

LATINO RHYTHMS IN DOWNTOWN LOS ANGELES: A CASE STUDY OF THE
SOCIAL, PHYSICAL, AND ECONOMIC ENVIRONMENT OF “*LA BROADWAY*”

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ABSTRACT

Latino Rhythms in Downtown Los Angeles: A Case Study of the Social, Physical, and Economic Environment of “*La Broadway*”

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In an attempt to practice inclusive planning, this research project explores whether Broadway Avenue functions as an ethnic commercial strip and identifies social, physical, and economic components that contribute to the Latino neighborhood/ *barrio*. Using pilot studies Loukaitou-Sideris (2000), Loukaitou-Sideris (2002), Rojas (1993), Manzumdar et al. (2000), Main (2007), and Fernando (2007) as a foundation, this research uses a single case study in addition to several research methods: 42 random surveys, literature review and analysis, site observations/pictures, and land use survey.

Various scholars write that *barrios* have unique physical, social, economic, and political attributes. A new aesthetic, art, symbols, type of businesses, music, community events, and vendors all add to social ambiance and physical design of the neighborhood (Rojas, 1993). The findings reported in this case study highlight that the majority of the people who are present at any given time on Broadway Avenue are Latino immigrants from a lower socio-economic background. They visit Broadway’s Latino commercial strip from across Los Angeles County to shop, work, and for leisure purposes. Broadway Avenue is a festive, popular, spiritual, and political public space for many Latino immigrants. Many of the study participants are attracted to Broadway’s diversity, architecture, aesthetics, culturally themed stores and restaurants; showing that this Latino commercial strip possesses deep social, physical and economic significance.

Contributions of this study include a detailed description about Broadway Avenue beyond the existing literature review. Survey results provide valuable information about what study participants would like to be preserved for Broadway’s future. This information provides user-driven recommendations for preservation and change on Broadway Avenue.

Broadway Avenue between Second Street and Olympic Boulevard in downtown Los Angeles is the focused area of this thesis project to provide a qualitative description of the environment of a Latino commercial strip. This thesis provides recommendations to urban planners as they attempt to preserve cultural elements of Broadway’s Latino commercial strip.

Keywords: Latino commercial strips, *barrios*, ethnic enclaves, revitalization, urban design, Latino communities, Downtown Los Angeles, cultural preservation

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TABLE OF CONTENTS

LIST OF TABLES	xv
LIST OF FIGURES	xvi
CHAPTER 1. INTRODUCTION.....	1
Background and Planning Relevance	2
Latinos in the Community Development Process and Latino Threat Narrative.....	3
Purpose of this study	6
CHAPTER 2. LITERATURE REVIEW.....	8
Ethnic Commercial Strip and the Barrio	8
The barrio as an ethnic commercial strip.	9
Social Components of the Barrio	11
Sense of place and the barrio.....	11
Communication, social networks, people on the street, and activities in the barrio.....	12
Music.	14
Festive events.	15
Spiritual and political places.	16
Physical Components of the Barrio	18
The street.	18
Parks in the barrio.....	19
Plazas.	20

Fluid boundaries in the barrio.....	21
A new aesthetic: rasquachismo.	22
Cultural images (religious, indigenous, and political symbols).	23
Signs and props.....	24
Street art and murals.	25
Economic Components of the Barrio	26
El tianguis- market places.	26
Type of businesses.....	28
Street vendors.	29
Implications of This Literature Review	31
 CHAPTER 3. METHODS.....	 33
Purpose of Study.....	33
Selection of Case Study and Participants	36
Study site and geographic location.....	36
Broadway Today	42
Age and gender.....	44
Race and ethnicity.	47
Households and incomes.	48
Methodological Approach—Case Study Method	49
Data collection techniques / methods.	51
Random survey.....	52
Document analysis/ literature review.	54
Observations/ panorama pictures.	55

Land use survey (site and physical artifacts analysis).....	57
Assessment of Methodological Approach.....	59
Case study challenges.....	60
Construct validity.	60
Internal validity.	62
External validity.	62
Reliability.	63
Other Challenges	63
Bias.	63
Trust: language, culture, socio economic status.....	64
Gender and age.	66
Populations counts.....	66
Limitations.....	67
Incomplete surveys and sample size.....	68
CHAPTER 4. FINDINGS	69
Broadway is a Culturally Valuable Place for its Users	69
Is Broadway an ethnic commercial strip?	70
Survey responses.	70
Basic demographics of study participants (Latino immigrants visit Broadway).	70
Race/nationality and immigration status of study participants.....	70
Occupation, education, and income of participants.....	71

Geographic distribution and mode of transportation of study participants.	72
Cognitive boundaries of Broadway’s commercial corridor.	74
Study participants perceive Broadway as a barrio.....	74
Site Observations.....	76
Land use survey.	82
What Are The Social Components That Make Broadway An Ethnic Commercial Strip For Its Users?	
Survey responses.	83
Broadway users: Frequency and number of years visiting.....	83
Social reasons for visiting Broadway.	84
Social networks.	84
Groups, couples, and families on Broadway.	85
What study participants favor, like, and believe should be preserved on Broadway.	85
Social environment of Broadway.	85
Participants make social connections to Latin America when visiting Broadway.....	88
Important similarities and differences between Broadway and the streets of Latin America.	88
Other things about Broadway that represent Latin American culture.....	88
Site observations.....	89

Groups of people and activities on Broadway.....	89
Ceremonial spaces, political marches and other specific activities on Broadway that study participants think represent Latin American culture.	93
Land Use Survey.	96
What Are The Physical Components That Make Broadway An Enclave For Its Users?	97
Survey Responses.	97
Physical components that study participants favor, like, and bepreserved on Broadway.	97
Participants make physical connections to Latin America when visiting Broadway.	98
Places that represent Latin America.	98
Important similarities and differences between Broadway and the streets of Latin America.....	99
Site Observations.....	99
Land use survey.....	106
What Are The Economic Components That Make Broadway An Ethnic Commercial Strip For Its users?	107
Survey Responses.....	107
Economic reasons for visiting Broadway.....	107
What study participants favor, like, and believe should be preserved on Broadway.	107

Types of businesses that Represent Latin America.	108
Important similarities and differences between Broadway and the streets of Latin America.	108
Site observations.	109
Land use survey.	116
Key Findings	118
CHAPTER 5. CONCLUSION	121
Concerns of Commercial Gentrification on Broadway	121
Changes on Broadway	123
Recommendations to Maintain Cultural Continuity and Preserve Cultural Aspects on Broadway for its Latino Users	129
Contributions of this Study	151
Future Studies	153
BIBLIOGRAPHY	154
APPENDICES	169
Appendix 1: How would you Characterize Broadway?	169
Appendix 2: What are your favorite things about Broadway?	170
Appendix 3: What do people like on Broadway?	171
Appendix 4: What would you like to preserve on Broadway?	172
Appendix 5: What specific activities on Broadway that you think represent Latin American culture?	173

Appendix 6: What are the places (buildings, specific locations, stores, open spaces, etc.) on Broadway that represent Latin American culture?	174
Appendix 7: Are there any other things about Broadway that represent Latin American culture	175
Appendix 8: What are the most important similarities between Broadway and the streets of your homeland? ...	176
Appendix 9: What are the most important differences between Broadway and the streets of your homeland? ...	177
Appendix 10: Panorama Picture Analysis Key	178
Appendix 11: Broadway Avenue between 2 nd Street and 3 rd Street (West).....	179
Appendix 12: Broadway Avenue between 3 rd Street and 2 nd Street (East).....	180
Appendix 13: Broadway Avenue between 3 rd Street to 4th Street (West).....	181
Appendix 14: Broadway Avenue between 4 th Street and 3 rd Street (East).....	182
Appendix 15: Broadway Avenue between 4th Street and 5th Street (West).....	183
Appendix 16: Broadway Avenue between 5th Street and 4th Street (East)	184

Appendix 17: Broadway Avenue between 5 th Street and 6 th Street (West).....	185
Appendix 18: Broadway Avenue between 5 th Street and 6 th Street (East)	186
Appendix 19: Broadway Avenue between 6 th Street and 7 th Street (West).....	187
Appendix 20: Broadway Avenue between 7 th Street and 6 th Street (East)	188
Appendix 21: Broadway Avenue between 7 th Street and 8 th Street (West).....	189
Appendix 22: Broadway Avenue between 8 th Street and 7 th Street (East)	190
Appendix 23: Broadway Avenue between 8 th Street and 9 th Street (West).....	191
Appendix 24: Broadway Avenue between 8 th Street and 9 th Street (East)	192
Appendix 25: Broadway Avenue between Olympic Boulevard and 9 th Street (East Side)	193
Appendix 26: Broadway Avenue between 9 th Street and Olympic Boulevard (West Side)	194
Attachment 27: Random Survey Protocol	195
Attachment 28: Consent Form in English	196
Attachment 29: Consent Form in Spanish.....	197

Attachment 30: Random Survey in English	198
Attachment 31: Random Survey in Spanish.....	203

LIST OF TABLES

Table	Page
1. Racial/Ethnic Distribution of the Los Angeles' Central City Community Plan	48
2. Total households and Income of the Los Angeles' Central City Community Plan for 2000 and 2010.....	49
3. Physical characteristics surveyed for each building	58
4. Household Income Levels of Broadway Users	71
5. Where are people coming from?	72
6. Businesses Along Broadway Corridor	117

LIST OF FIGURES

Table	Page
1. Area of Study. Broadway Corridor, Downtown Los Angeles.....	37
2. Fruit Vendor. Fruit vendor blends with the businesses. Picture taken December 2008.....	40
3. Toy Shop in Sidewalk. Private business blends into the public space. Picture taken March 2009.....	40
4. Vendors and Families Take Over Broadway. A busy day on Broadway. Picture taken December 2008.....	41
5. Central City Community Plan Area by 1990 and 2000 Census Tracts.	43
6. Census Tracts Changes between 1990, 2000 and 2010 in the Central City Community Plan.	43
7. Population Pyramid for Los Angeles' Central City Community Plan Area in 1990.	45
8. Population Pyramid for Los Angeles' Central City Community Plan Area in 2000.	46
9. Population Pyramid for Los Angeles' Central City Community Plan Area in 2010.	47
10. Attributes in Building.....	57
11. Geographic Distribution of Broadway Users. (1 dot equals 1 person).....	73
12. FCatedral De La Fe, a protestant church on Broadway. Picture taken March 2009.....	76

13.	Botanica, an herbal boutique with religious symbols served as a ritual space for immigrants. Picture taken March 2009.....	77
14.	Families on Broadway, moms and children in strollers visiting Broadway. Picture taken December 2008.....	77
15.	Dads with sons, parents shop for toys with children. Picture taken December 2008.	78
16.	Vendors and families take over Broadway, a busy day on Broadway. Picture taken December 2008.	79
17.	Heineken mural. Heineken paints three rancheros on Broadway in an effort to market to the Latino community. Picture taken December 2008.....	80
18.	Mexican Flags in front of businesses, businesses displayed their nationalism on their facades. Picture taken December 2008.	81
19.	Mesoamerican mural on Broadway, communicating Pan-Americansm and Latino unity using multiple Latin American symbols from various countries of origin. Picture taken December 2008.	81
20.	Activities participants take part in on Broadway.	87
21.	Activities and music on Broadway, people arrived to work on Broadway and offer additional services to pedestrians. People on Broadway can listen to music and children can play with a clown.....	90
22.	People on Broadway, a popular street with high pedestrian traffic during the day and weekends.....	91
23.	Man playing the accordion, people listen to music on Broadway. Picture taken December 2008.....	92

24.	Animals hook shoppers; a bird captures the attention of shoppers. Picture taken March 2009.....	93
25.	Spiritual spaces, religious images, and altars found along Broadway.	95
26.	Marches and political protest on Broadway.	96
27.	Toy Shop on Sidewalk, private businesses blend into the public space. Picture taken March 2009.....	100
28.	Mexican Belt and hat store, private businesses display merchandise on the sidewalk for passers-by. Picture taken March 2009.	101
29.	Use of props decorate the facades and claim the sidewalk temporarily.....	102
30.	Rasquachismo, businesses paint their exterior walls with bright colors.	102
31.	Giant murals cover multi-story buildings.....	103
32.	Signs are overused by businesses and dominate building facades.	104
33.	Cultural Images, Mexican belts, hats, and religious images—representative of Latino culture—are all displayed throughout Broadway.	105
34.	Latino Physical Characteristics along Broadway.	106
35.	Many vendors sell their products on Broadway. The informal economy is thriving on Broadway.	110
36.	Vendor, newspaper stand. Picture taken December 2008.	111
37.	Ice Cream Vendor, mobile food vendors. Picture taken March 2009.....	111
38.	Art vendor, artist displays artwork for sale. Picture taken December 2008.....	112
39.	Fruit vendor. Picture taken December 2008.....	112

40.	Type of stores, cash advance, jewelry stores, churches, restaurants, travel agencies, restaurants, bridal shops, and botanicas are all part of Broadway.....	113
41.	Multiple retail stores in arcade, vendors sell clothing and electronics. Picture taken December 2008.....	114
42.	Pupuseria, the only observed outdoor dining establishment.	114
43.	Types of Businesses on Broadway, bridal and quinceñeara shops that are present on Broadway. Picture taken December 2008.....	115
44.	Closed retail space in 2009 (top picture) and high end boutiques in 2014 (bottom picture).	124
45.	Major Latino mural on Broadway has been cleared. Picture on the left was taken in 2009 and picture on the right was taken in 2014.	125
46.	Facades with less bold signs. Pictures to the left were taken in 2009 and pictures to the right were taken in 2014.	125
47.	Clifton’s Cafeteria in 2008 (left picture) and 2014 (right picture).	126
48.	Pilot streetscape project on Broadway. The city is creating small parks where roads used to be. Picture taken in 2014..	126
49.	A new hotel on Broadway. Left picture taken in 2009 and right picture taken in 2014.	127
50.	Urban Outfitters appropriated the Rialto Theater. Left picture taken in 2009 and right picture taken in 2014.	127
51.	Higher end restaurants with outdoor dining. Left picture taken in 2009 and right picture taken in 2014.....	127

52.	Outdoor dining with temporary tables (2009).	128
53.	High-end outdoor dining I (2014).	128
54.	High-end outdoor dining II (2014).	128
55.	People eating Salvadorian food along Broadway. Picture taken March 2009. ...	132
56.	Catedral De La Fe, a Protestant Church on Broadway. Picture taken March 2009.	133
57.	An Alter to “La Santa Muerte” on Broadway	134
58.	Marches and Political Protest. Broadway has become a political space for many Latino immigrants and their allies.	135
59.	Geographic distribution of Broadway visitors and reasons for visiting.	139
60.	Fruit Vendor. Fruit vendor blends with the businesses. Picture taken December 2008.	141
61.	Man playing the accordion. People listen to music on the street. Picture taken December 2008.	142
62.	Vendors and families take over Broadway. A busy day on Broadway. Picture taken December 2008.	142
63.	Use of props, clothing and Dora La Explradora.	143
64.	The Use of Props and religious symbols.	144
65.	Major Latino mural on Broadway has been cleared. Picture on the left was taken in 2009 and picture on the right was taken in 2014.	145
66.	Latino Murals in 2009.	146
67.	Various Types of Businesses on Broadway. Bridal and Quinceñeara shops present on Broadway. Picture taken December 2008.	148

68.	Many vendors sell their products on Broadway. The informal economy is thriving on Broadway.	149
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CHAPTER 1. INTRODUCTION

Ethnic commercial strips play an important role in the life of immigrant groups (Mazumdar, Mazumdar, Docuayan, and McLaughlin, 2000; Roseman and Vigil, 1993; and Loukaitou-Sideris, 2002). Ethnic commercial strips “[mitigate] the psychological trauma of displacement, providing alternative economic structures, and facilitating the preservation of cultural traditions” (Mazumdar, et al, 2000, p. 319). Various scholars have pointed out that Latinos come together to create neighborhoods or *barrios*; they produce “patterns of urban organization.... rooted in Latin American [culture]” (Lyndon, 1993, p. 3). As the Latino population grows, they are taking a large role in shaping American cities according to their own interest (Lyndon, 1993, p. 3). Latinos reshape their physical and social environment to reflect traditions in Latin America by building plazas and decorating buildings with Latin American aesthetics (Rojas, 1991; Rojas, 1993; Rojas, 1994; Heredia, 2009; Nemeth, 1993; Diaz, 1993; Herzog, 1993; Stephens, 2008; Holtzman, 2004; and Roseman and Vigil, 1993).

This thesis explores how Broadway functions as an ethnic commercial strip and identifies the social, physical, and economic components that contribute to the ethnic commercial strip on Broadway. Using a single case study and data collected and analyzed using research methods (42 random survey, literature review and analysis, site observations/pictures, and land use survey), this study provides a description of the environment of a Latino enclave on Broadway, identifies *barrio* elements found on Broadway, and provides planning recommendation to preserve Broadway as a Latino commercial strip. This chapter will provide information on background of the study site,

planning relevance, the role of Latinos in the planning process, Latino thread narrative, and purpose of this study.

Background and Planning Relevance

This thesis contributes to the urban revitalization literature by identifying how diverse communities and cultures interact to influence the ingredients that shape urban places. It is important that planners get input to understand what makes a space culturally relevant to people. Many scholars note that a *barrio* is a complex environment occupied with symbolic productions that are linked to Latino culture (Perez-Tores, 2000; Romero, Hondagneu-Sotelo, and Ortiz, 1997; and Herzog, 1999). Previous scholars describe various social, physical, and economic elements that contribute to a *barrio* such as architecture, food, color, and music. Through an authentic understanding of the elements of a *barrio*, planners can more deliberately work to enable inclusive planning that can lead to the preservation of important elements in Latino focused spaces.

Broadway began its transition during the 1950s. At the time, many urban areas saw a decrease in population as a result of increased car ownership which increased migration to the suburbs (Loukaitou-Sideris, 2000, 166). Robert Fishman (2005) refers to the movement of White people in to the suburbs as a phenomenon entitled the “the fifth migration;” this phenomenon allowed immigrant groups to rediscover possibilities in the inner city. As a result of “White flight,” land became devaluated in the downtown core and lead to the “physical desolation and a general deterioration of the urban form” which brought upon economic disinvestment (Loukaitou-Siders, 2000, 166). As time passed

and disinvestment occurred, Latino users appropriated Broadway, now forming part of Broadway's history (Roseman and Vigil, 1993) and sense of place.

Broadway's revitalization effort by the City of Los Angeles has created plans and policies that influence development in Broadway's theater district (City of Los Angeles, 2008). Revitalization plans include creating a cohesive downtown by connecting the south of downtown (LA Live) to the north (the civic center), via Broadway. The City of Los Angeles collaborated with various agencies to create a comprehensive long term plan for Broadway. Bringing Back Broadway is an initiative that is charged with the following goals:

1. Revitalize the historic Broadway district between 2nd Street and Olympic Boulevard
2. Activate inactive theaters
3. Reactivate more than a million square feet of vacant commercial space
4. Assist retailers and prevent further retail vacancies
5. Increase parking and transit options to serve Broadway
6. Encourage cultural, entertainment and retail uses on Broadway that will sustain generations
7. Create a sense of place and history through urban planning, design and lighting guidelines and streetscapes
8. And make the dream of riding a streetcar downtown by 2014 a reality (*City of Los Angeles, 2008*).

Latinos in the Community Development Process and Latino Threat Narrative

Immigrant groups from Latin America are creating a new mosaic in traditional American urban spaces, posing conflicts within the American capitalist economy, political systems, and planning institutions. John R. Logan and Harvey L. Molotch (1987) described the main drivers of redevelopment as a pro-growth development ad-hoc coalition that has been formed by business, place entrepreneurs, media, prominent land owners, and government agencies to promote growth for their members and increased

political power for their benefactors. However, unbridled development pressures that result from economic efficiencies drive redevelopment and often ignore or devalue the complexity of *barrios* and ethnic commercial strips.

Societal political conflicts between urban planning and ethnic commercial strip result when Latino communities participate less in the planning process and are depicted negatively in the media. Villa (2000) recognized that institutional barriers and discrimination often prevent Latinos from effectively claiming or shaping their spaces. Immigrant groups are not involved in the planning process because they lack institutional knowledge and encounter other socio-economic hurdles. As a result from social and institutional barriers, planning decisions made by planning practitioners and decision makers may ignore or devalue the experience and values of ethnic communities. Latino immigrant groups may not be able to articulate to planning board how they use space differently. The omission of groups of people produces an urban fabric that does not reflect alternative experiences and values.

Historical examples illustrate that Latinos are often taken advantage of, often disregarded, and perceived as expendable in the community development process. Raul H. Villas describes in his book, *Barrio-Logos*, that, "...geographic displacement loom large in Chicano historical memory, characterized, among other things, by the determining effects of land loss, shifting and porous national borders, coerced and voluntary migration, and disparate impacts of urban development" (Raul Romero Villa, 2000, p. 1). Gilbert Valadez Estrada (2002) illustrated this point by showing that East Los Angeles is a community fragmented and displaced by the freeway system. Scholars also point out the displacement and struggle has occurred in the Figueroa Corridor in

Downtown Los Angeles, the current site of the Staples Center and LA Live (Valle and Torres, 2000). The most overt example of displacement may be when the City of Los Angeles targeted Chavez Ravine as a “vacant shanty town” and used eminent domain to take homes, resulting in the creation of Dodger Stadium (Hines, 1982; Yosso and Garcia, 2007).

The media and other mainstream press and cultural arbiters influence urban policy makers to dehumanize Latino immigrants as objects and criminalize their status in the United States. Leo R. Chavez (2008) explains that the media portrays Latinos as a threat. This negative sentiment can influence decision makers to marginalize Latinos. The media labels many Latinos in America as “illegal” challenging their citizenship and status in society. In addition, Chavez (2008) coins the negative depiction of Latinos as “Latino Threat Narrative”. Some of the more inflammatory media outlets portray Latinos as “an invading force from south of the border that is bent on reconquering land that was formerly theirs (the U.S. Southwest) and destroying the American way of life” (p. 2).

The objectification of Latinos in the media is a process that dehumanizes their experience. Once a community is treated as a dispensable object in society it is easy to pass policies or laws that marginalize and limit social integration and economic mobility (Chavez, 2008). Often times Latinos are not viewed as legitimate members of society and not deserving of the rights and privileges of citizenship (Chavez, 2008, p.15). These obstacles have limited the integration of Latinos in the planning process and society. Robert Rodino (1999) describes urban revitalization in an ethnic enclave by stating that: “Indifference to ethnicity is not constructive. It makes people invisible, marginalizes them, harms their self-identity, and makes it harder to create a harmonious society that

seeks a common ground while still celebrating diversity” (Rodino, 1999, p. 100-101).

Planning decisions have power because they permanently affect physical space and might carelessly ignore issues of ethnicity. As a result, urban spaces that are managed or regulated by mainstream institutions often exclude social groups not in power. Lack of visual representation and cultural meaning in the built environment do not represent the identities of minorities (Krase, 2004). As pointed out earlier, businesses on Broadway that cater to Latinos should not be marginalized in the revitalization process because their function may not obviously fit into the larger goals of the traditional planning process.

Purpose of this study

As a result of studying Chicana/o Studies and the role of Latinos in the planning process, I became interested in shifting the approach of urban revitalization to include a fast growing demographic. The rising Latino population in the State of California and the United States (Myers, Pitkin, and Park, 2005) has resulted in Latino enclaves emerging across the urban fabric of American cities. Studies highlight that, “Immigrants and their children will comprise a substantial and growing portion of California’s workforce, consumers, homebuyers, taxpayers, voters, and political leaders in coming years” (Myers et al., 2005, 2). Demographic shift in population presents a challenge in understanding and preparing for the possible changes that Latinos will bring to urban settlements. Latinos live in neighborhoods that have a sense of place produced by their culture expressions. As a result, a challenge presented in urban planning is designing cities that cater to new type of users.

Although decline is observed in many American downtowns (Loukaitou-Sideris and Banerjee, 1998, 18), commercial strips like Los Angeles' Broadway have experienced a unique phenomenon referred to as "ethnic gentrification" (*Loukaitou-Sideris, 2002, 335*). Latinos and other ethnic minorities have emerged claiming commercial strips, urban spaces, streets, and parks. These ethnic communities bring unique customs and different ways of using and perceiving of urban space. Rojas (1991) points out that Latinos use the street as a public space to function like a plaza. Additionally, many scholars identify Latinos as having unique spatial practices that impact the urban landscape physically and socially (Villa, 2000; Leclerc, Villa, and Dear, 1999; Davis, 1992; Loukaitou-Sideris, 2000).

This master's thesis describes the contributions that study participants, the majority of whom are Latinos, have made to the physical, economic, political, and social aspects of the environment of Broadway Avenue in Downtown Los Angeles. This study reveals both behavior and aesthetic characteristics that are present on Broadway. The data from this study can be used to understand if Broadway is a Latino commercial strip. As Broadway changes, replicating the methods of study and analyzing results can be used to track changes on Broadway. With an understanding of the ways that Broadway functions as a Latino commercial strip comes the possibility of planning and revitalizing this area in a manner that does not further marginalize already marginalized groups. This research project explores the following two questions:

1. Is Broadway a Latino commercial strip/ *barrio*?
2. What are the social, physical, and economic components that make Broadway a Latino commercial strip for study participants?

CHAPTER 2. LITERATURE REVIEW

To provide a deeper understanding of Latino neighborhoods, this chapter will review the literature on ethnic enclaves and *barrios* that will highlight unique physical, social, economic, and political characteristics. A theoretical explanation of the ethnic enclave/*barrio* is provided and followed by a description of its major components. Social, spiritual, and political characteristics of the *Barrio* are described to understand human activity such as sense of place, social networks, spiritual/devotional places, and political events. The literature review also provides an in-depth report of the physical and economic components of the *Barrio*: streets, parks, plazas, fluid borders, aesthetics, street art, cultural images, market places, type of stores, and vendors. Questions are constructed (after each major section of the literature review) that will serve as the implications for this study. All of these questions are summarized at the end of this chapter and will be linked in my literature review to my methods chapter.

Ethnic Commercial Strip and the Barrio

Wilson and Portes (1980) first defined the ethnic commercial strip as a “self-enclosed inner-city minority community.” This definition was later expanded by Wilson and Martin (1982) to include the economics of the community by stating that the enclave is “‘composed of clusters of small businesses which [were] collectively, vertically and horizontally integrated’ and usually minority owned”. Furthermore, Bohon (2000) explained that the enclave definition was extended to include places where you find “ethnically defined jobs rather than ethnic residential segregation as conceptualized by Sanders and Nee (1987)”.

The *barrio* as an ethnic commercial strip.

The relationship between race and place is reflected in the built environment as ethnic groups redefine the meaning of space. Immigrant groups socially segregate into neighborhoods, consequently producing districts and zones that are defined by their identity (Hise, 2007, p. 47). Jerome Krase (2004) analyzed “how the built environment reflects the changing cultural identities of neighborhood residents” (p. 274), thus describing how immigrant neighborhoods possess a unique ethnic vernacular. Different ethnic groups manifest culture through a variety of physical symbols and social patterns (Low, Taplin, Scheld, Fisher, 2002). Scholars have identified that ethnic groups from different backgrounds – African-American, Chinese, Vietnamese, Japanese, and Latino, among others – create neighborhoods with a distinctive sense of place (Mazumdar, Mazumdar, Docuyan, McLaughlin, 2000; Dubrow, 2002; Fernando, 2007; Rojas, 1991; Rojas, 1994; Heredia, 2009). Ethnic commercial strips are phenomena that need further clarification; this next section explains the *barrio*.

Chicano/Latino and other scholars commonly refer to Latino enclaves as *Barrios* (Siembieda, 1999; Rojas, 1993). For the purposes of this study, the term *barrio* is used to identify a Latino enclave. The *barrio* is a physical, social, economic, and political representation of the Latino community. *Barrios* are places where *Latinidad* is expressed physically and socially to create a new aesthetic (Perez-Torres, 2000). Siembieda (1999) describes the concept of *barriology* as a collective decision of finding ways to Mexicanize bland spaces; now these bland spaces (*barrios*) have become home to the Chicano population reflecting a new aesthetic. Siembieda and Moreno (1998) examined

the *Barrio* and provided insight to the *barrio* in the city. They mentioned that *barrios* contribute to “diversity, vibrancy, and stability” (Siembieda and Moreno, 1998, 1).

Many scholars have concluded that a *barrio* is a complex environment occupied with symbolic productions and characteristics linked to Latino culture (Perez-Torres, 2000; Romero, Hondagneu-Sotelo, & Ortiz, 1997; Davis, 2000; Davis, 1992; Villa, 2000; Sanchez, 1993; Leclerc, Villa, & Dear 1999; Diaz, 2005; Davila, 2004; and Herzog, 1999). All these scholars highlight the experience of the Latino community and the contributions that Latinos have made in the United States. “Latinization ... [is] exemplified by the appropriation and reformulation of cultural icons such as food and clothing, language, and popular music..., and religious iconography” (Aparicio, 2003, p. 3). As new cultural practices are introduced into American spaces, they produce a geographical identity with new flavors, sounds, and images. As a result, Latino culture and its contributions are seen in the physical environment.

The *barrio*, like other ethnic commercial strips, serves an important purpose for its residents: it allows immigrants to make linkages to their homeland. Mazumdar, S., Mazumdar, S., Docuyanana, F., & McLaughlin C. (2000) point out that ethnic enclaves provide social life and ceremonial events for immigrants. Immigrants in ethnic commercial strips can visit spiritual places, restaurants, and music and clothing stores where they are able to shop for cultural goods and make connections to their homeland.

This literature raises the following question for this project:

- Is Broadway a cultural place or cultural tourist attraction for Latino immigrants?

Social Components of the Barrio

This section discusses various societal elements and human activity found in a *barrio*. These components include emotional attachment and creating a collective memory for an area, public events in commercial spaces, social networks, people on the street, human activities, music, fiestas, spiritual places, and political events.

Sense of place and the barrio.

