Gentrification and the Arts: A Case Study of Yonkers, NY.

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Submitted to the Department of Arts Management

School of the Arts

In partial fulfillment of the requirements

For the degree of Bachelor of Arts

Purchase College

State University of New York

May 2019

Sponsor: Dr. Melissa Forstrom

Second Reader: Dr. Elizabeth Guffey

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Introduction

Yonkers, a city situated in the southern region of Westchester County, New York, was colonized by the Dutch in 1646 and named after Adriaen van der Donck. With its key location on the Hudson River, the city flourished in industry, but declined once there was no longer a need for it. This abandonment of industry caused further decline to the city, even into the twenty-first century. Addressing the issue of economic decline in the municipality, the city's government developed a partnership with several organizations and corporations, such as Groundwork Hudson Valley and Erin Construction Company with the intent of rebranding the city as a trendy hub for wealthier young professionals who will help drive the economy forward. Projects and programs developed from this partnership using the arts as means of connecting with the community and attracting new residents. This becomes problematic, as the resulting influx of wealth into a city tends to lead to a higher cost of living in that area, which in turn will price out the lower income residents. In addition, by advertising that Yonkers is looking for wealthier citizens to move in, it could send a message that the local government does not care for the current residents. However, this development could be an indication for revitalization, in which the city is investing in their current residents by improving their quality of life, creating programs with the purpose of engaging the community, and addressing their current needs through the use of the arts. All things considered, when not performed with consideration for all the inhabitants, new development projects will result in gentrification, the displacement of existing, lower-

income residents, rather than revitalization, the investment of the existing residents, with the arts programs vilified for their role due to their visible change in an area.

History

The purpose of this section is to establish the history of the area in question, Getty Square, identify past examples of arts organizations, leading up to brief discussion of contemporary art programs as well as some examples.

In order to understand the contemporary happenings surrounding the arts and its effects on Getty Square, it is first important to understand the history of the local arts programs. A museum in the city of Yonkers is the Philipse Manor, named after Frederick Philipse I, the plantation was originally in the van der Donck property in 1672 for the potential of erecting mills along the river, mainly for the Dutch West India Company where Philipse was employed as a ship carpenter. At that point Yonkers was called "Yoncker's Plantation." The manor remained with generations of Philipse family with them ascending to Colonial aristocracy in the 17th and 18th centuries. By the time of the 19th century, the manor hall left the ownership of the Philipse family mainly due to the family being loyal to the British Empire and fleeing during the American Revolution. Afterwards, the Manor passed into the hands of various owners since then until 1868 when the Village of Yonkers purchased the plot and refurbished the house into the Village Hall until 1872, where it was then repurposed as the Yonkers' City Hall. By the early 20th century the need for space and programs outgrew the space the Manor Hall was able to provide, yet the public outcry dictated that the building be protected as a historical landmark and in 1908 the State of New York acquired the Philipse Manor Hall for preservation, where it has been managed by the State Parks and Recreation department since the mid-1960s.

Fine arts organizations have been in Yonkers for over a century. This is evident by the Yonkers Art Association founded in 1915 whose mission was to inspire young artists to showcase their talent in a community exhibition with a monetary prize. According to the Articles of Incorporation the purpose of the Association was to "foster a taste for art by exhibitions and lectures; to render all possible aid in beautifying the city of Yonkers by cooperating with the Municipal Art Commission; and to care for and encourage permanent exhibitions of works of art" (Yonkers Arts Assn Pamphlet). The board would meet regularly at the Yonkers Public Library. This practice grew into providing scholarships to students at Yonkers Public Schools to go on and pursue their creative passions. The reason for the Association's prosperity for a number of years was that three of its board members constituted the Yonkers Municipal Art Commission (Westchester County Archives).

Today the Philipse Manor is a historical museum exhibiting various artworks and artifacts from different periods past Colonial times (Historical Archeology at Philipse Manor). Getty Square, where the Manor is located, has become an art hub, being the site for a gallery crawl which happens monthly, with five galleries participating at no cost to visitors.

Methods

The purpose of this section is to define the use of case study and explain why a proposed qualitative interview would be appropriate in analyzing the recent developments in Getty Square. Additionally, this section will introduce the proposed interview subjects, their credentials, as well as the particular questions made especially for their expertise.

