

# **Financing Creative Placemaking**



*Analyzing Data And Trends For A Field In Transition*

*October 2020*

Ryan Debold, Andrew Zitcer, PhD, Clara Pinsky and the Lindy Institute for Urban Innovation

# Acknowledgements

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### **Supported by**

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**ARTPLACE**

<b>Executive Summary</b>	<b>4</b>
<b>Introduction</b>	<b>8</b>
<b>Methodology</b>	<b>10</b>
<b>Grant Distribution at a Glance</b>	<b>12</b>
<b>Project Typology Analysis</b>	<b>16</b>
<b>Secondary Funding Analysis</b>	<b>20</b>
<b>Project Case Studies</b>	<b>29</b>
<b>Fermentation Fest</b>	<b>30</b>
<b>El Paso Transnational Trolley</b>	<b>32</b>
<b>Nuestro Lugar</b>	<b>34</b>
<b>Curley School Complex</b>	<b>36</b>
<b>Fargo Project</b>	<b>38</b>
<b>Santo Domingo Heritage Arts Trail</b>	<b>40</b>
<b>City of Boston Artists-in-Residence</b>	<b>42</b>
<b>Pruitt-Igoe Bee Sanctuary</b>	<b>44</b>
<b>Clear Creek Creative</b>	<b>46</b>
<b>Market Street Prototyping Festival</b>	<b>48</b>
<b>Memphis Music Magnet</b>	<b>50</b>
<b>Sugar Hill Children’s Museum of Art &amp; Storytelling</b>	<b>52</b>
<b>Social Practice Lab</b>	<b>54</b>
<b>General Operating Support</b>	<b>56</b>
<b>General Operating Case Studies</b>	<b>60</b>
<b>People’s Emergency Center CDC</b>	<b>61</b>
<b>The Enterprise Center CDC</b>	<b>62</b>
<b>Village of Arts and Humanities</b>	<b>64</b>
<b>Discussion of Findings</b>	<b>66</b>
<b>The Future of Creative Placemaking Financing</b>	<b>70</b>
<b>Notes</b>	<b>73</b>
<b>Appendix A: Methodology</b>	<b>74</b>
<b>Appendix B: Project Typology Definitions</b>	<b>76</b>

# contents



# Executive Summary

Over the course of the last ten years, creative placemaking has grown from a niche activity to the mainstream of arts-based community development. It has influenced every sector of community practice from health and housing to public safety, youth development, and environmental sustainability. It has caught the attention of local government agencies, community organizations, anchor institutions, and philanthropies as an important mechanism for community change.

Core to the growth of this field has been a 10 year, \$100+ million investment from ArtPlace America. At the end of 2020, ArtPlace will sunset. Though this exit marks the end of a significant funding portfolio for the field, ArtPlace's investments, convenings, and research, in concert with the work of its many funders and partners, have laid the groundwork of a robust field of practice with the potential to harness resources from diverse funding streams.

While shifts in the funding landscape for creative placemaking can be expected, the social, political, and economic landscape in which this one is occurring was unanticipated. The world is in the midst of a public health crisis due to COVID-19, with

small businesses and commercial corridors being wiped out, nonprofits, particularly those in the arts, struggling to survive, and local governments attempting to fill large budgetary gaps in response to the crisis itself. At the same time, the Movement for Black Lives is pushing people and institutions in the U.S. and beyond to rethink their funding priorities as racial disparities are becoming impossible to ignore.

The cross-sector, community-centered work of creative placemaking is as vital as ever. As recent research makes clear, the arts have a unique and important role to play in addressing the “upstream” determinants of health inequities—including racism and collective trauma—that have made COVID-19 so deadly for Black, Latinx, and Native communities.<sup>1</sup> Creative placemaking has, over the last decade, proven effective in counteracting the effects of these crises by strengthening local economies, promoting social cohesion, and supporting comprehensive community development.

**Given the shifting landscape of creative placemaking and the economy as a whole, what does the future look like for funding creative placemaking?**

Though the field of creative placemaking has been built and supported most prominently by arts funders, practitioners frequently piece together funding from a variety of sources across many sectors to make the work happen. In times like these, when arts funding is under strain, the nature of creative placemaking activities could offer potential for harnessing resources across sectors.

## Key Findings

To understand existing funding streams and patterns in creative placemaking, this report analyzes the project budgets and narratives from grants made by three funders—ArtPlace, the National Endowment for the Arts (NEA), and the Kresge Foundation—between 2010 and 2019. The following key findings outline these observed funding characteristics and identify gaps and areas for growth in the funding landscape.