Sense of place relates to the creation of “place identity” (Mazumdar, et. al., 2000, p. 319). Manzumdar, et al. (2000) described how Vietnamese-American immigrants created an ethnic commercial strip and a unique sense of place in Little Saigon; Little Saigon has unique “physical, social, symbolic, and emotional significance... [to the] lives of immigrants, [which]...foster community identify” (Mazumdar, et al, 2000, p. 319). Sense of place is defined differently across various academic disciplines; for the purpose of this research, it will be defined as “the affinity or connection that a person feels to an area” (Cook, 2009, p.8). Main (2007) and Munoz (2008) add an emotional component to sense of place where a group of people can experience deep connections and feelings with a place. According to Main (2007), “sense of place is a term often used by urban planners, described as the subjective perceptions and conscious feelings that one has about an environment. Sense of place has both cognitive and emotional components” (Main, 2007, p. 22). Additionally, Munoz (2008) stated that sense of place is:

“...created by memory, experiences, desires of individuals, or between people; the end result is often ultimately articulated by the way people use, understand, and create a specific place. ‘Sense of place’ is constructed through unbound and unfixed emotive feelings that are constantly informed by memory, images, photographs, stories, personal histories and experiences. ‘Sense of place’ is a subjective psychosocial process triggered by feelings of familiarity —the smell of

food, sounds of music, language, dress, and behaviors, to name a few”(Munoz, 2008, p. 21-22).

As pointed out by Mazumdar, et al. (2000) ethnic enclaves possess a sense of place that is communicated through buildings and symbols. Furthermore, Mazumdar et al. (2000) described that Little Saigon “embodies the materials and symbolic transference of culture” (p. 323); the enclave’s architecture communicates culture and expresses the nostalgia of immigrants for their countries of origin.

Per this section, the following are implicating questions:

- What are the cognitive boundaries of Broadway’s ethnic commercial strip?
- Do Broadway users have a collective understanding that Broadway’s ethnic commercial strip has a sense of place of a barrio?

Communication, social networks, people on the street, and activities in the barrio.

Communication and exchange of information are social elements in ethnic enclaves. Mazumdar, et al. (2000) writes that shops provide social life and opportunities for communication into the ethnic enclave:

The variety of shops, such as coffee shops, jewelry shops, bakeries, groceries stores, herbal medicine and so on, provide the wherewithal for a Vietnamese social life. People of different ages find a social life in Little Saigon as it promotes communication between different members of the immigrants groups: elderly with elderly; young with young, newly arrived with ‘old timers.’ (328)

Stephens (2008) described how public and private spaces blend in Latino neighborhoods, where once private spaces now serve as pseudo public spaces where conversations take place for Latino residents:

...Latinos maintain relatively fluid boundaries between public and private spaces. Front yards serve as intermediary zones, not buffers, and fences don't separate neighbors but rather act as an easy meeting space for neighborly conversation. For Latinos, good fences really do make good neighbors. (p.2)

Front yards and fences do not separate people but rather welcome social activities. Adults gather along fences to converse and children play in front of their neighbor's yard. Front yards in the Latino enclave are accessible to community members; there is more of a collective ownership of these spaces, making private yards an additional public space for the community.

Immigrant groups feel comfortable among their immigrant peers. One of the primary features of a Latino commercial strip is the presence of Latino people (people speaking Spanish and dressing in a similar style). People are able to feel comfortable because people part the same language, culture, and ethnicity (Mazumdar, et al., 2000). Men wear Mexican boots, young people dress in an urban style, and recent immigrants from rural environments have a distinctive fashion. These connections and reminders in the enclave provide immigrants with positive connections to their culture that "provides a culture buffer zone, cultural bridge, helping minimize the stress of transition and culture shock" (Mazumdar et. al , 2000, p. 324).

Latino commercial spaces have diverse activities linked to commercial, recreation, and residential uses (Loukaitou-Sideris, 2002). People come to work, take a break from work, children play in the sidewalk, people "hang out...[to] come to see and

to be seen, shop, and entertain themselves” (Loukaitou-Sideris, 2002, p. 339). These activities are social activators and create the sidewalk as a place of gathering, leisure, work, and play. Rojas (2003) described:

“groups of people are actually sets of well-ordered interactions in which everybody has a role. Children play, teenagers hang out, and the elderly watch. These roles enhance the street activity and provide security for families, neighbors, and friends....[exercising] implicit social control” (Rojas, 2003, 279).

Similarly, Loukaitou-Sideris (2002) observed activities during the week and identified and compared the density of people on a commercial street. She discovered activities node, variety of users and different types of uses: strolling, standing, people watching, sitting, vending, waiting for the bus stop, playing, dancing, and window shopping.

This literature raises the following questions for this project:

- Is Broadway a place of leisure?
- Do users visit Broadway with other people?
- Is Broadway a place for conversation for immigrants?
- Is the Latino community using Broadway?
- Are businesses catering to the Latino community by using Spanish signs?
- Do Latinos work on Broadway?
- Do people come to Broadway to entertain themselves?
- Is Broadway a place of work for Latino immigrants?

Music.

Music also contributes to the construction of space and culture as it reflects the heritage and traditions of different ethnicities and identities. Banda, Cumbia, Reggaeton,

and Salsa are types of Latino music that inform a sense of place in the streets of various neighborhoods (Stokes, 1994). Stokes (1994) stated that music serve as a marker in a social space. Additionally, he argues that, “music is socially meaningful ...because it provides means by which people recognize identities... and the boundaries which separate them” (Stokes, 1994, 5). Music creates a unique experience and, like art, serves as space marker.

This literature raises the following questions for this project:

- Is there Latino music on Broadway?

Festive events.

Brian Godfrey (2004) illustrates San Francisco’s Mission District as place with a strong social network and a physical environment where Latino culture has left an imprint. He explains how people come together to celebrate Cinco de Mayo in a street carnival: “On Mission Street, the District’s principle retail corridor, the sidewalk and nearby arcades often feel like a Mercado, or bazaar, as pedestrians mingle with associates and vendors” (Godfrey, 2004, p. 89).

This literature raises the following questions for this project:

- Are there any Latino fiestas on Broadway?

Spiritual and political places.

Spiritual and political places are social elements of the ethnic commercial strip. Mazumdar, et al. (2000) described how commercial events in private spaces bring social and public life in the ethnic commercial strips. Mazumdar, et. al. (2000) described how ceremonial spaces in businesses create a public environment for many shoppers in Little Saigon; stating that:

Little Saigon is not just a commercial space with an active social life, but a center of religious life as well, serving as a setting for several of the more public spaces, ceremonial ritual events. Some ritual events are individual and private; some are social, collective, public and large scale, while others have both components. On a private level Vietnamese stores, businesses and restaurants have altars dedicated to Buddha, ancestors and other religious icons. There individual shop owners offer payers, fruits, and burn incense. (326)

The environment that is produced by these commercial spaces provides an environment where private spaces mesh with public spaces that have special religious meaning. Ceremonial spaces and the types of stores that serve the enclave provide immigrants with a social life and familiarity.

Public ceremonial spaces are also a tradition in Latino businesses, public spaces, and homes. Although spiritual images dominate many Latino homes and shopping centers, Latino spirituality is an area that is minimally explored within Latino studies (Broyles-Gonzalez, 2003). *Botanicas*, altars, images of *La Virgen de Guadalupe*, and *La Santa Muerte* create spiritual places in unexpected locations. Spirituality and daily worship are important activities in the Latino culture that are deeply rooted in Native American traditions and Catholicism (Broyles-Gonzalez, 2003). The healing practice of *curanderismo*, is linked to Native American spirituality and religion. Various scholars

highlight that Latino culture is deeply rooted in Catholicism and indigenous traditions (Broyles-Gonzalez, 2003, Rodriguez and Powers, 1987, Vidaurri, 2002). Therefore, “understanding... immigrants’ folk-healing [beliefs] and practices” is essential to understand and uncover new practices in the economic landscape (Viladrich, 2004).

Many Latino commercial strips house spiritual stores and create altars for their Latino patrons. In *botanicas*, products that serve various practices associated with Catholicism, Santeria, and *curanderismo* can be found. According to Viladrich (2004), *botanicas* are a blossoming market in response to the Latino population’s use of herbs and plants to treat ailments.

Chicano scholars write that politics and political movements are present in public spaces in the southwest (Chavez & Vallecillo, 1978). Describing that mural art relate to issues of the Chicano movement. For instance, they describe that murals is an “art forms where esthetics are allied to politics” (Chavez & Vallecillo, 1978, np). This example illustrates that in Latino neighborhoods you find political messages in public areas. Therefore, politics in public area is a good indicator that an area might be a *barrio*.

In addition, political marches are political activities that rise in public spaces, which can be an indicator that Latinos take control of a space. Johnson and Hing (2007) write:

Hundreds of thousands of U.S. citizens and immigrants peacefully marched in Chicago and [on Broadway Ave in Los Angeles]; thousands more took to the streets in other cities across the country. Such mass demonstrations advocating for the rights of immigrants are unprecedented in American history. Energy, enthusiasm, and a deep sense of urgency filled the air. Activists proclaimed that the marches represented ‘the new civil rights movement’.

The passage above supports the idea that groups of people come together during political protests. Latinos, immigrant groups, and allies take complete control of sidewalks and the streets.

This literature raises the following questions for this project:

- Are there any spiritual and devotional places on Broadway?
- Does Broadway have any political meaning to the Latino community?

Physical Components of the Barrio

The following sections explain how *barrios* and cities in Latin America revolve around public spaces – streets, parks, downtown plazas, and sometimes businesses that are accessible to all and create a vibrant urban center. Additionally, this section explains how Latino public spaces are distinctive because of the following urban design elements: aesthetics, street art, the use of signs/ props, and cultural images.

The street.

Latinos living in East Los Angeles and other *barrios* use their front yards to create a unique environment (Rojas, 1999, p. 131). Latinos use props and bring social contact along the fence, sidewalk, and street (Rojas, 1999). Rojas (1999) points out that East Los Angeles is a dynamic place where Latino residents are on “streets, corners, sidewalks, and front yards as well as in marginal places such as parking lots and alleys. Street vendors are popular and flow in and out” (Rojas, 1999, 131). Latinos create a living space, working place, and a place for leisure all in one, resulting in a dynamic and

animated urban landscape (Rojas, 1999, 132). Walking along the street one can experience diverse behavior patterns that are unexpected and view unique decorations.

Additionally, with the limited amount of open space and plazas in the *barrio*, residents of East Los Angeles claim the sidewalks and streets as public space. Social activities in the street influence space and movement. “Latinos use the automobile for social interaction by cruising down streets, parks, and other areas where young people congregate. In Latin America, this social mingling takes place in the plazas” (Rojas, 1999). However, in the United States, the limited number of open spaces results in people of the *barrio* using streets and sidewalks as makeshift plazas. An example of this is when Latino youth participate in “low riding” (cruising in a flashy vehicle) as a form of expression on public streets. Similarly, Mike Davis (2000) describes how Latinos are genius in “transforming dead urban spaces into convivial places” (Davis, 2000, 55).

Parks in the barrio.

As cities become trans-cultural, new users transform the use of open spaces (Wilson and Groth, 2003). Studies conducted by Kelly Main (2008) and Anastasia Loukaitou-Sideris (1995) provide examples of how Latino users transform one form of open space—urban parks and make note of how Latinos utilize urban parks. Main (2008) stated that MacArthur Park, a park in downtown Los Angeles “was a focal point for one of the largest immigration rallies in the U.S... [and in the park one can witness]...daily activities such as soccer, vending, and ...celebrations”. These are example of how the Latino communities brings their activities to a park and “exercise their control of this community space.” Moreover, Loukaitou-Sideris (1995) explains that Latinos come to

the park accompanied, in groups, and “Latino users pay many more visits to the park than [other racial groups—White, Latino, African American, and Asian]” in parks around the Los Angeles area (94). She further explains that, “When at the park, [Latinos] are likely to get involved in gregarious uses including parties, celebrations of birthdays and wedding anniversaries, and picnics” (94). Both Main (2008) and Loukaitou-Sideris (1995) explain that Latinos appropriate public space, change it, and add new meaning. Latinos use public spaces for political demonstrations, but also bring new uses to the park such as soccer playing, vending, and more festive social activities.

Plazas.

Plazas are important places where Latinos come together to celebrate community events and where music and social interactions take place (Smith, 2004). William Siembieda’s (1999) review of the book *From Aztec to High Tech* notes a main theme in Mexican cities: a rich history of city design and architecture that highlights the importance of the plaza. Similarly, Herzog (2006) described design aspects of Mexican downtowns as places of thriving urban activity heavily used by citizens:

“...family life [continues] to unfold gracefully under stone arcades, at sidewalk cafes within earshot of fountain in plazas, while the civic centers of so many US cities continue to decline in a swirl of graffiti & litter along sidewalks emptied of people” (Herzog, 2006, p. 129)

Vendor stands, stone arcades, fountains, plazas, *portales* (sidewalks with arches) and stores all contribute to a space that is social and political. Herzog highlights the difference between Mexican and American civic centers. In Mexico, physical features such as *portales* and plazas create a functional urban space that invites people downtown.

While Herzog (2006) also describes how Latinos have transformed American downtowns with pedestrian oriented elements that resemble the function of the plaza:

“...in the Latino section of Broadway Street, the old Broadway neighborhoods of theaters, Art Deco, and [extravagant] architecture has been observed by Mexican residents and commercial users and transformed into a center of Latin culture, with its street scale vendors, small retail business, and numerous pedestrians” (Herzog, 2006, 219).

This literature raises the following questions for this project:

- Are the sidewalks or other physical space on Broadway Avenue used by users as a makeshift plaza/park where visitors experience (1) unexpected commercial activity, (2) diverse behavior patterns, or (3) or a vivid/ colorful environment?

Fluid boundaries in the barrio.

Private spaces are important in the enclave because private spaces produce public/social activities and some private spaces serve as pseudo public space. Loukaitou-Sideris (2002), Stephens (2008), Rojas (2003), and Mazumdar, et al, (2000) provide examples where private spaces play out in the ethnic commercial strip. Loukaitou-Sideris (2002) states that, “Street vendors are often joined by store merchants who open up their storefronts and display their goods on the sidewalk. The boundaries between public and private often disappear as private stores interiors blend with the public street” (Loukaitou-Sideris, 2002, 340). The displays on the sidewalk by vendors and merchants create an environment that is fluid, as shoppers cannot identity the boundaries between the sidewalk and the business. Private businesses that become an extension of the sidewalk and claim it temporarily become part of the public space.

This literature raises the following questions for this project:

- Do vendor or merchants display merchandise that spill out into the sidewalk that cover business boundaries?

A new aesthetic: *rasquachismo*.

Latino inhabitants create a new aesthetic and redefine the meaning of architecture by introducing cultural symbols. Rojas (2003) introduces the concept of “no blank walls” in the barrio, where walls are covered with materials, merchandise, images, and props. The varied use of these cultural images create a new aesthetic on the street. Latinos decorate and design spaces with a new tradition called *Rasquachismo*: the idea of putting together things or spaces with whatever materials are readily available (Tomas, 1991¹).

The following passages provide four definitions of *Rasquachismo*:

- Described as “...unfettered and unrestrained ...elaborate over the simple...[and] flamboyant over the severe. Bright colors are preferred to somber, high intensity to low, the shimmering and sparkling to the muted and subdued” (Griswold Del Castillo, McKenna, and Yarbrow-Bejarano, 1991, 157).
- *Rasquachismo* is an “...aesthetic expression [that] comes from the forgotten or abandoned [materials]...from recycled fragments and leftovers, from every day waste materials...” (Leclerc, 1999). The following quotes provide additional descriptions:

¹ Ybarra-Frausto, Tomas. "Rasquachismo: A Chicano Sensibility." In *Chicano Art: Resistance and Affirmation, 1965-1985*. Eds. Richard Griswold del Castillo, Teresa McKenna and Yvonne Yarrow-Bejarano. Los Angeles: Wright Art Gallery, University of California, 1991.

- “...a funky, irreverent stance that debunks convention and spoof protocol. To be *rasquache* is to posit a bawdy, spunky, ... to seek to subvert, and turn... paradigms upside down. It is a witty, irreverent, and impertinent posture that recodes and moves outside established boundaries (Griswold Del Castillo et al., 1991, 155)..
- *Rasquachismo* is a form of ephemeral arts (short lived, temporary and to disposable and easy to make (Jasper and Turner, 1986, 23).

Rasquachismo has no rules and breaks architectural norms. *Rasquachismo* produces an aesthetic that is flashy and bold. Anastasia Loukaitou-Sideris (2002) describes a Latino commercial strip where a building is covered by signs (commercial advertising). The signs and ornamentation become a focal point of the building that dominates the structure. Stating, “The aesthetics of the strip became blended with its commercial purposes. In some instances the powers of architecture were used to create buildings as signs that sought to attract the attention and money of [passersby]” (Loukaitou-Sideris, 2002, 336). Examples of this type of eclectic aesthetics are businesses in East Los Angeles where bright colors are used and where walls, roofs, and sidewalks are covered with art and symbols. This freedom creates an environment that is fluid and non-conforming, making a Latino *barrio* a unique, colorful, urban experience.

Cultural images (religious, indigenous, and political symbols).

Looking deeper into the décor of the *barrio* there are many cultural images that decorate the physical environment. Scholar Oberle (2006) explains “the use of names,

symbols, décor, and store layout invoke images of [Latin America] and serve as useful marketing device” (p. 150). Religious, indigenous, and national images become a form of art that also claim space representing the Latino population (Jasper and Turner, 1986). Specifically Our Lady of Guadalupe is seen as “devotional art [that] [promotes] a... relationship between [the people] and [the environment]” (Jasper and Turner, 1986, 20). Additionally, national symbols like the Mexican flag serve as playful elements that are visual cues that Latinos are present on the street. Storefronts in Latino strips are described as places that:

“...incorporate religious, political, or ethnic pride motifs (such as Aztec imagery) and cultural heroes (such Mexican artist Frida Kahlo). Both Mexican flag and the American flags are sometimes incorporated in places where they might not be expected. Religious and political themes and representations of cultural symbols such as soccer, mariachis, and everyday life such as food preparation are routinely incorporated...” (Rojas and Chase, n.d.).

Signs and props.

Signs and props contribute to the environment of commercial spaces that provide a vivid experience. Rojas and Chase (n.d.) state that Latino culture reflects “a passion for vivid color and strong thematic material and a widely shared symbolism in graphics... big bold signs. Many of them painted right on the walls” (no page number). Similarly, Davila (2004) states that outdoor ads serve as markets (an entry point) into a cultural space. Davila (2004) further notes that signs inscribe meaning into space that markets ethnicity and identity.

James Rojas (2003) studies how Latinos in East Los Angeles make space more comfortable by using props. Rojas (2003) reveals, “The use of props of all kinds creates a unifying human scale of activity. This is true in both residential and commercial areas.

Props scale down the commercial landscape to pedestrian size, which contradicts the automobile scale of the major Los Angeles avenues...” (p. 284). This phenomenon is experienced when people bring out chairs, tables, and merchandize to define territory that results in spaces becoming more comfortable (Rojas, 2003, 283).

Street art and murals.

Street art and murals in front yards, streets, houses, community walls, and businesses serve a social function by creating a colorful environment and educating people. Murals have strong political messages that may address issues of immigration, Latino unity, community, and Pan-Americanism, all while highlighting indigenous and religious images. The presence of murals and religious activities in public spaces is rooted to indigenous traditions that are part of many Latin American countries (Herzog, 1999). Murals not only decorate the sides of the buildings but also send political messages that teach the local community about issues that impact their lives. Similarly, people describe East Los Angeles, a Latino *barrio*, as a place where, “few walls are left untouched... graffiti, store signs, and murals, wall space become a cultural expression for [community members]” (Griswold Del Castillo et al., 1991, 133). In East Los Angeles and Broadway, murals redefine space and make it beautiful (Sanchez-Tranquilno, 1996).

This literature raises the following questions:

- Is the *rasquachue* aesthetic found on Broadway? Are there any physical decorations on Broadway that break architectural norms by using bright colors,

found objects, loud signs, and other images that serve as the focal point of decoration?

- Are there any murals or street art that represent Latino culture?
- Does business use props on Broadway?
- Are there religious, indigenous, and political symbols displayed on Broadway?
- Are there any physical places or buildings that are value to its users and should be preserved?

Economic Components of the *Barrio*

***El tianguis*- market places.**

El tianguis, a Native-American tradition, gathers people to trade and produce informal social spaces in streets and sidewalks that are not intended for commerce.

Marcelino Castillo Nechar (1995) documents the celebration of *el tianguis* every Friday, in the town of Toluca, Mexico, since 1834. He describes *el tianguis* as an open market where cultural iconography is present in the environment (Nechar, 1995, 56). Castillo Nechar (1995) highlights the importance of *el tianguis*: in the following passage:

“...indigenous market places (tianguis) preserve diverse ancestral practices: products, functions, structure, including swamping and bartering...[the tianguis is an important center of the] articulation, distribution and consuming of merchandize...But also [the tianguis] manifest as a space of communication, convince, and where you find syncretism, and standards of behavior that combine traditional and modern customs” (p. 7).

In the *tianguis*, people come together to sell and buy diverse objects, including: shoes/ *chacharas* (things, bits and pieces of objects)/ crockery/ clothes/ arts and crafts/ music

and discs/ fruits, animals, and seeds/ vendors/ candy, groceries, hardware, etc / herbs and traditional medicines (Castillo Nechar, 1995, 46-47).

Due to globalization and immigration, *el tianguis* is an economic and social space-taking place in places other than Mexico. Swap meets or *el tianguis* also play an important economic and cultural role in California (Sherman, 2004; Garrick, 2008; and Barros Nock, 2005). Barros Nock (2005) study points out that:

Mexicans started entering the flea market as vendors mainly in the late 70s and 80s and have over the years appropriated the space of the Anglos selling used commodities...For example we find Mexican music and films, exotic boots, belts and hats, handcraft, toys, herbs and vitamins from Mexico, t-shirts with Mexican symbols, blankets with the virgin of Guadalupe and flags, religious paraphernalia with virgin Guadalupe and the migrant saint, dresses for “quinceañera” (15th year parties), baptism, first communion, weddings, just to mention a few. (no page number)

Similarly, Sherman (2004) describes a *tianguis* in California:

sights, ... smells, ...sounds...[in the swap meets] reminds many ...Latinos of their roots. The crowds of shoppers are reminiscent of life in Mexico and other countries where the streets are filled with people until late at night... Although the swap meet's appeal lies heavily in the Latino items, such as a certain style of fleece blanket featuring a Virgin of Guadalupe design unavailable at most malls, it also carries everyday items such as underwear, pots and pans (no page number).

This literature raises the following questions for this project:

- Does Broadway function as a marketplace for its users?
- Are Broadway users able to barter for products on Broadway?
- Are people able to buy produce, herbs, traditional medicines, and cultural objects?

Type of businesses.

Different types of stores are present in ethnic commercial strips that cater to the economic and social functions of Latinos. Loukaitou-Sideris (2000 and 2002) and Alex Oberle (2004 and 2006) both provide multiple studies of ethnic commercial strips and highlight their unique attributes. Loukaitou-Sideris (2002) examines the type and frequency of the businesses in a Latino commercial strip, known as La Pacific in Huntington Park. Loukaitou-Sideris (2002) describes the variety of stores:

- 40 clothing stores; some were specialized (e.g. baby and children stores, stores with fiesta dresses and tuxedos), while others featured discount clothing *paratoda la familia*”
- 24 shoe stores
- 6 bridal shops
- Other common stores included restaurants and fast food establishments, jewelry, music, and electronic stores.

Similarly, Oberle (2006) and (2004) lists the different types of stores in a Latino downtown:

- *carnicerias* (butcher shops)
- *panaderias* (bakery)
- *yerberias/botanicas* (stores with medical/cultural herbs and religious items)
- *discotecas* (music stores)
- *llanteras* (tire stores)
- *dulcerias* (candy stores)
- money transfer and financial services

- *agencia de viajes* (travel agencies)

These types of businesses indicate the presence of Latino population. To Latinos, these types of stores have special meanings and familiar names; often times, the signs are in Spanish to provide a direct connection to Latin America. Alex Oberle (2006) described *carnicerias* not just as places to purchase meat, but “where Latino immigrants can purchase international phone cards, wire money to Latin America, and seek transportation to Mexico or other nations” (p. 149). All these types of stores foster a sense of place that bring nostalgia and enhance connections to Latin America (Oberle, 2006).

This literature raises the following question for this project:

- Are there any type of stores (like discount clothing stores, bridal shops, Latino food restaurants, money transfer, *botanicas*, discotheques, travel agencies, etc.) that cater to the economic and social function of Latinos that should be preserved?

Street vendors.

Street vending, informal outdoor selling, is a common activity in Latino neighborhoods. James Rojas provides a detail description of how vendors function in a Latino landscape. Rojas (2003) states that “informal outdoor selling is... popular, and Latinos have transferred this practice to the United States” (p. 284). Vendors provide an additional activity into the streetscape that enhances the pedestrian experience (Rojas, 2003). Vendors “[temporarily cover] vacant lots, front yards, sidewalks, and curbs into

markets” (Rojas, 2003, 284). For example, strollers become mobile carts full of exotic fruits or temporarily serve as stands for merchandise. In addition, Rojas (2003) states “vendors [find a semi-permanent] location and set up a stall with street furniture, a table, and a tarp” (pg. 284).

Rojas (2003) also notes that “with the rising Latino population, street vendors have been part of the enacted environment in Latino neighborhoods ...there has been a dramatic increase in street vending” (Rojas, 2003, 288). Although street vendors enhance the pedestrian experience, “American urban landscape is not designed for outdoor selling” (Rojas, 2003, 284) as most vendor activity is illegal. People whose primary income comes from vending are constantly working in the shadows and hiding from the police. If caught, vendors face fines and loss of capital.

This literature raises the following question for this project:

- Are street vendors or any other form of informal outdoor selling present on Broadway?

This chapter defined the *barrio*/ ethnic commercial strips and the major social, physical, and economic components found in these areas. Knowledge learned about *barrios* provides implications for the way this study will analyze Broadway Avenue in Downtown Los Angeles. The questions below (organized by theme from the literature), are synthesized from the literature review to provide further implications in the case study methods section.

Implications of This Literature Review

The following section summarizes all of the questions that arose from the literature review:

Broadway's ethnic commercial strip as a valuable cultural space

- Is Broadway a cultural place or cultural tourist attraction for Latino immigrants?
- What are the cognitive boundaries of Broadway's ethnic commercial strip?
- Do Broadway users have a collective understanding that Broadway's ethnic commercial strip has a sense of place of a Barrio?

Social components of the *barrio*

- Is Broadway a place of leisure?
- Do users visit Broadway with other people?
- Is Broadway a place for conversation for immigrants?
- Is the Latino community using Broadway?
- Are businesses catering to the Latino community by using Spanish signs?
- Do people come to Broadway to entertain themselves?
- Is Broadway a place of work for Latino immigrants?
- Is there Latino music on Broadway?
- Are there any Latino fiestas on Broadway?
- Are there any spiritual and devotional places on Broadway?
- Does Broadway have any political meaning to the Latino community?

Physical components of the *barrio*

- Are the sidewalks or other physical space on Broadway Ave used by users as a makeshift plaza/park where visitors experience (1) unexpected commercial activity, (2) diverse behavior patterns, or (3) or a vivid/ colorful environment?
- Do vendor or merchants display merchandize that spill out into the sidewalk that cover business boundaries?
- Is the *rasuquachue* aesthetic found on Broadway? Are there any physical decorations on Broadway that break architectural norms by using bright colors, found objects, loud signs, and other images that serve as the focal point of decoration?
- Are there any murals or street art that represent Latino culture?
- Does business use props on Broadway?
- Are there religious, indigenous, and political symbols displayed on Broadway?
- Are there any physical places or buildings that are value to its users and should be preserved?

Economic components of the *barrio*

- Is Broadway an employment center for Latino immigrants?
- Does Broadway functions as a marketplace for its users?
- Are Broadway users able to barter for products on Broadway?
- Are people able to buy produce, herbs, traditional medicines, and cultural objects?
- Are street vendors or any other form of informal outdoor selling present on Broadway?

CHAPTER 3. METHODS

This chapter summarizes the purpose of the study, the geographic site location of the study, the initial geographic observations of the location, and a demographic snapshot of Broadway in 2010 through US Census Data. In addition, the chapter discusses a single case study methodology, including four data collection methods: random survey, document analysis/ literature review, site observation/ picture analysis, and a land use survey. Finally, the chapter concludes with an assessment of the methodological approach, explains the challenges of using the case study method and the author's efforts to address the method's limitations by minimizing bias, increasing study credibility, and strengthening research validity.

Purpose of Study

This study aims to understand how Broadway Avenue in downtown Los Angeles functions as a Latino commercial strip and what social, physical, and economic components contribute to the Latino commercial strip. This study captures physical and socio-economic characteristics in 2009 while Broadway was going through a transformation in the urban revitalization process. If Broadway functions as an ethnic commercial strip, the study may suggest planning implications about what elements of the ethnic commercial strip can be preserved for equitable and inclusive planning practices. As noted in the literature review, the physical and sociopolitical environment of a city is influenced and appropriated by the people who live and use the space during that time. Due to the complex interactions of ethnic commercial strips on Broadway Avenue, this study uses a single case study to collect in depth qualitative data from

participants in order to analyze various physical and sociopolitical components of Broadway's commercial strip in a 1.5 mile span. Two leading questions guide the case study with additional sub inquiries of influence in the Broadway environment.

1. Is Broadway an ethnic commercial strip?
 - a. Is Broadway a cultural place/ cultural tourist attraction for Latino immigrants?
 - b. What are the cognitive boundaries of Broadway's ethnic commercial strip?
 - c. Do Broadway users have a collective understanding that Broadway's ethnic commercial strip has a sense of place of a *barrio*?
2. What are the social, physical, and economic components that make Broadway an ethnic commercial strip for study participants?
 - a. What are the social, spiritual and political components that make Broadway an ethnic commercial strip for participants in the study?
 - i. Is Broadway a place of leisure?
 - ii. Do users visit Broadway with other people?
 - iii. Is Broadway a place for conversation for immigrants?
 - iv. Is the Latino community using Broadway?
 - v. Are businesses catering to the Latino community by using signs written in Spanish?
 - vi. Do people come to Broadway for entertainment?
 - vii. Is Broadway a place of work for the Latino immigrants?
 - viii. Is there Latino music on Broadway?