The nature of case study "is a detailed study of a single social unit. The social unit is usually located in one physical place, the people making up the social unit being differentiated

from others who are not part of it" (Payne 31). Meaning that actual political or physical borders help identify the demographics and psychographics of the social groups living there and analyze changes in social trends of that particular entity.

Rather significant, Payne and Payne stated that in a case study the object is not to compare two separate entities but focus on one in particular. Furthermore, the researcher focuses on an example to prove their point, not just a sample. According to Payne and Payne "case studies serve a rhetorical function (helping to dramatize and persuade by using a powerful example) and a logical function (helping to sort out ideas)" (Payne and Payne 32). Specifically, the purpose of a case study is to have data that will sustain the thesis. Moreover, Payne discussed how a case study cannot prove something, "but a single case can *disprove* a general statement" (Payne and Payne 32). Payne goes further to use an example of the rise of technology affecting supervision in a firm, concluding that "the 'death of the supervisor' has been greatly exaggerated" (Payne and Payne 33).

Payne's writings also discusses the difference between qualitative research and quantitative research in the context of a case study. While a case study can be performed both ways, it is mostly done in the qualitative sense mainly to the use of interviews, observations, and participation as ways of obtaining data. For quantitative research, the objective is to obtain data through the use of variables, frequencies, and sampling behaviors within the borders. Payne warns that in either research method, the researcher should take into account that each social setting is unique and that typically these cases are not the basis for generalizations (Payne and Payne 34).

In *Case Study Research*, Robert K. Yin mentions the motives for using this method. The first, *exploration*, where the researcher collects data to determine whether the topic is worthy of

further investigation. The second, *description and analysis*, where the researcher presents a rarely encountered situation or one not normally accessible to others. The last one, *evaluation,* where the case study has multiple cases and is considered a multiple case study. For the purposes of this thesis in a sociological analysis, the *exploration* motive is utilized here. On this motive, Yin emphasizes that "Case study research can therefore produce its own findings and conclusions, without appealing to or engaging any other methods" (Yin 215).

When using archival records for research, Yin references the different examples available to assist in the case study such as census data, service records, organizational records, maps and charts, survey data produced by third parties such as employers and residents. Yin warns the researcher about the accuracy and the conditions in which the archival records were produced, but reassured that this data is relevant to the case study.

On the topic of participant observation, Yin references Herbert Gans' *The Urban Villagers* and referenced the methodology Gans used for observing the civilians. He notes that his evidence was based on six approaches: the use of the neighborhood's facilities, attendance at meetings, informal visiting with neighbors and friends, formal and informal interviewing, the use of informants, and direct observation (Yin 115).

Gans was a resident of the neighborhood when he was studying the urban renewal and changes in the area. This same method would be used in this case study as an ideal practice, however restrictions such as timing, location, and financial support play into effect thereby not participating directly in the Yonkers community in this study.

Unable to be a participant in this study, individuals for their work at Groundwork Hudson Valley, the organization behind the array of developments in Yonkers, mainly Getty Square, were selected.

Possible interview subjects:

- Haifa Bint-Kadi, local artist, high-profile community member
- Phoebe Temkin, former fellow for Groundwork Hudson Valley

Qualitative Interview Questions:

Haifa Bint-Kadi, an artist from Yonkers, is a prominent member in the community. Her work addresses social issues. Outcomes of interviewing Bint-Kadi will hopefully result in a better understanding of Yonkers' art scene, as well as her opinions on using art as a vehicle for community development.

Phoebe Temkin, a graduate of Sarah Lawrence College, is a former fellow of Groundwork Hudson Valley. Outcomes of interviewing Temkin include understanding her responsibilities while working for the organization, in addition to the impact of Groundwork Hudson Valley's program Community Engagement through the Arts (CETTA).

Developing qualitative interview questions for these subjects requires the use of "how" rather than "why," this is the basis for open-ended questions. Doing so leaves room for the interviewee to go more in depth with their answers, thereby providing more information to cover different areas of the topic (Rubin).

Qualitative Questions for Temkin:

1. How has the city changed as a result of the Daylighting Project?
2. What arts programs are available to the public that take place in Van der Donck Park?
3. How does the city address the needs of lower-income residents?
4. How has the local community responded and engaged with the Daylighting Project?
5. How has the recent developments affected the community's participation in the arts?

