrant cities are all about. A downtown's strength is its differentiation from anywhere else, not homogeneity with everywhere else. "Differentiated downtowns mean diverse downtowns. But, that diversity must not only be encouraged between downtowns but celebrated within downtowns."<sup>63</sup> Jane Jacobs says that the more variations in built environment in the city can be, the better. She also points out that the decline in the range and number of buildings can result in the decline of the diversity and population and enterprises.<sup>64</sup>

Twenty-first-century historic preservation is not about anti-development anymore – It could be another self-defeating idea. Unless the city's economy relies heavily on the heritage-tourism industry, appropriate new development should also be

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<sup>62</sup> Brien, "Livable Historic City Cores," 13.

<sup>63</sup> Rypkema, "The Importance of Downtown," 12.

<sup>64</sup> Jane Jacobs, *The Death and Life of Great American Cities* (New York: Random House Inc., 1961).

encouraged in the city center and mingled with existing urban fabric. Change and growth is the nature of a city. "[Contemporary] historic preservation respects the tradition and evolutionary growth of a place, establishes an area's identity, and provides a framework for managing change and new growth."<sup>65</sup> Historic preservation, today, should consider new development that would accommodate modern life.

On the one hand, a city is an organism composed of many separate and distinct parts that together make a whole. If we remove them one by one, maintaining the downtown character, local culture and economy, and the city as a whole becomes difficult, if not impossible.<sup>66</sup> In addition, downtowns, in most cases, were not designed by a single designer, but evolved by themselves based on the pure logic of function and place. A downtown needs a variety of structures to accommodate different functions. There is no choice between preservation and growth nowadays. Historic preservation, urban design, economic vitality, growth, and quality of life all go hand in hand.<sup>67</sup>

Historic preservation can ensure the diversity of urban fabric because it gives a firm foundation for the mingling of a variety of buildings and neighborhoods. Existing inner-city neighborhoods with visible layers of history and growth would retain a traditional downtown fabric with buildings of all ages, sizes, and styles. These existing buildings are suitable for varied uses and allow innovative interventions. Therefore,

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<sup>65</sup> Robert Brandes Gratz, *The Living City: How America's Cities Are Being Revitalized by Thinking Small in a Big Way* (Washington, D.C.: The Preservation Press, 1994), ii.

<sup>66</sup> Gratz and Mintz, *Cities Back from the Edge*, 236-237.

<sup>67</sup> Gratz and Mintz, *Cities Back from the Edge*, 237.

"existing fabric and surviving uses are...the foundation to build on."<sup>68</sup> When all kinds of buildings, including older and newer buildings, are densely mingled, the city can ensure the urban-fabric diversity that is crucial for its livability.

According to Richard Florida, the "authenticity" that contemporary urban people like to have in their living environment is generated from the "mix" of different elements. Historic preservation is an essential tool to safeguard the mingling of the old and new and, as a result, the diversity of the urban environment; new development alone is not. Healthy and attractive cities contain a rich mix of old and new buildings and uses, high style and ordinary, and large and modest.<sup>69</sup> When it promotes both newer communities and historic neighborhoods that have a variety of sizes and styles of housing, a city can provide for a healthy mix of residents. This healthy diversity would ultimately create authentic place brand images as well as more livable urban environments.

Preserving historic buildings and districts itself is about increasing complexity in the city while razing old things and constructing new buildings is about sameness, order, and rationality. Pleasant complexity and variety differentiate the downtown from other places and ultimately attract people who are looking for their new urban habitats. In this regard, historic preservation can be one of the key tools to enhance the competitiveness of the city. This complexity also affects a city's brand management.

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<sup>68</sup> Gratz and Mintz, *Cities Back from the Edge*, 264.

<sup>69</sup> Gratz, *The Living City*, ii.

"Environmental complexity 'is a function of violated expectations.'"<sup>70</sup> The pleasant "violations" create interest and novelty in the social environment of dense urban life, and they directly represent socio-cultural diversity.<sup>71</sup> Rapport and Hawkes propose that "the greater the difference among elements, the greater the complexity of the set." Therefore, great variety in cultural resources, including historic buildings and districts, becomes a source of violated expectation."<sup>72</sup> It is impossible for a vigorous urban environment to grow without old buildings, says Jane Jacobs. She also says that old buildings mean "not museum-piece old buildings, not old buildings in an excellent and expensive state of rehabilitation...but also good lots of plain, ordinary, low-value old buildings, including some rundown old buildings."<sup>73</sup>

Donovan Rypkema says a downtown's ability to diminish and mitigate cultural globalization can be a measure of its success.<sup>74</sup> Historic preservation helps prevent cultural globalization. It makes a downtown competitive. Historic preservation does not necessarily prevent cultural globalization, but at least it can visually prove what is going on. Then, people can share it because they can actually see it as many historic buildings

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<sup>70</sup> Irving L. Allen, "The Ideology of Dense Neighborhood Redevelopment," in *Gentrification, Displacement and Neighborhood Revitalization*, ed. J. John Palen and Bruce London (New York: Sate University of New York Press, 1984), 36.

<sup>71</sup> Ibid.

<sup>72</sup> Ibid.

<sup>73</sup> Jacobs, *The Death and Life*, 187.

<sup>74</sup> Rypkema, "The Importance of Downtown," 14.

are downtown. “Differentiated downtowns mean diverse downtowns. But that diversity must not only be encouraged between downtowns but celebrated within downtowns.”<sup>75</sup>

Suburban-style master plans do not work in downtown areas. Downtowns are different from suburbs in terms of how they work. In addition, historic buildings were created based on the downtown's inherent character and functionality. Furthermore, most of them were not built based on the automobile, but pedestrians; and the pedestrian-friendly environment is in demand again. Using the downtown as it was, rather than sanitizing it, is the key approach. In this regard, historic preservation aims at not only keeping the historic character of the city, but also using or reusing the efficiency of existing buildings and districts.

Historic buildings still work well, sometimes even better than new ones. Historic buildings provide pleasant smaller space and open spaces for downtowners. This is why young people, including entrepreneurs and residents, like historic buildings and downtown. Historic buildings downtown efficiently fulfill young people’s demands and tastes. Accordingly, historic preservation can contribute to city branding. Not everyone likes old buildings. However, everyone can appreciate choice and meeting various people who have different tastes. If a city or downtown does not offer variety, young people will leave; and the rest of the creative class will follow. As a result, the city will lose its brand power.

Historic preservation cannot be a panacea for developing competitiveness and the brand of a downtown. However, it is in many cases one of the several crucial factors.

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<sup>75</sup> Rypkema, “The Importance of Downtown,” 12.

Kent Robertson suggests "seven guidelines for successful downtown revitalization," and one of them is "[emphasizing] historic preservation."<sup>76</sup> To generate exuberant diversity in the city, Jane Jacobs also contends four indispensable conditions, and one of them is:<sup>77</sup>

The district must mingle buildings that vary in age and condition, including a good proportion of old ones so that they vary in the economic yield they must produce. This mingling must be fairly close-gained.

Both criteria suggest historic preservation as one of the key conditions. And as Jane Jacobs mentioned, "All...in combination are necessary to generate city diversity; the absence of any one of [them] frustrates a district's potential." In other words, even if historic preservation is only part of the long list of considerations, the lack of historic preservation could negatively affect planning and branding.

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<sup>76</sup> Robertson, "Can Small-City Downtowns Remain Viable?," 279.

<sup>77</sup> Jacobs, *The Death and Life*, 150-151.

## **Chapter 5: Empirical Study: *Representations of Historic Properties in Relocation Guides***

### **1. METHODOLOGY**

A qualitative study of narrative and photographic representations of place brands of cities in Texas was conducted. This empirical study aims to see where, how, and to what extent historic properties in the city are represented in the place marketing materials.

Study objects for this specific research purpose are relocation guides officially, most recently published by the cities and easily accessible online. The cities include Austin, Houston, Fort Worth, and San Antonio. The reason for choosing relocation guides for this particular study purpose is that official relocation guides can reflect each city's attitude towards their properties for place marketing purposes. First, a relocation guide targets newcomers, including new residents and entrepreneurs. It is also likely that a relocation guide is produced based on the assumption of competition with other cities. Every relocation guide shows each city's endeavor on place branding to some degree, no matter whether the city has an expressive slogan or not. The guidebooks describe cities' distinguishing characteristics rather than merely listing realtors' information. Second, the space of publication is limited. For effective marketing, editors have to make a wise choice of some particular properties out of numerous properties in the city. Therefore, it is likely that properties introduced in the relocation guide represent the city's place branding goals to some degree.

Today, Texas's major cities are growing fast. Since 2000, a million more people have moved to Texas than have left.<sup>78</sup> According to *Time* magazine, those newcomers are drawn by low taxes, low-cost housing, and minimal regulation and undeterred by gaps in education, health care or other public services.<sup>79</sup> However, at the same time, “the world of work is changing, and what we are learning is it is no longer about the 9-to-5, it is about the work itself,” says Gary Swart, CEO of oDesk.<sup>80</sup> “They want freedom in their lives, and they care more about that than they do the financial rewards.”<sup>81</sup> Like many other cities in the world, Texas cities have tried to market their distinguishing livability. It is likely that the relocation guides recently published by the Texas cities would reflect today’s tendency of place branding and marketing by cities.

Detailed analysis methods include:

- Counting the number of historic and non-historic properties that are narratively featured, listed, or exemplified with at least a short description
- Calculating the ratio of historic properties to non-historic ones in each city’s relocation guide (number of historic properties/ number of non-historic properties). This aims to analyze the diversity of urban fabric (or urban environment) represented in each relocation guide. In other words, this ratio would be the indicator of the mingling of historic and non-historic properties in the guidebook.

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<sup>78</sup> Tyler Cowen, “Why Texas Is Our Future,” in *Time* (New York, October 28, 2013), 30-37.

<sup>79</sup> *Ibid.*

<sup>80</sup> *Ibid.*

<sup>81</sup> *Ibid.*

- Collecting promotion narrative sentences that explicitly illustrate and market each city's diverse living environment.
- Counting the number of historic properties illustrated by a photograph; and investigating the location and number of the photographs for each property in the relocation guide.
- Figuring out how many historic properties are featured by their historic landmark status, such as individual National Register listing and official Historic District.

In this study, the scope of “property” and “historic” is redefined for quantifying work:

- “Property” is defined as an amenity, building, place, district or neighborhood (historic or non-historic) that is represented by at least a short narrative description. A property that has no related information but only its name is not counted as a property in a relocation guide. For example, a relocation guide might say “the city has many museums, such as A, B, and C. Especially, the museum C was built in...” In this case, only the museum C is counted as a property (historic/non-historic) that is represented in the relocation guide. This was because in case that there is no descriptive information of a property, it is hard to determine whether the property is historic or not. Besides, a name alone conveys almost nothing to a stranger who does not know the city.
- “Historic” properties out of the properties counted for the study are defined as an amenity, building, place, district or neighborhood represented by a clue of its

historic value. In other words, even if it is actually historic, a property is not to be considered as a historic property if it lacks descriptive information of its historic value. At least a property should have the word “historic” in its name or narrative sentences. For example, the Sixth Street of the City of Austin is represented frequently in the relocation guide. But, it is featured as an entertainment district, with no clue of its historic value, such as using the word “historic,” a narrative history, its historic buildings, a historic landmark status or a labeled picture. Thus, the Sixth Street is not counted as a historic property of the city. This was because when there is no information of its historic value, there is no way for strangers to figure out whether the property is historic or not; and whether it is authentic or fake.

- When it comes to housing options, information in the realtors’ advertisement is not considered because it might misrepresent the city’s marketing effort.
- Educational and medical institutions were excluded from this study for several reasons. First, in their own chapters, they mostly introduce their services rather than the historic values of their architectural properties. Actually, the information of their buildings may have few meanings in the education and healthcare chapter of a relocation guide. Second, although many of the institutions mention the years of their establishment, these dates do not necessarily mean that they still have their historic buildings.