- ix. Are there any Latino *fiestas* (festivals) on Broadway?
 - x. *Are there any spiritual and devotional places on Broadway?*
 - xi. Does Broadway have any political significance to the Latino community?
- b. What physical components of the *Barrio* make Broadway an ethnic commercial strip for study participants?
- i. Are the sidewalks or other physical spaces on Broadway Avenue used by users as a makeshift plaza/park where visitors experience the following: (1) Unexpected commercial activity, (2) Diverse behavior patterns, or (3) or a vivid/ colorful environment?
 - ii. Do vendor or merchants display merchandize that spill out into the sidewalk that cover business boundaries?
 - iii. Is the *rasquache* aesthetic found on Broadway? Are there any physical decorations on Broadway that break architectural norms by using bright colors, found objects, loud signs, and other images that serve as the focal point of decoration?
 - iv. Are there any murals or street art that represent the Latino community?
 - v. Do businesses use props on Broadway?
 - vi. Are there religious, indigenous, and political symbols displayed on Broadway?

- vii. Are there any physical places or buildings that are significant to its users and should these physical places or buildings be preserved?
- c. What economic components of the *Barrio* make Broadway an ethnic commercial strip for study participants?
 - i. Is Broadway an employment center for Latino immigrants?
 - ii. Does Broadway functions as a marketplace for its users?
 - iii. Is the Latino community able to barter for products on Broadway?
 - iv. Are people able to buy produce, herbs, traditional medicines, and cultural objects?
 - v. Are street vendors or any other form of informal outdoor selling present on Broadway?

Selection of Case Study and Participants

Study site and geographic location.

This study took place along the streetscape on Broadway in downtown Los Angeles, specifically between Second Street and Olympic Boulevard. The area examined is approximately a 1.5 mile corridor comprised primarily of retail shops and historic buildings that include Broadway theaters (see Figure 1). Broadway is an ideal commercial strip to study the social, cultural, and physical components of a Latino cultural space because initial observations reflect Broadway as a Latino landscape.

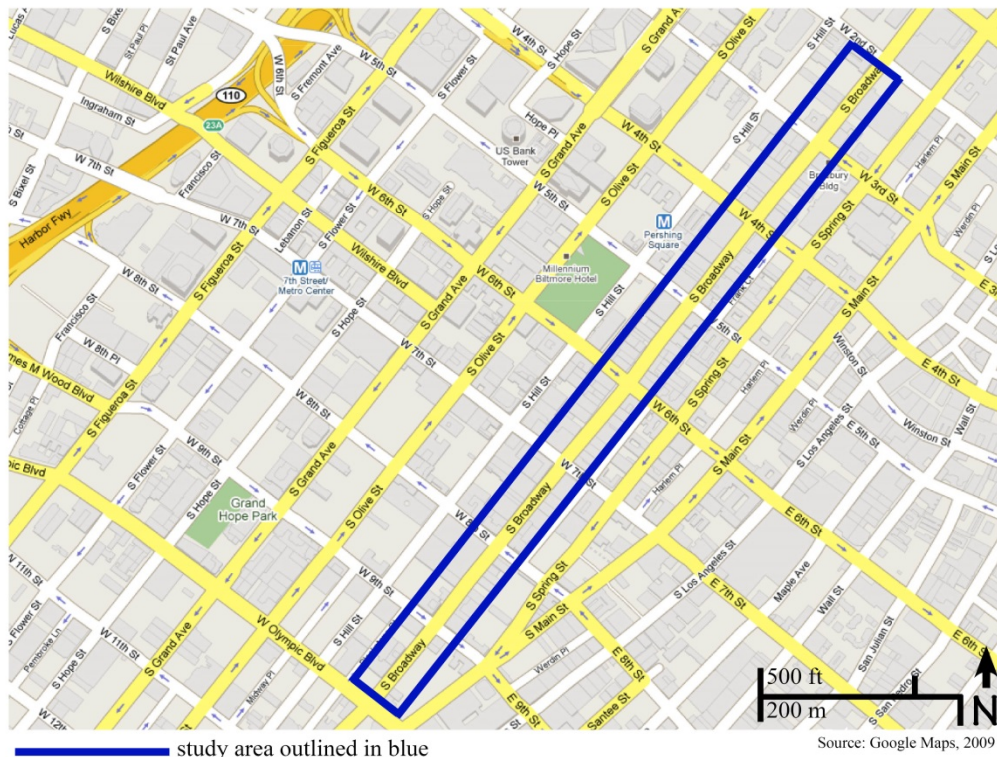


Figure 1: Area of Study. Broadway Corridor, Downtown Los Angeles.

Source: Google Maps. (2009). Broadway Corridor, Downtown Los Angeles. Street map. Retrieved from <http://maps.google.com/>

Los Angeles' historic core, where Broadway Avenue is located, has been placed on the "official list of cultural resources worthy of preservation" (U.S. Department of the Interior, National Park Service, 1980). The National Register of Historic Places describes Broadway as having historic significance and unique architectural style that includes Early Commercial, late 19th and 20th century revivals, Art Deco and Beaux Arts. The strip includes historical buildings and theater palaces; notable buildings include: the Bradbury Building, the May Company Department Store, and the Eastern Columbia Building (Roseman, C. C. & DeVerteuil, G., Mapes, J., 2007). Furthermore, the area is

described as an entertainment, recreation, and commercial area that functions with businesses, department stores, financial institutions, restaurants, and theaters (U.S. Department of the Interior, National Park Service, 1980).

Roseman, et al (2007), geographers from the University of Southern California, have also studied downtown Los Angeles and provided insight into Broadway's environment. Roseman, DeVerteuil, and Mapes published the Downtown Los Angeles Walking Tour (2007) illustrating Los Angeles' architectural, cultural, and economic diversity. Roseman et al identified Broadway as part of Los Angeles' historic core, which is made up of "dozens of blocks and hundreds of buildings ... [which] look essentially the same as they did in the 1930s" (no page number). But, Roseman et al due note a change of occupancy and use by Latinos.

In the article From Broadway to 'Latinoway:' the Reoccupation of a Gringo Retail Landscape, Roseman and Vigil (1993) described Broadway's transformation to a vibrant Latino commercial district. They describe Broadway being once lined with theaters to serve a more affluent Anglo demographic. Due to "the flight of white Angelenos to outer suburbs...downtown retailers followed their clientele by opening satellite stores in suburban malls and then abandoned downtown altogether" (Roseman and Vigil, 1993, p 24). As a result, Latinos began to appropriate space the on Broadway strip. By 1993, "activity along Broadway is dominated by Latinos, particularly people of Mexican origin. Business is commonly transacted in [the] Spanish [language], and the

atmosphere is dictated by Latino culture and custom” (Roseman and Vigil, 1993, p 24-25).

Based on initial field work conducted in 2008 through 2009 and document analysis from Roseman and Vigil Broadway’s atmosphere remains a vibrant Latino commercial district. The passage below describes Broadway with new cultural uses; Broadway feels like a Latin American open market versus an American retail landscape with transparent facades and strict urban design guidelines:

While the street remains a place to shop, its role as a place to visit, socialize, and browse has expanded. Activities like shopping, viewing movies, and entertainers continue as before, although they now involve a more intense use of the sidewalk and street, and taking advantage of and basking in the sunlight that is ubiquitous in Los Angeles. In a sense, an open air market concept, formalized in the *tianguis* (from the Aztec word for “market”) of Mexico, has been superimposed on a urban environment that Anglos built—an environment that, ironically, occupies a place previously inhabited by Native American and Mexican settlers. (Roseman and Vigil, 1993, p 29).

Based on preliminary observations from and the study site visits conducted in 2008, Broadway serves as a major commercial street in the historic core of downtown Los Angeles that is heavily frequented by Latino shoppers during the day. At night, Broadway is empty and dangerous. During the day, the street is well served by buses and the red metro line. Retail at street level, sweatshops at the secondary levels, some office spaces, and new lofts are all present on the street. Broadway has a diverse range of users, but mostly Latinos occupy the street. The pictures below provide a snapshot of the *Barrio* elements found on Broadway in 2008 that are consistent with Vigil’s (1993) observations that were taken in the 1990s. The following figures consist of vendors and sidewalk activity.



Figure 2: Fruit Vendor. Fruit vendor blends with the businesses. Picture taken December 2008.



Figure 3: Toy Shop in Sidewalk. Private business blends into the public space. Picture taken March 2009.



Figure 4: Vendors and Families Take Over Broadway. A busy day on Broadway. Picture taken December 2008.

Broadway Today

The study observed age, gender, ethnicity, and income patterns over 20 years to summarize demographic trends of the Central City Community Plan Area. The demographic data for 1990 and 2000 were retrieved from the Los Angeles Department of City Planning Demographic Research Unit, which was collected by the U.S. Bureau of the Census. In addition, statistical information was retrieved from the 2010 census. Census tracts corresponding to the Central City Community Plan Area were aggregated to create population pyramids and race/income tables. The boundaries of the Central City Community Plan Area are not the exact boundaries as those of the aggregated census districts, as the census tracts extend further north into Chinatown, further west into Pico Union, and further south into south Los Angeles as noted in Figure 5. In addition, the census tracts slightly changed between 1990/2000 and 2010; with less blocks in the north and slight changes in the southwestern census tracts (Figure 6).

Age and gender.

A comparison of age and gender distribution shows changes between 1990, 2000, and 2010 as noted in Figures 7, 8, and 9. Key observations include (1) more men live downtown compared to women, (2) the number of newborns has declined, and (3) the gender distribution has become more even during the past 20 years due to more men and women in their 20s and 30s moving into the Central City. In 1990, four-year old female toddlers were the largest age group approximating 5% of the population. To the contrary, males comprised 9% of the population with age ranges from 40 to 44 years of age. Similarly, men represented 30% of the population in the 1990s of age ranges of 40 and 50 whereas 6% of the females represented age ranges 20 to 29 years of age. Proportionately, more men lived in the Central City than women while balancing out in 2000. In 2010, more people in their 20s moved to the central city: the composition of the transition of new people comprised of 12% of the men between ages 25 to 34 and 9% of females between ages 25 to 29 years of age.

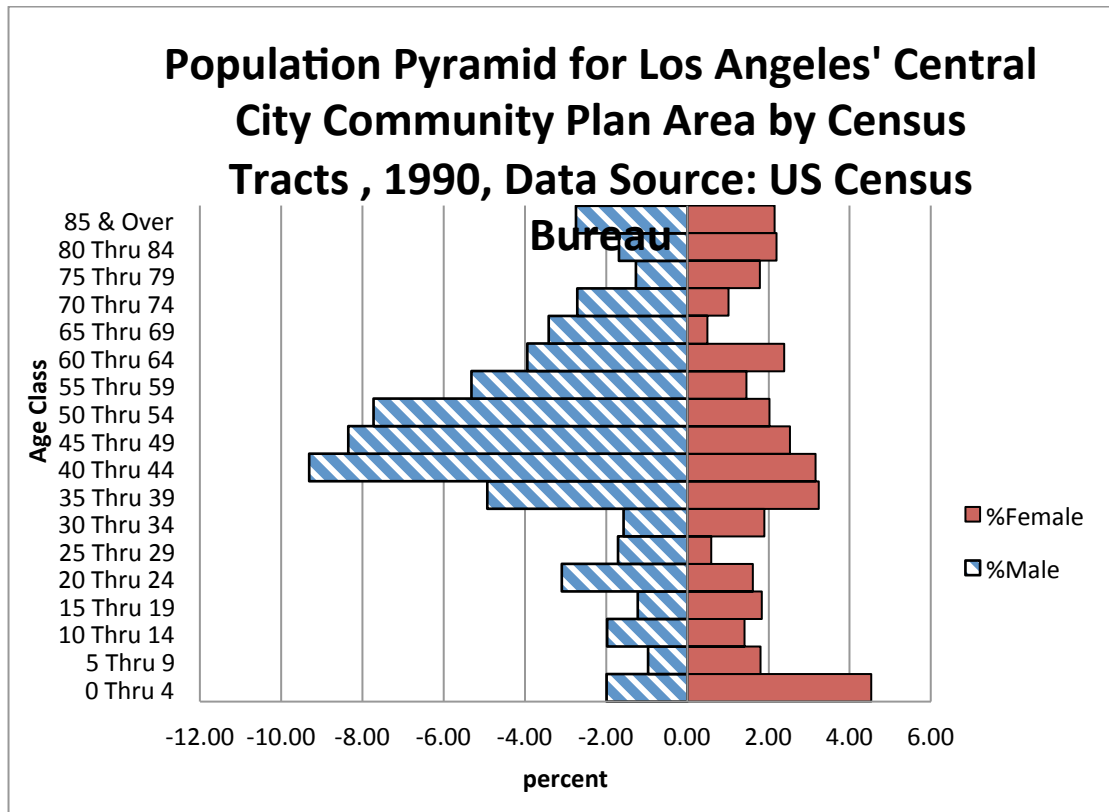


Figure 7: Population Pyramid for Los Angeles' Central City Community Plan Area in 1990. Source: "Census 1990, SF3 Table, Age Cohorts, Central City Community Plan Area by Census Tract" by Los Angeles Department of City Planning, Demographic Research Unit, retrieved July 21, 2013, from <http://cityplanning.lacity.org/>
Census tracts aggregated: 206200, 206300, 207100, 207300, 207400, 207500, 207710, 207900, 222600, 22410, and 224220

Population Pyramid for Los Angeles' Central City Community Plan Area by Census Tracts , 2000, Data Source: US Census Bureau

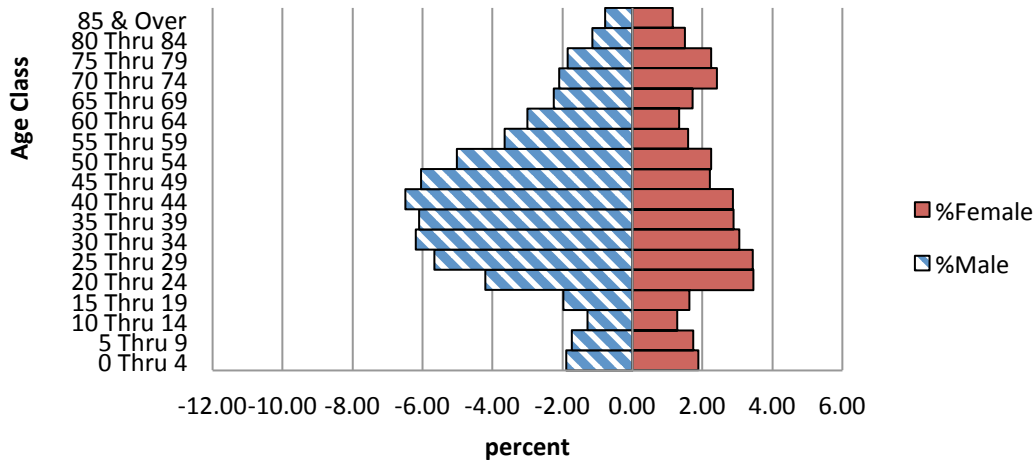


Figure 8: Population Pyramid for Los Angeles' Central City Community Plan Area in 2000.
Source: "Census 1990, SF3 Table, Age Cohorts, Central City Community Plan Area by Census Tract" by Los Angeles Department of City Planning, Demographic Research Unit, retrieved July 21, 2013, from <http://cityplanning.lacity.org/>
Census tracts aggregated: 206200, 206300, 207100, 207300, 207400, 207500, 207710, 207900, 222600, 22410, and 224220

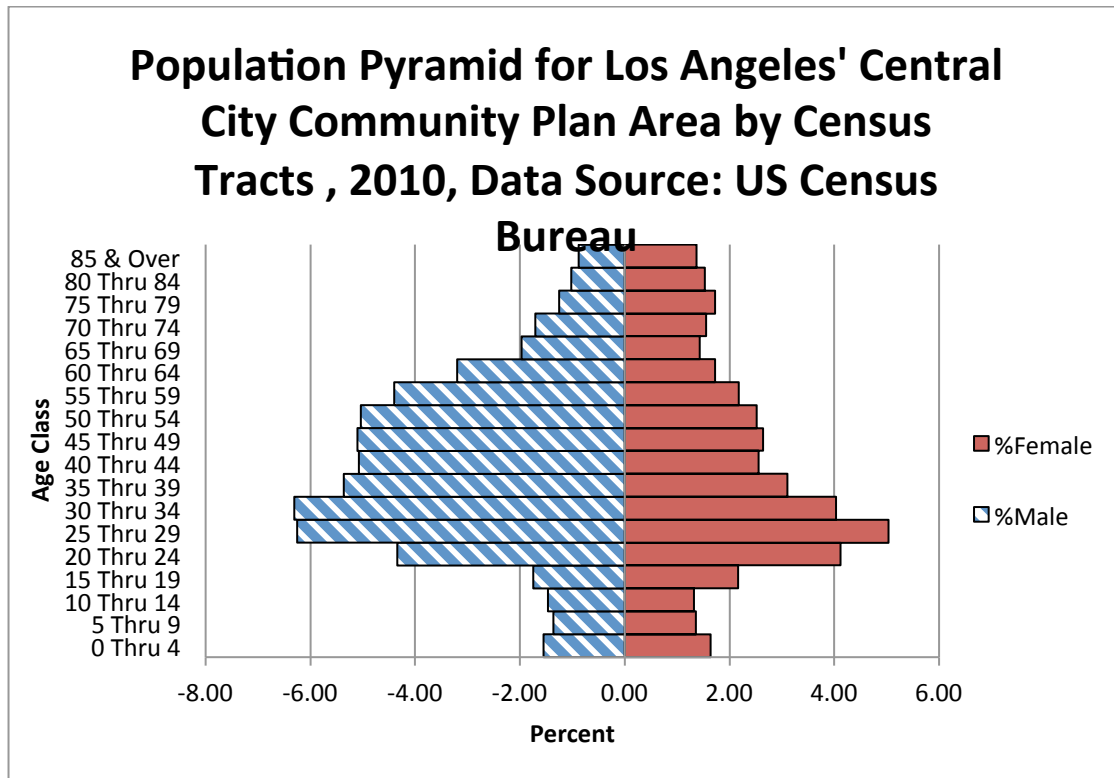


Figure 9: Population Pyramid for Los Angeles' Central City Community Plan Area in 2010. Source: "2010 Census Summary File 1" by U.S. Census Bureau, American FactFinder, retrieved July 21, 2013, from <http://www.census.gov/>
Census tracts aggregated: 2062, 2063, 2071.01, 2071.02, 2071.03, 2073.01, 2073.02, 2074, 2075.01, 2075.02, 2077.10, 2079, 2240.10, 2240.20, 2242, 2260.01, 2260.0

Race and ethnicity.

Table 1 shows the racial and ethnic make-up from the 1990, 2000, and 2010 U.S. Census data. Over the last 20 years, the percentage of Latinos has declined from 42 percent in 1990 to 33 percent in 2010. In the 1990s, Latinos were the largest ethnic group of the central city compared to other ethnicities; however, in 2010 there was a greater array of people from different ethnic backgrounds. In 2010, Latinos remain the largest ethnic group living in the Central City, followed by Asian, White, Black, and Other. Moreover, between 2000 and 2010, there was a significant population change with more than 25,000 additional people moving into the Central City: the Asian population grew by 58%, the

White population by 57%, the Latino population by 50%, “other” groups grew by 37%, and the Black population grew by 34%.

Table 1: Racial/Ethnic Distribution of the Los Angeles' Central City Community Plan

Racial/Ethnicity	1990 ¹		2000 ¹		2010 ²		Population Change between 1990 & 2000		Population Change, between 2000 & 2010	
	f	%	f	%	F	%	F	%	F	%
Asian	2,857	13%	5,805	23%	13,781	27%	2,948	51%	7,976	58%
Black, Non-Hispanic	5,032	22%	5,923	23%	8,994	18%	891	15%	3,071	34%
Hispanic / Latino	9,466	42%	8,477	34%	17,005	33%	-989	12%	8,528	50%
White, Non-Hispanic	4,778	21%	4,240	17%	9,802	19%	-538	13%	5,562	57%
Other	241	1%	763	3%	1,209	2%	522	68%	446	37%
Total	22,374	100%	25,208	100%	50,791	100%	2,834	11%	25,583	50%

Sources:

1. “Census 1990, Race/ Ethnicity: Non-Hispanic, Central City Community Plan Area by Census Tract” by Los Angeles Department of City Planning, Demographic Research Unit, retrieved July 21, 2013, from <http://cityplanning.lacity.org/>

2. “2010 Census Summary File 1” by U.S. Census Bureau, American FactFinder, retrieved July 21, 2013, from <http://www.census.gov/>

Households and incomes.

Table 2 shows the household size and income increased between 1990 and 2000 in the Central City (U.S. Census, 1990, 2000). In 2010, the Central City added 4,629 new households and the median household income increased by \$3,420. The rate of change of households was 24 percent, the rate of change of median income was 18 percent, and rate of change of the mean household income was six percent. Los Angeles Central City is becoming densely populated at fast rates with people from higher income levels.

Table 2: Total households and Income of the Los Angeles' Central City Community Plan for 2000 and 2010

Category	2000 ^{1&3} <i>f</i>	2010 ^{2&4} <i>f</i>	Change between 2000 and 2010 <i>F</i>	% Change between 2000 and 2010 <i>%</i>
Total households	14,727	19,356	4,629	24%
Median household income (dollars)	15,736	19,155	3,420	18%
Mean household income (dollars)	36,025	38,396	2,371	6%

1. "Census 2000 Summary File 3 (SF 3) - Sample Data" by U.S. Census Bureau, American FactFinder, retrieved July 21, 2013, from <http://www.census.gov/>

2. "2006-2010 American Community Survey 5-Year Estimates" by U.S. Census Bureau, American FactFinder, retrieved July 21, 2013, from <http://www.census.gov/>

3. Census tracts: 206200, 206300, 207100, 207300, 207400, 207500, 207710, 207900, 222600, 22410, 224220

4. Census tracts: 2062, 2063, 2071.01, 2071.02, 2071.03, 2073.01, 2073.02, 2074, 2075.01, 2075.02, 2077.10, 2079, 2240.10, 2240.20, 2242, 2260.01, 2260.02

Methodological Approach—Case Study Method

As a result of complex interactions and multiple variables, this case study was used "out of a desire to understand complex social phenomena" (Yin, 2009, p.4). In brief, the case study method allows investigators to retain the holistic and meaningful characteristics of real-life events—such as individual life cycles, small group behavior, organizational and managerial processes, neighborhood change..." (Yin, 2009, p.4). This thesis uses a single case study that employs a mixed methods approach, using a number of sources of data including a random oral survey, documentary review, site observations/ picture analysis, and land use survey.

To understand the phenomenon of a specific neighborhood in downtown Los Angeles, a single case study method was applied (Yin, 2003; Yin, 2009; & Fernando, 2007). In this specific one, a case study is used to empirically investigate a Latino commercial strip, which is considered the phenomenon taking place on Broadway

Corridor. Yin (2009) describes the purpose of the case study as an “empirical inquiry that investigates a contemporary phenomenon [the ethnic enclave] in depth and within its real-life context [Broadway corridor], especially when the boundaries between phenomenon and context are not clearly evident” (pg. 18).

O’Leary (2004) and Yin (2009) further describe the case study; both authors describe various benefits from this method’s use. O’Leary (2004) highlights that comprehensive description is a method of studying social elements through comprehensive description (pg. 115). Furthermore, Yin (2009, pg. 18) states that:

The case study inquiry:

- copes with the technically distinctive situation in which there will be many more variables of interest than data points, and as one result
- relies on multiple sources of evidence, with data needing to converge in a triangulating fashion, and as another result
- benefits from the prior development of theoretical propositions to guide data collection and analysis.

Due to the complexities of an enclave, the case study method is most appropriate for this circumstance because of the various methods that are applied to collect different types of evidence. This study analyzes in-depth elements on Broadway, such as physical and social variables, that require various forms of data collection.

Guided by various pilot studies (Main, 2007; Low et al., 2002; Fernando, 2007, Loukaitou-Sideris, 2000; Manzumdar, 2000; Mazumdar and Geis, 2001), this study employs various methods to gain in-depth knowledge and improve data triangulation. The study cannot rely on single techniques because “incorporating [multiple sources of evidence] into a case study will increase [a study’s] quality substantially” (Yin, 2009, p. 98). As such, “various techniques and strategies are employed to study the complex interactions in an ethnic enclave (Yin, 2003, p 4). Utilizing extensive field research provides a diverse data set to analyze (Low et al, 2002). Yin (2009) states, “Case study

evidence can come from many sources....: documentation, archival records, interviews, direct observations, participant-observations, and physical attributes” (p.99). This study used multiple methods: (1) random survey to conduct interviews; (2) document analysis and literature review; (3) observations; and (4) site analysis. Table 1 shows the methods used for each question in this study.

There are some drawbacks from case studies. For example, “an individual case study may not be generalized, [but] it can still offer much to the production of knowledge” (O’Leary, 2004). The challenges and limitations of the case study method and this research are discussed in further detail in the assessment of methodological approach section.

Data collection techniques / methods.

In order to gather in-depth data, this study employed multiple data collections methods. Data collection techniques include:

- 1) Random oral surveys
- 2) Document analysis and literature review
- 3) Site observations and pictures analysis
- 4) Site analysis via a land user survey

Multiple data collection methods provide information from various sources that contribute to the trustworthiness of the research. The four data collection methods are used to analyze the research question. In the following section, the methods used to collect data on Broadway are described.

Random survey.

The next paragraph describes how the random survey was administered and accomplished. Out of the 42 interviews, 83 percent of the study participants were Latino. Individuals of multiple ethnicities were surveyed, but the majority of participants were recently established Latino immigrants from Mexico, Central, and South America. Due to the heavy use of Latino users, the sentiments of Latino community are the focal point in this study. Therefore, the focus of this study is to analyze the responses of the Latino users of Broadway to identify social traditions, behaviors, and common themes. This is supported by O’Leary (2004) when he stated that “cultural groups are bounded together by social traditions and common patterns of belief and behavior...symbolic aspects of behavior that can uncover cultural or normative patterns” (p. 119).

Forty-two individuals on Broadway were surveyed at random (please reference appendices for protocol); the surveys were administered in English and Spanish (please also reference appendices for copies of the surveys in both English and Spanish). To minimize bias, surveys were administered to individuals following the protocol below. Surveys were conducted along high foot traffic streets on Broadway and participation was completely voluntary; children under the age of 18 were not surveyed. The Principal Investigator (P.I.), delivered the survey to all participants and included the Research Information and Consent Sheet (please reference appendices). To ensure random surveying, the following protocol was used:

(A) When the adult was approached, consent was obtained prior to any survey being completed by the participant.

(B) Approached an adult (18 and over) on the sidewalk along Broadway.

(C) Approached every third adult encountered to take the survey.

(D) If the third person refused to take the survey:

a. Continue to approach every third person, even after a rejection.

(E) After successfully administering the survey, approach the third adult again to complete another survey. This sequence was repeated until all the surveys were completed.

The survey took between 15 and 45 minutes to complete and was administered during peak times of pedestrian activity on weekends (11:00 a.m. to 6:00 p.m.) and weekdays (11:00 a.m. to 4:00 p.m.), and most heavily used streets between Third St. and 9th St. Voluntary surveys were collected randomly along Broadway during the month of May 2009, spending three to five hours per day (not including travel time) conducting collecting data. For variety, P.I. surveyed two weekends and two weekdays: (1) weekends 10:30 am -4:30 pm (during two Saturdays May 2, 2009 and May 9, 2009; and one Sunday May 3, 2009) and weekdays 11-00 am -2:00 pm (two Fridays May 1, 2009 and May 8, 2009). Moreover, all survey data is confidential and does not have personal identifiers. Voluntary surveys were administered randomly along Broadway in May 2009 on warm and sunny days.

Surveys provide basic qualitative data and descriptive statistics. The survey included questions about the physical and social environment, questions that provide understanding about connections to Latin America or the Latino community, and basic demographic questions. The survey was tested with various individuals who speak Spanish and English. When possible, questions in the surveys were open-ended to

minimize bias and allow participants to provide additional data. Out of the 42 completed surveys, four surveys were not completed due to the limited time of the study participants.

This survey functioned as an important research tool as it also served as an innovative tool to collect in-depth data that is traditionally not collected in the community outreach process. The survey includes the following five different types of questions: demographic, how study participants use Broadway, traditional planning questions that guide revitalization, how study participants perceive Broadway, and what elements on Broadway might form part of the ethnic commercial strip. The ethnic commercial strip questions, the traditional planning questions, and Perceptions of Broadway questions are important as they allow the P.I. to analyze data that are traditionally not collected.

Document analysis/ literature review.

Newspaper clippings, historical reports, books, scholarly articles, census data and other secondary sources of evidence provided information about the physical and social environment of Latino enclaves and the history of Broadway. Document analysis and literature review conducted in November 2008 provided key information on the human subject application of this study. Historical records were used “to corroborate and augment evidence from ... [various] sources ... [and] play an explicit role in data collection” (Yin, 2009, p.103). Reviewing scholarly articles provided major themes about ethnic commercial strips and how the *barrio* functions as such. Scholarly articles also

provided insight on how social and physical environments contribute to the ethnic commercial strip.

Furthermore, newspaper clippings and other archival records provided additional clues about Broadway's environment. *Los Angeles Times* and *National Public Radio* provided information about Fiesta Broadway, political protests, and current revitalization trends in downtown Los Angeles. Additionally, books, pictures, and maps were reviewed to understand the neighborhood and review architectural changes that have occurred on Broadway since 1990. US Census data provided a demographic and economic context in which the study was conducted.

Observations/ panorama pictures.

