
Voice and expression are pervasive themes in people’s navigations through and interactions with their communities, and are built into societal and power structures. Understanding articulations of culture and their forms and meanings is synonymous with understanding variations of voice. This thesis focuses on how policymakers account for multiple and subcultures and voices, and how they consider cultural plurality when devising laws, regulations, and programs. This is done through an examination of the New York City’s graffiti policies. Using historical tracing, policy analysis, and interviews, I found that plurality is not accounted for, and that homogenization is used to mask the existence of multiple voices. These findings have implications for how planners work with and account for different viewpoints when making policy.