## **2. CITY OF AUSTIN RELOCATION GUIDE, SPRING 2014 (SEE APPENDIX 1)**

The main contents in the City of Austin's Relocation Guide include the introduction of the city, employers and the city's entrepreneurial environments, child education and universities, healthcare and medical facilities, housing options and neighborhoods, leisure and recreation places, shopping and dining places, amenities for senior life in the city, and a guide for settlement. The guidebook promotes the City of Austin as an entrepreneurial incubator describing the city's support for the high-tech industry and University of Texas as a talent pool. It also markets the good living environment of the city, which results from not only the city's leisure and entertainment amenities with the scenic landscape but also affordable homes and low cost of living. This is another element of the city's good business environment —affordable and pleasant living environment benefits both young entrepreneurs and employees. Additionally, in the Housing and Neighborhood section, the guidebook promotes the city's downtown life, with some information of population, amenities, and living options and conditions.

Among those categories, where the city's historic properties are represented include the introduction, housing and neighborhood, leisure and recreation, shopping and dining, and settlement sections. The neighborhood and leisure and recreation sections show the highest concentration of historic property promotion (See Diagram 1). Austin's relocation guide introduces 1 historic home out of 30 featured homes; 8 historic residential districts out of 47 neighborhoods and communities; 12 historic public buildings and places for cultural and recreation activities, including museum, theaters, and parks, out of 70 public places; 1 historic place for shopping out of 28 featured

shopping places; 4 restaurants that serve in a historic building out of 44 featured restaurants; 3 historic religious buildings out of 10 featured religious facilities for diverse religions; and 1 historic mixed-use district. A total of 29 historic properties are introduced in the Austin's Relocation Guide mostly with a short narrative description (See Diagram 2).

Among those 29 historic properties in the guidebook, three properties have pictures. These properties incorporate the State Capitol, Elizabet Ney Museum, and Downtown Austin. The Capitol has 6 pictures, including 3 advertisement and 3 chapter pictures (See Appendix 2 and 3); Elizabet Ney Museum has 1 picture in a chapter; and Downtown Austin has 2 pictures, including 1 advertisement and 1 chapter picture. It is notable that 4 among the total 9 pictures are found in private advertisements in the guidebook. This might indicate that inhabitants in the city consider the particular images of the city's historic landmarks, especially those of the Capitol building, as representative place brand images of the city; thus, they might think that those images can represent their business brand images. At the same time, 3 other pictures of the Capitol and 1 picture of Downtown Austin are located at chapter headings or in the related chapters. This might indicate that the public and private sector share some common images of the city, and the images of the Capitol and Downtown are likely part of them (See Diagram 3).

In contrast, none of the historic properties in the Relocation Guide represent their historic designation status, such as National Register of Historic Places. Although the picture of Elizabet Ney Museum shows landmark plaques on the wall, it is hard to say

they promote the historic designation status of the museum. Because every state and city have different designs for landmark plaques, it is unlikely that strangers realize the museum's landmark status. Most of all, it took a tiny portion in the small picture. Considering that Travis County has approximately 180 properties listed in National Register of Historic Places, it appears that the city does not appropriately use the reputation of its designated historic landmarks to market its place brand images.

Austin's relocation guide shows many, various historic properties to market the livability of the city. However, the overall ratio of historic properties to non-historic ones introduced in the guidebook is very low. Based on the formula *number of historic properties/ number of non-historic properties*, Austin's urban-fabric diversity index for each type of property include 0.03(1/29) for featured housing options; 0.18 (7/39) for neighborhoods; 0.20 (12/58) for cultural spaces; 0.04(1/27) for featured shopping facilities; 0.10(4/40) for featured restaurants; and 0.43 (3/7) for representative religious facilities for each religion. Austin's overall score of urban-fabric diversity is 0.14 (29/200) which is the lowest among the studied cities (See Diagram 2). It appears that this results from that the Austin Relocation Guide introduces too many residential properties and adjacent shopping facilities to market its "building boom." It also frankly states that downtown housing shows insufficient affordability and supply, in comparison to fast population growth and demands. This might be why the relocation guide provides a long list of suburban residential options despite the fact that it promotes the city's downtown living and apartment rent.

Although it shows a low urban-fabric diversity index, which is about the mingling of the historic and non-historic, Austin's Relocation Guide directly promotes the city's wide range of living environments with some narrative sentences. The sentences include:

- Choose from charming inner city history to minimalist downtown loft living to lush gated communities around the city to quiet suburban neighborhoods – there's no shortage of diverse housing in Austin (Welcome to Austin, p.24).
- Offerings range from classy downtown condos, elegant old homes and modern showplaces, to friendly suburban neighborhoods, countryside ranches and farmhouses on the outskirts of town (Welcome to Austin, p.24).
- Old houses and funky remodels sit next to sleek, modern developments (Apartment Living, p.115).
- East of I-35 trendy meets traditional in a lively ethnic and cultural mix (Housing and Neighborhoods, p. 142).
- Austin...prides itself on doing things “the old fashioned way” in these fast-paced, high tech times. Austin's unique environment also adds to the shopping experience, and its diverse culture is part and parcel of that experience (Shopping and Dining, p.280).

The City of Austin Relocation Guide Spring 2014 provides a wide range of information for living and working in the city. It is the biggest one among those which were investigated for the study – it has about five times more pages than Fort Worth's and San Antonio's relocation guides. However, the long list of residential options and entertainment places has only a few properties with historic values, which may be able to enhance the city's brand image. For instance, the Housing and Neighborhood section of the guidebook talks about downtown life, including what venues are currently fashionable, who lives downtown, and what should be considered before making a

decision for moving downtown. However, at the same time, it only mentions new, high-end high-rise condominiums and apartments and the newly developed Second Street District and new live music venues. In other words, it dominantly promotes new spaces and amenities in the city.

Even if it introduces historic properties, in many cases, it lacks the proper information of historic values of the properties. Thus, there is no way for strangers to figure out the historic character of those properties featured in the guidebook. For instance, the guidebook often talks about the Sixth Street and Red River Street as an important part of Austin's downtown living. However, none of the descriptions about them illustrates their historic background, historic streetscape, nor historic landmark status. These streets are merely described as live & bar districts to benefit Austin's downtown night life. The common word *historic* or *historic district* was never used. Additionally, although the guidebook introduces some inner-city neighborhoods, only a few of them have historic information. In many cases, newer neighborhoods are featured when a large community is introduced. For instance, the guidebook portrays East Austin area as the "hippest hipster" community and a good home for students and artists. However, instead of its many historic neighborhoods, East Austin section proudly presents Mueller, a new new-urbanism neighborhood at the north edge of the area. From this resource, it would seem that Mueller best represents East Austin.

A relocation guide is for marketing positive images and information based on the city's branding objectives. It is unnecessary to promote everything the city has. Rather, it might be more efficient to focus on particular images and information to promote their

brand images. However, if the city wants to promote its cultural character, in addition to its new amenities, the guidebook should more carefully compose the information. For instance, the guidebook introduces Austin History Center, which is in the 1933 building listed in the National Register of Historic Places. However, the guide provides no clue of the building's historic value. Thus, there is no way to figure out whether the history center is in a new museum building or a traditional space. For this case study, Austin History Center was considered as a non-historic property.

### **3. CITY OF HOUSTON RELOCATION AND NEWCOMER GUIDE, WINTER/SPRING 2014**

(SEE APPENDIX 4)

Houston's relocation guide provides information concentrating on living conditions and options in the city. The contents include urban and international lifestyle in Downtown Houston; public transportation and services; the development history of the city; recreation places, festivals, and family entertainment; various housing options; information for moving and settlement; schools and universities; neighborhoods; healthcare facilities; leisure, dining, and shopping amenities; and lastly, hiring trends in the city. The relocation guide focuses on promoting its downtown life and more clear and detailed information about housing and neighborhood options in the central area of the city.

The chapters where the information on historic properties is located include "Here is Houston," which is about Houston's downtown life; "Houston Life," which introduces

recreation places; “Renting & Leasing,” which provides detailed information of some featured housing in the city; and “Neighborhoods & Communities.’ Most of the historic properties depicted in the guidebook are located in the “Renting & Leasing” and “Neighborhoods & Communities” chapter (See Diagram 1). Houston's relocation guide portrays many historic properties, incorporating 11 historic homes out of 27 featured homes; 11 historic neighborhoods out of 72 neighborhoods; 4 historic civic spaces out of 23 representative facilities and places for cultural activities; and 3 mixed-use downtown districts with historic values. Houston's relocation guide introduces a total of 29 historic properties with information on years of construction or establishment and historic designation status (See Diagram 2).

Among 29 historic properties in the guidebook, 2 mixed-use districts are pictured: the Market Square Historic District and the Downtown Historic District (See Appendix 5). The two pictures are attached to chapter pages by the editors, rather than advertisements. In contrast to the small amount of visual representation, Houston's relocation guide proudly markets a total of 8 designated historic landmarks, especially the Downtown Historic District and its historic buildings that have been rehabilitated and transformed to luxury lofts. The historic properties, described by their historic designation status, include the Market Square Historic District, the Downtown Historic District, the San Jacinto Museum of History in San Jacinto Battleground State Historic Site, and Beaconsfield Condominium listed on the National Register of Historic Places. The individual historic loft buildings in the Downtown Historic District include Bayou Lofts, Franklin Lofts, Hermann Lofts, and Hogg Palace. The Market Square and the

Downtown Historic District are both represented by a photograph and landmark status (See Diagram 3).

The City of Houston's relocation guide shows a focus on information about neighborhoods and housing, especially downtown lofts. The representations of historic properties follow this tendency. In addition, the Houston guide's overall ratio of historic properties to non-historic ones shows the highest score among the investigated cities. Based on the formula *number of historic properties/ number of non-historic properties*, Houston's urban-fabric diversity index for each type of property includes 0.70 (11/16) for featured housing options; 0.18 (11/61) for neighborhoods; 0.21 (4/19) for cultural spaces; and 0.00 (0/3) for shopping places. Including the 3 mixed-use historic districts, the overall score of urban-fabric diversity in Houston is 0.29 (29/99). This overall score is much higher than Austin's score in spite of the same number of historic properties represented in the guidebook — both Austin and Houston represent 29 historic properties, but Houston promotes many fewer non-historic properties (See Diagram 2). In addition, one sentence directly portrays the urban-fabric diversity in the Houston's relocation guide:

- Houston has a plethora of luxury high-rise rental properties featuring fabulous amenities and stunning views. For those looking for urban living with a bit of old-school flair, downtown Houston's creative restoration has transformed several old city landmarks into luxury loft buildings, with the convenience of proximity to Houston's nightlife scene and the central business district (Renting and Leasing, p.76).

Houston's relocation guide shows really high score for housing diversity. The guidebook depicts 27 selected housing options to promote the city's high-end downtown residences and life. Eleven of their lofts are rehabilitated historic buildings, some of which were once office buildings and warehouses at the city center, and they all promote their historic characters. Moreover, 5 homes of the 11 featured historic homes tout their historic landmark status. It appears that the City of Houston actively uses the images of its historic properties, which are fully equipped for modern life, to distinguish their downtown living environment from those of other cities. There is actually no picture to show those historic lofts in the guidebook. However, the detailed narrative descriptions, historic designations, the high ratio of historic lofts to non-historic housing are adequate elements to market those historic lofts.

It appears that vibrant downtown life is one of the brand images the city wants to promote. From the beginning, Houston's relocation guide shows a clear logic of this marketing goal — the first half of its contents are, in order, the introduction of urban life in Houston, necessary amenities and infrastructure at the city center, downtown housing, and moving tips; followed by the information about educational and medical amenities and other neighborhoods. The city's branding goals and community master plans are integrated. The renovation of many historic lofts in the Downtown Historic District is partially the result from the city's planning effort.

In addition to the historic lofts, the relocation guide introduces many historic neighborhoods and mixed-use districts with descriptions of their historic backgrounds. Two of the districts use the title of Historic District. In conclusion, the distinctive features

of the relocation guide seem to indicate that the City of Houston actively markets its historic properties to accomplish its place branding objectives and create a distinguishing image.