Qualitative Questions for Bint-Kadi:

1. What influenced your work to be exhibited in public settings?
2. How has the neighborhood changed over the duration of your residency?
    a. The art scene?
3. How has the city changed as a result of the Daylighting Project?
4. What are the most pressing issues facing the community?
5. How does the city address public safety and petty crime?

While these subjects were not available for inquiry, their answers would have benefitted the qualitative aspect of this case study.

Literature Review

The purpose of this section is to define gentrification and revitalization, address the differences between the two terms, and apply them to the context of case study in Getty Square. In addition, it will explain the difference between "commercial art" and "fine art" and explain how the two terms have a correlation between the two processes, respectively.

Waterfront districts became the most desirable place for urban revitalization, mainly due to the richness of a city's local industrial history. Andrew Hurley, Professor at University of Missouri-St. Louis, referenced the repurposed neighborhoods and sections of cities along the waterfront which were abandon post World War II when their industrial use became obsolete. Hurley states: "They [waterfront districts] present such an opportunity to chart the evolution of public history in the context of broader redevelopment strategies and assess their potential for a more meaningful social attachment to landscape and place" (Hurley 21). In terms of industry, Yonkers is well known for Elisha G. Otis' invention of the elevator, in which he established a factory in the city in 1852. Because of this invention, the development of skyscrapers became much more common, especially in the neighboring city of New York (Shuman 1). In present-day Getty Square, the new developments emulate the industrial quality along the Saw Mill River.

One of the main issues with gentrification is the lack of affordable housing in a city when displacement occurs. Initially, this was a concern to this case study concerning Yonkers. However, as of 2008, the city of Yonkers does in fact have a local ordinance regarding affordable housing. The criteria for the term "affordable" reads as follows: "Rented at a rent (including an allowance for utilities) not exceeding at any time 30% of the annual gross income of the household occupying the assisted unit" (Yonkers Local Ordinance #43).

> To implement a program whereby all new multifamily housing developments in Yonkers will be required to provide assisted-housing units not to exceed 20% of the maximum aggregate number of units authorized for construction in exchange for a variety of zoning and other mandated incentives as set forth in Section 202 of this chapter (Yonkers Local Ordinance #43).

While Yonkers does allow 20% of units in new developments to be designated affordable housing, it should be noted that in recent years developers have not been following this ordinance, especially Erin Construction & Development Co. in Getty Square, whose recent project on 9-11 Riverdale Avenue, which only allows for 10% affordable housing units, violates this ordinance.

Analyzing the poverty levels in Yonkers based on race, gentrification becomes an issue in this regard due to the disparities of wealth between whites and people of color. As seen in the graph (Fig. 1, pg 20) Hispanic and black populations, specifically in Yonkers, have a higher amount of impoverished compared to white impoverished residents. In the second graph (Fig. 2, pg 20) the amount of affordable housing for lower income families in Yonkers continued to decrease throughout the decades. With more people of color impoverished with little to no affordable housing means, they are more likely to be displaced when their neighborhood becomes gentrified, due to neighborhood segregation mixed with trends in poverty levels.

Moreover, the sociological system which reinforced housing segregation is relevant to displacement as it divided the neighborhoods by socioeconomic status.

Redlining is a sociological institution that resulted in housing segregation with the development of suburbs post World War II. Mark Pearcy, Professor of Education at Rider University, defines redlining as "the use of maps which demarked which areas of a given city were considered worthy of financial investment by banks and lenders" (Pearcy 42). Technically redlining is illegal as of the twenty-first century, but the effects are long lasting. With the poverty statistics, retail pricing on a home has a completely different meaning to homeowners of color than to white homeowners (Pearcy 42). Redlining's lasting effects explain why housing segregation, while technically illegal, is prevalent today, and that neighborhoods are still divided up by race. Redlining is the reason why gentrification becomes an issue of race. Because race is often connected to income level, those displaced when a neighborhood raises in value are often racially marginalized.

Diane Levy, Research Associate at the Urban Institute, defines the term "gentrification" as "the process whereby higher-income households move into lower-income neighborhoods, escalating the area's property values to the point that displacement occurs" (Levy 1). Displacement of lower income residents is either direct, in which residents are categorized and removed from their neighborhoods as part of a process or program, or secondary, which applies to this case study, with these lower income residents priced out of their homes through increased taxes, rent, or tenement harassment (Freeman 1).