Frequent site visits were conducted and field notes and pictures were taken along Broadway to study human activity, number of people on the street, businesses on the strip, and the physical environment. Circling around the same trail in two-hour segments during peak times (morning, mid-day and evening) allowed the P.I. to see and understand the peak time of usage of the street, activity nodes, street density, and how people interact in the physical environment. Pictures were taken on two warm days – Saturday, December 25th 2008 and Wednesday, March 25th, 2009 – to document various activities. Picture analysis and field notes documented human activity and physical attributes. The activities searched for in the pictures included:

1. Human activity: strolling, standing, people watching, vending, waiting, bus stop, dancing, window shopping, etc.
2. Type of people: groups, couples, families, friends, other

3. Physical attributes: buildings, bus stops, activity nodes, street furniture, facades, typology, and architectural images

In addition, with the pictures taken along Broadway sixteen panoramas pictures were created. One panorama picture for one block segment on Broadway between 2nd Street and Olympic Boulevard was created. The panoramas pictures were analyzed to find if the following characteristic are present along Broadway:

- Vacant buildings
- No *Barrio* characteristics
- Latino serving businesses (for example, Latin American banks, remittances, Latino music stores, Mexican restaurant, businesses that market to the Latino community)
- Use of props in facades
- Spanish signs
- Murals
- Cultural symbols (For example, *La virgin de Guadalupe* (the Virgin Mary), Latino merchandize)
- Indigenous / national symbols (for example, flags, national colors, pictures of Native Americans, and soccer team logos)
- Bright colors in facades (not signs)

After each panorama picture is analyzed, the following metrics are determined:

- Total number of *barrio* characteristics in the block
- Total number of business with *barrio* characteristics

- People on the street
- Number of buildings
- Number of business
- Vacant businesses

Land use survey (site and physical artifacts analysis).

Permanent (physical structures) and semi-permanent aspects (cultural artifacts such as murals and other symbols) of each building on Broadway were analyzed as they provide an additional source of evidence (Yin, 2009). Field notes, a land use survey, and pictures provided land use information including “layout, position, atmosphere, circulation, design style, and connections to the street” (Main, 2007, p. 79). Loukatis-Sideris (2007) listed various business types found in commercial corridors: bakeries, salons, billiards, commercial shops, coffee shops, pharmacies, travel agencies, and vitamin stores. This categorizing will be used in analyzing the types of businesses on Broadway.



Figure 10: Attributes in Building

Source: Google Maps, 2008

Physical artifacts on Broadway were documented through the development of a base map with 3D building models (Figure 10) and site analysis key (Table 3) to document the physical characteristics of building’s façades, streetscape, architecture, sounds, colors, and other aspects of the physical environment. The P.I. developed site analysis categories and applied them to a 3D model from Google Maps. The characteristics for the site analysis key are based on the literature review and

elements of the environment that characterize the *barrio*. During the land use survey, characteristics found in the building or in the sidewalk in front of each building were giving a numeric value. If the physical elements were found, a numeric value was added to their geographic location on the map. For example, in Figure 10, the numeric values indicate the physical characteristic present in the building. Table 3 shows the physical characteristics identified during the land use survey.

Table 3: Physical characteristics surveyed for each building

Type of Characteristics	Physical Characteristics
Land use	<ul style="list-style-type: none"> • Address • Name of store • Types of business (what do they sell) • Number of business per buildings on the ground level • Separate business outside • Bus stop
Physical Environment	<ul style="list-style-type: none"> • Number of signs • Sidewalk furniture • Tress on sidewalk • Graffiti • Architectural alterations • Condition on Second Story (Excellent- No repair, Good- no sign of serious deterioration, Fair- some sign of deterioration, Poor- extensive deterioration or damage)

	<ul style="list-style-type: none"> • Condition of Building (Excellent- No repair, Good- no sign of serious deterioration, Fair- some sign of deterioration, Poor- extensive deterioration or damage)
	<ul style="list-style-type: none"> • Awning or extended awning • Light present in facades • Trash Cans • Planters • Newspaper stands • Newspapers machines • Completely renovated
	<ul style="list-style-type: none"> • Sidewalk condition (Excellent- No repair, Good- no sign of serious deterioration, Fair- some sign of deterioration, Poor- extensive deterioration or damage)
	<ul style="list-style-type: none"> • Bike racks
<i>Barrio Elements</i>	<ul style="list-style-type: none"> • Language of signs • Murals • Cultural symbols and or images (of religious, indigenous, or country) • Bright colors • Side walk interaction/ Props on sidewalk • Latino Serving • Music

Assessment of Methodological Approach

Using a case study remains a challenging endeavor that has strengths and limitations. Critics mention that case studies have a “lack of rigor,” are “sloppy,” do “not [follow] by systematic procedures,” and provide “little bias for scientific generalization”

(Yin, 2009, 14). Scholars argue that “scientific facts are rarely based on single experiments; they are usually based on multiple set of experiments” (Yin, 2009, 15).

These criticisms and other challenges are addressed in this section.

Case study challenges.

In judging the quality of a research design, Yin (2009) stated that specific attention should be paid to construct validity, internal validity, external validity, and reliability. These four tactics are applied in this study and described in this section.

Construct validity.

Construct validity is “[developing] a sufficient operational set of measures and that ‘subjective’ judgments are used to collect...data” (Yin, 2009, p. 40). A case study may be viewed as lacking credibility and dependability if the researcher fails to correctly identify operational measures for the concepts being studied (Yin, 2009). To archive a sound research design, minimize concerns, and archive construct validity this case study employed the following recommended tactics (Yin, 2009):

1. Use multiple sources of evidence
2. Establish chain of evidence
3. Have key informants review draft case study report

Although this study followed the recommended tactics by Yin (2009) and Main (2007), this case study may not achieve construct validity because this is the first study to examine Broadway via a case study-employing various methods in a systematic fashion.

Results in this study may be biased by the P.I. impressions as a Latino researcher who has

a similar cultural and socioeconomic background as the subjects of this study.

Acknowledging this possibility, implementing research protocols and research design from previous studies may minimize bias in this case study. Yin (2009) explains that “without any prior specification of the significant, operational events that constitute ‘change,’ a reader cannot tell whether the claimed changes in a case study genuinely reflect the events in a neighborhood or whether they happen to be based on an investigator’s impressions only.”

This study employed a variety of sources to understand how Broadway functions as an ethnic commercial strip physically and socially. An “interview/survey provided the basis for much of the analysis; the results were triangulated with evidence from the observations, pictures, site analysis, and document review” (Main, 2007, 81). These methods provide for qualitative analysis, descriptive statistics, and a “chain of evidence” (Yin, 2009, p. 3) that explicitly connects data and its conclusions (Main, 2007).

Various scholarly journals were reviewed to discover ethnic commercial strip characteristics and how they are measured. Triangulating evidence from Latina/o and Chicana/o Studies provided an insight to characteristics of a Latino commercial strip. Furthermore, to understand how urban enclaves are measured, questions in the survey were borrowed from other similar studies. Results acquired from the survey include negative findings (crime and dislikes) and positive findings (such as Broadway characteristics that link participants to Latin America). By intentionally creating open-ended questions for the survey, this allowed for a deeper exploration of emotional meaning behind the basic assumptions about the physical and social setting of *barrios*.

Internal validity.

Case studies that are exploratory and descriptive face an additional challenge, as Yin (2009) states:

Internal validity is mainly a concern for explanatory case studies, when an investigator is trying to explain how and why event x led to event y . If the investigator incorrectly concludes that there is a casual relationship between x and y we know that some third factor z may actually have caused the event, the research design has failed to deal with some threat to internal validity. (p. 42)

Due to time constraints and a limited sample size (forty-two surveys) a relationship between variables cannot be inferred. Rather, data is analyzed using logic models, “matching empirically observed events to theoretically predicted events” (Yin, 2009, p.149) that were presented in the literature review.

External validity.

External validity is another barrier found in case studies (Yin, 2009; Main, 2007). External validity refers to whether a study’s findings are generalizable to other studies (Yin, 2009). For this study, the results are not intended to be generalized to other populations or studies; instead, they are meant to provide an understanding of how Latinos contribute to the physical and social space on Broadway. Latino commercial strips may have different characteristics compared to a Latino residential neighborhood in another city, state, or country. Therefore, data from the survey relies on “analytic generalization,” rather than statistical generalization (Yin, 2009). “Replication logic” can be used to test findings in another ethnic enclave (Yin, 2009). Results for this study are not reasonably represented to a specific group like Latinos, but represent a random sample and data from multiple sources that cannot be duplicated to study other Latino

neighborhoods. The findings in this study do not contribute to a Latino ethnic enclave elsewhere nor does it claim that revitalization efforts elsewhere should be influenced by this study's findings. The results from this study cannot be used to generalize other neighborhoods.

Reliability.

Reliability ensures that if another researcher follows the same procedures of an earlier researcher and conducts the same study again, the results may be the same (Yin, 2009). This challenge is controlled by developing a case study protocol, making steps operational, and being monitored by a third party (Yin, 2009, p. 45). Surveys, protocol, theories, and research instruments are described and included in this Methods Chapter and Appendices.

Other Challenges

Bias.

As a Latino researcher, subconscious biases can potentially discredit findings. Presenting research that omits specific information and only advocates for the Latino community without presenting opposing feelings can be a potential problem. O'Leary (2004) acknowledged that the research process can be influenced by a researcher's ethnic and cultural background. Therefore, steps were taken to minimize bias in survey responses, in order to present credible data. Thesis committee and Cal Poly's Humans Subjects reviewed the methods used in this study to ensure the survey had a protocol for

randomness, dealing with unbiased responses, and variety. To address bias, the following protocol was used to collect unbiased responses:

- (A) If the participants needed clarification, the P.I. provided examples that would guide them to the general direction. Clarification was provided in a way that does not need alter or influence responses.
- (B) In times of confusion, the P.I. asked participants.
- (C) The P.I. avoided having an emotional response to an answer so that participants would not feel obligated to change their answer to the P.I..

Additionally, the design of this study was reviewed with the thesis chair to minimize bias and present results that are trustworthy and credible. The surveys were tested with bilingual undergraduate students from the Department of City and Regional Planning at California Polytechnic State University, San Luis Obispo and were reviewed by Human Subjects Committee. Finally, the P.I. had the opportunity to participate as a Research Assistant in a previous study that provided training in conducting surveys with Latino participants. Participating in previous research projects provided experience and ensured that study participants were selected at random.

Trust: language, culture, socio economic status.

Latino researchers can provide insight to understand the Latino community. As a native Spanish speaker who was raised in Los Angeles, the P.I. was able to conduct the surveys in English and Spanish and personally translate and interpret data to minimize the effect of information being lost in translation. Additionally, the P.I. is familiar with the Latino culture which allowed the P.I. to gain the trust of the survey participants.

Undocumented immigrants might fear participating in a study that might potentially be identifiable. “Significant issues of trust might arise as an impediment to the collection of data from the population being studied” (Main, 2007, p. 86). Ultimately, confidentiality and respect is of utmost importance for this survey. No questions were asked during the survey that required participants to reveal their identity. All surveys were completely anonymous and confidential. For confidentiality the following protocols were used:

(A) Participants in Random Survey:

- a. The survey does not request identifying information- name, specific address, etc.
- b. Consent forms only required the initials of participants.
- c. Survey data will be aggregated, further maintaining the confidentiality of the participants.
- d. The P.I. maintained any information given to him by the survey participants confidential.
- e. Surveys were housed in a secure location with only access to the P.I..

(B) Behavioral Mapping and Pictures:

- a. Pictures did not have personal identifiers.
- b. Pictures were taken systematically during peak times
- c. The P.I. did not ask anybody to pose
- d. No names or home addresses were linked to a person on the street.
- e. The P.I. maintained the confidentiality of any person who might be at risk of exposure.

(C) Site Analysis:

- a. The P.I. did not single-out any business in particular. The P.I. categorized the types of businesses on Broadway into separate categories. For example, El Huarache (a restaurant) will be categorized as a Mexican Restaurant. Also, *Ritmo Latino* (a music store) would be categorized as Latino Music Store.
- b. In order to protect individual landowners and businesses, the physical characteristics collected from the site analysis will be analyzed as a block segment rather than each individual building.

Before a survey was completed the P.I. explained to the participants that he was a student researcher and the potential benefits of participating in this study. The participant was told this was a low risk study. In addition, the participant was given a description on the basic questions asked. The participant was told all survey responses were anonymous. This was explained using a consent form.

Gender and age.

Women and younger people were more hesitant to participate in the survey. Women participated less, and may have felt less comfortable with participating because the P.I. is male and they may have felt intimidated. Moreover, young people also participated less. Older males who were stationary agreed to participate more often.

Populations counts.

Because of the limited amount of time during which the P.I. had access to Broadway and the high amount of pedestrian traffic on the street, counting people

problematic to the P.I. because he was not able to accurately count the number of people as I walked along the street. Instead, the P.I. took photographs during peak times (the morning, midday, and evening) in order to count people on the street and observe human behavior. Taking photographs still did not allow the P.I. to make accurate population counts; one moment in time captured in a photograph does not accurately reflect the reality of the street. The photographs provide basic behavior and fail to provide great detail; therefore field notes provide data that accompany the images.

Limitations.

Due to time limitations and monetary constraints the P.I. was not able to offer incentives to participants. Trips to Los Angeles were also limited so the P.I. had to schedule trips (population observations, interviews, and site analysis) to Los Angeles during school breaks, and to two weekends during spring quarter of 2009. Although these were limitations, the P.I. is a native Angelino and has been visiting Broadway for about 18 years. Additionally, the P.I. has had the opportunity to intern for the City of Los Angeles' Planning Department and contribute to the planning efforts on Broadway. Being a native Angelino and intern for the City, these two experiences provide additional valuable insight to Broadway. For example, the P.I. has insight on Broadway's land use patterns, type of stores, urban design issues and conflicts, and familiarity with the users of the street. In addition, the P.I.'s familiarity to land use pattern made it easy to indemnify the study site boundaries based on type of business and store front characteristics. Moreover, as an intern for the City, the P.I. was able to understand the architecture, urban design, and planning goals for "Bringing Back Broadway".

Incomplete surveys and sample size.

Although forty-two surveys were collected on Broadway, not all participants answered all questions. Four surveys were incomplete; therefore percentages on tables, graphs, and appendices in the chapter four (findings) were calculated from the total number of people who answered each question. A larger sample size is needed to provide a more in-depth analysis and minimize error. A larger sample size that is statistically significant is needed to generalize the results for Broadway users. For example, a large sample size minimizes the margin of error.

CHAPTER 4. FINDINGS

Broadway is a Culturally Valuable Place for its Users

This chapter triangulates data compiled from multiple methods: document analysis, oral survey, land use survey, and picture analysis to answer the research questions introduced in chapter 1. The literature review provided an explanation of various cultural social, physical, and economic components that make an area a *Barrio* or a Latino commercial strip. This literature analysis provided guidance and support to my research questions, which have cultural aspects:

- (1) Is Broadway an ethnic commercial strip?
- (2) What are the social, physical, and economic components that make Broadway an ethnic commercial strip for the community?

A great deal of this study's data shows that Broadway is a place with cultural value to the community. The chapter is organized into four major sections that are aligned with this study's research questions. The first section of this chapter is aligned with research question #1, Is Broadway an ethnic commercial strip? Data presented addressed the idea that Broadway's commercial strip has a cultural value to Latinos by explaining basic demographics, cognitive boundaries, and community participants' perceptions of Broadway's sense of place. The next three sections of this chapter, explain the social, physical, and economic components of Broadway (corresponding to research question #2: What are the social, physical, and economic components that make Broadway an ethnic commercial strip for the community?), which all have a cultural aspect. Findings are gathered from survey responses, site observations and land use survey to collect information about Broadway's users and the types of businesses on Broadway. These

various data components are linked with the literature review and create a chain of evidence which support ideas mentioned previously. In each subsection of this chapter, data is presented by the type of methods used to collect the evidence (survey responses, site observations, and land use survey).

Is Broadway an ethnic commercial strip?

Survey responses.

Basic demographics of study participants (Latino immigrants visit Broadway).

The high propensity of Latino study participants indicate that Broadway is heavily used by Latinos. Latinos feel comfortable in a space where they “share the same language, culture, and ethnicity” (Mazumdar et. al , 2000, 324). On Broadway, men wear Mexican boots, younger people dress in an urban style, and recent immigrants from rural environments dress very humble. All of these connections and reminders in the enclave provide immigrants with positive connections to their culture that “provides a culture buffer zone, cultural bridge, helping minimize the stress of transition and culture shock” (Mazumdar et. al , 2000, 324). The following section describes race, immigration status, occupation, education, income, and mode of transportation of study participants.

Race/nationality and immigration status of study participants.

Thirty-one of survey participants were Latino, strongly suggesting that Latinos make up the majority of shoppers and visitors to Broadway: Of the forty-two participants in the survey, thirty-one identified as Latino and seven identified as non-Latino. An analysis of the national identities within study participants who identified as Latino revealed twenty-three were of Mexican descent and nine were from Central and South

American countries. Additionally, of the twenty-five study participants who self-identified as immigrants, a large number have resided in the United States long-term: twenty study participants were established immigrants who have lived in the United States for ten years or more, and only five study participants were recent immigrants with less than ten years of U.S. residency.

Occupation, education, and income of participants.

Twenty-one participants worked in manual labor or clerical jobs: two vendors, three white-collar workers, four blue-collar workers, five seamstresses, and seven various types of laborers. The remaining participants included five professionals, two students, and five retirees. In terms of educational attainment, twenty four participants completed high school or less and 13 study participants attempted or completed a post-secondary education.

Table 4 summarizes household income levels of participants: thirty-one participants self-reported a household income below the Los Angeles Median Family Income of 62,100 dollars (HUD, 2009). Four participants self-reported income levels above \$50,000. According to the U.S. Department of Housing and Urban Development (2009), the majority of participants lived below the poverty line at the time of the survey.

Table 4: Household Income Levels of Broadway Users

	<u>Income Bracket</u>	<u># of people</u>
Extremely low	less than \$10,000	15
Very low	\$10,000-35,000	9
Low	\$36-50,000	7
Moderate	\$51,000-75,000	3
Above moderate	\$76,000- or more	1

Geographic distribution and mode of transportation of study participants.

The majority of participants on Broadway (thirty-four individuals) live in other areas and visiting from various neighborhoods in Los Angeles County: East Los Angeles, South Los Angeles, Compton, and Pico-Union, among others (see figure 11). Additionally, two participants were from San Bernardino and Riverside Counties and were visiting Broadway, along with three others who were visiting from other countries and states. Table 5 summarizes the regions from which participants were visiting.

Table 5: Where are people coming from?

<u>Geographic Distribution</u>	<u>Frequency</u>	<u>%</u>
Los Angeles County	34	87%
Not Los Angeles County	2	5%
Not U.S.A.	2	5%
Not California	1	3%
<u>Total</u>	39	100%

In 2009, Broadway functioned as an important transportation corridor in downtown Los Angeles as a majority of participants used public transportation: 20 participants revealed they utilized the public bus system. Of the remaining participants, 12 used their own vehicles, five utilized the metro system, and four commuted on foot to get to Broadway. Although 25 study participants utilized public transportation, the fact that 12 participants drove to Broadway demonstrated Broadway is attracting a significant amount of people who commuted from surrounding neighborhoods.

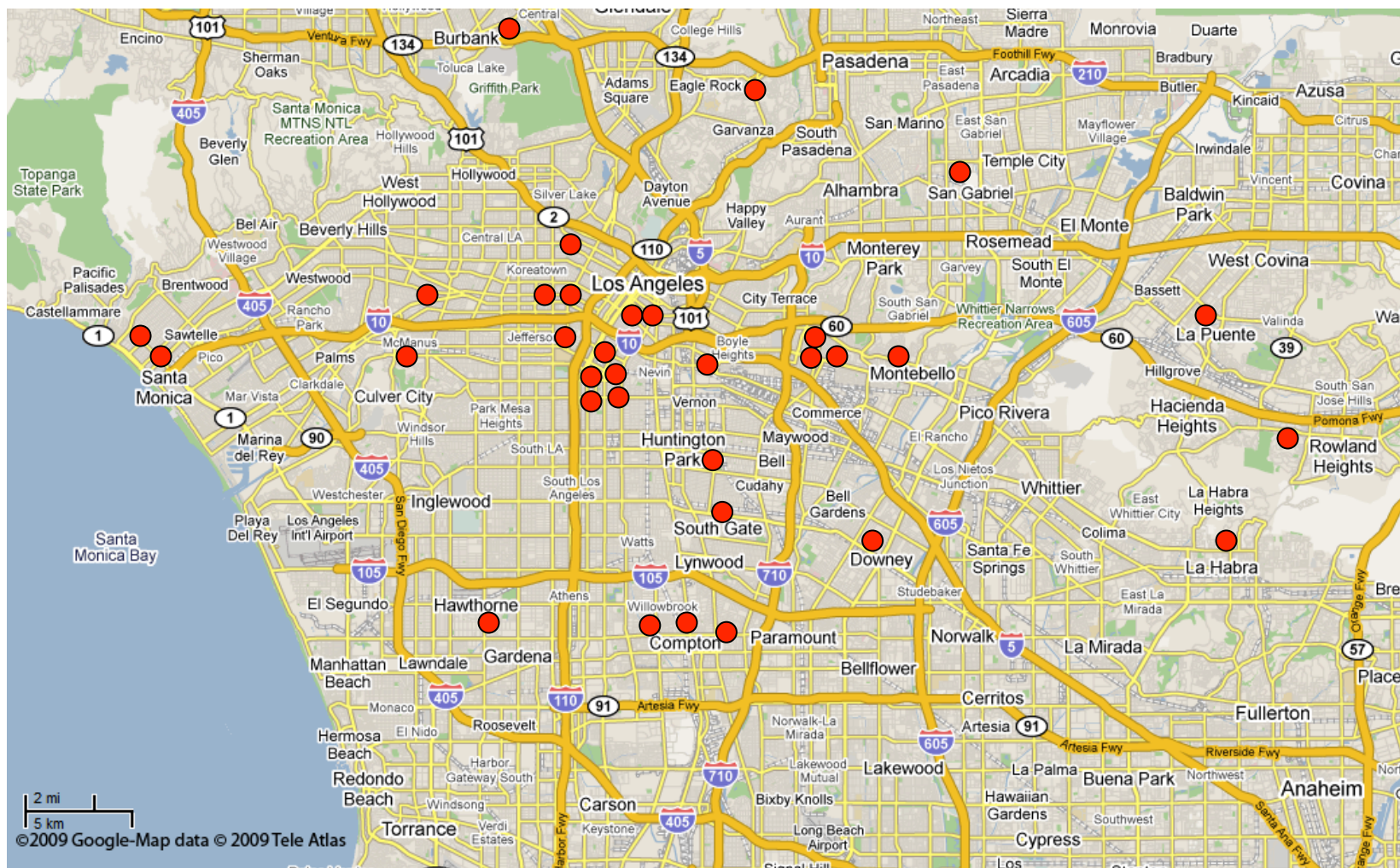


Figure 11: Geographic Distribution of Roadway Users. (1 dot equals 1 person)

Cognitive boundaries of Broadway's commercial corridor.

A majority of participants perceived Broadway as an ethnic commercial strip with defined cognitive boundaries. Main (2007) stated that, “sense of place is a term often used by urban planners, described as the subjective perceptions and conscious feelings that one has about an environment. Sense of place has both cognitive and emotional components” (Main, 2007, p. 22). Twenty-six participants (of which 25 identified as immigrants) defined the Broadway area between 1st Street and Pico Boulevard. This cognitive boundary supports the idea that Broadway has a distinctive zone for participants. Broadway is a long corridor, running north to south in Los Angeles, starting in North East Los Angeles and ending in West Compton. Although Broadway is a long street, Broadway has unique characteristics, architecture, density, and flavor, particularly along the downtown area. Participants were asked: “To the best of your ability, please list the streets, stores, parks, building that make up the boundaries of Broadway”. Twenty-six participants defined Broadway as a neighborhood between 1st Street and Pico Boulevard. For other study participants, Broadway extends beyond 1st Street and Pico Boulevard to other areas around the downtown center. Four participants commented that “La Plazita Olvera” (a term used by the Latino community to refer to El Pueblo De Los Angeles Historical Monument) is part of Broadway, demonstrating both Broadway and “La Plazita Olvera” have a common relationship with the Latino community.

Study participants perceive Broadway as a barrio.

A significant number of participants perceived Broadway as having a sense of place similar to a *Barrio*. Traina (1995) and Cook (2009) describe that type of sense of

place as where people are able to connect to an area by unstinting linkages. *Barrios* are places where *Latinidad* is expressed physically and socially, creating a new aesthetic (Perez-Torres, 2000). In an effort to triangulate data, participants were asked three times to characterize Broadway. Study participants linked the Broadway area as a *Barrio*, the following subsections illustrate that a significant number of participants perceived Broadway as a *barrio*.

In an open ended question, one participant characterized Broadway as a “beautiful ethnic shopping corridor” with historical architectural elements. Ten participants commented Broadway as an ethnic neighborhood and eight participants stated Broadway is a beautiful place. Participants also characterized Broadway as a historic and colorful place to walk, and as a grand avenue. In addition, participants liked to shop for bargains and viewed Broadway as a prosperous location.

Furthermore, participants were asked if they agreed or disagreed with the following two statements: 1) “Broadway is a Latino neighborhood”; and 2) “In the future, Broadway will continue to be Latino”. Thirty-eight participants identified Broadway as a Latino neighborhood due to the large numbers of Latinos present on the street, the abundance of businesses catering to Latinos, and the number of Latinos who work on Broadway. Looking ahead to Broadway’s future, participants perceived Broadway as continuing to be a Latino neighborhood (29 study participants). Participants stated Broadway will continue to be a *barrio* for the following reasons: Latinos are one of the fast growing minority groups in the U.S. (14 study participants), Latino ambiance is present in the street (five study participants), and Broadway is not going to change (two study participants). Finally, three study participants fear that Broadway is currently

experiencing gentrification. The next section provides data analysis that was collected through site observations

Site Observations

Site observations/pictures confirmed a significant number of various *Barrio* elements found on Broadway. Perez-Torres (2000) described *barrios* as places where *Latinidad* is expressed physically, socially, and aesthetically. Oberle (2006) and Jasper and Turner (1986) provided descriptions of Latino aesthetics that decorate Latino neighborhoods. Based on their contributions to the *Barrio* literature, the following pictures highlight Latino characteristics that decorate Broadway with *Latinidad*: church/spiritual places, botanicas, diversifying people, vendors, and Latino symbols.

The following figures are pictures of establishments that show Broadway as a place of spiritual significance:



Figure 12: Catedral De La Fe, a protestant church on Broadway. Picture taken March 2009.



Figure 13: Botanica, an herbal boutique with religious symbols served as a ritual space for immigrants.

Picture taken March 2009.

The following figures are of people and vendors on Broadway:



Figure 14: Families on Broadway, moms and children in strollers visiting Broadway. Picture taken December 2008.



Figure 15: Dads with sons, parents shop for toys with children. Picture taken December 2008.



Figure 16: Vendors and families take over Broadway, a busy day on Broadway. Picture taken December 2008.

The following pictures show Latino images, symbols, and aesthetics found on Broadway:



Figure 17: Heineken mural. Heineken paints three rancheros on Broadway in an effort to market to the Latino community. Picture taken December 2008.



Figure 18: Mexican Flags in front of businesses, businesses displayed their nationalism on their facades.

Picture taken December 2008.



Figure 19: Mesoamerican mural on Broadway, communicating Pan-Americanism and Latino unity using multiple Latin American symbols from various countries of origin. Picture taken December 2008.

Land use survey.

This section analyzes the land use survey results. Loukaitou-Sideris (2002), Oberle (2006), and Oberle (2004) analyzed the economics of ethnic commercial strips and provided a list of establishment types presented in a Latino downtown. The land use survey results (Table 6) reveal the frequency of the type of businesses found on Broadway. According to the land use survey results, the type of businesses on Broadway matched the type of establishments described by the aforementioned scholars as businesses found in Latino commercial strips. Further details of the land use survey results are discussed in the last section of this chapter.

What Are The Social Components That Make Broadway An Ethnic Commercial Strip For Its Users?

For the scope of this research project, “sense of place is the affinity or connection (that) a person feels to an area” (Cook, 2009, p. 8) by having the ability to understand linkages, connections, and the context of place (Traina, 1995). This section provides analysis and interpretation of survey responses, site observations, and land use survey results to describe Broadway’s social, political, and spiritual elements. Survey responses described: the frequency of study participant’s visits to Broadway, social motives for visiting, social networks on Broadway, and who is visiting Broadway. In addition, survey responses described: 1) What social components on Broadway are liked and should be preserved; 2) activities participants are engaged in on Broadway; and 3) social activities that represent Latin America to the participants. Site observations provided pictures and

descriptions of various social activities on Broadway. Results from the land use survey described store types that amplify Broadway's social environment.

Survey responses.

Survey responses confirmed that Latinos identify to the social elements of Broadway as important to its identification as a Latino commercial ethnic strip. Latino commercial spaces have diverse activities linked to “commercial, recreation, and residential” uses (Loukaitou-Sideris, 2002, 336). People come to work, take a break from work, children play on the sidewalk, people “hang out...[to] come to see and to be seen, shop, and entertain themselves” (Loukaitou-Sideris, 2002, 339). Rojas (2003) described that when you visit a Latino neighborhood, you can tell you have arrived due to the “large number of people in the front yards and on the streets, engaging in all types of activities” (Rojas, 2003, 279). The following analysis of results provides evidence of human behavior and social elements found on Broadway's commercial strip.

Broadway users: Frequency and number of years visiting.

Twenty-seven participants were identified as frequent visitors to Broadway visiting every day, every weekend, once a week, or twice a week. Five participants visited Broadway moderately, (one to two times per month, four participants visited Broadway twice per year, and three participants reported being first-time visitors. Additionally, three participants self-identified as tourists.

Eight participants reported they had been visiting for 5 to 10 years, and nineteen participants reported visiting for 10 years or more. Other participants reported being moderately long-term visitors, with twelve participants reported visiting Broadway for five years or fewer. Lastly, fifteen participants reported being recent users of Broadway, visiting five years or less. In summary, the majority of participants reported being long-term Broadway visitors.

Social reasons for visiting Broadway.

Thirteen participants visited Broadway for social reasons such as distraction, leisure and tradition. Tradition was described by participants as coming to Broadway for years because it's a familiar place to visit. The rest of the study participants stated coming to Broadway for physical or economic reasons, which are later described in this chapter.

Social networks.

A measure of Broadway's social networks can be seen in how participants were socially involved with others on Broadway. Sixteen of the participants said they meet with people on Broadway. A significant amount of participants said they meet friends (twelve study participants), co-workers (three study participants), and family (one study participant). Similarly, twenty-seven participants stated they run into people they know on Broadway and fourteen participants do not run into people they know. Of the twenty-six study participants who reported they run into people they know, these people were described as friends (fourteen study participants), co-workers (four study participants), family (three study participants), neighbors (three study participants), and people they know from their homeland (two study participants)

Groups, couples, and families on Broadway.