#### **4. CITY OF FORT WORTH RELOCATION GUIDE, 2014 (SEE APPENDIX 6)**

The main contents of Fort Worth's relocation guide incorporate the introduction of the city, attractions, restaurants, cultural spaces, leisure places, neighborhoods, healthcare facilities, educational institutions, and the business environment. The guidebook promotes the city's distinctive image and urban landscape generated from the contrast between the historic and modern urban fabric. It portrays the city as where historic preservation and modern development happen simultaneously and harmoniously with narratives and pictures. It proudly introduces Sundance Square, a recently completed urban intervention project, as a good example of the city's blending of the old and new. However, the guidebook does not provide much information about the city's properties. Rather, it introduces a few selected examples to support the image that the guidebook wants to promote.

Some representative historic properties are introduced in the chapters of attractions, restaurants, and neighborhoods. Fort Worth's relocation guide introduces 1 historic residential neighborhood and 1 mixed-use neighborhood, but no other new or suburban neighborhoods. It also describes 2 historic local restaurants out of 22 famous food places; 1 historic civic place out of 18 cultural attractions; and 1 mixed-use national

historic district. A total of 6 historic properties are introduced in the relocation guide with many narrative descriptions and pictures (See Diagram 2).

Fort Worth's relocation guide uses comparatively many pictures for the historic properties. Among the six historic properties introduced in the guidebook, three properties have pictures. These properties include Sundance Square, Fort Worth Stockyards National Historic District, and Fairmount Historic District. Sundance Square has five pictures; Stockyards Historic District has one; and Fairmount Historic District has one. A total of seven pictures were represented for selected historic properties, and all of them are located in a chapter page rather than an advertisement (See Diagram 3). Sundance Square, especially, has many pictures each of which shows different angles and parts of the place. These pictures focus on its restored three-story-tall mural on a historic building around the square (See Appendix 7) and the Comic Strip, an award-winning artistic intervention to the construction area of Sundance Square. Considering this property is mentioned frequently and also has a good length of narrative description, it seems obvious that the city wants to market this recently built civic place, combined with the city's historic heritage, to represent its unique urban environment. The Stockyards and Fairmount Historic District represent their historic designations as well.

The guidebook describes the city's urban-fabric diversity with many rhetorical expressions. They include:

- Western Heritage, Modern Twists (the book cover)
- While proud of its...heritage, Fort Worth owes much of its modern allure...and historical landmarks (Welcome to Fort Worth, p.6).

- Progress Meets Preservation (Attractions, p.11)
- Downtown Fort Worth holds a visible blend of old and new, from architectural styles to the types of attractions and entertainment (Attractions, p.10).
- While Fort Worth residents are proud of the city's...Western past, it's taken a definitive contemporary turn into the present as an energetic, progressive cultural center (Attractions, p.10).
- Blending those contrasts, Sundance Square's recent transformation epitomizes the balance between historic and modern Fort Worth (Attractions, p.10).
- Old Frontier, New Frontier (Attractions, p.15)
- When downtown, one only need to look up to see architectural styles bridging generations of Fort Worth residents (Attractions, p.15).
- [Near Southside] dates to the early 20th century, and new-home construction blends with the original and older structures (Neighborhood, p.28).

In contrast, the city shows a low overall score for urban-fabric diversity because the guidebook also introduces many non-historic museums, recreational places, and dining places, which are important factors for the city's cultural landscape. Based on the formula *number of historic properties/ number of non-historic properties*, Fort Worth's urban-fabric diversity index for each type of property includes 0.06 (1/17) for cultural spaces; and 0.10 (2/20) for featured restaurants. Including three historic districts, the overall score of urban-fabric diversity in Fort Worth's relocation guide is 0.16 (6/37), which is a little higher than Austin's score (See Diagram 2).

Considering lots of rhetorical expressions that describe the urban landscape mingling the old and new, this low score seems a little ironic. If the guide introduced a

few more individual historic properties and descriptions of their historic values, the score might have been better. The guidebook actually shows several pictures of the city's urban landscape, which depict old buildings and newer high-rise buildings together in a frame. However, there are neither descriptions nor names labeling those historic buildings in the pictures. For instance, the relocation guide has one individual and one group photograph of the historic Tarrant County Courthouse; and one picture of the historic Texas & Pacific Railroad Passenger Station building. These pictures would visually illustrate the city's diverse built environment, and it is what Fort Worth relocation guide aims at. However, there is no way for strangers to determine whether those buildings are historic or not; authentic or fake.

As a promotional slogan says "progress meets preservation," it appears that the City of Fort Worth promotes their historic heritages and preservation efforts proudly, and this might be how they differentiate themselves from others (See Appendix 8). The relocation guide clearly states that while developing itself with modern interventions, the city respects its roots. This attitude is reflected on the urban landscape and Sundance Square project that mingles the historic buildings and modern structures. These are illustrated by pictures, narratives, and historic designation statuses. Based on the formation of this place brand image, the guidebook introduces some places for food and cultural activities. It seems hard to assess Fort Worth's relocation guide by a quantitative analysis because it is very descriptive rather than informational.

In comparison with other cities' relocation guides, Fort Worth's relocation guide lacks some important information, such as that concerning neighborhoods and housing. It

introduces only one residential neighborhood and one mixed-use district where many homes are available. Both are historic neighborhoods. The guidebook introduces Fairmount, the only residential neighborhood in the guidebook, as the largest historic neighborhood in the southwestern United States. When it describes the Near Southside neighborhood, the guidebooks says "new-home construction blends with the original and older structures."

If its main aim was to market the city's brand image effectively, Fort Worth's relocation guide seems to accomplish its goal. At the same time, it shows a good example of how historic properties mingled with new modern structures in the city can be represented in a place marketing material. Compared to the amount of descriptions for the unique urban landscape, the lack of information on where to live could undermine the persuasive power of the relocation guide.

##### **5. CITY OF SAN ANTONIO RELOCATION GUIDE, 2013-2014 (SEE APPENDIX 9)**

The main contents in San Antonio's relocation guide incorporate introduction of the city for both living and working; economic profile; San Antonio as a military city; introduction of Chamber of Commerce; industrial structure of the city; schools and universities; homes and neighborhoods; retirement community; healthcare; attractions; annual events; professional sport teams; and shopping places. The guidebook describes the economic prosperity of the city and promotes the city's good entrepreneurial environment. It explains industries the city supports and gives some details about the San

Antonio Chamber of Commerce for those who want to start a new business in San Antonio.

Among those content categories, where the city's historic properties are represented include homes and neighborhoods, attractions, and shopping places. Most of the promotions of historic properties are located in the chapters of “Things to do” and “Shopping,” which mostly give tourism-oriented information (See Diagram 1). San Antonio's relocation guide introduces 3 historic neighborhoods out of 13 neighborhoods including retirement communities with good access to healthcare; 7 historic places for shopping out of 25 featured shopping places; 7 attractions out of 41 recreation places; and a historic downtown. A total of 18 historic properties are represented in the guidebook by a brief narrative description (See Diagram 2).

San Antonio's relocation guide barely shows any visual representations of the city's historic properties. Among these 18 historic properties, only one property, the Alamo, is visually represented (See Diagram 3). However, one of the two pictures of Alamo is found in an advertisement, and another one is a small picture showing the city's annual event — only a part of Alamo is shown as the event's background (See Appendix 10 and 11). Although River Walk, San Antonio's another famous historic property, has a picture, it was not considered as a historic property due to the lack of information regarding its historic value. Even if it is considered as a historic property, its picture is also located in an advertisement. Doubtlessly, the images of Alamo and River Walk would be the most dominant representations. This might be why those advertisements use the pictures of those two historic properties. However, if the commercial images are

excluded, the relocation guide barely presents the historic properties visually. In addition, the guidebook introduces three residential areas, and one of them, King William Historic District, represents its historic designation.

San Antonio's urban-fabric diversity index for each type of property includes 0.30 (3/10) for neighborhoods; 0.20 (7/34) for cultural spaces; and 0.39 (7/18) for shopping place. Including one historic mixed-use district and nine non-historic restaurants, the overall ratio of historic properties to non-historic ones in the guidebook is 0.25 (18/71). This is much higher than those of Austin and Fort Worth, and a little lower than that of Houston (See Diagram 2). The most characteristic factor is historic places for shopping. In contrast to the other cities' relocation guides, San Antonio's relocation guide introduces many historic shopping places. The ratio of the historic to the non-historic is also high among shopping places. The San Antonio relocation guide does not use a rhetorical expression to promote the city's urban-fabric diversity. However, it does introduce the high ratio of historic properties; thus, it provides some sense of image in which historic properties are mingled with non-historic ones.

Despite the high score of urban-fabric diversity, most of the historic properties represented in San Antonio relocation guide are shopping and recreation places. Even though the guidebook introduces several historic neighborhoods, it appears that the overall representation of historic properties in the city is based on tourism. Compared to the city's visitor's guide, the relocation guide provides even less detail about those tourism attractions. In other words, the representation of historic properties is not

appropriately managed in San Antonio's relocation guide although it gives a clear impression of the city's industrial and business environment.

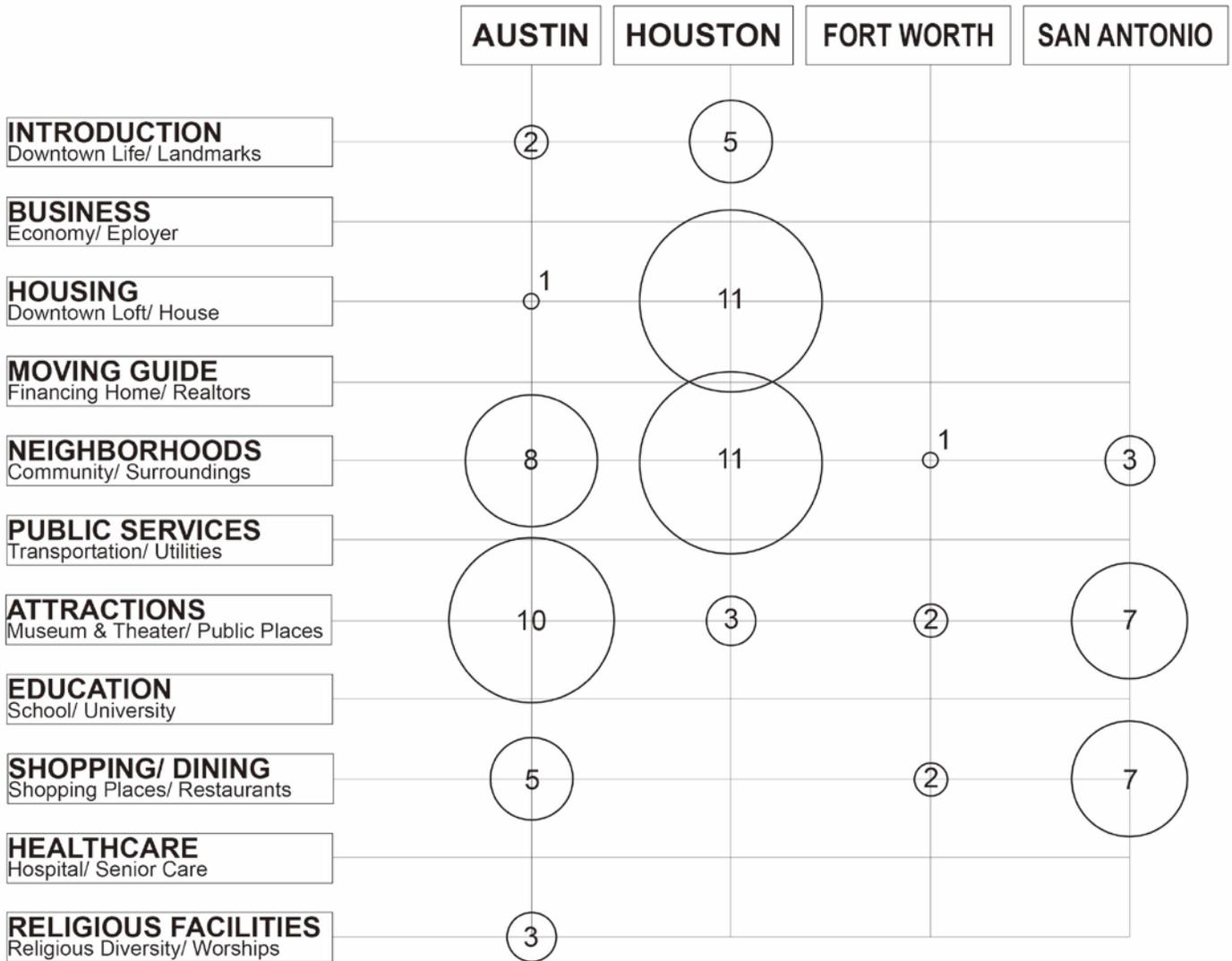


Diagram 1: Number and Location of Historic Properties Represented in a Relocation Guide of Each City, analyzed and created by the author