According to Levy, gentrification initiates when a government and developers wish to increase investment instead of preserving affordable housing, which is an asset these neighborhoods possess in large quantities. A process of negotiations with a city's planning and

development office, tax breaks, and purchasing large lots at a low price allow developers to change a neighborhood entirely. Levy mentions that this is a reoccurring issue because "it is difficult to raise issues of future affordable housing needs when the issue is not pressing" (Levy 11). By not addressing these issues early on, more impoverished people suffer due to the displacement that will follow.

For it not to become an issue, Levy argues that a city's government and developers must include a certain percentage of affordable housing. While this tactic cannot keep low-income residents in their current homes, it can certainly provide alternate options for those displaced, potentially keeping them in the same neighborhood by building a subsidized percentage of affordable units. That being said, developers typically do not set out to build affordable housing due to it being determined as a risky investment. To avoid risk, developers for unsubsidized rental properties in their marketing campaign target those who will be reliable in paying the rent (Levy 6).

Gentrification and the arts are often associated with each other due to the presence in change. The application of art in a setting is a visual factor to change in an area. This leads to the commodification of the artistic lifestyle by gentrifiers. London-based sociologist, P.A. Redfern explains this by equating neighborhoods to the fashion industry. As styles change through the decades, such as the architecture of a block, so does the demand to live there. This is how a neighborhood becomes "trendy," and what attracts outsiders to a new area, because depending on what neighborhood someone lives in indicates how fashionable they are (Redfern 2360). Qualities of how a neighborhood becomes trendy are the architecture of the buildings, the local history of the area, and the demographics of the existing residents, i.e. the racial landscape. This

leads to a shift in the make-up of the neighborhood, from it being based on ethnicity to reflecting the social class of the new residents (Zukin 203).

In terms of gentrification being associated with the arts, the social complex of "bohemia" should be analyzed. Bohemians, according to Dr. Simon Huston, Professor of Real Estate at the Royal Agricultural University, are "are disputative but productive agents who break reactionary religious, cultural, or status taboos with their incendiary ideas or iconoclastic art" (Huston 313). Bohemia eventually split into two categories of populations due to the effects of consumer culture. "Productive bohemians" are those who are socially unconventional and have mostly remained true to the original sense of being bohemian, rejecting consumer culture. "Consumptive bohemians" have engaged in conspicuous consumption, looking for the next fashionable trend (Huston 313). In connection to the arts, productive bohemians are associated with the fine arts, whereas consumptive bohemians are associated with the commercial arts.

Carl Grodach, Professor of Urban Planning at Monash University and leading author of *Gentrification and the Artistic Dividend*, wrote about this topic, indicating three different types of gentrification, and the difference in the impact fine arts have on a neighborhood versus the commercial arts. In the first annotation, Grodach established a vital statement to the overall nature of this topic:

> There is a conflict between recent creative place-making policies intended to promote positive neighborhood development through the arts and the fact the arts have been long cited as contributing to gentrification and the displacement of lower-income residents. Unfortunately, we do not have data to demonstrate widespread evidence of either outcome… [However] commercial arts show strong association with gentrification in rapidly changing areas, while the fine arts are associated with stable, slow growth neighborhoods.

Grodach's above annotation is significant to this case study as it indicates there is no possibility of tracking this issue with a quantitative study, as the authors have, but rather a qualitative study, gathering non numerical data.

One of the main reasons art is so heavily associated with gentrification is the idea of the "artistic dividend," which Grodach explains that artists typically group together in one neighborhood and their presence is a noticeable change. Grodach addresses the difference between "gentrification" and "revitalization." Revitalization indicates neighborhood improvement for the existing residents and infrastructure without resulting in displacement. These changes tend to be more gradual, whereas gentrification is more sudden. One example of revitalization is the "neighborhood-based approach," in which qualitative improvements, based on the needs of the current residents, are applied to an area. This approach is more likely to lead to a resident workforce due to the building of the local talent and desires. In order for the approach to be effective, it requires partnerships between entities from the public and private sectors (O'Hara 40). Local talents and desires in a neighborhood consist of the psychographics and the abilities of the residents. The arts are applied to this case study in Getty Square due to the local artists who dedicated their work to such programs developed by the partnerships created by the city and other organizations, such as Groundwork Hudson Valley.