Participants visited Broadway alone and accompanied. Sixteen of those surveyed visited alone, whereas fifteen participants came accompanied. Furthermore, ten participants stated they come to Broadway on different visits, both accompanied and alone. Participants who visited Broadway with someone did so in the following manner: twelve participants visited with family, seven participants visited with a significant other, and six participants visited with friends. Among the twenty-eight participants who have children, eight of them bring their children to Broadway.

What study participants favor, like, and believe should be preserved on Broadway.

People and the diversity of Broadway were cited as an elements liked by twelve participants. Two participants mentioned they like Broadway as a location for leisure (see Appendix 2). In an effort to triangulate data, participants were asked to rank various Broadway characteristics through the use of a Likert scale. Participants also liked the music, the number of people in the street, and places for sitting (see Appendix 3). Participants also mentioned the following social elements should be preserved: Latino people, tranquility, and ethnic culture (see Appendix 4).

Social environment of Broadway.

Social networks are an important aspect of a *barrio*, as they allow for the exchange of information and interactions that provide people in the *barrio* a strong sense of belonging. Godfrey (2004) illustrates San Francisco's Mission District as place with a strong social network and a physical environment where Latino culture has left an

imprint. Based on this, participants were asked to characterize the social environment of Broadway using a list of words provided to them. The most popular descriptors used to identify Broadway's social environment were busy (35 participants), festive (33 participants), fun (31 participants), interesting (31 participants), and vibrant (29 participants). Additionally, twenty-four participants described Broadway as a Hispanic/Latino place. Participants were also asked to describe the activities they see take part on Broadway, using a provided list of words; figure 20 summarized these responses. Participants stated they most often window shop, eat, shop, and take the bus. Participants also reported they hang out, people watch, relax, spend time with family or friends, entertain, and socialize. All these social activities contributed to the festive environment on Broadway that Latino users have created.

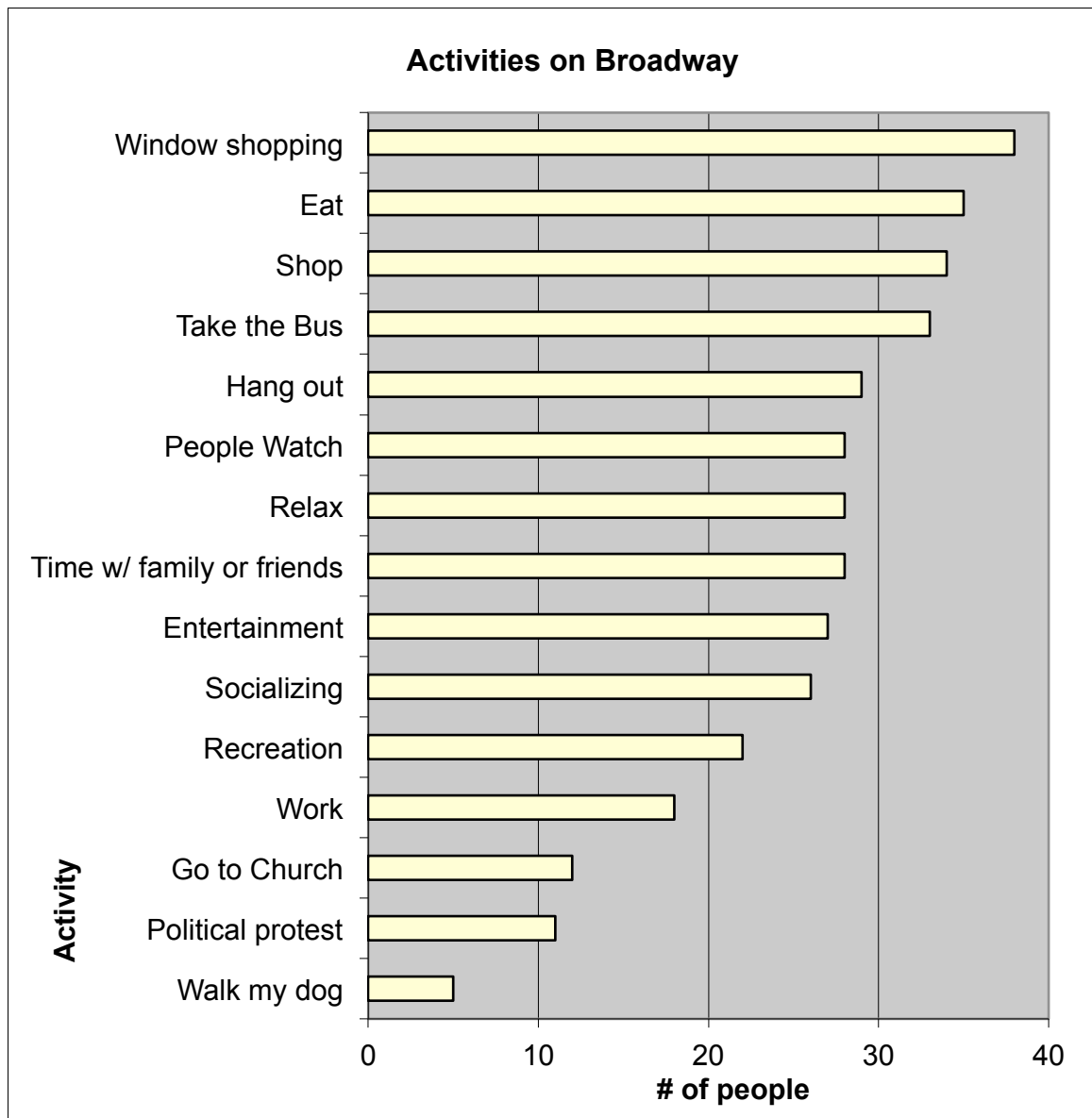


Figure 20: Activities participants take part in on Broadway.

Participants make social connections to Latin America when visiting Broadway.

Results indicated participants connected to Latin American when visiting Broadway. Remembering one's homeland is a social phenomenon observed in ethnic enclaves (Buttimer, 1980; Feldman, 1990). Participants were asked three questions (outlined below) to understand if they are able to connect to Latin America's social elements.

Important similarities and differences between Broadway and the streets of Latin America.

Participants found various social aspects that are similar between Broadway and Latin America. Participants stated the people (four comments), the food (three comments), and the busy streets (one comment) reminded them of Latin America (see Appendix 8). Also, participants indicated the following social differences, including: a greater diversity of people (three comments), people in the street (two comments), a restrictive place (two comments), and some racial conflicts (one comment) are all part of Broadway's social environment (see appendices 8 and 9).

Other things about Broadway that represent Latin American culture.

Participants were asked if "there are any other things about Broadway that represent Latin American culture?" and responded the people, community events, and other social activities on Broadway represent Latin America (see: Appendix 7). Nine comments from the participants stated the Latino people and their Spanish language are the most prominent features that remind them of Latin America. Furthermore, three comments

from participants stated Latino unity, marches, political protest, and the lively streets were also representative of the Latino community.

Site observations.

The following section provides a description and pictures of social elements on Broadway that add to its ethnic commercial strip as described by Rojas (2003). Pictures demonstrated social, political, and spiritual components; along with pictures of activities and groups of people. Evidence from the panorama picture analysis (appendices 10-26) and other pictures along the sidewalk confirms the following key findings about Broadway:

- Broadway is a very busy street filled with many Latino pedestrians and their families
- There are many fun social activities on Broadway where pedestrians are able to interact with vendors,
- Broadway hosts major events for the Latino community

Groups of people and activities on Broadway.

As indicated by Roseman and Vigil (1993) Broadway's environment in 2008 had major similarities to the early 1990s. There was a diversity of users, including families, females, males, and children. Large groups of people including workers, residents, the homeless, vendors, and visitors walking around for leisure or to catch the bus are all on Broadway. During the weekend, there was a higher presence of families with children who were shopping for clothing, jewelry, and *quinceñera* dresses, etc. Mostly, people

walked along the sidewalk, waited for the bus, or groups of people window shopped and entertained themselves observing sidewalk activities.

A visual representation of the social environment of Broadway:



Figure 21: Activities and music on Broadway, people arrived to work on Broadway and offer additional services to pedestrians. People on Broadway can listen to music and children can play with a clown.



Figure 22: People on Broadway, a popular street with high pedestrian traffic during the day and weekends.

The following series of pictures depict examples of music and entertainment found on Broadway:



Figure 23: Man playing the accordion, people listen to music on Broadway. Picture taken December 2008.



Figure 24: Animals hook shoppers; a bird captures the attention of shoppers. Picture taken March 2009.

Ceremonial spaces, political marches and other specific activities on Broadway that study participants think represent Latin American culture.

The *Los Angeles Times* reports, “Fiesta Broadway, billed as the nation's largest Latino festival, drew an estimated 150,000 people to downtown Los Angeles to get a jump on Cinco de Mayo celebrations” (Sanchez, 2008). Participants were asked “what specific activities on Broadway do you think represent Latin American culture?” Participants reported Latino people and their language and the way they dress (13 comments) and community events such as Fiesta Broadway political protests (19 comments) were illustrations of the Latino community. Moreover, participants (who took

the survey) also stated there were other activities that represent Latino culture. Walking and music are two things that reminded people of their homeland. Demonstrations, music and walking contributed to the festive atmosphere. Other representations of Latino customs included the interaction and manner in which merchants treated customers on Broadway. Participants also said merchants often invited customers inside their stores to shop; this behavior was also found in business establishments throughout Latin America, particularly in *el tianguis* (the market place). In addition, the “fear of deportation” was a response reported by participants.

Spirituality and daily worship are important activities in Latino culture that are deeply rooted in Native American traditions and Catholicism (Broyles-Gonzalez, 2003). Ceremonial spaces were found in various businesses along Broadway, particularly in *botanicas*. A merchant of a *botanica* explained that people on Broadway came to his store to pray and offer sacrifices to *La Santa Muerte* (see figure 25). Recent immigrants from Mexico introduced images of a new saint called *La Santa Muerte* on Broadway’s streetscape. *Time Magazine* (2009) documented the popularity of *La Santa Muerte* as “Mexico’s cult of Holy Death.” *The Los Angeles Times* reported the saint is now being observed in Los Angeles: “her following has grown so large and so rapidly that in some parts of Mexico she is becoming a rival in popular affection to the Virgen de Guadalupe” (Johnson, 2004). Sculptures and images of *La Santa Muerte* can be found “behind a glass-encased altar adorned with candles, decayed flowers and shot glasses of tequila... while a constant stream of pilgrims lays offerings at her feet” (Johnson, 2004). “Her domain is a labyrinth of grimy streets lined with auto body shops and humble mom-

and-pop stores” (Johnson, 2004). Many people have a great devotion to this saint and offer her money and other objects in return for a favor. This saint is dominant on Broadway, which is a clear sign of new immigrants incorporating their presence in the streetscape.

A visual representation of spiritual symbols on Broadway:



Figure 25: Spiritual spaces, religious images, and altars found along Broadway.

A visual representation of a political demonstration on Broadway:



Figure 26: Marches and political protest on Broadway.

Land Use Survey.

Broadway is similar to Little Saigon's (an area of Orange County) ethnic enclave because both have unique "physical, social, symbolic, and emotional significance... [to the] lives of immigrants, [which]... foster community identify" (Mazumdar, et al, 2000, p. 319). Results from the land use survey provided insight to the type of establishments and elements along the street contribute to Broadway's social environment. Two churches, one arcade, one bar, and one adult entertainment business provided Broadway visitors an opportunity to socialize in their establishments and along the sidewalk. In addition, the

music stores on Broadway play music that contributed to Broadway's festive environment.

What Are The Physical Components That Make Broadway An Enclave For Its Users?

Survey Responses.

This section provides examples given by participants of physical components that are liked, should be preserved, and are representative of Latin America.

Physical components that study participants favor, like, and be preserved on Broadway.

Siembieda (1999) describes the concept of *Barriology* as a collective decision of finding ways to Mexicanize bland spaces; now these bland spaces (*Barrios*) have become home to the Chicano population reflecting a new aesthetic. Latinos use props and bring social contact along the fence, sidewalk, and street (Rojas, 1999). Rojas (1999) points out that East Los Angeles is a dynamic place where Latino residents are on "streets, corners, sidewalks, and front yards as well as in marginal places such as parking lots and alleys. Street vendors are popular and flow in and out" (Rojas, 1999, 131). In this following section, the aforementioned physical components are linked to participant's responses.

Data from Appendix 2 reveal participant's favorite things about Broadway: one participant favored the color, four participants like the buildings and architecture, and other participants also appreciated the wide streets and parking on Broadway. Nine participants favored the building types and architecture, and nine participants favored

specific landmarks (i.e. Eastern Building, the mall, Clinton's, etc.). In an effort to triangulate data, participants were asked to rank various Broadway characteristics through the use of a Likert scale; Appendix 3 illustrates the frequency of the liked characteristics by participants. A high percentage of participants liked the physical environment of Broadway, such as, historic theaters, arcades, paseos, architecture character, market places, and places to sit. Storefront props, decorations, flag symbols, religious images, bright colors, and murals were also mentioned as liked by participants. Moreover, thirty-five comments from participants stated the architecture, buildings, and historic theaters should be preserved along Broadway.

Participants make physical connections to Latin America when visiting Broadway.

Results indicated participants connected to Latin American when visiting Broadway. Remembering one's homeland is a social phenomenon observed in ethnic enclaves (Buttimer, 1980; Feldman, 1990). Participants were asked questions (outlined below) to understand if they were able to connect to Latin America's physical elements.

Places that represent Latin America.

Based on participant's responses, various elements of Broadway reminded them of Latin America (see Appendix 6). Specific examples mentioned included the central market (nine comments), colorful buildings (one comment), Million Dollar Theater (two comments), and churches (one comment).

Important similarities and differences between Broadway and the streets of Latin America.

Six comments from participants reported the street's layout, including buildings (1 comment), historic architecture (4 comments), and facades (1 comment) were characteristics that are similar in both Broadway and Latin America (see Appendix 8). In addition, participants reported significant differences in the physical environment (see Appendix 9), such as the streetscape (5 comments), more traffic on Broadway (3 comments), and architecture (3 comments).

Site Observations.

Scholar Oberle (2006) explained “the use of names, symbols, décor, and store layout invoke images of [Latin America] and serve as useful marketing device” (p. 150). Prevalent Latino aesthetics—murals, vibrant colors, lights, newspaper stands, music, side walk interactions, prop decorations, and extended awnings—created a feeling of enclosure and produce a lively ambiance for shoppers. Broadway's sidewalks have a market place and swap meet feel with little empty space, where walls were covered with shoes and belts, and shirts hang from awnings. Furthermore, indigenous, religious, cultural, and national images claimed the streetscape and reaffirm the presence of Latinos. Images such as flags and national symbols projected political meaning, where Latinos can nonverbally convey national or cultural pride. Evidence from the panorama pictures analysis (and other pictures along the sidewalk) confirmed the following key findings about Broadway:

- You find spiritual spaces, altars, cultural images, murals, and bright colors

- Many business use props to decorate facades, claim the sidewalk, and create an open market environment
- Giant murals cover multi-story buildings

The following figures are examples of: 1) a description of how businesses blend into the sidewalk with no delineated boundaries (as indicated by Loukaitou-Sideris, 2002) to create an open market feel; 2) pictures of Latino merchandise; 3) use of props; 4) murals; 5) signs; and 6) symbols:



Figure 27: Toy Shop on Sidewalk, private businesses blend into the public space. Picture taken March 2009.



Figure 28: Mexican Belt and hat store, private businesses display merchandise on the sidewalk for passers-by. Picture taken March 2009.



Figure 29: Use of props decorate the facades and claim the sidewalk temporarily.



Figure 30: Rasquachismo, businesses paint their exterior walls with bright colors.



Figure 31: Giant murals cover multi-story buildings.



Figure 32: Signs are overused by businesses and dominate building facades.

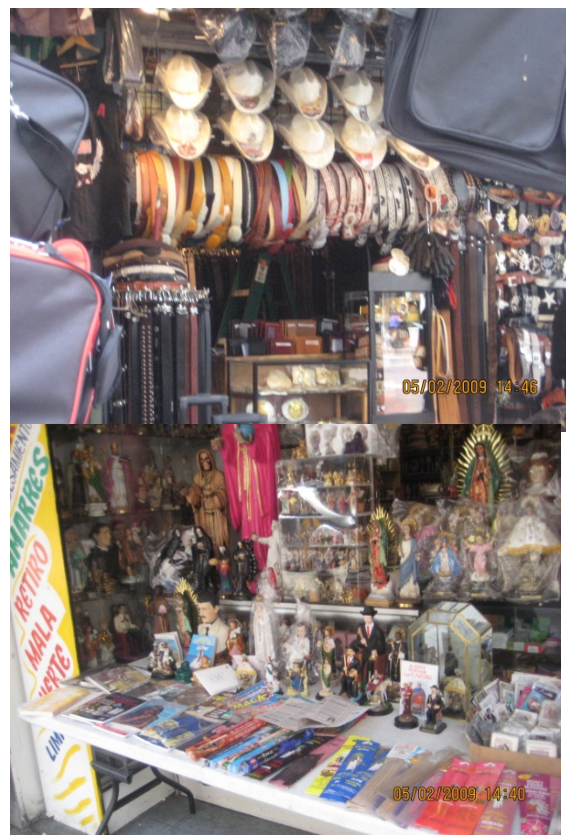


Figure 33: Cultural Images, Mexican belts, hats, and religious images—representative of Latino culture—are all displayed throughout Broadway.

Land use survey.

The land use survey collected information about physical characteristics and symbols found in each building on Broadway. Griswold Del Castillo et al (1991), Ybarra-Frausto (1990), Jaspas and Turner (1986), and Rojas (2002) described physical components, such as murals, props, color, and sign..., that were identified in the land use survey. Per the research of these scholars, signs in Spanish, murals, cultural symbols, bright colors, and props in the sidewalk were identified along Broadway. Figure 7 indicates the percentage of buildings per block segment that have Latino characteristics (signs in Spanish, murals, cultural symbols, bright colors, music, and props on the sidewalk). In summary, between Second Street and Olympic Boulevard 56 percent of Broadway buildings have Latino characteristics whereas towards the lower part of Broadway (closer to Olympic Boulevard) buildings have less Latino characteristics (as indicated in Figure 34).

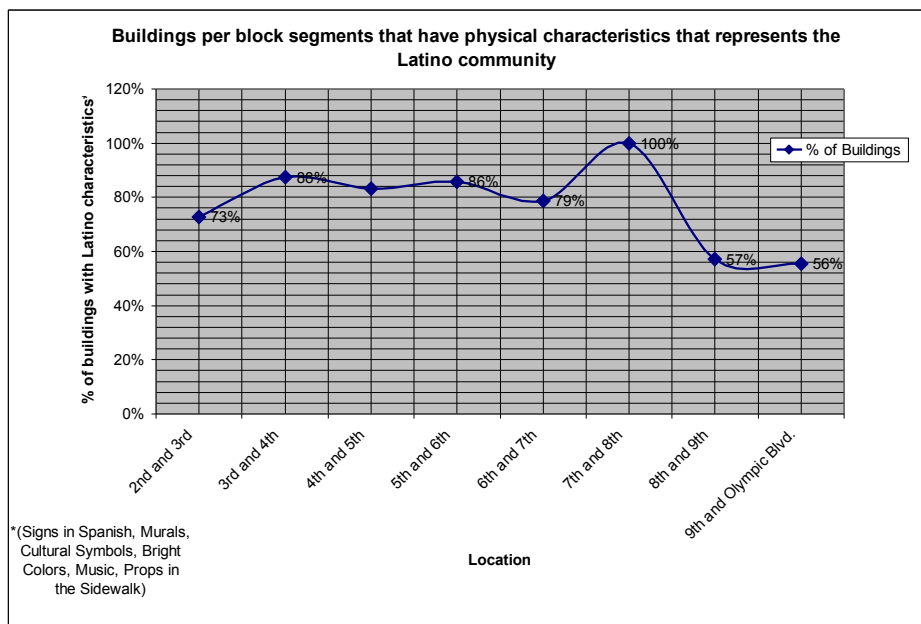


Figure 34: Latino Physical Characteristics along Broadway.

What Are The Economic Components That Make Broadway An Ethnic Commercial Strip For Its users?

This section highlights the economic components that make Broadway an ethnic commercial strip. Different types of stores are presented in ethnic commercial strips that cater to the economic and social functions of Latinos. Loukaitou-Sideris (2000 and 2002) and Alex Oberle (2004 and 2006) both provided multiple studies of ethnic commercial strips and highlight the unique stores found in Latino commercial strips. This section presents survey responses, site observations (pictures of store types and vendors), and land use survey results that demonstrate the types of stores and other economic elements present on Broadway.

Survey Responses.

Survey responses reveal participant's economic motivations to visit Broadway, what is liked, what should be preserved, and similarities with Latin America.

Economic reasons for visiting Broadway.

Participants cited visiting Broadway for one of two economic reasons: to work (12 participants) or to shop (13 participants).

What study participants favor, like, and believe should be preserved on Broadway.

In an effort to triangulate data, participants were asked to rank various Broadway characteristics through the use of a Likert scale. Participants shared they like the *botanicas* and type of stores and restaurants (see Appendix 3). Participants mentioned the

vendors, the grand central market, and restaurants (see Appendix 4) along Broadway should be preserved.

Types of businesses that Represent Latin America.

Loukaitou-Sideris (2002) examined the type and frequency of the businesses in a Latino commercial strip, known as La Pacific in Huntington Park. Loukaitou-Sideris (2002) described the variety of stores: 40 clothing stores; some were specialized (e.g. baby and children stores, stores with fiesta dresses and tuxedos), while others featured discount clothing *para toda familia*". Similarly, thirty-five participants stated the types of businesses found on Broadway also evoke Latin America culture. In particular, participants reported the stores (13 comments), restaurants (nine comments), and music stores (four comments) represent Latin America. Participants also mentioned specific types of businesses such as the *botanicas* (three comments), *quinceñera* and bridal shops (three comments), *3 Hermanos* (two comments), and *La Michoacána* Ice cream store as representative of Latin American culture (see Appendix 6).

Important similarities and differences between Broadway and the streets of Latin America.

Participants stated the shopping (one comment) reminds them of Latin America (see Appendix 8). In addition, seven comments cited the stores, market places, and vendors as similarities between Broadway and Latin America. In addition, four comments collected from participants surveyed reported there were economic differences between Broadway and Latin America. Participants mentioned there were more

businesses on Broadway and it is more developed than some Latin American cities (see Appendix 9).

Site observations.

Oberle (2006) and (2004) lists the different types of stores in a Latino downtown. Evidence from the panorama pictures analysis (and other pictures along the sidewalk) confirmed the following key findings about Broadway:

- There are 158 business with *barrio* characteristics
- The informal economy was present and thriving on Broadway
- There were many stores that cater and market to the Latino community

In addition, the following site observations provided evidence there were many Latino-serving businesses including Salvadorian and Mexican restaurants, religious boutiques, bridal shops, and vendors. In addition, Rojas (2003) stated “informal outdoor selling is... popular, and Latinos have transferred this practice to the United States” (p. 284). The following figures are representative of the various types of vendors and businesses found on Broadway:

Evidence from the panorama pictures analysis (and other pictures along the sidewalk) confirmed the following key findings about Broadway:

- There are 158 business with *barrio* characteristics
- The informal economy was present and thriving on Broadway
- There were many stores that cater and market to the Latino community



Figure 35: Many vendors sell their products on Broadway. The informal economy is thriving on Broadway.



Figure 36: Vendor, newspaper stand. Picture taken December 2008



Figure 37: Ice Cream Vendor, mobile food vendors. Picture taken March 2009.



Figure 38: Art vendor, artist displays artwork for sale. Picture taken December 2008.



Figure 39: Fruit vendor. Picture taken December 2008.

A Visual Representation of the Type of Stores on Broadway:



Figure 40: Type of stores, cash advance, jewelry stores, churches, restaurants, travel agencies, restaurants, bridal shops, and botanicas are all part of Broadway.



Figure 41: Multiple retail stores in arcade, vendors sell clothing and electronics. Picture taken December 2008.



Figure 42: Pupuseria, the only observed outdoor dining establishment. Picture taken December 2008.



Figure 43: Types of Businesses on Broadway, bridal and quinceñeara shops that are present on Broadway.

Picture taken December 2008.

Land use survey.

Alex Oberle (2006) described *carnicerias* (a Mexican meat market) not just as a place to purchase meat, but “where Latino immigrants can purchase international phone cards, wire money to Latin America, and seek transportation to Mexico or other nations” (p. 149). All of these types of stores foster a sense of place that bring nostalgia and enhance connections to Latin America (Oberle, 2006). Table 6 is a list of the types of businesses along the Broadway corridor between Second Street and Olympic Boulevard. The most popular types of businesses that cater to and serve Latino customers include clothing, jewelry, electronic, shoe, and music stores, along with restaurants and Bridal/Tuxedos/Quinceñeara shops. These all attract Latino consumers to Broadway. Nine street vendors and four botanicas give shoppers an opportunity to buy exotic fruits, remedies, and religious images. Eight money advance and/or money transfer establishments, one Latin American Bank, and five travel agencies allow shoppers to open a bank account, send remittances back to Latin America, and purchase bus and/or plane tickets to Latin America. There are also various businesses providing services to people on Broadway. Many people visit the barber/beauty shops, the doctor, optometrist, and receive legal services from marriage and divorce attorneys located on Broadway. In addition, economic hardship emerged as a common theme among participant responses. A significant number of stores are vacant at the floor level (18 businesses).

Table 6: Businesses Along Broadway Corridor

Type of Stores	Frequency
Clothing Stores	54
Jewelry Stores	51
Restaurants	22
Vacant	18
Bridal/Tuxedos/Quinceñeara Shops	16
Electronic	14
Shoe Stores	14
Residential (Lofts)	13
Music Stores (CD/DVDs)	13
Parking lots	13
Street Vendors	9
Money Advance/Money Transfer	8
Perfume/Cosmetics	8
Cell Phones/Phone Accessories	7
Beauty Salons/Barber Shops	6
Travel agencies	5
Discount Stores	5
Botanicas (Spiritual stores)	4
Medicine/Vitamin Stores	4
Offices	4
Optometry	4
Open Theaters	4
Marriages/Divorce attorneys	3
Watch Repair	3
Clinics	2
Law centers	2
Purses	2
Churches	2
Coffee Shop/Cafés	2
Art Gallery	2
Goodwill	1
H and R Block	1
Internet Café	1
Knife shop	1
Markets	1
Park (open space)	1
Rite Aid	1
Tobacco shop	1

Pawn shops	1
Latin American bank	1
Arcade	1
Help Center/Community Center	1
Gym	1
Bar	1
Adult Entertainment	1
Sunglasses Stores	1
Total	330

Note. Table created by author.

Key Findings

Based on the information presented in this chapter, the following are key findings about Broadway Avenue:

- The high propensity of Latino study participants indicate that Broadway is heavily used by Latinos.
- A majority of participants perceived Broadway as an ethnic commercial strip with defined cognitive boundaries.
- A significant number of participants perceived Broadway as having a sense of place similar to a *Barrio*.
- Site observations/pictures confirmed a significant number of various *Barrio* elements are found on Broadway.
- According to the land use survey results, the type of businesses on Broadway matched the type of establishments described by the aforementioned scholars as businesses found in a Latino commercial strip.
- Broadway Avenue is a place for leisure for the Latino community with political and spiritual significance.

- Broadway is a significant place for shopping.
- Broadway is an employment center for the Latino community.
- Study participants are able to make social, physical, and economic connections to Latin America when visiting Broadway
- Study participants value Broadway historical architecture, the market place feeling, vendors, type of stores, places for sitting, and travel long distance to experience Broadway's Latino commercial strip with their families, friends and significant others.
- Survey responses confirmed that Latinos identify to the social elements of Broadway as important to its identification as a Latino commercial ethnic strip. Evidence from the panorama picture analysis (appendices 10-26) and other pictures along the sidewalk confirms the following key findings about Broadway:
 - 1) Broadway is a very busy street filled with many Latino pedestrians and their families;
 - 2) There are many fun social activities on Broadway where pedestrians are able to interact with vendors;
 - 3) Broadway hosts major events for the Latino community.
- Results from the land use survey provided insight to the type of establishments and elements along the streets contributing to Broadway's social environment. Two churches, vendors, restaurants, one arcade, one bar, and one adult entertainment businesses provided Broadway visitors an opportunity to socialize in their establishments and along the sidewalk.
- Participants confirmed that the following physical elements contributed to Broadway's Latino ethnic commercial strip: paseos, storefronts props,

decorations, flag symbols, religious images, bright colors, murals, buildings and architecture, wide streets, building types and architecture, and specific landmarks (i.e. Eastern Building, the mall, Clinton's, etc.).

- Evidence from the panorama pictures analysis (and other pictures along the sidewalk) confirmed the following key findings about Broadway: 1) You find spiritual spaces, altars, cultural images, murals, and bright colors; 2) Many business use props to decorate facades, claim the sidewalk, and create an open market environment; and 3) Giant murals cover multi-story buildings.
- Participants stated the types of businesses found on Broadway also evoke Latin America culture. In particular, participants reported the stores, restaurants, and music stores represent Latin America.

CHAPTER 5. CONCLUSION

Broadway is a valuable cultural place for the Latino community, and also represents an economic opportunity to “Bring Back Broadway” as an entertainment and high-end shopping center, which can further contribute to the revitalization of downtown Los Angeles. Nonetheless, social, physical, and economic changes give rise to the concerns that Broadway will become another gentrified commercial strip. This chapter is organized in the following manner: (1) concerns of commercial gentrification on Broadway, (2) analysis of changes since this study was conducted, (3) contribution to existing Broadway’s Literature, (4) provides recommendations (with justifications) to preserve social, physical, and economic components of Broadway’s Latino commercial strip. These proposed recommendations are based on evidence from existing literature review, findings, and recent changes described in this chapter. The last section of this chapter presents opportunities for future studies.