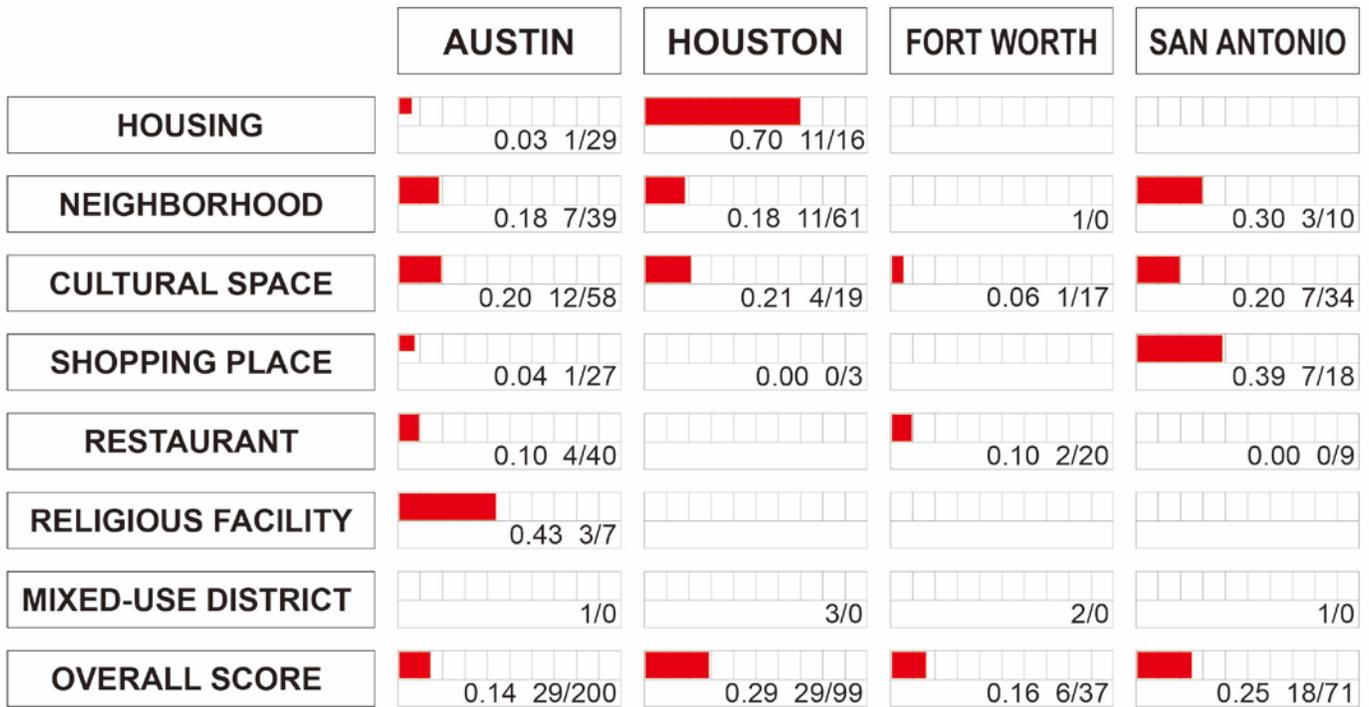


Diagram 2: The Index of Urban-Fabric Diversity in Relocation Guides, analyzed and created by the author

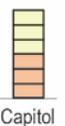
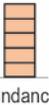
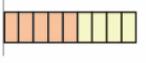
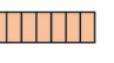
	AUSTIN			HOUSTON		FORT WORTH			SAN ANTONIO				
	Public/ Cultural	Mixed-Use		Mixed-Use		Public	Mixed-Use	Neighborhood					
PROPERTIES REPRESENTED BY A PICTURE AND HISTORIC DESIGNATION	 Capitol	 Elizabeth Ney Museum	 Downtown Austin	 Market Square	 Downtown Historic District	 Sundance Square	 Stockyards Historic District	 Fairmount	 Alamo				
TOTAL NUMBER OF PICTURES			9			2				7		2	
RATIO OF VISUAL ILLUSTRATION	31%		# Pics/ # HP Sum 9/29	7%		# Pics/ # HP Sum 2/29	117%			# Pics/ # HP Sum 7/6	11%		# Pics/ # HP Sum 2/18
PROPERTIES REPRESENTED BY HISTORIC DESIGNATION	None			<ul style="list-style-type: none"> <li>1. Market Square Historic District</li> <li>2. Downtown Historic District</li> <li>3. San Jacinto Museum of History in San Jacinto Battleground State Historic Site.</li> <li>4. Bayou Lofts in the Downtown Historic District</li> <li>5. Franklin Lofts in the Downtown Historic District</li> <li>6. Hermann Lofts in the Downtown Historic District</li> <li>7. Hogg Palace in the Downtown Historic District</li> <li>8. Beaconsfield Condos, listed on the National Register of Historic Places.</li> </ul>		<ul style="list-style-type: none"> <li>1. Fort Worth Stockyards National Historic District</li> <li>2. Fairmount Historic District</li> </ul>			<ul style="list-style-type: none"> <li>1. King William Historic District</li> </ul>				
RATIO OF Landmark Status Promotion	0%		# Listing/ # HP Sum 0/29	28%		# Listing/ # HP Sum 8/29	33%			# Listing/ # HP Sum 2/6	5%		# Listing/ # HP Sum 1/18

Diagram 3: Representations by Pictures or Historic Designation Statuses in Each Relocation Guide, analyzed and created by the author (lighter color: picture in advertising; darker color: picture in chapter page)

## **6. FINDINGS: COMMON FACTORS**

- Contents the relocation guides studied commonly have include:
  - Introduction, including history, downtown life, business environment, and representative attractions in the city
  - Business, including economic prosperity, major industries, entrepreneurial environment, business profiles, and employers
  - Housing, including downtown life, featured housing in both city centers and suburbs, and the information of price, location, and unit type
  - Moving guide, including tips for finding a good home, financing tips for purchasing a condominium or house, apartment living, and realtors' information
  - Neighborhood, including brief descriptions of inner-city neighborhoods and suburban communities, and nearby amenities
  - Public service, including utility departments, public transportation, airports, and bicycle share
  - Attraction, including museums, theaters, recreation and leisure places, and other civic places
  - Education, including public/private schools, community colleges and universities, and educational organizations and programs
  - Shopping/ Dining, including featured restaurants, retail shops, and shopping malls and districts
  - Healthcare, including medical services, hospital profiles, senior care, and

special retirement communities.

- Contents in which historic properties are represented include:
  - Introduction
  - Housing
  - Neighborhood
  - Attraction
  - Shopping & Dining.
- Types of historic properties represented in the relocation guides include:
  - Housing
  - Residential neighborhood
  - Mixed-use district
  - Shopping place
  - Restaurant, including old local restaurant and historic building adaptively reused as a dining space
  - Cultural space, including museum, theater, and recreation place
  - Religious facility.
- Historic neighborhoods and attractions are the two elements that all relocation guides commonly present. Hence, preserving and managing these elements would be important to build the close connection of historic preservation to place branding.
- In contrast to the variety of attractions, the presentation of neighborhoods shows similar aspects. To be specific, while each city highlights different sorts of

cultural or commercial amenities, relocation guides in many cases blend old neighborhoods with many other modern neighborhoods without sufficient information. It may be hard to differentiate historic neighborhoods from non-historic ones. In order to capitalize on historic neighborhoods, it would be important to organize the information of historic neighborhoods more prominently.

- Except for Houston, cities represent historic properties in the shopping & dining section. This shows that even if it targets potentially residents, instead of visitors, it is still important for the relocation guide to depict historic properties as venues for leisure.
- Every city markets downtown living with narrative and visual presentations in the first chapters.
- All of the relocation guides studied use only a few pictures. It might be because a relocation guides' purpose is to provide appropriate information rather than mere advertising. Every relocation guide also shows the passive use of historic buildings' pictures. Even though pictures of historic places lacking appropriate information were excluded in this study, the number of them was not actually substantial. It seems that because photos have stronger impacts, cities do not prefer using photos of a particular property unless they want to put special stress on it. Actually, many pictures used in the relocation guides are abstract and do not represent particular properties. They include, for example, photos of giggling kids and happy seniors. Therefore, the narrative information played an important

role for this empirical study.

## **7. FINDINGS: DIFFERENCES BETWEEN CITIES**

- Austin represents a wider range and larger number of historic/non-historic properties than the others. As a result, despite comparatively large number of historic properties presented in the guide, the score of urban-fabric diversity is very low.
- Houston presents much larger number of historic buildings providing downtown residences than the others. Houston represents more historic properties with landmark designation than the others. These may show that the city intends to brand and market the downtown historic buildings to distinguish its urban living environment from others.
- Houston and Austin provide more information on neighborhoods than the others. However, San Antonio has higher score for the diversity of neighborhood. This shows that for promoting diversity of the urban fabric in the city, the ratio of historic fabric to the non-historic is more important than the absolute number of historic properties themselves.
- The total number of historic properties represented in the Austin and Houston relocation guides is the same. However, even though the numbers of historic properties are same, the urban-fabric diversity scores are very different in Austin and Houston relocation guides. Austin's overall urban-environment diversity

score is the lowest while Houston's overall urban-environment diversity score is the highest.

- Fort Worth introduces much fewer historic properties than the others. It rather concentrates on several particular legacies and uses more rhetorical expression to promote its distinct urban landscape. This shows that listing resources and juxtaposing images are not the only way to promote the city's distinct historic properties and urban landscape.
- The Austin and Fort Worth relocation guides use more pictures, including those in both advertising and chapter pages, than the others. Both cities show high concentration on one particular historic landmark: State Capitol and Sundance Square respectively. This shows that using pictures is considered when cities want to highlight a particular property.
- Fort Worth relocation guide uses more photographs of historic properties in the chapter pages than the others. In Austin's relocation guide, almost a half of pictures representing historic properties are located in the advertisements. This shows visual representation of historic properties is not always intended by the editors.
- Houston and San Antonio, which have higher score of urban-fabric diversity, use much less rhetorical expression than Austin and Fort Worth, which have lower score of urban-fabric diversity. This might show that the weakness of the research methodology. Listing and figuring historic properties is not the only way to promote the urban-fabric diversity.

## **8. ASSESSMENT OF FINDINGS**

Every relocation guide study shows good examples of how a city marketing material can represent historic fabric mixed with modern fabric in the city. The most impressive finding was that Houston's relocation guide presents a larger number of historic properties and higher score of urban-fabric diversity. Its presentation of historic housing is especially notable. In contrast, the more historic cities of San Antonio and Fort Worth show less representation of their historic properties in the relocation guides. This might demonstrate that the presentation of historic properties depends on the city's branding and marketing goals regardless of the number of resources and heritage tourism industry of the city. In other words, this empirical study shows the potential that any city is able to capitalize on its historic legacies for the purpose of developing a place brand to attract newcomers. When the relationship between place branding and historic properties is understood only based on tourism, it relies on the number and sort of historic properties; so, many cities without great historic resources might underestimate their potential for using historic resources for place branding. However, the integration of historic preservation into place branding for newcomers and existing residents does not necessarily depend on the quantity or quality of historic resources.