For the purposes of the study, Grodach divides the arts into two categories: commercial and fine. Commercial arts include music, film, and design firms. Fine arts indicate galleries, museums, and cultural organizations. Conclusions made here were that the fine arts were heavily connected to neighborhood revitalization, whereas the commercial arts have been linked to gentrification. Grodach argued this was because "commercial arts are more likely to serve as growth catalysts" (Grodach 27). When city government launch initiatives to spur revitalization, it

is important for them to keep in mind the amount of subsidized housing along with other systems that mitigate displacement. Grodach insists that cities "should not underestimate the potential stabilizing force of the fine arts, which may be preferable to rapid growth and change in many communities" (Grodach 28). Unstable rapid growth comes with extreme methods of change to a neighborhood, such as mass displacement.

The reason why commercial arts are linked to gentrification is due to the access to higher education which specializes in design, music, and film. Meghan Ashlin Rich, Professor of Sociology at the University of Scranton, states "The expansion of both arts occupations specifically and the creative economy overall will create more opportunities for highly-skilled workers than for urban residents with modest educational qualifications" (Rich 741). Meaning that commercial arts industries invite a specific demographic, mainly those who have been trained for that specific type of work, to live in the newly renovated neighborhood crafted for their needs.

It is important to note that while there are commercial art galleries, in the context of Grodach's case study these would be considered fine arts organizations. Further explanation of this disparity is referenced by Emma Felton of the Queensland University of Technology, who states that for the purposes of this topic that commercial artists consist of "multimedia designers, graphic designers, architects, advertising workers, entertainment software designers, and publishers," whereas those who are considered fine artists are "writers, musicians, visual artists, illustrators and performing artists" (Felton, 60). Furthermore, referencing Huston, productive bohemians would be associated with revitalization, while consumptive bohemians would be associated with gentrification. Therefore, in the context of this case study, the arts organizations

located in Getty Square, which are predominately galleries purveying works of visual arts, are categorized as “fine arts organizations.”

Public Art is a unique category of art separate from commercial and fine. Technically it is civic art and not to be placed in a gallery. Its purpose is to give an identity to a city, to engage the citizens, and help spur pride in one’s city. According to Jessica DeShazo, Professor at California State University at Los Angeles, public art can be divided into two genres, traditional and new. The difference between the two is the relationship between the artist and the public. For instance, in a work considered “new” it would have a level of interaction from the public, i.e. hearings and decisions (DeShazo 23). A new work would sometimes have a level of public participation in it, which would give a greater context and stronger relationship the public has to the piece (DeShazo 23). In relation to Yonkers, public art is heavily exhibited, especially in Getty Square, in which a local artist, Haifa Bint-Kadi, has her work exhibited (Fig. 3). Bint-Kadi’s work helps give an artistic identity to Getty Square, as the area recently received an influx of fine arts-related entities.

Urban revitalization requires the work of a dedicated “champion,” according to Audrey C. Jamal, professor at the University of Waterloo, to make sure the issues remain relevant to the city’s government, and that they intend to follow through on addressing said issues. For example, the Daylighting Project in Getty Square removed the Larkin Plaza parking lot, opened the river, and transformed into a park thereby engaging the community with the space in a new context. The arrival of new arts organizations in this area act as the “champions” to further address the issues, such as crumbling infrastructure throughout the city, on the agenda of the local lawmakers (Jamal 26).

Programs in the Arts

The purpose of this section is to analyze more in depth the contemporary arts partnerships and programs in Yonkers, as well as define what a "community" is in this context.

Bruce Haynes, a former resident of Runyon Heights in Yonkers discusses the history of racial housing segregation post World War II, specifically redlining, which is indicated by the title of his book, *Red Lines, Black Spaces*. Haynes' case study on Runyon Heights provides context on the racial issues in Yonkers and begins with the definition of "community":

> "The term 'community' as it is used in this study, implies 'place,' but it also implies the constellation of personal connections and the sense of historical continuity that individuals internalize. These contacts with others are structured, filtered, and interpreted through local institutions (families, churches, schools, political organizations, voluntary civic associations), forming a multidimensional basis for group consciousness and the articulation of group political interests" (Haynes xxviii).

Haynes defines "community" in the above quote as more than just a place in a municipality, but one of a collective political conscious united by significant institutions that inhabit the area. However one should think of the possible outcomes if an outside factor was to inhabit the community.