Concerns of Commercial Gentrification on Broadway

Reporters from the *Los Angeles Times* commented that the City of Los Angeles’ efforts to revitalize Broadway (Di Massa and Bloomekatz, 2008). Broadway, along with the rest of downtown Los Angeles, was described as an “entertainment destination” (City of Los Angeles, 2008). The city hopes to capture revenue by bringing back Broadway’s twelve historic theatres, other architectural gems that are part of the national register of historic districts, and re-activate more than one million square feet of vacant commercial space (City of Los Angeles, 2008). At present, there are many historic buildings with vacancies on the upper floors, most theaters (circa early 1900s) have shut down, and

major physical improvements are needed. Current efforts include creating a downtown that functions as a center of culture, art, and entertainment and is home to new types of people from higher income levels. Both the *Los Angeles Times* and *Wall Street Journal* state that Broadway's revitalization effort will face many challenges, including gentrification (Dimassa and Bloomekatz, 2008; and Karp, 2007). DiMassa and Bloomekatz (2008), both reporters for the *Los Angeles Times*, describe Broadway as the heart of downtown Los Angeles and as a destination for many working class Latino families. Businesses that serve this Latino population fear they will not be included in the redevelopment process. Dimassa and Bloomekatz (2008) further state that, "merchants along Broadway are torn by the gentrification that has swept downtown. Many agree that the changes have made that area safer, but they worry that their base clientele -- immigrants, some [undocumented] -- feel less comfortable being here". The passage captures local observations of how revitalization on Broadway has sparked concern for the large Latino community. If revitalization does not include the perspective of Latinos communities, Broadway will become a gentrified commercial strip and its Latino cultural appeal will be erased (Villa, 1999). While Broadway has special significance in serving the Latino community, there are social inequities and institutional barriers (as discussed in chapter 1) that hinder the Latino community from adequately participating in the planning process.

Changes on Broadway

This section provides a description of the changes since the study was conducted. On April 14, 2014, the principle investigator of this study conducted a site visit to Broadway to document changes since initial fieldwork was conducted in 2009. During this period, Broadway has experienced social, physical, and economic changes. Social changes include less people on the street because bus stops have been moved to Hill Street; high-end shopping and restaurants are more prevalent; and, a non-profit organization that provides social services is new Broadway tenant. Physical changes on are also observed on Broadway. For example, a Latino mural has been removed; vendors have been cleared-out in a major Paseo on Broadway that once leased to vendors. The market feeling has begun to disappear because renovated buildings use less props and signs. Also, new construction on Broadway Avenue is restoring the facades of the historical buildings. New businesses and construction demonstrate significant changes on Broadway Ave. There is a new hotel, businesses, and restaurants catering to a different demographic and visitors with higher income levels. In addition, previous business tenants have gone out of business. The following figures provide the observed changes to social, physical and economic components on Broadway.

Examples of higher-end shopping:



Figure 44: Closed retail space in 2009 (top picture) and high end boutiques in 2014 (bottom picture).

Loss of Physical Representation of Latino symbols:



Figure 45: Major Latino mural on Broadway has been cleared. Picture on the left was taken in 2009 and picture on the right was taken in 2014.

Less signs on buildings:



Figure 46: Facades with less bold signs. Pictures to the left were taken in 2009 and pictures to the right were taken in 2014.

New construction taking place on Broadway in 2014:



Figure 47: Clifton's Cafeteria in 2008 (left picture) and 2014 (right picture).



Figure 48: Pilot streetscape project on Broadway. The city is creating small parks where roads used to be.

Picture taken in 2014.

New businesses on Broadway:



Figure 49: A new hotel on Broadway. Left picture taken in 2009 and right picture taken in 2014.



Figure 50: Urban Outfitters appropriated the Rialto Theater. Left picture taken in 2009 and right picture taken in 2014.



Figure 51: Higher end restaurants with outdoor dining. Left picture taken in 2009 and right picture taken in 2014.

Outdoor dining by new restaurants in 2014 versus 2009:



Figure 52: Outdoor dining with temporary tables (2009).



Figure 53: High-end outdoor dining I (2014).



Figure 54: High-end outdoor dining II (2014).

Recommendations to Maintain Cultural Continuity and Preserve Cultural Aspects on Broadway for its Latino Users

The forthcoming recommendations provide guidance to preserve social, physical, and economic components to preserve Latino culture and maintain cultural continuity along Broadway's commercial strip. As Rojas (1991) notes, places appropriated by Latinos are festive, colorful, musical, and serve different functions these "foreign" land uses are not formally included in the urban design of the American city because minority populations do not often provide community input in the design, planning and development process. Previous research has documented institutional barriers that prevent diverse minority civic participation in the city planning process (Villa, 2000). The urban planning process should more inclusive, and consider the experiences, culture, and use of people who use the Latino commercial strip in the revitalization process. A more inclusive and participatory process can help the City better understand what makes a space relevant to people and create areas that are sensitive to the cultures that frequent and interact with these areas. Latinos have historically been left out, disregarded, and marginalized; therefore, instead leaving out the Latino community from the revitalization process, decision makers should consider the complexity of the ethnic commercial strip (Villa, 2000). The following recommendations provide guidance to preserve Latino culture on Broadway. Social, physical, and economic recommendation are supported with evidence from the literature review, findings, and/or observed changes collected in 2014, and are discussed in this final section.

Recommendation 1: The city should make an effort to preserve or maintain the presence of Broadway's Latino visitors by encouraging leisure activities like places for eating, spiritual places, festive events, and political marches.

Latino commercial strips have diverse activities linked to “commercial, recreation, and residential” uses (Loukaitou-Sideris, 2002, 336). People come to work, take a break from work, children play in the sidewalk, people “hang out...[to] come to see and to be seen, shop, and entertain themselves” (Loukaitou-Sideris, 2002, 339). Based on recent changes on Broadway and the results from the data collected in 2008/2009, the following areas of concern emerged:

- vendors and business that cater to the Latino community may go out of business,
- spiritual places (like *botanicas* and churches) may disappear as rent may become unaffordable; and
- *Fiesta Broadway* (an annual festive gathering) and other major Latino events will no longer take place on Broadway as Latinos no longer feel a sense of belonging or community on Broadway.

Survey results indicate that there are social elements and human activity that represent Latino culture. Study participants indicated the following social elements represent Latino culture:

- the food (three comments),
- busy streets (one comment),
- the Latino people (nine comments),

- Marches/ political events (five comments), and
- Fiesta Broadway (four comments).

In addition, study participants mentioned that they like Broadway's social environment because they hang out, spend time with family/ friends, relax, people watch, and entertain themselves. They also mentioned they like Broadway for the following reasons: the number of people on the street, places for sitting, and it's a fun (31 comments)/ festive (33 comments) /vibrant (29 comments) environment. All of which are supported by previous research (Loukaitou-Sideris, 2002.)

Broadway is visited by many Latino families for entertainment purposes and to experience its festive and social environment. Analyzing the responses from the survey, over 30 study participants indicated that Broadway is a festive and fun place to visit. Study participants mentioned that they enjoyed the music in the street, the number of people in the street, the diversity of the people, the "lively sidewalks" and described it as a great place for leisure and food. Site observations document the following social activities: people eating, strolling, busy pedestrians streets, music, standing, people watching, vending, waiting, dancing and window shopping; which all add to the fun, festive and busy environment of Broadway.

Places for eating, ceremonial spaces, Fiesta Broadway, and political marches are public uses and events held on Broadway where Latino people take ownership of the street and participate in leisure activities. The rest of this section provides additional empirical evidence for the following leisure activities on Broadway:

- Places for eating,

- ceremonial spaces,
- Fiesta Broadway, and
- political marches.

For example, *Latinization* is exemplified with icons of cultural foods (Aparicio, 2003, 3). Walking along Broadway, visitors are able to see advertisements from Latino restaurant and see places where people eat Latino foods. The following figure provides an example of Broadway users gathering to eat Salvadorian food.



Figure 55: People eating Salvadorian food along Broadway. Picture taken March 2009.

In addition, ceremonial spaces inside businesses create a public environment for many shoppers (Mazumdar, et. al., 2000). Eleven study participants mentioned they go to church when they visit Broadway, which proves that Broadway's Latino commercial strip

is a spiritual significance place to its users. Site observations also support this idea that Broadway holds places of worship. Visitors come to Broadway to shop and pay tribute to deities (La Santa Muerte) at *botanicas* or attend church. *Botanicas* are commercial places (a privately owned space) that serve as a public space (like a church) to the Latino community. *Time Magazine* (2009) documents the popularity of *La Santa Muerte* as “Mexico’s cult of Holy Death.” *The Los Angeles Times* reports that the saint is now being observed in Los Angeles: “her following has grown so large and so rapidly that in some parts of Mexico she is becoming a rival in popular affection to the Virgen de Guadalupe” (Johnson, 2004).

Broadway’s only active church:



Figure 56: Catedral De La Fe, a Protestant Church on Broadway. Picture taken March 2009.

The following figures provides evidence that La Santa Muerte is present on Broadway Ave:



Figure 57: An Alter to “La Santa Muerte” on Broadway

Another important leisure activity and community event that takes complete control of Broadway’s Latino commercial strip is *Fiesta Broadway*. The *Los Angeles Times* reports, “Fiesta Broadway, billed as the nation's largest Latino festival, drew an estimated 150,000 people to downtown Los Angeles to get a jump on Cinco de Mayo celebrations” (Sanchez, 2008). In this annual festival, “the testaments to Latino economic clout were as plentiful as they were creative” (Harriet Ryan, 2009). People, live music, food, and Mexican colors cover the middle of Broadway Ave. creating a new ambiance and introducing a new type of use (a carnival), and large public gathering. During this event, vendors are present in the middle of the street selling food and playing music, creating a festive environment, a social cultural gathering for large Latino population. Finally, Broadway has political meaning to the Latino community.

As discussed in the previous chapter, Broadway has gathered the Latino community – and allies - in the largest labor and immigration rights political protest in the country. Marches on Broadway have attracted large amounts of people and have the

ability to claim the street physically, socially, and economically. Mora (2007) and Chavez (2008) notes that the labor and immigrant rights movement that was sparked during 2006 in Los Angeles. Many students walked out of school, headed to the streets, and protested HR4437, a widely considered xenophobic law. National Public Radio (NPR, 2006) describes this event in the following manner:

- “Los Angeles has been the epicenters of the pro migration protest. In March, thousands of people march on the street in downtown Los Angeles” (NPR, 2006).
- “In Los Angeles, a day of protests, is expected to affect business across the city as marches and rallies fill downtown streets and parks” (NPR, 2006).
- NPR reported: “I am downtown, Olympic and Broadway. In a section that is normally populated by a lot of immigrant shoppers and businesses... Going to march up the street to city hall, [people waving] U.S. flags, [and chanting] ‘si se puede’, ‘immigrants are not immigrants’, ‘white people stole this land from Mexican and Native Americans’... ‘Your city does not work without us’ ” (NPR, 2006).

A visual representation of political marches that took place on Broadway, May 2009:



Figure 58: Marches and Political Protest. Broadway has become a political space for many Latino immigrants and their allies.

Recommendation 2: The city should attempt to preserve the Latino community along Broadway Avenue between 2nd Street and Olympic Boulevard by acknowledging and declaring the Broadway commercial strip as a culturally significant place where Latino heritage is expressed. Educational street signs, dedicating a part of Broadway as a Latino district, and/or construction of a landmark/monument to the Latino community along the streetscape should be considered in the streetscape architecture.

An area of concern is that planning documents that are approved by the City of Los Angeles do not recognize Broadway's commercial strip as a Latino neighborhood. If planning documents do not celebrate the contributions of the Latino community to the landscape of Broadway, over time the memory of Broadway's Latino commercial strip will be forgotten. The following section provides evidence of Broadway's commercial strip as a Latino neighborhood and the perceived boundaries of Broadway's Latino commercial strip.

Ninety-eight percent of respondents claim that Broadway is a Latino neighborhood and will continue to be in the future. This further demonstrates the Latino community collectively understands that Broadway's commercial strip is a *Barrio*. As *Barrios* are places where *Latinidad* is expressed physically and socially, creating a new aesthetic (Perez-Torres, 2000). Triangulating data from open-ended and prompted questions, people characterize Broadway as a beautiful Latino Neighborhood. Many respondents do not see anything wrong with Broadway. In the open-ended question, about a quarter of participants claim that Broadway is a Latino neighborhood. Similarly, data shows 98 percent of respondents indicated that Broadway is a Latino neighborhood.

The following survey results prove evidence that study participants view Broadway as a *barrio* with social, economic, and physical components that represent Latino culture.

Twenty-six study participants (of which 25 identified as immigrants) define the Broadway's Latino commercial strip between 1st Street and Pico Boulevard. This cognitive boundary supports the idea that Broadway has a distinctive zone for study participants. The majority of study participants perceive Broadway as a Latino commercial district because they have a conscious feeling where the boundaries of the Latinos commercial strip begin and end. Main (2007) states that, "[s]ense of place is a term often used by urban planners, described as the subjective perceptions and conscious feelings that one has about an environment" (Main, 2007, p. 22).

Recommendation 3: Broadway should be maintained as a tourist attraction for Latino residents through marketing (and celebrating) the Latino serving entertainment, restaurants, and shopping amenities in the area.

Basic demographics collected from the survey provide evidence that Latino immigrants around the Los Angeles area use Broadway. As Broadway Ave. continues to change, an area of concern is that Latino families, groups and individuals will no longer feel a sense of place (Main, 2007), or comfortable using Broadway or be able to afford to shop. The social environment will change due to the loss of Latino people and physical elements that represent Latino culture.

In 2009, survey results indicate that Latinos are major users of Broadway Ave., with 31 study participants having indicated their Hispanic/Latino heritage and 25

indicated that they were immigrants. Roseman and Vigil (1993) described Broadway as a Latino retail landscape. The high propensity of Latinos in the study, indicates that Broadway is a meaningful place for Latino visitors. Furthermore, Broadway Avenue is identified as a Latino tourist attraction by Lonely Planet (2008): “Now a cut-rate retail spine catering primarily to Latino shoppers... As LA grew more suburban, Broadway plunged into decline and over time most of the theaters were closed, even gutted and turned into churches or... swap meets” (p. 14). Based on initial field work conducted in 2008 through 2009 and document analysis from Roseman Vigil (1993), Broadway’s atmosphere remains a vibrant Latino commercial district in 2009.

Based on study participant’s survey responses, people from all over Los Angeles County are visiting, demonstrating that Broadway is an attractive place where people are willing to travel long distances. The majority of users on Broadway do not live in the downtown area, reflecting Broadway as a popular and attractive destination for many working class Latinos families. Latinos come to Broadway to “seek out reminders of home” as noted by ethnic enclave scholars (Mazumbar, 2005, pg 5). People prefer to visit Broadway than their local shopping centers. Residents from East Los Angeles, Compton, La Puente, La Habra, other neighborhoods and counties (who all have their downtowns and shopping centers) prefer Broadway for shopping and leisure. Figure 59, displays that the majority of respondents, from all over the Los Angeles area, are primarily visiting for shopping and leisure. The majority of users on Broadway do not live in the downtown area, reflecting Broadway as a popular destination for many working Latinos and their families.

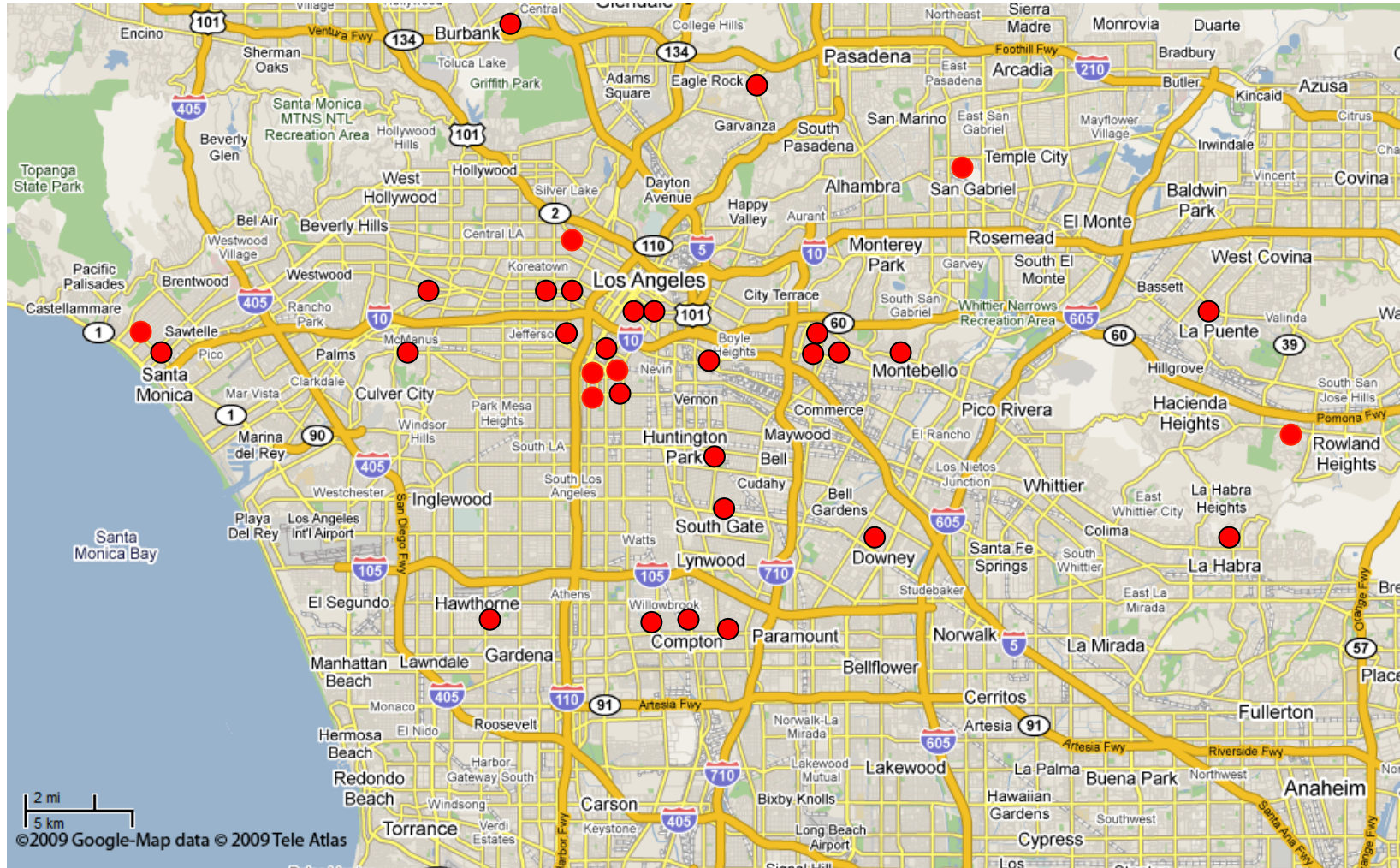


Figure 59: Geographic distribution of Broadway visitors and reasons for visiting. (● = visiting for shopping/leisure ● =visiting for work purposes)

Note: 1. Three people who work on Broadway are not in the map. 2. Three people that came for shopping/leisure are not included in the map

Recommendation 4: The city should continue to encourage the preservation of historical buildings, central market, colorful places, and the church on Broadway as they all serve as physical elements that contribute to the makeshift plaza on Broadway's Latino commercial strip.

Based on the analysis of the City of Los Angeles' revitalization goals, an alarming concern is that the Latino heritage will not be preserved or celebrated by city plans and new construction on Broadway will not include Latino experiences. Based on survey responses and site observations, Broadway is historically significance for study participants and acts as makeshift plaza. Over 20 study participants like the historical architecture, central market, the colorful buildings, and the church found on Broadway. All of these elements are found in Latin American Historic core (Siembieda, 1999).

Many study participants come to Los Angeles' historic core because they are reminded of their homelands' historic core. Arcades, paseos, friendly sidewalks and places to sit are all elements that are similar to Latin America plaza and downtowns. Study participants mentioned that they liked the following physical features: historic theaters, buildings/ architecture, arcades/ paseos, pedestrian friendly environment, and places to sit. These physical features that are liked by study participants have similar physical elements to Latin America city centers. For example, both the urban design of Latin American cities and downtown Los Angeles has historical architecture elements and public places like downtown plazas that provide entertainment for its visitors. Plazas are important places where Latinos come together to celebrate community events and where music and social interactions take place (Smith, 2004). William Siembieda's (1999) review of the book

“From Aztec to High Tech,” notes a main theme in Mexican cities: a rich history of city design and architecture that highlights the importance of the plaza. Similarly, Herzog (2006) described design aspects of Mexican downtowns as places of thriving urban activity heavily used by citizens: “...family life [continues] to unfold gracefully under stone arcades, at sidewalk cafes within earshot of fountain in plazas...” (Herzog, 2006, p. 129). The following figures provide evidence of the street life found on Broadway historical street, which family life activities such as vendors, musicians, and lots of people on the sidewalk like a Latin American plaza:



Figure 60: Fruit Vendor. Fruit vendor blends with the businesses. Picture taken December 2008.



Figure 61: Man playing the accordion. People listen to music on the street. Picture taken December 2008.



Figure 62: Vendors and families take over Broadway. A busy day on Broadway. Picture taken December 2008.

Recommendation 5: The city's design guidelines should not restrict, through ordinances and/or code enforcement, cultural elements such as the use of props and big signs along the side walk and/or the facades of buildings.

A concern is that the City of Los Angeles might perceive the market feeling environment containing props and other cultural symbol as blighted areas, but the use of props is an extension of sense of space that Main (2007) argues. Study participants mentioned that they liked the religious symbols (20 comments) and props (12 comments) on the streets. As discussed in the literature review, the Latino community has its own aesthetic and design principles that are linked to their cultural traditions. In Chapter 2, various scholars describe that props and sign are design elements and aesthetics of Latino areas (Rojas, 2003; Oberle, 2006, Griswold Del Castillo et al, 1991). Site observations also prove that props and religious symbols are used by merchants. The following figures below are evidence of the use of props and religious symbols on Broadway.



Figure 63: Use of props, clothing and Dora La Explradora.



Figure 64: The Use of Props and religious symbols.

In addition, as new improvements continue to occur on historical buildings (as seen in the figures throughout this chapter), a concern is that Latino aesthetics will be erased and visitors will no longer feel connected with Latin America. Based on site observations/pictures, *El Tiangis* atmosphere continues to occupy Broadway, but new businesses use less signs and props. Based on the picture analysis, out of the 304 businesses, more than half, 168 are businesses with *barrio* characteristics that have visible symbols in their storefronts. Many of the businesses serve the Latino community because they use props, have Spanish signs, use bright colors and display cultural symbols.

Recommendation 6: Preserve Latino murals, by updating the City of Los Angeles Planning Department's *Broadway Theater and Entertainment District Design Guide* (2009), on Broadway and encourage new art along Broadway to reflect and preserve Latino heritage.

As previously discussed, Broadway has experienced significant changes. A major concern is that Latino physical elements such as murals will continue to disappear along Broadway. Twenty study participants liked the murals found on Broadway. As discussed in the literature review, murals are Latin American tradition (Herzog, 1999) and often serve as political/historical messages (Ybarra-Frausto, 1990). Based on site observations, a major Latino mural on Broadway has been erased and no longer provides historical or political messages to its users. The following figure below provides an example of the mural that has been removed on Broadway.



Figure 65: Major Latino mural on Broadway has been cleared. Picture on the left was taken in 2009 and picture on the right was taken in 2014.

The mural in the middle (see the pictures below), is the only remaining Latino mural in 2014, and should be preserved.



Figure 66: Latino Murals in 2009.

Recommendation 7: Vendors and the type of business that cater to Latino shoppers should be preserved to protect both jobs and the Latino commercial strip. Preservation can be accomplished by creating a vending zone on Broadway where fruit, food, and merchandize may be sold. The planned widening of Broadway provides an excellent opportunity for these vending zones.

The Broadway Latino commercial strip is a place for shopping for Latino users where vendors and stores provide jobs, services, and products to its users. Study participants cited visiting Broadway for the following economic reason: work (23 participants), and to shop (13 participants). Thirty-five study participants stated that the types of businesses found on Broadway also evoke a sense of space common throughout Latin America. In particular, study participants cited liking the stores (13 comments), restaurants (nine comments), and music stores (four comments). Study participants also

mentioned specific types of businesses such as the *botanicas* (three comments), *quinceñeara*/bridal shops (three comments), 3 *Hermanos* (another business, two comments), and *La Michoacána* Ice cream store as representative of Latin American culture (see Appendix 6). The survey results indicate that there are parallels between the type of stores on Broadway and other Latino commercial strips in Los Angeles. The type of stores on Broadway match to the type of stores to a Latino commercial strip in Huntington Park, the type of stores are described by Loukaitou-Sideris (2002).

According to the land use survey results, the most popular types of businesses include clothing, jewelry, electronic, shoe, and music stores, along with restaurants and Bridal/Tuxedos/*Quinceñeara* shops. These businesses attract Latino consumers to Broadway. There are businesses that cater and serve Latino customers. Nine street vendors and four *botanicas* give shoppers an opportunity to buy exotic fruits, remedies, and religious images. Eight money advance/money transfer establishments, one Latin American Bank, and five travel agencies allow shoppers to open a bank account, send remittances back to Latin America, and purchase bus/plane tickets to Latin America – all significant domestic and international economic activity. There are also various businesses providing services to people on Broadway. Many people visit the barber/beauty shops, the doctor, optometrist, and receive legal services from marriage and divorce attorneys located on Broadway. All of these types of stores (figure 67) provide services to its visitors, but also may employ Latino immigrants.



Figure 67: Various Types of Businesses on Broadway. Bridal and Quinceñeara shops present on Broadway. Picture taken December 2008.

In addition, as a new type of stores rise along Broadway; a concern is that Broadway's market place feeling will disappear because vendors will be limited because Vendors are merchants that decorate the sidewalks with props creating a marketplace feeling. As discussed in the literature review, *El tianguis* is a tradition in Latin America where vendors set up in an informal space where people are able to buy art, fruits, animals, hardware, clothes, eat and listen to music. Vendors transform an empty sidewalk or parking lot into a festive environment where people are able to barter and pass time. For example, five study participants mentioned that they liked bargains and 4 study participants like the vendors. Figure 68 provides examples of vendors that sell products on Broadway and that create jobs for Latinos.



Figure 68: Many vendors sell their products on Broadway. The informal economy is thriving on Broadway.

Recommendation 8: Funding should be allocated to non-profits to help small businesses and vendors on Broadway stay competitive.

Another concern is that Latinos will lose jobs as the type of stores that cater and employ Latinos may go out of business or disappear. Study participants indicated that Broadway is an employment center for many Latinos. Based on the land use survey, many Latino are employed in retail, work in labor industries such as the jewelry stores or work as vendors. Many recent immigrants come to Broadway for work and study participants' comments confirm that Broadway serves as a center for employment opportunities. Latino commercial spaces have diverse activities linked to "commercial, recreation, and residential" uses (Loukaitou-Sideris, 2002, 336). People come to work and take a break from work (Loukaitou-Sideris, 2002, 339).

Land use survey results provide information on the types of stores present on Broadway. Analyzing the most popular type of stores, it is clear that Broadway is a primary shopping center with businesses that cater to the Latino community. Land use results indicate the following types of businesses present along the Broadway corridor: 54 clothing stores, 51 Jewelry stores, 22 restaurants, 16 bridal shops, 12 electronic stores, 12 shoe stores, 12 music stores, 9 vendors and 8 money advance/money transfer locations. These types of stores add to the function of the ethnic commercial strip, where people shop, eat, worship and send money back to Latin America. In addition to shopping, other various businesses provide a variety of services to Broadway visitors. Along the Broadway corridor, visitors find barbershops, clinics and legal services. All of the type of

stores and vendors create Broadway Avenue an employment center for Latino immigrants.

Recommendation 9: Affordable housing should be developed for low-income individuals who work in the central part of the city to minimize their commute time to work making the city more equitable and accessible to all.

As previously mentioned, Broadway is an employment center for study participants. Twelve study participants mentioned that they visit Broadway for work. As housing prices in downtown Los Angeles continue to rise, Latinos that work on Broadway will no longer be able to afford to live in downtown. The US Census (2010) indicates that residents living in the central city are richer than study participants. Many of the study participants indicated that they have an extremely low (less than 10,000 dollars) or very low income (10,000-35,000 dollars) annual income (?). Comparing study participants to the people, who live in the central city, study participants have lower household incomes and therefore might have less disposable income to pay for higher rent.

Contributions of this Study

This study adds to the existing empirical information about the Broadway Avenue corridor in Downtown Los Angeles. Major contributions include:

- Expanded description of Broadway;
- Documented and assessed Broadway Avenue through pictures;

- Completed a survey asking Broadway users what they liked, should be preserved, and what elements on Broadway Avenue represent Latin America culture.

For example, the literature review discussed cultural expressions on Broadway, but this study provides new information collected about of Broadway use. This study employed a survey that served as an important research tool to collect in-depth empirical data. The survey included various different types of questions to capture the following unique information:

- Demographic data for participants;
- How study participants use Broadway;
- What study participants like and believe should be preserved;
- How study participants perceive Broadway and what social, physical, and economic elements on Broadway represent Latino culture?

The survey results document what makes Broadway valuable to study participants - and what study participants would like to be preserved for Broadway's future. This information provides possible user-driven recommendations for preservation and change on Broadway. By asking users what they like and want, this study provides data to inform recommendations for the City of Los Angeles, for consideration. This data can avoid the marginalization of the Latino population – in the process - as the area is revitalized.

Further, the empirical evidence supports recommendations to preserving Broadway's Latino commercial strip. Setting this study apart from previous research, and contribution to available literature, was the survey instrument that directly asked users of Broadway, what they like and what should be preserved.

Future Studies

A single case study is the methodological approach of the present study, which focused to better understand if Broadway functions as an ethnic commercial strip. If limitations were not an issue, gathering a larger sample size and conducting inferential statistics to draw conclusions should be considered. In depth interviews and focus groups can also provide additional data to understand Broadway's users and their opinions about the ethnic commercial strip. In addition, widening the research scope to include other Latino ethnic commercial strips can provide a comparative study of various ethnic strips. Comparing other Latino commercial strips (like Whittier Boulevard in East Los Angeles and Pacific Avenue in Hunting Park) with Broadway can provide additional explanation of the importance and popularity of Broadway in the Latino community. In addition, an analysis of City of Los Angeles planning documents that have been adopted to guide development should be examined to see if they recognize, consider, and include - or not include - Latino culture.