The study shows that the type of historic property that is promoted commonly in the relocation guides is inner-city historic neighborhood. To be specific, the guides portray how the long-established neighborhoods are mingled with the new living environment and amenities, but they rarely aim to promote those old neighborhoods themselves. In other words, if it retains historic neighborhoods in the central area, any

city is able to represent its distinguishing urban-fabric diversity based on its place branding goals. Conversely, the study also shows that it is crucial to preserve and revitalize historic residential neighborhoods in the central area to promote the city's diversity of urban fabric. As downtowns thrive, historic inner-city neighborhoods will be threatened by economic development. However, once they are lost, there is no way to restore the diversity of urban environment. Therefore, the relationship between historic preservation and place branding should be understood based on urban planning activities rather than mere visual communication.

Another obvious fact is that every city's relocation guide markets downtown life. Main elements in the relocation guides that reflect the livability of downtown include:

- Characteristic, diverse neighborhoods, both historic and newer neighborhoods
- New modern housing supply with a wide range of price and type options
- Interesting and convenient amenities for shopping, dining, recreation and leisure

All of the cities studied show some representations of historic neighborhoods, including residential and mixed-use districts, to promote their diverse living environment. These historic neighborhoods are usually downtown or inner-city neighborhoods. Relocation guides also introduce modern living environments. The representations of brand new or non-historic neighborhoods are mingled with those of historic neighborhoods. The relocation guides studied show historic neighborhoods greatly contribute to the promotion of each city's characteristic and diverse living environments,

especially that of its city center. Considering the limited use of images for neighborhoods in the guidebooks, brief narrative descriptions of historic neighborhoods would likely enrich readers' overall impression of the city.

When it comes to the information on housing, unless exceptional housing is available, relocation guides generally describe brand new or renovated homes without details. In contrast, the information on neighborhoods is diverse and includes long-established communities. A description of a historic neighborhood sometimes comes with the information of new or renovated homes to promote the uniqueness of the neighborhood. Houston actively markets its downtown lofts adaptively using historic mid or high-rise buildings. However, they also describe their retrofitted interiors. Regardless of the existence of expressive words with an aim of promoting downtown life, all relocation guides appear to have a common slogan: modern living in a classic setting.

Interesting amenities would also be very important factors for downtown life. Cities actively market their facilities and places for cultural and recreational activities. Traditionally, tourism is the context in which historic properties are introduced, and the degree of representation might depend on the heritage of the city. However, the study of relocation guides shows that the promotion of historic public and commercial places depends on each city's marketing goals. In other words, even if it has many historic properties that accommodate cultural or shopping activities, a city can market either many or few of them depending on their marketing objectives.

The empirical study shows contemporary cities' use of historic properties for the promotion of the livability, especially in their central areas. Historic properties, including

everyday buildings and districts, have great potential that they positively affect the place brand images of a city. These images would potentially include diverse neighborhoods, the classic ambiance of the city center, unique downtown residences, a vibrant contrast between modern homes and the historic urban fabric, diverse cultural spaces from large modern art museums with global collection to small historic home museums, and a distinctive civic place that can be a weekend destination. These depictions are not only about scenic beauty but about the real quality of the living environment in the city. In other words, historic properties can have a significant impact on the real livability of a city and its downtown. For instance, inner-city historic neighborhoods and civic places can provide a walkable environment in the city center, which is crucial for twenty-first-century urban design and planning. Also, the comprehensive preservation of historic buildings and neighborhoods can ensure the pleasant density in the downtown area. If there are only massive high-rise buildings, the living environment will become unpleasant, which would neither attract those who want to live downtown nor enhance the city's brand image.

It has become obvious that as more people want to live downtown, cities need to provide and promote diverse living options. This is because diverse households prefer density. These households include middle-class families with two kids, young professional couples without kids, single college students, low-income people who have lived downtown for a long time, and empty nesters. It is likely that some of the professionals who want to live downtown need a live/work loft. At the same time, historic inner-city neighborhoods would provide some good options to those who want to

live in a house with a small backyard in the quiet neighborhood, rather than a high-rise loft near a commercial district, but still in the proximity of the downtown.

Cities can develop their effective place brands when they have a good urban environment. If their target market is solely tourists, it might be okay for cities to maintain and promote only a few exceptional elements. They might be able to exaggerate what they have for temporary visitors. However, if their aim is to attract new residents, including the talents, cities have to enhance and market their real livability. Again, twenty-first-century place brands of a city are not only about tourism, but also real livability.

Therefore, in order that historic properties effectively contribute to a city's place brand, comprehensive preservation planning is necessary. This is because when well-integrated historic urban fabrics are preserved, historic properties can more effectively contribute to the urban environment of the city. Individual historic landmarks themselves have less impact on urban design, especially when the appearance of historic buildings is small and ordinary. This argument can be supported by a finding from the empirical study — chapters focusing on the diversity of neighborhoods are the category into which most historic properties fit.

The empirical study shows that cities promote their diverse living environment which can be represented by mingling the images of historic and newer buildings and neighborhoods. The comprehensive preservation of historic urban fabric can retain the base for mingling. Individual preservation efforts, despite their importance, do not have sufficient power to interact with fast-paced new urban development. Once historic

properties disappear, opportunities to mingle the old and new do too. Furthermore, when comprehensive preservation planning is integrated into a city's urban planning, the preservation of historic urban fabrics and the harmonious mix of the old and new can be firmly ensured. The next chapter describes historic preservation planning and ultimately its potential relation with place branding.

## Chapter 6: Historic Preservation as a Planning & Place Branding Tool

Since the National Preservation Act was passed in 1966, historic preservation activities have become more active and diverse. Preservationists, who once concentrated on saving individual historic properties, now speak of preserving entire built and natural landscapes.<sup>82</sup> As historic preservation has expanded its scope to include a variety of sites, it has become to take more opportunities to partner with economic growth.<sup>83</sup> Now, preservationists, planners, and developers share a common idea that historic properties in the city have intrinsic economic value, and the authenticity historic buildings represent is marketable.<sup>84</sup> As overall effects of historic preservation efforts on our cities become noticeable, the need for systematic planning is increasing today in the field of historic preservation.

### 1. DEFINITION OF HISTORIC PRESERVATION PLANNING

According to the National Park Service, historic preservation planning is “a statement of the community’s goals for its historic properties”<sup>85</sup> and “a process that

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<sup>82</sup> Richard Francaviglia, “Selling Heritage Landscapes,” in *Preserving Cultural Landscapes in America*, ed. Arnold R. Alanen and Robert Z. Melnick, (Baltimore, MD: The Johns Hopkins University Press, 2000), 44.

<sup>83</sup> Rebecca Sohmer & Robert E. Lang, “Beyond this old house: Historic preservation in community development,” *Housing Policy Debate*, 9, 3 (1998): 425, doi:10.1080/10511482.1998.9521302.

<sup>84</sup> *Ibid.*

<sup>85</sup> “Introduction,” *Historic Preservation Planning for Local Communities*, National Park Service, accessed July 17, 2013, <http://www.nps.gov/hps/pad/LocalPresPlan/intro.html>.

organizes preservation activities...in a logical sequence.”<sup>86</sup> The preservation activities that historic preservation planning ensures are “identification, evaluation, registration, [treatment]...and use of historic, cultural, [and natural] resources.”<sup>87</sup>

A historic preservation plan can be reliably designed when “historic contexts” of a particular area are well understood.<sup>88</sup> Historic context is “an organizational format that groups information about related historic properties, based on a theme, geographic limits and chronological period.”<sup>89</sup> Well-developed historic contexts can represent the historic patterns of urban development in the area. Therefore, organizing preservation activities based on the identification of historic contexts ensures preserving a wide range of heritages that represent many narratives in the area, beyond dealing with a small sample of individual properties.<sup>90</sup> A historic preservation plan incorporates one or more historic contexts and integrates the goals of each historic context that are different from one to another.

## **2. HISTORIC PRESERVATION PLANNING AS AN INTEGRATED PART OF URBAN PLANNING**

Today, the theories of historic preservation planning call for the reconciliation between historic preservation and planning. Preservationists, until recently, seemed to conflict with urban planners because the two professions appeared to have opposite

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<sup>86</sup> “Secretary of the Interior's Standards for Preservation Planning,” National Park Service, last modified June 18, 2001, [http://www.nps.gov/history/local-law/arch\\_stnds\\_1.htm](http://www.nps.gov/history/local-law/arch_stnds_1.htm).

<sup>87</sup> “Introduction.”

<sup>88</sup> “Secretary of the Interior's Standards for Preservation Planning.”

<sup>89</sup> *Ibid.*

<sup>90</sup> *Ibid.*

interests: pro and anti-development. Contemporary historic preservation, however, is not against new development, but pursues new development compatible with old heritages that ultimately generates a healthier community environment and strengthens both new and old. Moreover, it is strongly recommended to integrate historic preservation goals into other planning processes and community master plans. A historic preservation plan can also accomplish its goals only when it is integrated into master plans and given the same official status as other general plans.<sup>91</sup>

Notwithstanding increasing needs for historic preservation planning as an integrated part of general planning efforts, neither profession has actively proposed a clear idea of how this integration can be done. However, William C. Baer, an urban-planning scholar, proposes some innovative methods of long-range planning for historic preservation. He says the economic and revenue implications of historic preservation influence not only regional revitalization and tourism but also the configuration of the whole transportation network in a city.<sup>92</sup> Therefore, "historic preservation should no longer be thought of as a piecemeal endeavor..., [and] its integration into our evolving cities requires long-range planning."<sup>93</sup>

First, Baer insists on "trade-offs for space."<sup>94</sup> As we become eager for saving more natural environments as well as historic sites, new urban development to accommodate population growth has to compete against existing urban fabrics within a

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<sup>91</sup> Norman Tyler, Ted J. Ligibel, and Ilene R. Tyler, *Historic Preservation: An Introduction to Its History, Principles, and Practice* (New York: W. W. Norton & Company, Inc. 2009, 2nd ed.), 274.

<sup>92</sup> William C. Baer, "When Old Buildings Ripen for Historic Preservation: A Predictive Approach to Planning," *Journal of the American Planning Association* 61, 1 (1995): 82.

<sup>93</sup> *Ibid.*

<sup>94</sup> *Ibid.*, 84-85.

central area of a city. However, new development in an existing built-up area is very difficult because of many restrictions, such as growth controls, height limitations, and zoning regulations; and new development at high density on the periphery of a historic site may threaten its ambiance. Therefore, trade-off is necessary to mediate between past and future.

In addition, he also argues for more proactive rather than reactive approach to historic preservation. Historic preservation planning, like general planning activities, should incorporate the estimation of market and social demands for the future use of historic sites. Preservation planners can figure out how many buildings were built in a certain year and where the aging properties are. They may also be able to estimate how many properties are likely to survive and ripen into historically valuable artifacts. Moreover, through historic preservation planning, preservationists and planners can anticipate not only the regional patterns of future preservation but also their impacts on future development in the region.

Historic preservation planning basically means organizing and managing local preservation activities efficiently. However, beyond the realm of historic preservation, it has become almost necessary that historic preservation plans are integrated into community master plans. In addition, I am going to argue below that historic preservation planning can create a great synergy effect when it is integrated with regional place branding.

### 3. HISTORIC PRESERVATION, PLANNING, AND PLACE BRANDING

Historic preservation planning, according to the National Park Service, requires studying historic contexts. In this way, it ensures the urban-scale preservation of historic and cultural heritage. The identification of historic context should begin from figuring out regional place identity. Resisting the temptation to focus on preserving individual properties directly, preservation planners should make a careful study of place identity. With the clear definition of the local identity, they can grasp the place images and narratives in a region.<sup>95</sup> This allows the preservationists to establish the foundation of efficient communication with other stake holders. The integrated communication would create the circumstances where historic preservation plays a great role in a community master plan. Ultimately, this can make a better chance to conduct efficient historic preservation.