Westchester County has a history of issues regarding affordable housing. In 2009, the county was sued over this issue by the Federal Department of Housing and Development for failure to meet the conditions of the Community Development Block Grants, which ensure fair housing to all citizens regardless of race, gender, and disability. In between the years of 2000 and 2008, the county made no efforts to put the grant toward construction of affordable units, but instead focused on the impediments to this issue. However, in those eight years, the county could not identify what those impediments were, indicating no effort on their part (Dept. of Justice). As a result, the county was thereby forced to construct 750 affordable units over the next seven

years. Instances such as this reinforce the need for public programming to address social issues to ensure a proper quality of life for citizens.

Yonkers and Westchester county overall have organizations that specialize in providing and advocating for affordable housing. Westhab, which was founded in 1981 to combat the affordable housing issues in Westchester. Currently they are undergoing a multimillion dollar capital project by building the Dayspring Community Center on Nodine Hill, thereby establishing a permanent branch in Yonkers and providing free youth art-enriched programs for the local families. In addition to the community center, Westhab has also commissioned the construction of the Dayspring Commons, which will have 63 affordable units (Touse 1). The Dayspring projects are examples of investing in an existing community, rather than focusing on bringing in wealthier residents.

Partnerships are collaborations between two entities developed to create an initiative with the intent of mutual benefits. From a humanitarian aspect, partnerships initiatives have missions to assist a community issue that needs to be addressed. In regards to this case study, the partnership is between the City of Yonkers, Groundwork Hudson Valley, and a plethora of other supporters and funders. Groundwork Hudson Valley is a Westchester-based non-profit whose mission is to "Groundwork Hudson Valley is an environmental justice non-profit that works with communities to improve their physical and social environment" (Mission statement). Their initiatives have led to interdisciplinary programs in the arts, environmental causes, and community development. One example of their recent projects in Yonkers is "Yonkers Greenway." In November of 2018, Mayor Mike Spano announced that a now abandoned stretch of land that once connected Getty Square to the Polo Grounds of New York City would transform into a public park, dubbed "Yonkers Greenway," and will be complete with

playgrounds and space for public art installations. This is the latest project in a string of revitalization efforts leading to the "Modern Yonkers." This partnership in particular includes the city of Yonkers, Groundwork Hudson Valley, Bank of America, the Environmental Protection Agency, Westchester Community Foundation, and many more (Spano 1).

The Daylighting Project, another project of Groundwork Hudson Valley, which uncovers the Saw Mill River to the public after being hidden under the Larkin Plaza parking lot, opened with *Phase I* in 2012, renaming the parking lot "Van der Donck Park," named after the Yonkers' founder, Adriaen van der Donck. *Phase II,* involved with demolishing buildings in the path of the stream exposing two sections of the river converging into one current. *Phase III* concluded with further demolition of buildings, construction of the riverbed, and unveiling the finished project (Text label, *Saw River Mill Daylighting*). Further progress from this initiative involved the arrival of developers such as Erin Construction & Development Co., building high-rises and low-rises targeting millennials, using bait such as calling it an affordable alternative to Manhattan, but still being in close proximity to New York City (Colman 1). However, despite it being marketed in such a poor manner, the space acts as a gallery for public art, as across different sections of Van Der Donck Park, different mosaic pieces, mainly from Bint-Kadi, are exhibited for public viewership as permanent installations.

Another example of arts programming in Yonkers is the First Thursday Gallery Hop, sponsored by the Yonkers Gallery Group, the coalition of local galleries, and takes place in Getty Square. Five participating galleries partnered with eleven local restaurants to create an evening of gallery hopping and discounted meals 10% off the original price. Galleries exhibited works from local artists to the more established. For instance, the Warburton Galerie is a more traditional, upscale gallery exhibiting a number of names from an array of places, whereas the

Riverfront Library Art Gallery and Philipse Manor Community Gallery exhibited local artists and community members such as teachers. Dozens of people attended each gallery and the artists had a chance to discuss their work to the visitors. The Gallery Hop is an example of the fine arts interacting with the local community, celebrating their original works, while also exposing higher class art to the public at no cost, thereby enriching the lives of the citizens who in the past had no opportunity before (site visit).

Yonkers Greenway, Dayspring Community Center & Commons, and the First Thursday Gallery Hop are examples of organizations developing initiatives with the existing residents in mind, all while using the arts to further communicate the restorative power the arts have, both on personal and municipal levels.