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APPENDICES

Appendix 1: How would you Characterize Broadway?



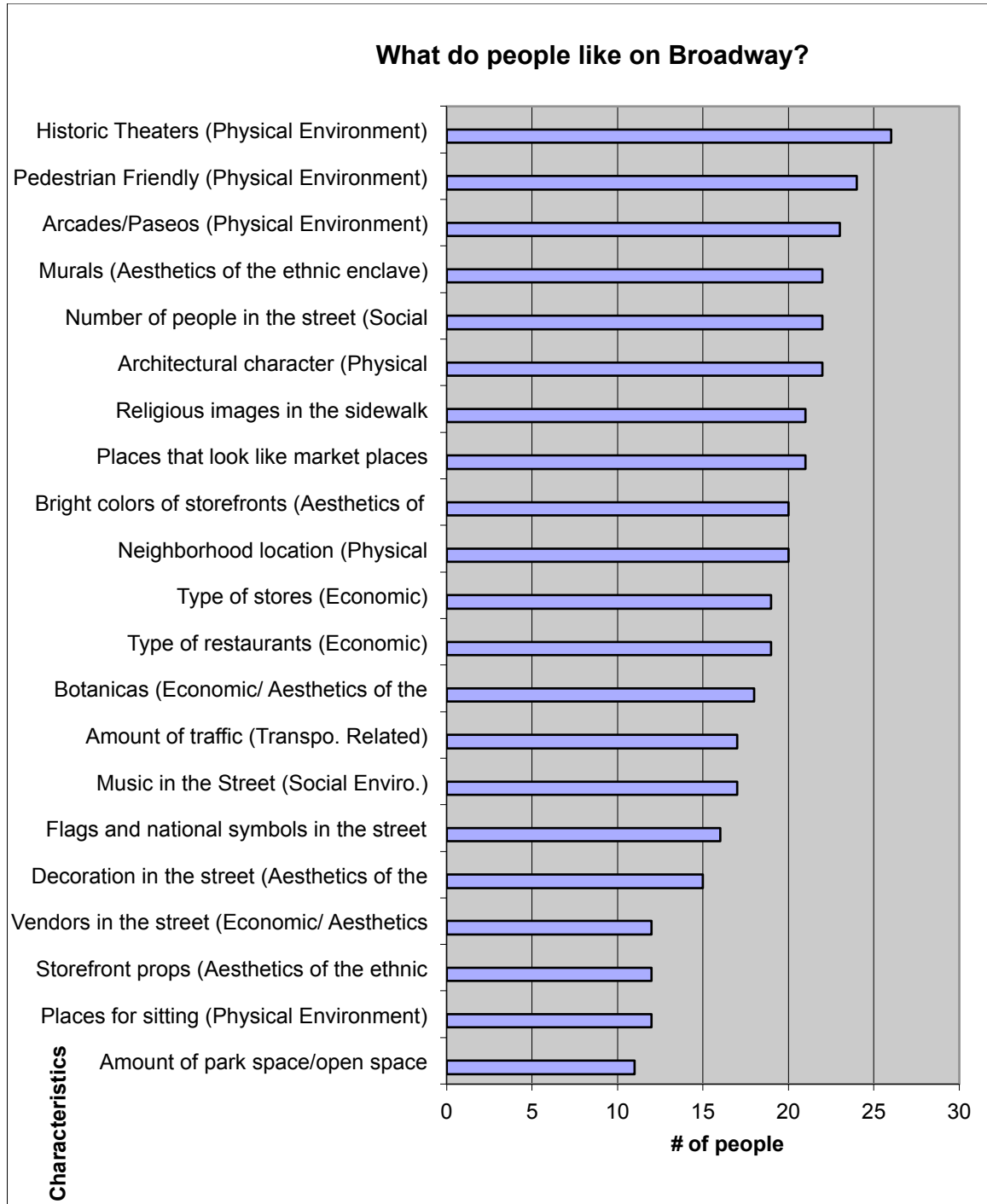
Note: Characteristics of Broadway, responses to survey question 17.

Appendix 2: What are your favorite things about Broadway?

<u>Favorite Things</u>	<u>Frequency</u>
Social	16
The people	8
The diversity	3
Ethnic culture	1
Leisure	2
Broadway as a place for distraction	1
A place where I am able to see people	1
Physical/Environmental	17
Physical/Environmental	8
The color	1
Buildings/Architecture	4
The wide street	1
Parks	1
the Color	1
Specific Locations	9
Theaters	2
Eastern building	2
The arcade	2
The malls	2
Clifton's	1
Economic	45
Stores and Shopping	24
Restaurants/The food	6
Jewelry Stores	3
Perfume shops	2
The bargains	5
Vendors	4
Upscale restaurants and bars	1
Nothing	1
Total	77

Note. Open ended question, survey question 22, and people gave multiple answers.

Appendix 3: What do people like on Broadway?



Appendix 4: What would you like to preserve on Broadway?

<u>Things to Preserves</u>	<u>Frequency</u>
Social	5
The Latino people	3
The tranquility	1
Ethnic culture	1
Physical/Environmental	48
Architecture/Buildings	35
Historic theaters	7
Paseos	2
Sidewalks	2
Cleanliness	2
More places for outdoor dinning	1
Economic	5
Vendors	3
Grand Central Market	2
Restaurants	1
Everything	11
Nothing	10
I don't know	4
Total	83

Appendix 5: What specific activities on Broadway that you think represent

Latin American culture?

<u>Activities</u>	<u>frequency</u>
Social	13
The Latino People	7
Language	5
The way people dress	1
Community events	9
Marches/Political Protest	5
Fiesta Broadway	4
Other social	3
Gang activity	1
Treatment of clientele (the invite you in to the store to buy stuff)	1
Fear of deportation	1
Environment	5
Walking	1
Music	3
Littering	1
Economic	22
Market places	3
Vendors/informal economy	7
More developed here	1
Work	4
Shopping	2
Eating/Food	5
Total	52

Appendix 6: What are the places (buildings, specific locations, stores, open spaces, etc.) on Broadway that represent Latin American culture?

<u>Places</u>	<u>Frequency</u>
Specific locations	18
Central market	9
Million Dollar Theater	2
Colorful of Buildings	1
Historic buildings	3
Churches	1
Places where Latinos work	2
Businesses	35
Botanicas	3
Music stores	4
Quinceanera /bridal shops	3
Clothing stores, like "3 Hermanos"	2
Stores (13)	13
Restaurants (9) (like El Pollo Loco, Mexican, and Salvadorian Restaurants)	9
La Michoacána Ice cream store	1
Streets	2
Transportation	1
Nothing	3
Total	59

Appendix 7: Are there any other things about Broadway that represent Latin American culture

<u>Representations to Latin America</u>	<u>Frequency</u>
Social Environment	12
Social Networks	3
Latin unity	1
marches and protest	1
The alive streets	1
People	9
the people	7
Language	1
The Latino flavor	1
Physical/ Environmental	6
Specific Locations	4
Shoe stores that sell “botas”	
(boots)	1
churches	1
The Plazita	1
Theaters	1
Environmental	2
Economic	5
Vendors	1
Restaurants and food	1
Businesses	1
The stores	2
Transportation	2
Buses	2
Nothing	3
Total	28

Note.

Appendix 8: What are the most important similarities between Broadway and the streets of your homeland?

<u>Type of Similarities</u>	<u>Frequency</u>
Social differences	9
The people	4
The food	3
Shopping	1
Streets are busy	1
Physical/ Environmental differences	11
Environmental	5
Plants	2
Disorder	1
Dirty	2
Design	6
The lay out	1
Buildings and Architecture	4
Facades	1
Economic	7
The stores	3
Marketplace	2
Vendors	2
I see no differences	4
Total	31

**Appendix 9: What are the most important differences between Broadway
and the streets of your homeland?**

<u>Type of Differences</u>	<u>frequency</u>
Social differences	9
Safety and crime	1
More people on Broadway	2
More diversity on Broadway	3
It's too restrictive on Broadway	2
Racial conflicts	1
Physical differences	20
Economic	4
The stores are different	1
More business here	1
More developed here	2
Aesthetics	2
Broadway is ugly	1
A lot of disorder here	1
Architecture	3
The design of the buildings	1
Here the architecture is romantic	1
Architecture	1
Streetscape	5
Streets are not paved in Mexico	1
Street is wider on Broadway	2
Size	2
Its bigger here (Broadway)	2
Transportation	4
More traffic here	3
One way streets in Mexico	1
I see no differences	2
Total	31

Note:

Appendix 10: Panorama Picture Analysis Key

The following next sixteen appendices are panoramas pictures of Broadway Avenue: one panorama picture for one block segment on Broadway between 2nd Street and Olympic. Each block has a west and east side. The pictures are broken up into segments and each block is analyzed to determine and identify which businesses have barrio characters. The pictures were analyzed using the following key below.

Barrio characteristics key:

*. Vacant

0. No Barrio characteristics

A. Latino serving (for example, Latin American banks, remittances, Latino music stores, Mexican restaurant, businesses that market to the Latino community)

B. Use of props in facades

C. Spanish signs

D. Mural

E. Cultural symbol (For example, La virgin de Guadalupe, Latino merchandise)

F. Indigenous / National symbol (For example, flags, national colors, pictures of Native Americans, and of logos soccer teams)

G. Use bright colors in facades (not signs)

Appendix 11: Broadway Avenue between 2nd Street and 3rd Street (West)

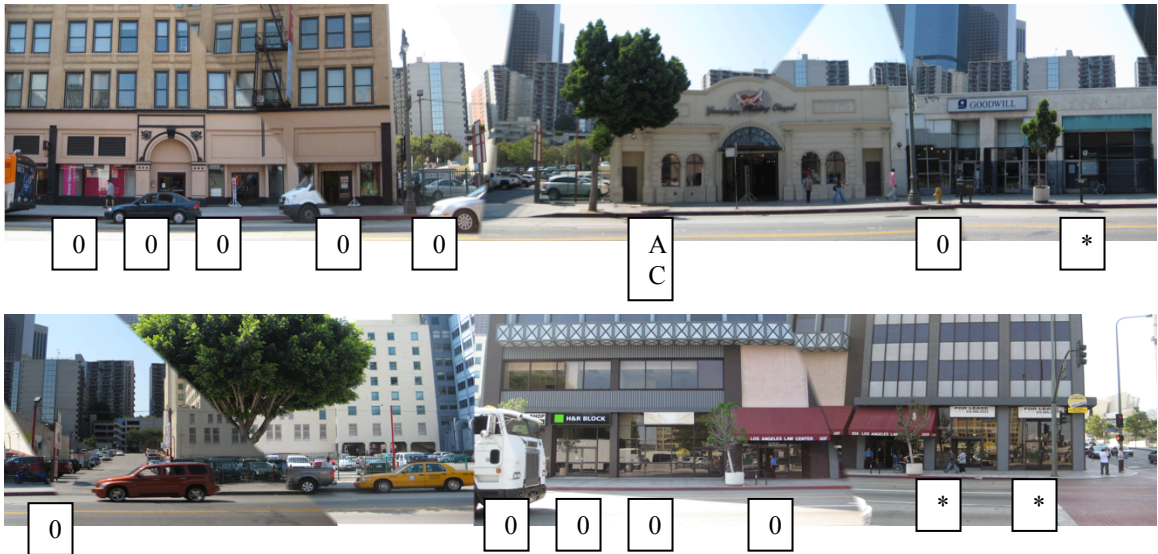


Figure X. Barrio Characteristics on Broadway (West), between 2nd Street (top left corner) to 3rd Street (bottom right corner). Block analysis summary:

- *Total number of barrio characteristics in the block (count of the number of letters): 2*
- *Total number of business with barrio characteristics: 1*
- *People on the street: 12*
- *Number of buildings: 4*
- *Number of business: 12*
- *Vacant businesses: 3*

Appendix 12: Broadway Avenue between 3rd Street and 2nd Street (East)



Figure X. Barrio Characteristics on Broadway (East), between 3rd Street (top left corner) to 2nd Street (bottom right corner). Block analysis summary:

- *Total number of barrio characteristics in the block (count of the number of letters): 9*
- *Total number of business with barrio characteristics: 5*
- *People on the street: 23*
- *Number of buildings: 3*
- *Number of business: 7*
- *Vacant businesses: 3*

Appendix 13: Broadway Avenue between 3rd Street to 4th Street (West)



Figure X. Barrio Characteristics on Broadway (West), between 4th Street (top left corner) to 5th Street (bottom right corner). Block analysis summary:

- *Total number of barrio characteristics in the block (count of the number of letters): 39*
- *Total number of business with barrio characteristics: 16*
- *People on the street: 54*
- *Number of buildings: 9*
- *Number of business: More than 24 (due to market)*
- *Vacant businesses: 1*

Appendix 14: Broadway Avenue between 4th Street and 3rd Street (East)



Figure X. Barrio Characteristics on Broadway (East), between 4th Street (top left corner) to 3th Street (bottom right corner). Block analysis summary:

- Total number of barrio characteristics in the block (count of the number of letters): 19
- Total number of business with barrio characteristics: 6
- People on the street: 33
- Number of buildings: 10
- Number of business: 14
- Vacant businesses: 4

Appendix 15: Broadway Avenue between 4th Street and 5th Street (West)

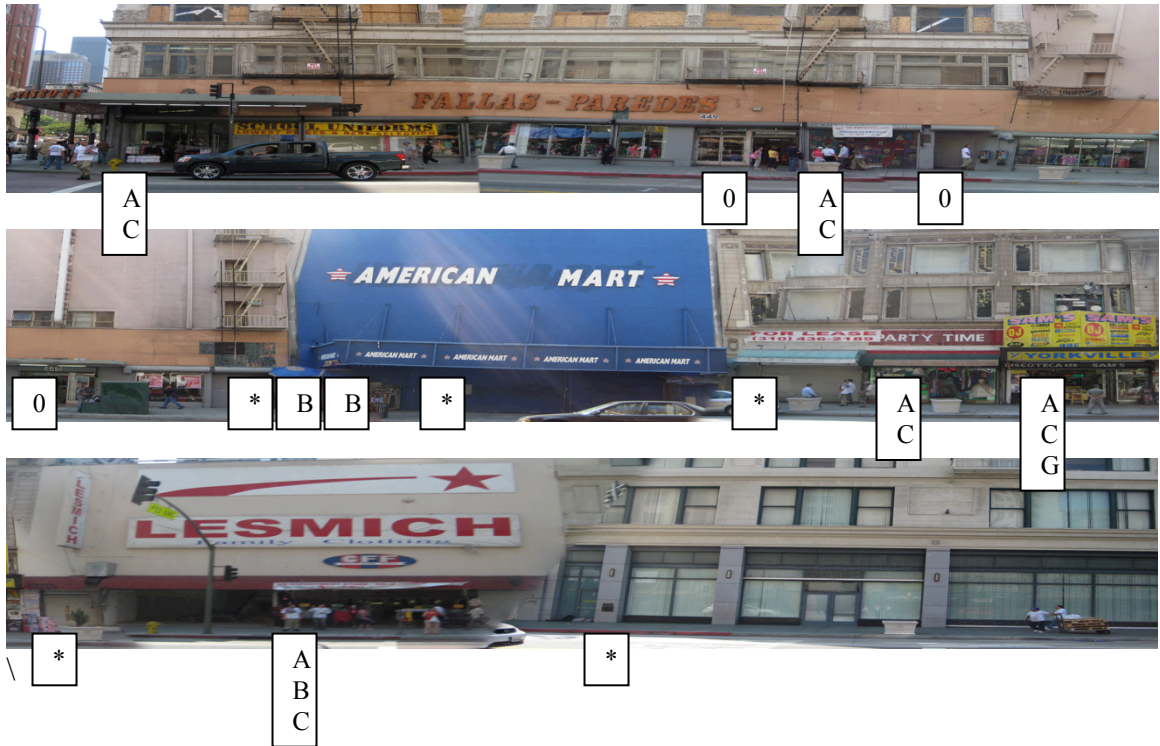


Figure X. Barrio Characteristics on Broadway (West), between 4th Street (top left corner) to 5th Street (bottom right corner). Block analysis summary:

- Total number of barrio characteristics in the block (count of the number of letters): 14
- Total number of business with barrio characteristics: 7
- People on the street: 32
- Number of buildings: 5
- Number of business: 10
- Vacant businesses: 5

Appendix 16: Broadway Avenue between 5th Street and 4th Street (East)

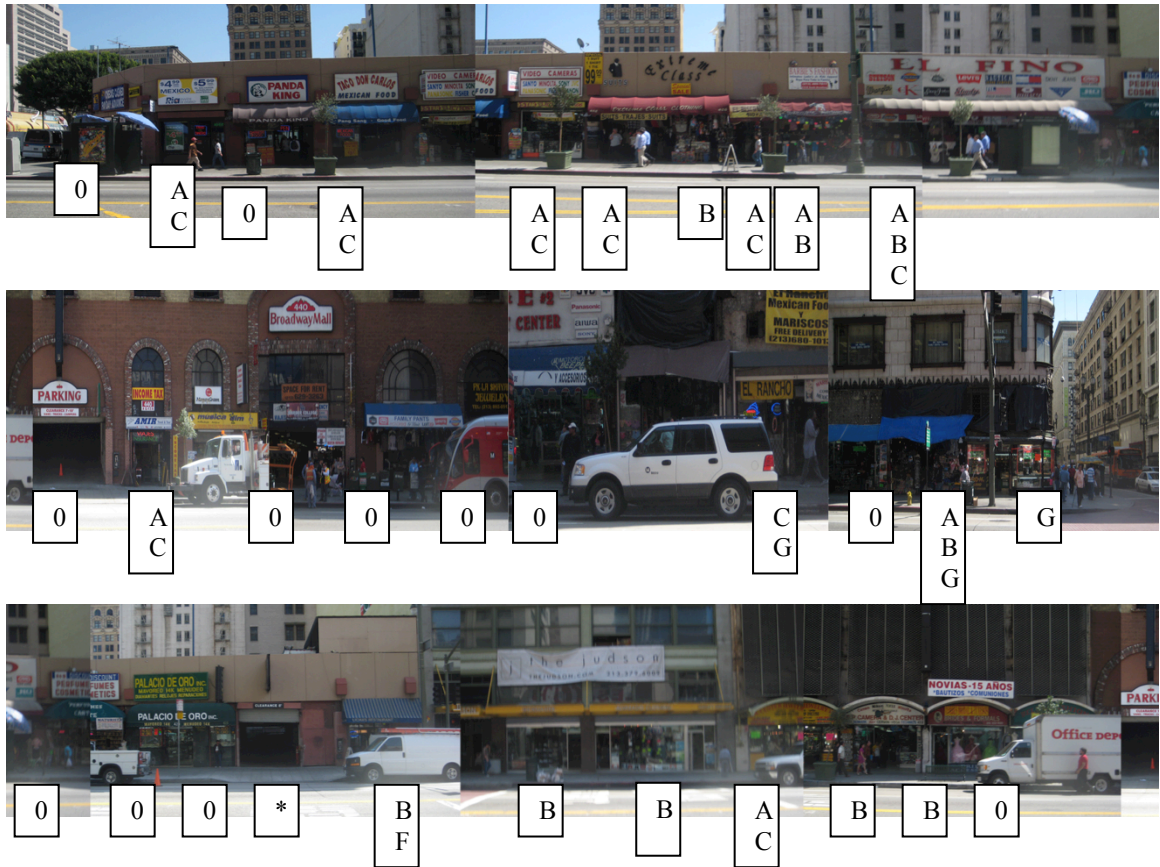


Figure X. Barrio Characteristics on Broadway (East), between 5th Street (top left corner) to 4th Street (bottom right corner). Block analysis summary:

- Total number of barrio characteristics in the block (count of the number of letters): 32
- Total number of business with barrio characteristics: 18
- People on the street: 42
- Number of buildings: 7
- Number of business: 31
- Vacant businesses: 0

Appendix 17: Broadway Avenue between 5th Street and 6th Street (West)

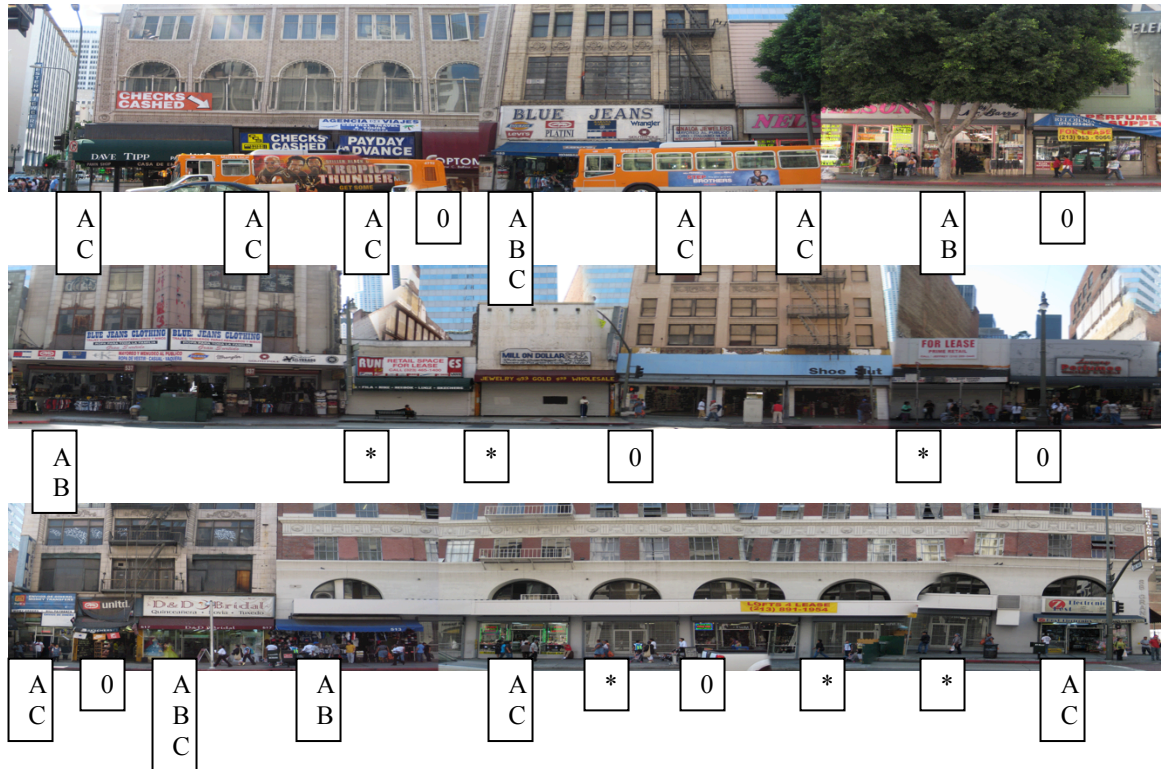


Figure X. Barrio Characteristics on Broadway (West), between 5th Street (top left corner) to 6th Street (bottom right corner). Block analysis summary:

- Total number of barrio characteristics in the block (count of the number of letters): 28
- Total number of business with barrio characteristics: 13
- People on the street: 97
- Number of buildings: 12
- Number of business: 19
- Vacant businesses: 6

Appendix 18: Broadway Avenue between 5th Street and 6th Street (East)

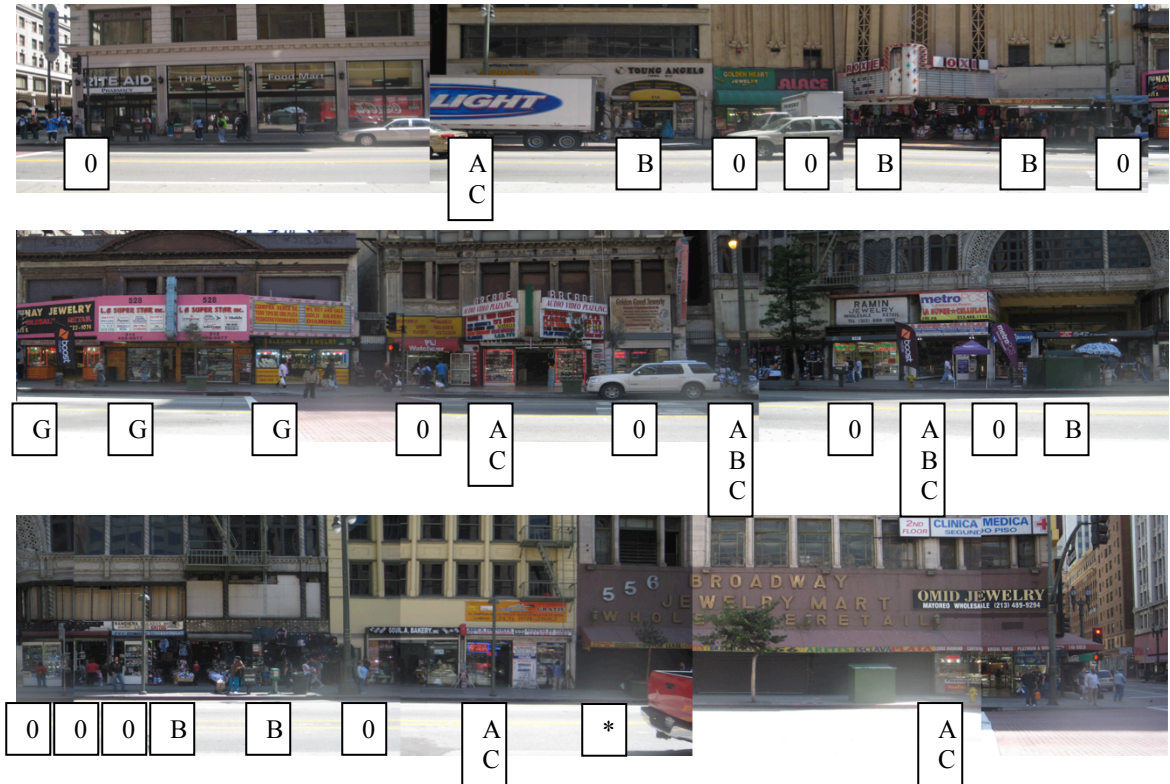


Figure X. Barrio Characteristics on Broadway (East), between 6th Street (top left corner) to 5th Street (bottom right corner). Block analysis summary:

- Total number of barrio characteristics in the block (count of the number of letters): 23
- Total number of business with barrio characteristics: 14
- People on the street: 53
- Number of buildings: 8
- Number of business: 27
- Vacant businesses: 1

Appendix 19: Broadway Avenue between 6th Street and 7th Street (West)



Figure X. Barrio Characteristics on Broadway (West), between 7th Street (top left corner) to 8th Street (bottom right corner). Block analysis summary:

- Total number of barrio characteristics in the block (count of the number of letters): 40
- Total number of business with barrio characteristics: 7
- People on the street: 62
- Number of buildings: 8
- Number of business: 30
- Vacant businesses: 1

Appendix 20: Broadway Avenue between 7th Street and 6th Street (East)



Figure X. Barrio Characteristics on Broadway (East), between 7th Street (top left corner) to 6th Street (bottom right corner). Block analysis summary:

- Total number of barrio characteristics in the block (count of the number of letters): 39
- Total number of business with barrio characteristics: 17
- People on the street: 79
- Number of buildings: 8
- Number of business: 23
- Vacant businesses: 4

Appendix 21: Broadway Avenue between 7th Street and 8th Street (West)

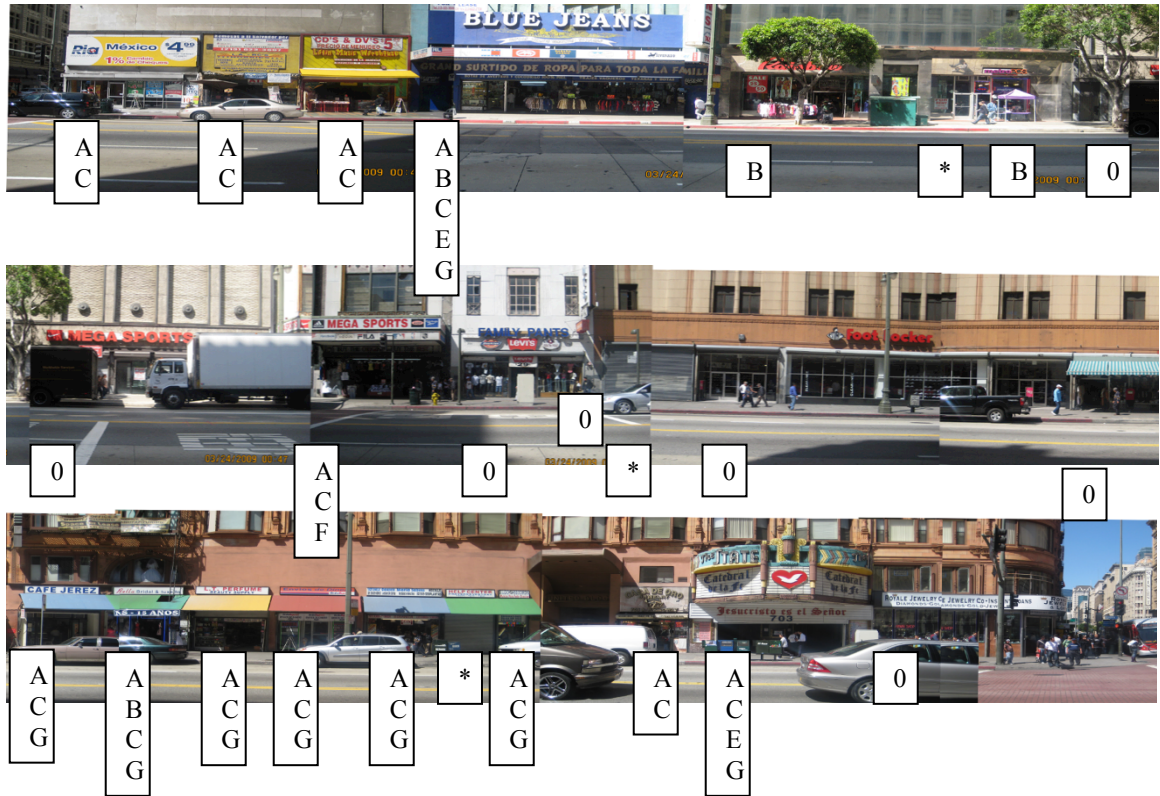


Figure X. Barrio Characteristics on Broadway (West), between 7th Street (top left corner) to 8th Street (bottom right corner). Block analysis summary:

- *Total number of barrio characteristics in the block (count of the number of letters): 41*
- *Total number of business with barrio characteristics: 15*
- *People on the street: 45*
- *Number of buildings: 8*
- *Number of business: 22*
- *Vacant businesses: 3*

Appendix 22: Broadway Avenue between 8th Street and 7th Street (East)

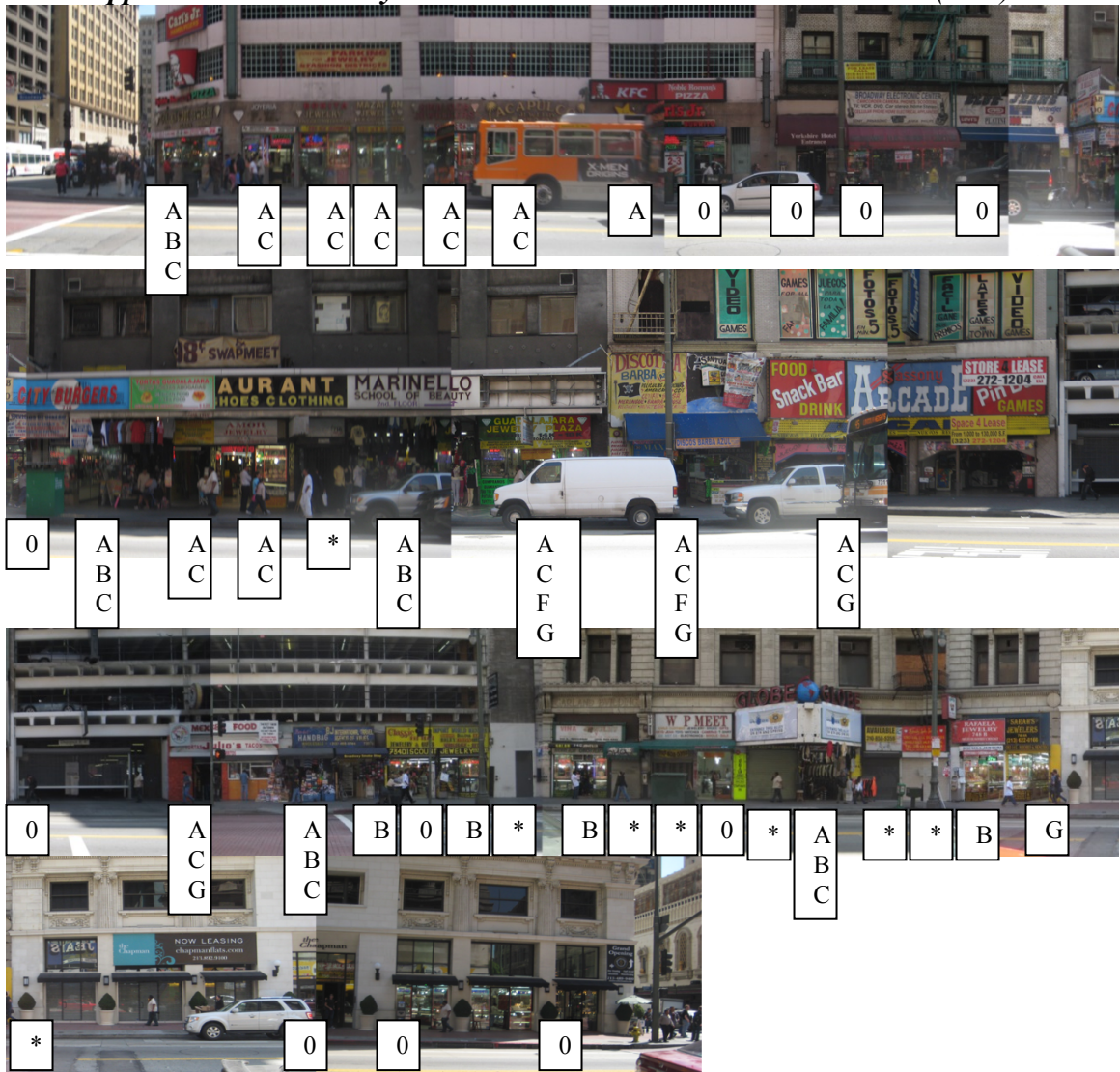


Figure X. Barrio Characteristics on Broadway (East), between 8th Street (top left corner) to 7th Street (bottom right corner). Block analysis summary:

- Total number of barrio characteristics in the block (count of the number of letters): 38
- Total number of business with barrio characteristics: 23
- People on the street: 66
- Number of buildings: 7
- Number of business: 33
- Vacant businesses: 8

Appendix 23: Broadway Avenue between 8th Street and 9th Street (West)

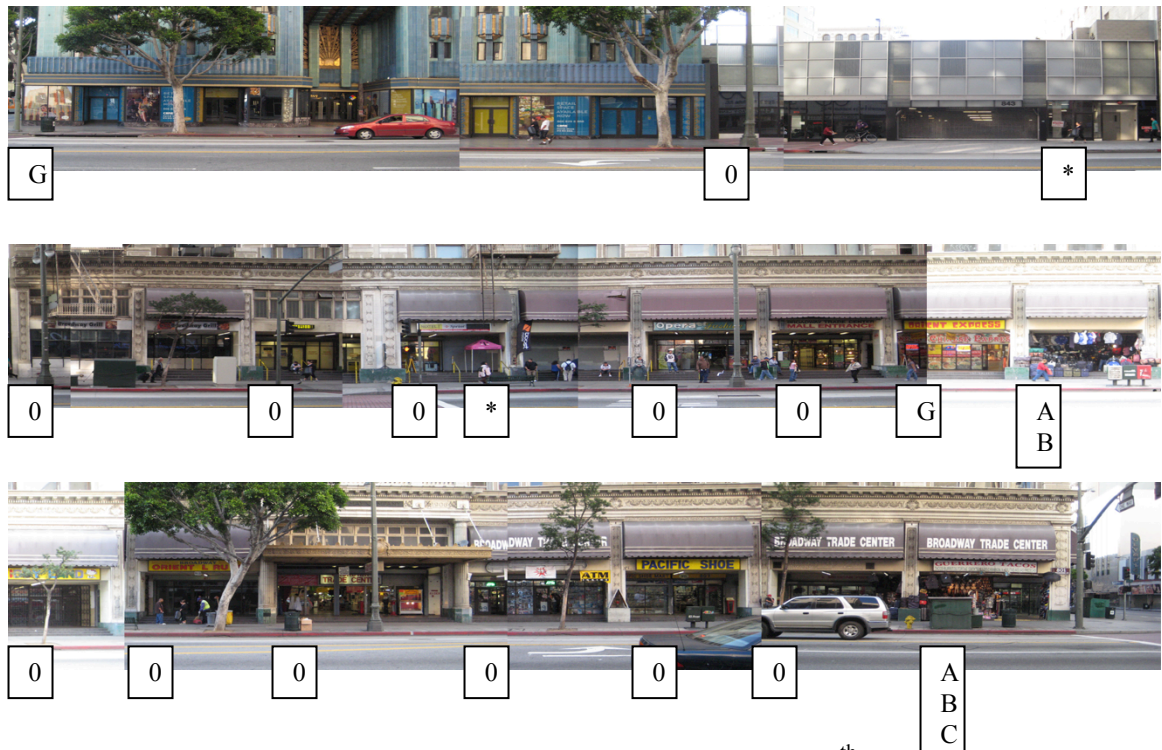


Figure X. Barrio Characteristics on Broadway (West), between 8th Street (top left corner) to 9th Street (bottom right corner). Block analysis summary:

- Total number of barrio characteristics in the block (count of the number of letters): 9
- Total number of business with barrio characteristics: 3
- People on the street: 29
- Number of buildings: 3
- Number of business: 16
- Vacant businesses: 2

Appendix 24: Broadway Avenue between 8th Street and 9th Street (East)

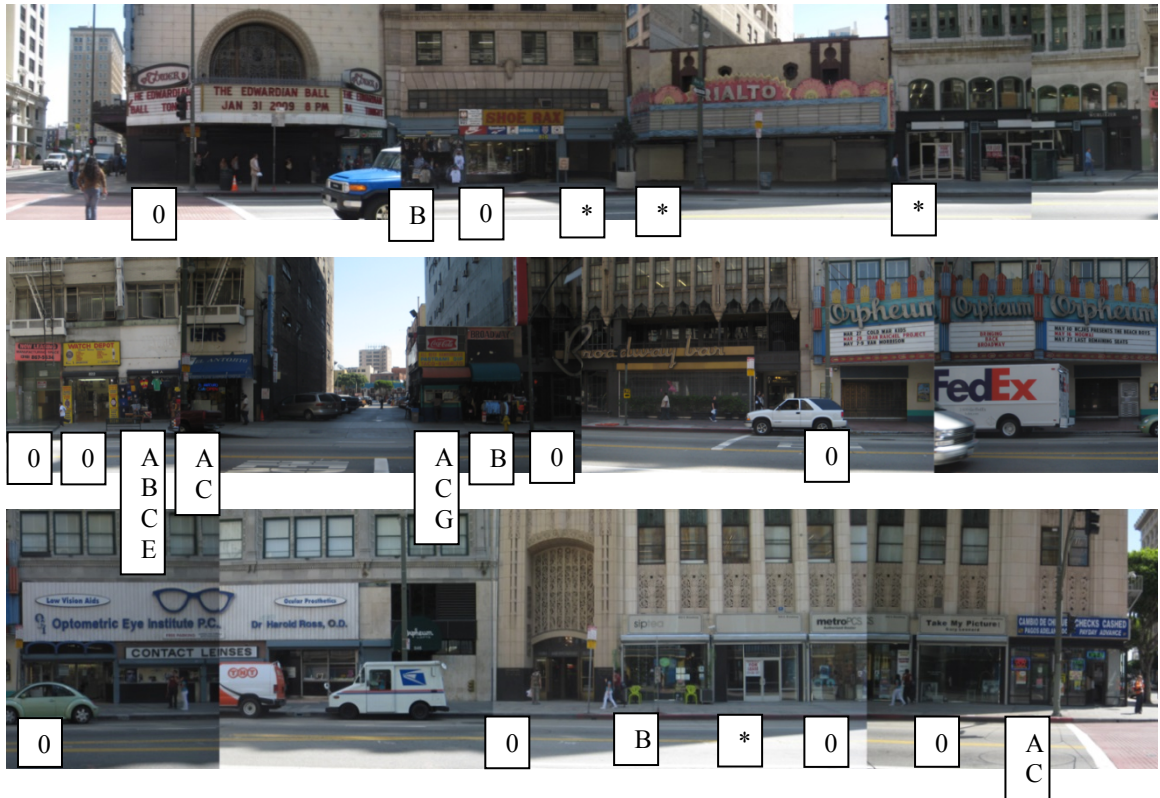


Figure X. Barrio Characteristics on Broadway (East), between 9th Street (top left corner) to 8th Street (bottom right corner). Block analysis summary:

- Total number of barrio characteristics in the block (count of the number of letters): 14
- Total number of business with barrio characteristics: 6
- People on the street: 27
- Number of buildings: 10
- Number of business: 18
- Vacant businesses: 5

*Appendix 25: Broadway Avenue between Olympic Boulevard and 9th Street
(East Side)*



Figure X. Barrio Characteristics on Broadway (East), between Olympic (top left corner) to 9th Street (bottom right corner). Block analysis summary:

- Total number of barrio characteristics in the block (count of the number of letters): 12
- Total number of business with barrio characteristics: 5
- People on the street: 9
- Number of buildings: 5
- Number of business: 8
- Vacant businesses: 2

*Appendix 26: Broadway Avenue between 9th Street and Olympic Boulevard
(West Side)*



Figure X. Barrio Characteristics on Broadway (West), between 9th Street (top left corner) to Olympic Street (bottom right corner). Block analysis summary:

- Total number of barrio characteristics in the block (count of the number of letters): 5
- Total number of business with barrio characteristics: 2
- People on the street: 11
- Number of buildings: 5
- Number of business: 10
- Vacant businesses: 11

Attachment 27: Random Survey Protocol

For randomness:

- (A) I will approach the first adult I come across in the sidewalk along Broadway.
- (B) I will approach every 3rd adult I encounter to take the survey
- (C) If the 3rd person refuses to take the survey:
 - a. I will approach every third person and keep approaching every third person, even after a rejection.
- (D) After successfully administering the survey, approach the 3rd adult again.
- (E) I will continue this sequence until I surveyed at least 100 people.

For unbiased responses:

- (A) If the respondent needs clarification, I will provide examples that will guide them to the general direction. Clarification will be provided in a way that does not need alter or influence responses.
- (B) In time of confusion, I will ask respondent to elaborate.
- (C) I will avoid having an emotional response to an answer so that a respondent doesn't feel obligated to change their answer to please me.

For Variety:

- (A) I will survey various weekends and weekdays during peak times:
 - Weekends 10:30 am -4:30 pm
 - Weekdays 11-00 am -2:00 pm

Attachment 28: Consent Form in English

(This form will be given to participants and copy retained for files)

Information about the Study of on Broadway.

Information about the Survey.

Hello, my name is Ulises Gonzlaez. I'm a graduate student in the City and Regional Planning Department at California Polytechnic State University, San Luis Obispo, doing research on how Broadway functions as an ethnic enclave. I am studying how Latinos contribute to the physical and social environment on Broadway. This study may help us better understand how to preserve an ethnic enclave during revitalization .

To complete this study I am asking people how they feel about Broadway and how they participate on Broadway. The questions will take about 15-30 minutes to answer. You must be 18 years of age or older to participate in this research study.

I will not be asking your name, so anything you tell me will be anonymous. I will be using the information you provide in my research reports, but you will not be identified. Even if you begin taking this survey, you do not need to finish it. You can stop answering questions at any time. You may decide not to answer any question that you do not want to answer and still finish the survey.

There are no risks anticipated as a subject in this research. A possible benefit of this study is better preservation of Broadway as an ethnic enclave as it is revitalized.

Would you be willing to take the survey?

If you have any questions at a later time about this research, please contact me, Ulises Gonzalez, Graduate Student Researcher, at (323) 574-1642, uagonzal@calpoly.edu, or Dr. Kelly Main, my thesis committee chair, at (805) 756-2285, kdmmain@calpoly.edu.

If you have questions or concerns regarding the manner in which the research is conducted, you may contact Dr. Steve Davis, Chair of the Cal Poly Human Subjects Committee, at (805) 756-2754, sdavis@calpoly.edu, or Dr. Susan Opava, Dean of Research and Graduate Programs, at (805) 756-1508, sopava@calpoly.edu.

Please retain this form, if you agree to volunteer for this research, please indicate this by participating in the survey.

Attachment 29: Consent Form in Spanish

(This form will be given to participants and copy retained for files)

Información sobre la Investigación de la Broadway.

Información de la Encuesta.

Hola, mi nombre es Ulises Gonzalez. Soy un estudiante posgraduado en el Departamento de Planificación de Ciudades y Regiones en la Universidad del Estado Politécnica de California, San Luis Obispo. Haciendo una investigación como la Broadway funciona como una comunidad étnica. Estoy estudiando cómo Latinos contribuyen al ambiente físico y social. Este estudio puede ayudarnos a entender cómo preservar aspectos de la comunidad Latina durante el proceso de revitalización.

Para completar este estudio, estoy preguntando a personas su opinión sobre la Broadway y cómo participa en la Broadway. Las preguntas llevarán cerca de 15-30 minutos. Para participar en esta investigación, usted debe ser mayor de 18 años.

No pediré su nombre, así que cualquier cosa que usted me dice será anónima. Usted puede parar en cualquier momento durante las preguntas. También puede brincar cualquier pregunta que usted no se sienta cómodo responder y todavía puede terminar la encuesta.

No hay ni un riesgo anticipado como sujeto en este estudio. Un posible beneficio de este estudio es mejorar la preservación de la Broadway como una comunidad étnica durante revitalización.

¿Esta dispuesto a participar en esta encuesta?

Si usted tiene alguna pregunta sobre la investigación, por favor contácteme, Ulises Gonzalez, Estudiante Investigador Posgraduado, al (323) 574-1642, uagonzal@calpoly.edu o Kelly Main, Líder del comité de la investigación, al (805) 756-2285, kdmain@calpoly.edu.

Si usted tiene preguntas sobre sus derechos como participante en esta investigación, puede llamar Dr. Steve Davis, líder de Oficina de La Protección de Los Participantes de investigaciones, Cal Poly, San Luis Obispo, al (805) 756-2754, sdavis@calpoly.edu, o Dr. Susan Opava, líder de la investigación y del graduado programa, al (805) 756-1508, sopava@calpoly.edu.

Por favor conserve esta forma, si tu estas de acuerdo ser voluntario en esta investigación, por favor indique que si en participando en esta encuesta.

Attachment 30: Random Survey in English

Survey number: _____

Date: _____ Time: _____

Location on Broadway:

_____ 2nd and 3rd _____ 3rd and 4th _____ 4th and 5th
_____ 5th and 6th _____ 6th and 7th _____ 7th and 8th
_____ 8th and 9th _____ 9th and Olympic Blvd.

Gender of participant: _____ Male _____ Female

Questions about Broadway

First, I would like to ask you some questions regarding Broadway:

1. Since when have you been visiting Broadway? (*years, months*)
2. How often do you come to Broadway?
_____ everyday _____ every weekend _____ once a week _____ once a month
_____ other, please elaborate _____
3. When you come to Broadway, do you come _____ alone or _____ accompanied? With who?
4. Do you ever arrange to meet with anyone on Broadway? _____ Yes _____ No? Who?
5. When you come to Broadway do you run into people that you know? _____ Yes
_____ No? Who?
6. Why do you come to Broadway?
7. I am going to read out loud words that describe activities that you may take part in Broadway. Please let me know if you take part in any of the following activities, say yes or no: (circle word if yes)

Socializing	Recreation	Window shopping	Take the Bus
Hang out	Go to church	Relax	Shop
Eat	Political protest	Entertainment	Work
Spend time with family or friends		People Watch	Walk my dog

- a) Other activities not listed _____

8. To the best of your ability, please list the streets, stores, parks, buildings that make up the boundaries of Broadway?
9. What are your favorite things about Broadway?
 - a) What are your favorite places?
10. What don't you like about Broadway?
 - a) What places do you dislike?
11. What would you like to change on Broadway?
 - a) Are there changes in the design or physical aspects of Broadway that would improve it?
12. What would you like to preserve on Broadway?
 - a) What physical aspects of Broadway would you like to preserve?
13. What are the specific activities on Broadway that you think represent Latin American culture? Please elaborate.
14. What are the places (buildings, specific locations, stores, open spaces, etc.) on Broadway that represent Latin American culture? Please elaborate.
15. Are there any other things about Broadway that represent Latin American culture? Please elaborate?
16. For you, what are the most important differences between Broadway and the streets of your homeland? Please elaborate

a) For you, what are the most important similarities? Please elaborate.

17. How would you characterize Broadway?

18. Once again, I am going to read out loud words that characterize Broadway. Please let me know if you feel these words characterize Broadway, say yes if you agree or no if disagree: (circle word if yes)

Dangerous	Safe	Scary	Clean	Remote	Fun
Unsafe	Festive	Dirty	Polluted	Plain	Empty
Rich	Busy	Hispanic/Latino	Chaotic	Vibrant	Poor
Beautiful	Boring	Homeless	Inviting	Interesting	Walkable
Privileged	Colorful	Friendly			

Other characteristics not listed _____

19. What has changed on Broadway in recent times? What were the reasons for these changes?

I'm going to make a couple of statements and ask you to agree or disagree with them:

20. Broadway is a Latino neighborhood (Agree or Disagree)

____ Agree ____ Disagree (if they disagree skip question 20)

Please elaborate?

21. In the future, Broadway will continue to be Latino (Agree or Disagree)

____ Agree ____ Disagree

Please elaborate?

Statements about Broadway

22. On a scale of 1 to 5, please rank how much you like the following characteristics of Broadway:

Religious images in the sidewalk	Dislike	1	2	3	4	5	Like
Neighborhood location	Dislike	1	2	3	4	5	Like
Architectural character	Dislike	1	2	3	4	5	Like
Music in the Street	Dislike	1	2	3	4	5	Like
Historic Theaters	Dislike	1	2	3	4	5	Like
Arcades/Paseos	Dislike	1	2	3	4	5	Like
Pedestrian Friendly	Dislike	1	2	3	4	5	Like
Amount of traffic	Dislike	1	2	3	4	5	Like
Number of people in the street	Dislike	1	2	3	4	5	Like
Bright colors of storefronts	Dislike	1	2	3	4	5	Like
Vendors in the street	Dislike	1	2	3	4	5	Like
Botanicas	Dislike	1	2	3	4	5	Like
Places that look like market places	Dislike	1	2	3	4	5	Like
Murals	Dislike	1	2	3	4	5	Like
Type of restaurants	Dislike	1	2	3	4	5	Like
Type of stores	Dislike	1	2	3	4	5	Like
Places for sitting	insufficient	1	2	3	4	5	sufficient
Amount of park space/open space	insufficient	1	2	3	4	5	sufficient
Storefront props	Dislike	1	2	3	4	5	Like
Decoration in the street	Dislike	1	2	3	4	5	Like
Flags and national symbols in the street	Dislike	1	2	3	4	5	Like

Demographic Questions

Now, I would like to ask you some questions about yourself and life here. These questions will help me understand what influences your feelings about Broadway.

23. Do you live in the Los Angeles area? __yes __no (if yes, skip 23a)

a) Where are you visiting from? _____

24. When was the first time you came to the United States? _____

a) Where did you live prior to moving to USA? _____

25. How far do you live from Broadway? (how many miles, kilometers, meters)

a) What region, neighborhood, or city do you live in? _____

b) What is your zip code? _____

26. Are you of Hispanic, Latino or Spanish origin?

No

Yes, Mexican American

Yes, Other _____

27. If I may ask, what is your age? _____

28. What form of transportation did you use to get to Broadway?

Car Bus Metro Walk Bike Other _____

29. Do you own or rent your home? __rent __own

30. What is your current occupation? _____

31. Do you have any children?

__None __1 __2 __3 __4 __5or more

32. What is the highest level of education you have attained to this date?

Some High School

College Degree

School

High School Degree or equivalent

Technical Degree

Graduate

Some College

Some Graduate

Degree Ph.D.

33. If I may ask, what is your annual household income?

Less than \$10,000

\$10,000 - 35,000

\$36,000 - \$50,000

\$51,000 - \$75,000

\$76,000 - \$100,000

\$100,000 - \$150,000

\$150,000 - \$200,000

\$200,000 - \$300,000

More than \$300,000

Thank you very much for your time in this research project.

Attachment 31: Random Survey in Spanish

Survey number: _____

Date: _____ Time: _____

Location on Broadway:

_____ 2nd and 3rd _____ 3rd and 4th _____ 4th and 5th
_____ 5th and 6th _____ 6th and 7th _____ 7th and 8th
_____ 8th and 9th _____ 9th and Olympic Blvd.

Gender of participant: _____ Male _____ Female

Questions about Broadway

Primero, me gustaría hacerle unas preguntas sobre la Broadway.

1. ¿Desde cuando usted visita la Broadway? (años, meses)
2. ¿Con que frecuencia visita la Broadway?
_____ cada día _____ cada fin de semana _____ cada semana _____ cada mes
_____ otros. Por favor, elabore su respuesta _____
3. ¿Cuándo usted viene a la Broadway, viene _____ solo o _____ acompañado? Con quien?
4. ¿Alguna vez usted hace preparaciones para juntarse con alguien en la Broadway?
_____ Si _____ No Con quien?
5. ¿Cuándo viene a la Broadway usted se topa con gente que conoce? _____ Si _____ No
Con quien?
6. ¿Por qué viene a la Broadway?
7. Voy a leer unas palabras que describen actividades que usted talvez tome acabo en la Broadway. Por favor dígame si toma parte en las siguientes actividades, diga si o no: (circle word if yes)

socializar	recreación	ir a ver las tiendas	a tomas el autobús
salir a pasear	ir a misa	relajar	ir de compras
comer	protesta política	entrenamiento	trabajar
pasar el tiempo con mi familia o amigos		A ver la gente	Caminar a mi perro

- a. Otras actividades no en la lista _____
- 8. ¿Con tu mejor habilidad, por favor enliste las calles, tiendas, parques, edificios que forman el limite de la Broadway?
- 9. ¿Cuáles son las cosas favoritas de la Broadway?
 - a. ¿Cuales son sus lugares favoritos?
- 10. ¿Qué no le gusta de la Broadway?
 - a. ¿Cuales lugares no le gusta?
- 11. ¿Qué le gustaría cambiar en la Broadway?
 - a. ¿Hay cambios en le diseño o aspectos físico que le gustaría mejorar en la Broadway?
- 12. ¿Que le gustaría preservar en la Broadway?
 - a. ¿Que aspectos físicos en la Broadway le gustaría preservar?
- 13. ¿Cuáles son las actividades específicas en la Broadway que uestes piense que representa la cultura Latino Americana? Por favor elabore.
- 14. ¿Cuáles son los lugares (edificos, locación específicas, tienda, espacios libres, etc) en la Broadway que representa la cultura Latino Americana? Por favor elabore.
- 15. ¿Hay otras cosas sobre la Broadway que representa la cultura Latino Americana? Por favor elabore.

16. ¿Para usted, que son las diferencias mas importantes entre la Broadway y las calles de su tierra natal? Por favor elabore.

a. Para usted, que es lo mas parecido? Por favor elabore.

17. ¿Como caracteriza a la Broadway?

18. Otra vez, voy a leer palabras que caracterizan la Broadway. Por favor dígame si usted siente que estas palabras caracterizan la Broadway, diga si esta de acuerdo o no si no esta de acuerdo: (Circle word if yes)

peligroso	seguro	miedo	limpio	remoto	divertido
no-seguro	festivo	sucio	vibrante	contaminado	sencillo
Rico	ocupado	Hispano/Latino	lindo	desordenado	vació
pobre	aburrido	lugar de vagabundos	atractivo	interesante	privilegiado
lugar para caminar	de colores vivos	Amistoso			

a. Otras características no en la lista _____

19. Que a cambiado en la Broadway recientemente? ¿Cuáles son las razones en este cambio?

Voy a leer unas declaraciones y le voy a preguntar si esta de acuerdo o no esta acuerdo.

20. Broadway es una vecindad Latina (si estoy de acuerdo, o no estoy acuerdo)

____ si, estoy de acuerdo _____ no, estoy acuerdo (if they disagree skip question 21)
¿Por favor elabora?

21. En el futuro, Broadway va a seguir siendo un lugar latino (si estoy de acuerdo, o no estoy acuerdo)

____ si, estoy de acuerdo _____ no, estoy acuerdo
¿Por favor elabora?

22. En la escala del uno al cinco, por favor clasifique como le gusta las siguientes características de la Broadway:

Imágenes religiosas en la paredes de la banqueta	Si me gusta	1	2	3	4	5	Degusta
El lugar o vecindad	Si me gusta	1	2	3	4	5	Degusta
El carácter de la arquitectura	Si me gusta	1	2	3	4	5	Degusta
Música en la calle	Si me gusta	1	2	3	4	5	Degusta
Los teatros históricos	Si me gusta	1	2	3	4	5	Degusta
Arcos/Paseos	Si me gusta	1	2	3	4	5	Degusta
La calle es para el peatón	Si me gusta	1	2	3	4	5	Degusta
La cantidad de trafico	Si me gusta	1	2	3	4	5	Degusta
Numero de gente en la banquete	Si me gusta	1	2	3	4	5	Degusta
Los colores brillantes en tiendas	Si me gusta	1	2	3	4	5	Degusta
Los vendedores en la banqueta	Si me gusta	1	2	3	4	5	Degusta
Botánicas	Si me gusta	1	2	3	4	5	Degusta
Lugares que parecen tianguis	Si me gusta	1	2	3	4	5	Degusta
Murales	Si me gusta	1	2	3	4	5	Degusta
Tipo de restaurantes	Si me gusta	1	2	3	4	5	Degusta
Tipo de tiendas	Si me gusta	1	2	3	4	5	Degusta
La mercancía en la banqueta	Si me gusta	1	2	3	4	5	Degusta
La decoraciones en la banqueta	Si me gusta	1	2	3	4	5	Degusta
Banderas y símbolos nacionales en la banqueta	Si me gusta	1	2	3	4	5	Degusta

Demographic Questions

Ahora, me gustaría hacerle unas preguntas sobre usted y su vida aquí. Estas preguntas me van a ayudar a entender que son las influencias en sus sentimientos sobre la Broadway.

23. Vive en la área de Los Ángeles? ____ si ____ no (if yes, skip 23a)

a. De donde esta visitando? _____

24. ¿Cuándo fue la primera vez que usted vino a los Estados Unidos? _____

a. Donde vivió antes de mudarse a los Estados Unidos? _____

25. Que tan lejos vive de la Broadway? (Cuentas millas, kilómetros, metros)

a. Que región, vecindada, o ciudad vive usted? _____

b. ¿Cual es su código postal? _____

26. Es Hispano, Latino o de origen Español?

NO

Si, Mexicano-Americano

Si, otro _____

27. Con su permiso, cual es su edad? _____

28. Que tipo de transportación uso para llegar a la Broadway?

Caro

Autobús

Metro

A pie

Bicicleta

Otra _____

29. ¿____ Es dueño o ____ alquila?

30. ¿A que se dedica?

31. Tiene hijos?

____no__1__2__3__4__5 o mas

32. Cual es el nivel de educación que atenido asta la fecha?

Parte de la preparatoria

La preparatoria

Parte de la licenciatura

La licenciatura

Una carera técnica

No termine el postgrado

Postgrado

Doctorado

33. Podría preguntar le, cuanto dinero gana su familia anualmente?

Menos de \$10,000

\$10,000 - 35,000

\$36,000 - \$50,000

\$51,000 - \$75,000

\$76,000 - \$100,000

\$100,000 - \$150,000

\$150,000 - \$200,000

\$200,000 - \$300,000

Más de \$300,000

Muchas gracias por su tiempo en esta investigación.