The concept of place-identity-oriented preservation planning brings us close to current place branding discourses.<sup>96</sup> In order to build an effective place brand, the potentials and resources that already exist in the place should be fully researched. "It is better to sell existing and appreciated assets than to repackage scarce assets based on a narrative that is not shared in the community."<sup>97</sup> With place identity, place branding can distinguish a community from its surroundings and inspire the inhabitants to share common goals. In addition, other regional planning efforts also have better results when

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<sup>95</sup> Kristof Van Assche and Ming Chien Lo, "Planning, Preservation and Place Branding: A Tale of Sharing Assets and Narratives," *Place Branding and Public Diplomacy* 7, 2 (2011): 117.

<sup>96</sup> Ibid.

<sup>97</sup> Ibid, 123.

they progress based on the research of place identity. To sum up, preservation planning, planning, and place branding share a common idea that they should adequately capitalize on place identity to accomplish their future goals.

On the one hand, place branding differs from planning and preservation planning. Branding inherently pursues distinction as its main goal. Place branding specifically focuses on how a particular place is distinguished from other areas; and the scope of branding activities are limited by the scale of place, such as a street, downtown, city, and nation. In contrast, planning, including historic preservation planning, does not necessarily aim to distinguish a place. Rather, planning goals are associated with improvement and management that meet public needs. Furthermore, the realm of historic preservation planning can go beyond regional boundaries. Even though historic preservation planning is based on historic contexts within the geographic limits, preserving historic heritages would be a nationwide, even worldwide, mission.

Despite the differences, place branding has to affect planners' decisions. For instance, if a city's branding goals incorporate the reinforcement of entrepreneurial environment, city planners would propose the associated recommendations for land use, policy, incentive, living environment, infrastructure, transportation, and so on. If the branding goals are closely related to the city's historic and cultural heritage, planners may also pay attention to how to preserve historic landscapes. In addition, "place branding can enhance the stability of planning strategies."<sup>98</sup> When regional planning includes preservation planning, and is integrated with place branding, it becomes easier to develop

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<sup>98</sup> Ibid, 118.

a persuasive planning narrative that helps coordinate stakeholders, says Assche and Lo.<sup>99</sup>

A well-developed place brand induces different stake holders to share common goals and to advocate each other.

In addition, historic preservation planning and place branding can create or keep distinctive place images that can help a region remain competitive with other regions. As all kinds of resources, technologies, and information have become globalized, regional landscapes have come to resemble each other. Like place branding, historic preservation nowadays plays a significant role in resolving the uniformity of places; and historic preservation planning efficiently organizes preservation activities. Historic properties, preserved by the organizational framework, can create distinctive landscapes that are likely to contribute to place branding to a certain degree. The degree of the contribution depends on each community's branding goals, history, culture, and existing heritages and their values. A place brand would inject interesting stories into the distinctive built or natural landscapes, and consequently create attractive place images. In short, both place branding and historic preservation planning can help a region develop the foundation for competitiveness; and when they share their goals, they can create synergy effects and help each other fully accomplish its purposes.

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<sup>99</sup> Ibid, 116.

## **Chapter 7: Conclusion**

Historic preservationists in the twenty-first century should now think about what they, as knowledge-based advocates for city prosperity, can contribute to enhancing the competitiveness of the city in this rapidly changing global world. Preservationists need to realize how greatly our work can impact the city. We do not have to complain about what architects, developers, and planners do. Today, they themselves have begun to recognize that good design for the urban environment needs historic preservation strategies. In other words, they now seek historic preservation's interaction with urban design, planning and place branding. Therefore, contemporary preservationists should have more market-friendly and design-oriented minds and develop the knowledge to communicate with other parties.

In addition, we need to understand that place branding is neither mere tourism nor promotional activity. The key point about place branding is that values have to be rooted in the fundamental truths about the city. A place brand should be developed based on truth and amplify the existing values of the city's properties rather than producing false images and promises. Historic preservation is about retaining a city's real cultural assets, and when there is a good plan to preserve and use them appropriately, the cultural resources can greatly contribute to the city's livability. Increased livability will help a city develop an effective place brand. Therefore, historic preservation can be an effective tool for place branding.

Other main lessons from the research include:

- Contemporary cities tend to brand and market their downtowns to attract talents who will in turn bring capital and global business to the city.
- Among factors that shape the livability of downtown, historic preservation can safeguard two factors of the physical urban environment: place identity and urban-fabric diversity. These will affect a place brand because they are two of the main elements talents seek when they choose their living environment.
- The empirical study of relocation guides of the four Texas cities shows:
  - Historic neighborhoods and cultural/commercial amenities are what cities commonly feature to promote their city centers and attract newcomers.
  - Cities highlight their environmental diversity mingling the old and new rather than promoting individual historic places.
  - The presentation of historic resources depends on the city's branding goals. Any city can capitalize on local historic resources regardless of their quantity or quality.
- In order to underpin historic preservation's contribution to place branding, the integration of them into urban planning is necessary.

These lessons show why and to what extent historic preservation contributes to place branding. The loss of historic fabric and landscape mean not only the loss of visual character of the community but also the loss of the sense of place. In other words, if it

does not maintain its historic fabrics, a community may look like a place lacking its roots. An effective place brand can be generated from inherent place identity, which can be represented by historic heritages. Accordingly, to manage and enhance a place brand, historic preservation integrated with place branding endeavors are necessary. Furthermore, historic preservation helps retain the foundation for the mix of diverse urban fabric that can meet the desire of talent and diverse households. Once older urban fabric is lost, communities lose the opportunity to retain and improve architectural diversity, which new development alone cannot create. Ultimately, this affects the place brand negatively.

This master's thesis limits its scope to the presentation of historic properties in place marketing materials. It is recommended for subsequent researches to extend the scope to the holistic investigation of historic preservation in a particular area. This will also allow the researcher to compare the presentation and actual work on the ground so that he or she can prove the thorough connection between historic preservation and place brand.

## Appendices

### APPENDIX 1: COVER PAGE, CITY OF AUSTIN RELOCATION GUIDE, SPRING 2014

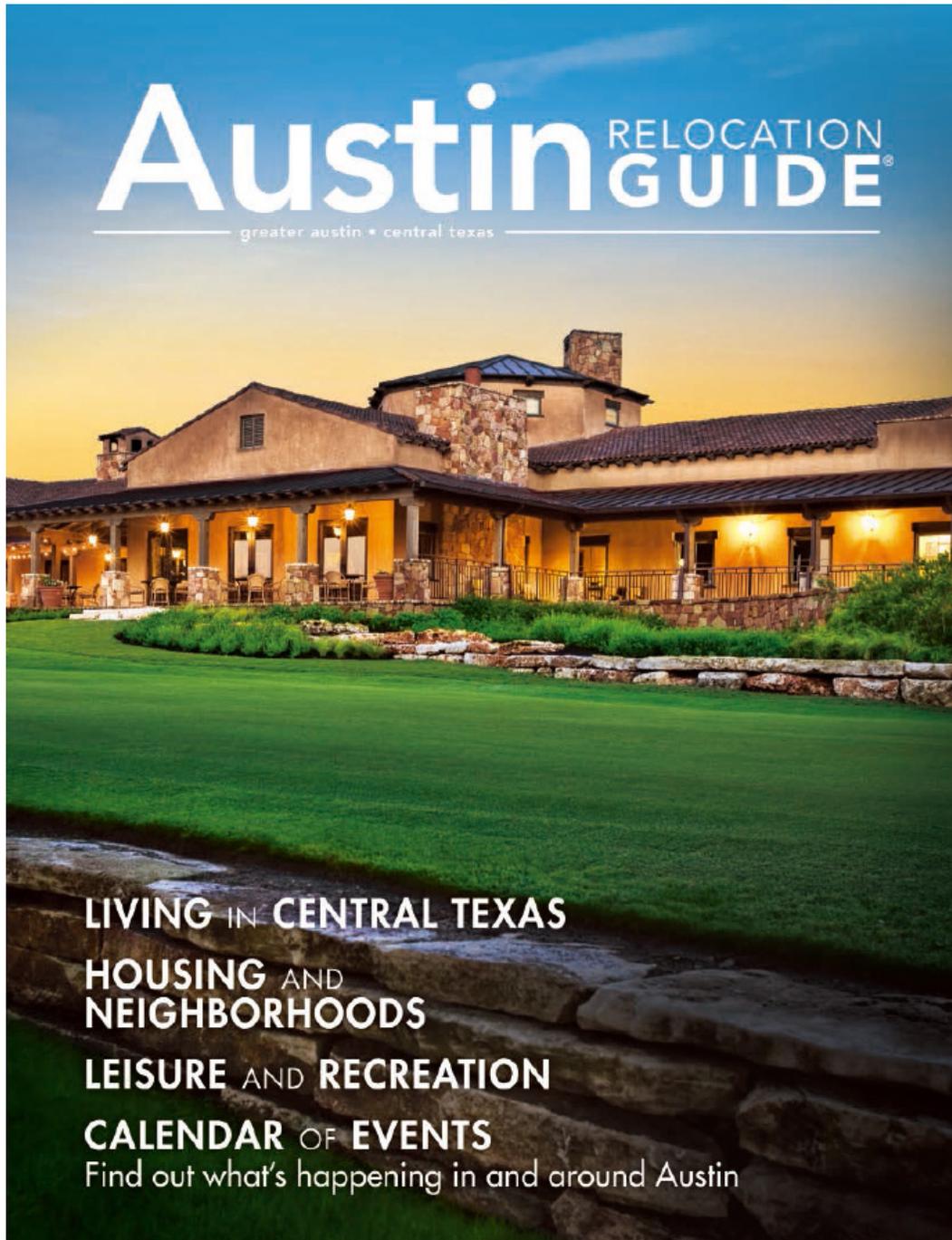




Photo By: Robert H. McCas

**Alamo Drafthouse Cinemas**

Alamo Village – 2700 W Anderson Lane  
Alamo Lake Creek – 13729 Research Blvd  
Alamo South Lamar – 1120 S. Lamar  
Ritz Downtown – 320 E. 6th  
Alamo Slaughter – 5701 W. Slaughter Lane  
512-476-1320

[www.drafthouse.com](http://www.drafthouse.com)

The Alamo Drafthouse Cinemas are a movie buff's dream come true. Constantly changing movies and themes, sliding easily from one eclectic genre to another the Alamo Drafthouse Cinemas succeeds where other independent movie houses failed. Films include independent releases, Anime, the latest from Hong Kong, spaghetti western nights, midnight movies,

and of course, the ever-popular *Mt. Sinus Theatre* – an experience unto itself. There's even UT football on the big screen. Ever true to their motto: Dinner – Drinks – Movies – Events, the Alamo Drafthouse is a popular Austin entertainment destination.

**Antiquing**

South Congress  
From the Congress Avenue Bridge south to Post Road  
Looking for the perfect afternoon of shopping for antiques as you stroll along the avenue? Look no further than South Congress, with its variety of antique and what-not shops, and little eateries nestled in between.

**Aquarena Center**

921 Aquarena Springs Drive, San Marcos  
512-245-7570

[www.aquarena.txstate.edu](http://www.aquarena.txstate.edu)

Aquarena Center provides people of all ages with the ability to recognize Spring Lake as an unique freshwater ecosystem through interpretative interactive experiences that engages the audience in an exploration of interconnections between all living things and water.

**Austin BMX and Skate Park**

1213 Shoal Creek Blvd  
512-974-6700

[www.austintexas.gov/page/park-directory](http://www.austintexas.gov/page/park-directory)  
A free, public facility like this is what ▶

APPENDIX 3: CAPITOL IN ADVERTISEMENT, CITY OF AUSTIN RELOCATION GUIDE

**Welcome to Austin!**

**BUY 1 GET 1 FREE\***

Purchase any official Texas license plate from MyPlates.com and receive another free.