Conclusion

Applying Grodach's principles on fine arts versus commercial arts to Getty Square in Yonkers, through the use of galleries, nonprofits, and museums for the purposes of community investment, it could be that the restoration to the area is classified as "revitalization" as it gradually uplifts the neighborhood. However this does not eradicate the possibility that displacement due to raised property values will never happen, but it is a better alternative to gentrification, which according to Grodach, would be a more abrupt change resulting in mass displacement with no indication of community investment for the existing residents. The purpose of this case study was to analyze the developments in Getty Square and if they would inevitably lead to mass displacement, influx of wealthy young professionals, and cultural wipe-out of the area, and if the arts organizations in that specific area were responsible. While discussions of the effects gentrification in this essay were merely hypothetical, disregarding them altogether would be detrimental actual revitalization in which all community members benefit. Furthermore,

ignoring the effects would only further the assumption that any type of art in neighborhoods ultimately lead to gentrification. Regardless, the changes in Yonkers for the time being indicate how the arts enrich neighborhoods and ensure the growth and development for those who inhabit them. With the arts programs and partnerships listed, this would indicate the city is using the "neighborhood-based approach," in that they're investing in the needs and skills of the current population that lives there, indicating that the changes could be classified as revitalization. From a social justice aspect, revitalization is more advantageous than gentrification as the lower-income residents are not displaced as a result of the improvements. Instead, by investing in the existing residents, Yonkers is more likely to lead to a resident workforce by creating industries that cater to their talents and interests. Furthermore, with this investment, the cultural integrity of the city could remain as there would be no mass displacement. The events in Getty Square are examples of neighborhood uplifting when city officials and organizations listen to the residents that currently live there.

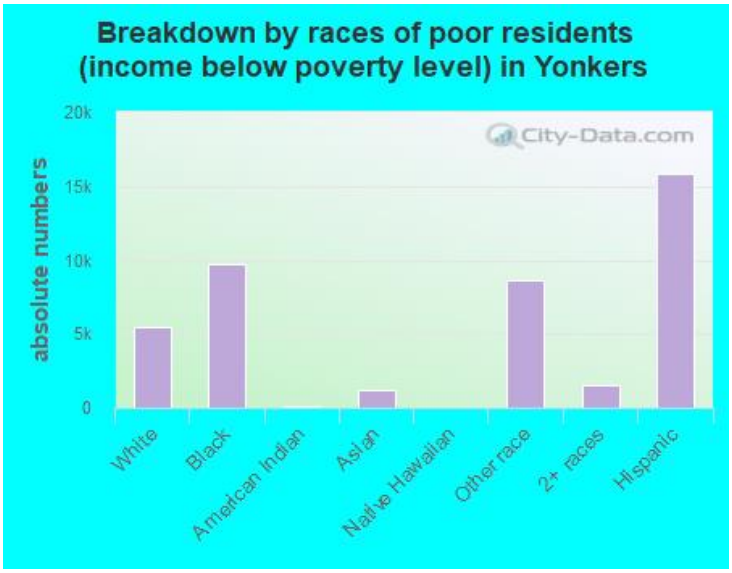

Figure 1

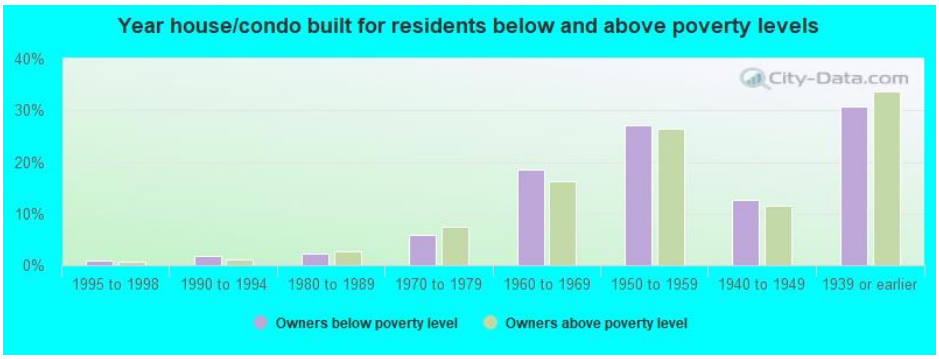

Figure 2

Figure 3

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