For a limited time only, My Plates will provide a FREE My Plates gift card to anyone who purchases a plate before December 31, 2013 using the promotion code: ATX13

\*Limit one free gift card per plate order. Gift card is redeemable only for a future purchase. The value of gift card is \$55 and not redeemable for cash. Additional terms and conditions found at MyPlates.com.

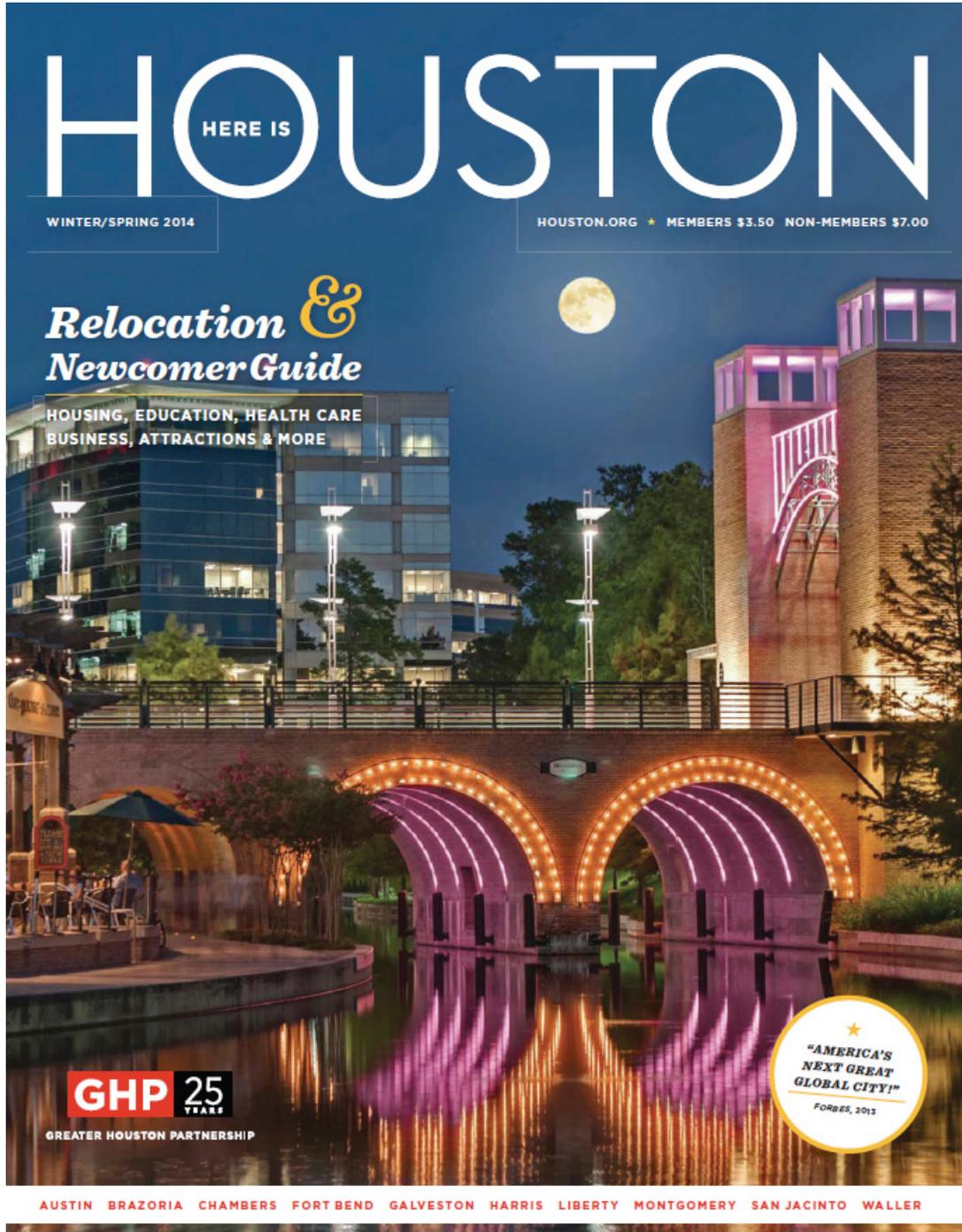
PROMOTION CODE: **ATX13**

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APPENDIX 4: COVER PAGE, CITY OF HOUSTON RELOCATION & NEWCOMER GUIDE,  
WINTER/SPRING 2014



## APPENDIX 5: DOWNTOWN HISTORIC DISTRICT (BOTTOM RIGHT), CITY OF HOUSTON

### RELOCATION & NEWCOMER GUIDE

◆ **METRORail** (below)

Linking downtown to the Museum District, the Texas Medical Center, and Reliant Park, this \$324 million light rail line on Main Street began operating in 2004.



◆ **The Museum District** (below)

The Houston Museum District consists of 19 museums within a 1.5 mile radius of the Meacom Fountain. Among the world class museums visitors will find here are Asia Society Texas Center, Buffalo Soldiers National Museum, the Children's Museum of Houston, the Holocaust Museum Houston, the Menil Collection (pictured below), the Museum of Fine Arts Houston, the Rothko Chapel, and The Health Museum, among many others.

**George R. Brown Convention Center**

In addition to offering more than one million square feet of meeting and exhibit space for business meetings and conferences, the center is the site of numerous annual shows, including ones that feature quilts, boats, bridal arrays, home improvement projects and collector items.



◆ **Hobby Center for the Performing Arts** (above)

This \$88 million venue in the Theater District contains two stages and is home to Theatre Under the Stars, the Broadway in Houston series, and Uniquely Houston.

**Houston Theater District**

Home to Houston's nine world-class performing arts organizations, the city is one of few in the United States with resident companies in drama, ballet, opera and orchestra.



◆ **Downtown Historic District** (above)

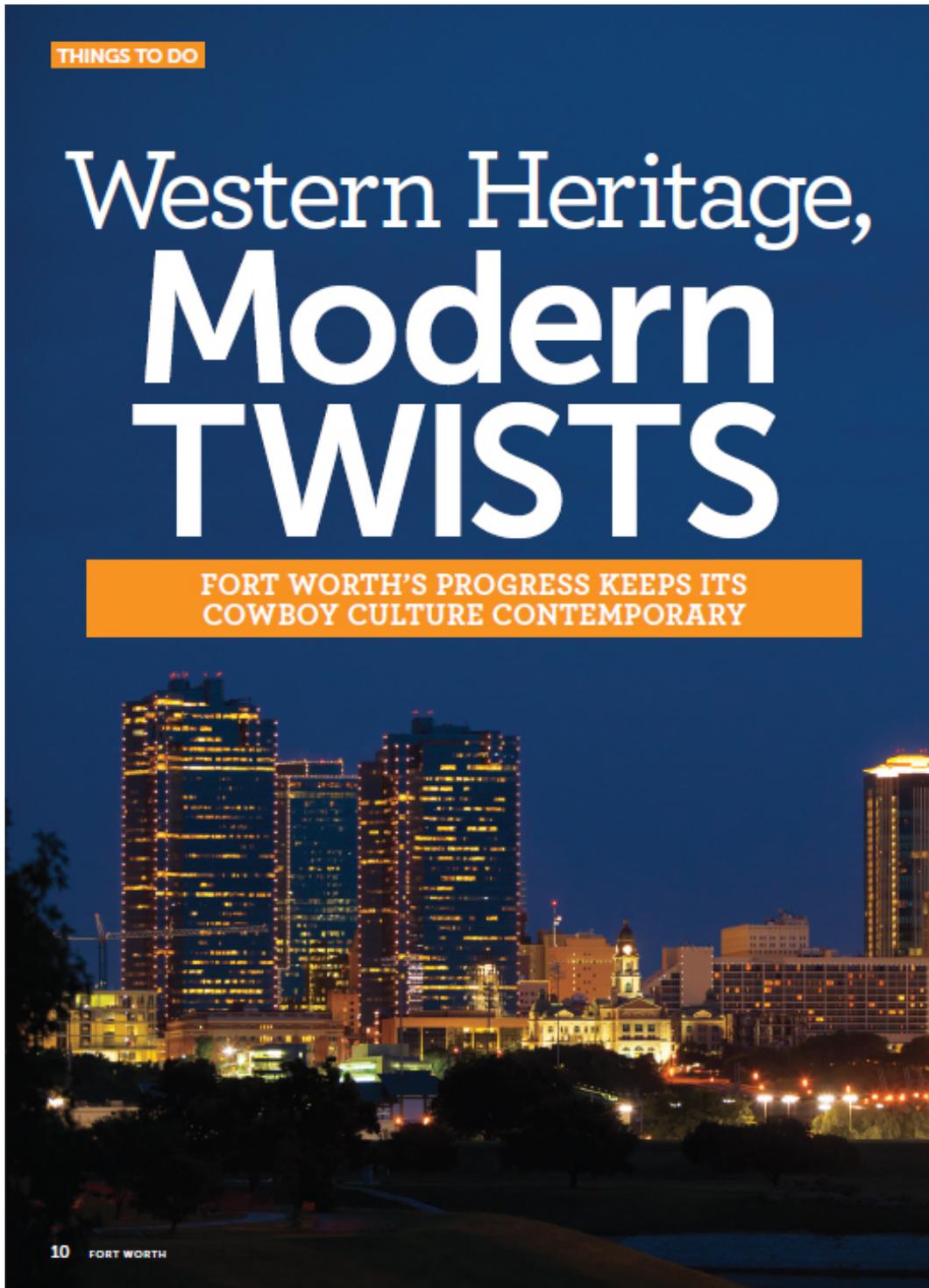
Bounded by Buffalo Bayou, Texas Avenue and Louisiana and Austin streets, this district comprises most of Houston's original town plat as it was laid out in 1836. Many restaurants, historical markers and landmarks are scattered across this original town center, such as Christ Church Cathedral, founded in 1839.

**Civic Center District**

Houston's City Hall has called the Civic Center District home since 1939. If you want to learn more about the history of the city visit the Texas room in the Julia Ideson library, part of Houston's Central Library, next door. Civic Center is also home to the only outdoor museum in the city, curated by the Heritage Society.

PHOTOS COURTESY OF HOUSTON METRO; JULIE SOEFER, THE GREATER HOUSTON CONVENTION AND VISITORS BUREAU

APPENDIX 6: COVER PAGE, CITY OF FORT WORTH RELOCATION GUIDE, 2014



## APPENDIX 7: MURAL OF SUNDANCE SQUARE, FORT WORTH RELOCATION GUIDE

movable umbrellas, brick pavers and bike racks.

Fort Worth's history has been an important part of the revamped plaza since construction began. The award-winning "Biggest Comic Strip in Texas," a decorated fence that enclosed much of the construction, brought the people and places of old and new Fort Worth to life. Careful preservation of The Chisholm Trail Mural, a three-story 1988 trompe l'oeil work on the front of the Jett Building, ensures it will continue to awe, with its striking commemoration of the city's part in the cattle drives of the 1860s and 1870s.

"Sundance Square Plaza really finishes the heart of downtown," says Johnny Campbell, president and CEO of Sundance Square. "It

gives local people even more pride in their downtown, and more reasons to head downtown for shopping, dining, entertainment or leisure."

Downtown visitors can browse world-class cowboy art in the Sid Richardson Museum, then stroll over to enjoy a more modern point of view at Burnett Park, an urban oasis surrounded by modern high-rises, including the 40-story Burnett Plaza. The three-acre urban park's landmarks include the 52-foot-tall Man With a Briefcase sculpture.

### PANTHERS: SYMBOLS OF RESILIENCY

About those panthers. In 1875, Fort Worth's population had dwindled so low that a story

in the *Dallas Herald* reported that a panther had been sighted napping in the town's main street. In an ironic turn, when the city's economy recovered, the name Panther City stuck.

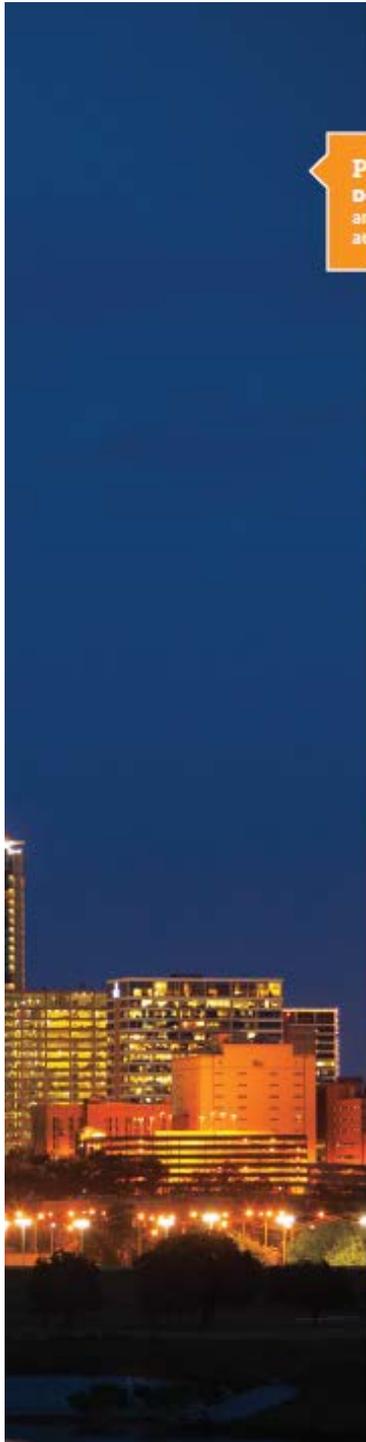
There are still panther sightings all around town today, from two different panther sculptures and architectural accents on buildings downtown to the city's police badges, local business names and logos, and the Fort Worth Cats United Baseball League team and the Fort Worth Panthers Women's Premier Soccer League.

And there's also the new Panther Island Pavilion on the Trinity River, the state's only waterfront stage, where people gather on water and land to watch live music.



The Jett Building features The Chisholm Trail Mural, which developers carefully protected during last year's dramatic additions to downtown's Sundance Square area.

## APPENDIX 8: “PROGRESS MEETS PRESERVATION,” FORT WORTH RELOCATION GUIDE



### Progress Meets Preservation

Downtown Fort Worth holds a visible blend of old and new, from architectural styles to the types of attractions and entertainment residents can enjoy.



Look around carefully for panthers in public art, business names and as sports mascots, all nods to the city's "Panther City" nickname.

**I**t's been called Panther City and Cowntown. But while Fort Worth residents are proud of the city's sometimes rough-and-ready Western past, it's taken a definitive contemporary turn into the present as an energetic, progressive cultural center.

Blending those contrasts, Sundance Square's recent transformation epitomizes the balance between historic and modern Fort Worth.

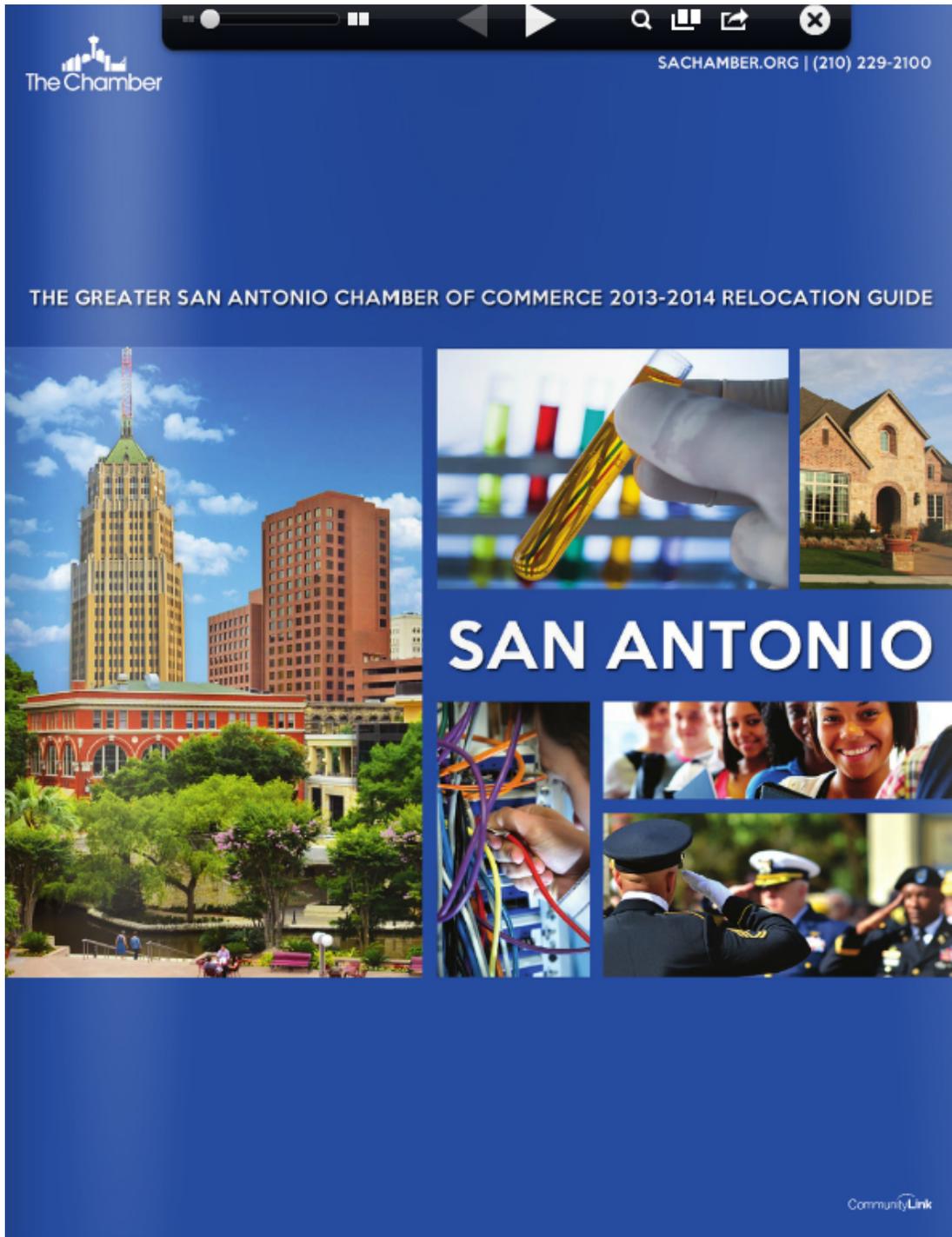
#### SUNDANCE SQUARE

The square, located downtown just north of the area once known as Hell's Half Acre, is named after the legendary Sundance Kid, who caroused the neighborhood in the late 1800s with Butch Cassidy and the Wild Bunch.

A new 55,000-square-foot plaza in the square is lined by shops, restaurants and several new buildings - the Commerce, the Westbrook and the Cassidy, which flank existing historic buildings. Features include a multi-purpose stage, an illuminated fountain, huge

LIVABILITY.COM/FORT-WORTH 11

**APPENDIX 9: COVER PAGE, CITY OF SAN ANTONIO RELOCATION GUIDE, 2013-2014**



## APPENDIX 10: ALAMO IN A CHAPTER PAGE, SAN ANTONIO RELOCATION GUIDE

# ANNUAL EVENT CALENDAR

NEVER RUN OUT OF FUN IDEAS

### ▶ JANUARY

#### Light the Way at the University of Incarnate Word

[www.uw.edu/lighttheway/](http://www.uw.edu/lighttheway/)

Through January 6, a million twinkling lights brighten the night sky at University of Incarnate Word to illuminate the holiday season. The walking or driving experience has been happening for more than two decades — truly a San Antonio-style holiday event. Free.

#### U.S. Army All-American Bowl

[www.usarmyallamericanbowl.com](http://www.usarmyallamericanbowl.com)

America's premier high-school all-star football game showcases the next greats of the collegiate ranks and pro stars. Witness the talented athletes who will become tomorrow's superstars. Weeklong festivities usher in game day.

#### Dr. Martin Luther King Jr. March and Rally

[www.sanantonio.gov/mllk/](http://www.sanantonio.gov/mllk/)

In honor of the fallen civil-rights leader — and building on his inspirational legacy — San Antonio's rally is the largest people's march in the country. Other activities throughout the city include art exhibits, workshops and candlelight vigils.

### ▶ FEBRUARY

#### San Antonio Stock Show & Rodeo

[www.sarodeo.com](http://www.sarodeo.com)

Held at the AT&T Center, the Stock Show & Rodeo features great entertainment with star-studded country, rock 'n' roll and Latin artists during rodeo performances. There's also plenty of fun for the entire family, including shopping and livestock centers.

#### Asian Festival at Institute of Texan Cultures

[www.texascultures.com](http://www.texascultures.com)

In honor of Chinese New Year, this celebration honors Asian cultures plus traditions from the Middle East to the Pacific Rim. A variety of tempting fare (Chinese, Japanese, Thai, Vietnamese, Pakistani, Filipino and Polynesian, just to sample a few) is spread everywhere, and there are always performances, including martial arts and dance demonstrations.

#### SeaWorld San Antonio and Six Flags Fiesta Texas Season Openings

[www.seaworld.com](http://www.seaworld.com) • [www.sixflags.com](http://www.sixflags.com)

Enjoy Texas-sized thrills at these great family theme parks.

### ▶ MARCH

#### Contemporary Art Month

<http://contemporaryartmonth.com>

Now approaching its 20th year, this month-long celebration features more than 400 exhibitions and incorporates more than 50 venues. Events take place in galleries, museums, studios, schools, restaurants and stores. Some venues have an admission charge.

#### Six Flags Fiesta Texas Opens for Season

[www.sixflags.com/FiestaTexas](http://www.sixflags.com/FiestaTexas)

Let the fun begin! Check out the new rides, thrilling roller coasters — including the new Iron Rattler — and attractions and shows for every age, including opportunities to meet the Looney Tunes characters throughout the astonishing 200-acre park. Admission.



#### Remember the Alamo Weekend

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

This event is a dramatization of the events in the final two days (March 5-6, 1836) of the 13-day Alamo siege by Gen. Santa Anna's Army of Operations, brought to life in Alamo Plaza. Free.

#### Luminaria — Arts Night in San Antonio

<http://luminariausa.org>

Explore the San Antonio arts scene during this annual spectacle featuring artists, musicians, performers and cultural organizations.

#### St. Patrick's Day Celebrations

Celebrate St. Patrick's Day with a 5K run, golf tournament, street parade and other events around town.

### ▶ APRIL

#### Potter Strawberry Festival

More than just a mere strawberry celebration, Potter is one of the oldest, most popular events in the state and the largest agricultural festival in Texas. Located just south of San Antonio, the Potter Strawberry Festival includes 14 stages of continuous entertainment, concerts, dancing, rides, gunshows, rodeo performances and, of course, bushels of strawberries.

#### Schlitterbahn Waterpark Resort and Splashtown San Antonio — Season Openings

[www.schlitterbahn.com](http://www.schlitterbahn.com) • [www.splashtownsa.com](http://www.splashtownsa.com)

Make a splash at these family-friendly water parks.

#### Fiesta San Antonio!

[www.fiesta-sa.org](http://www.fiesta-sa.org)

Celebrate San Antonio-style during this citywide party including a carnival, ethnic feasts, art exhibits and parades that glide down the River Walk and streets.

[www.sachamber.org](http://www.sachamber.org) 53

**APPENDIX 11: ALAMO IN ADVERTISEMENT, SAN ANTONIO RELOCATION GUIDE**

**RETIRE IN ALAMO CITY**

Here, You Find Everything You Need ..... 39

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**THINGS TO DO IN SAN ANTONIO**

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