1. For the projects represented in this study, the primary award received typically formed an essential base of funding—37% of the overall project budget on average—the largest single source in most funding stacks.<sup>2</sup> This suggests that awards

from funders like NEA, ArtPlace and Kresge are often catalytic for practitioners, either in terms of attracting additional funding or setting the scale of the work.

2. Organizations typically utilize funding from five to seven sources in addition to the primary award. **Foundation Grants** are the most widespread source of secondary project funding, comprising on average nearly 15% of total project budgets. The median grant amount is \$67,500 per foundation. **Corporate contributions**, including those from 501c3s, were also utilized frequently, but the amounts were typically smaller, comprising on average less than 6% of total project budgets at a median value of \$25,000. In addition to serving as grantees and implementers of creative placemaking, **Local Government support** is the fourth most frequently used secondary funding source across the dataset and provides a median funding amount of \$30,500.<sup>3</sup> Finally, compared to project-based grants, organizations receiving general operating funds were more likely to utilize **Earned Income** as a funding stream.
3. While traditional arts funding streams—foundations, corporate contributions, and government arts grants—are widely used in the creative placemaking field, many

less conventional funding streams have provided critical support for creative placemaking work over the last decade and may be underutilized. Not all communities have a strong philanthropic or corporate sector, so other forms of funding are vital; this disparity showcases how place matters in creative placemaking. Within the dataset analyzed, many other funding streams were used to support creative placemaking. Some notable examples include:

- Federal sources, including programs from the Department of Housing and Urban Development (Community Development Block Grants, Choice Neighborhoods, the Low-Income Housing Tax Credits), the Department of Agriculture (The People’s Garden, the Healthy Food Financing Initiative), the National Park Service (Historic Preservation Tax Credits) and the Environmental Protection Agency (Environmental Justice Small Grants, Urban Waters)
- State: Department of Transportation, Department of Agriculture, State Tourism Board
- Anchor institutions: Colleges & Universities, Hospitals, Corporations
- Community Development Financial Institutions
- Loan and Debt Financing

4. In many cases, **grantee organizations and project partners contribute cash, time, volunteers, or other resources to make their projects happen.** Based on the data available, it is estimated that these contributions amount to an average of \$96,750 per project (\$37,500 per individual source). Qualitative interviews reinforced the significance of this contribution, making clear that In-Kind and Parent Organization support is made possible by the fact that grantee organizations undertake creative placemaking activities out of a commitment to community outcomes and because they see the work as foundational to their mission. This significant investment on the local level is also demonstrative of the galvanizing power of coming together around a shared goal for a place or community.
5. There are a variety of natural partners across sectors that may be tapped when seeking to fund creative placemaking work. In our analysis, the most prevalent cross-sector focus was Economic Development, followed by Education & Youth, Environment & Energy and Health. These sectors may be seen as “low-hanging fruit” to **diversify creative placemaking funding streams.**



This study reveals common patterns from the past 10 years of creative placemaking funding and points to the relatively untapped potential of certain types of funding. The future of creative placemaking funding should focus on identifying, harnessing, and unlocking these underutilized or unutilized resources. To this end, we highlight four opportunities to advance the diversity of funding sources in the field:

**Opportunity #1  
Identify and bolster  
“translators” and  
translational resources.**

Much of the on the groundwork of creative placemaking is about translating across sectors. In order to build capacity in the field and to expand the flow of non-arts specific resources, people, programs, and resources that help translate between practitioners, private funders, and public agencies are vital. Many of the underutilized funding sources may be unfamiliar or feel inaccessible to creative placemaking practitioners. Similarly, some organizations which may already be utilizing these funding sources may be less familiar with creative placemaking strategies. Funders or public agencies such as the Department of Agriculture, Health and Human Services, or Housing and Urban Development may not understand the ways in which creative placemaking practices can be (and are being) deployed towards the various community-level outcomes they seek to

achieve. To that end, more “translators” and translational resource are needed, including but not limited to:

- Curated guides to federal and state funding opportunities for creative placemaking practitioners to unlock some of these sources focused on creating outcomes in other disciplines
- Capacity building efforts, including educational programming for practitioners and funders to embed or expand CP approaches in their work
- Local “matchmakers” between municipal, regional, and/or state programs and practitioners on the ground to facilitate relationships and funding flows

**Opportunity #2  
Forge long-term  
partnerships that  
diversify support  
infrastructures.**

Increasingly, nonprofit corporations such as universities, hospitals, and special service districts (like business improvement districts or commercial corridor management organizations) are undertaking creative placemaking work—and in some cases are the recipients of creative placemaking funding themselves. That said, for places without robust partnerships between arts and culture organizations and their local anchors currently in place, taking strides

to develop those relationships around creative placemaking projects could be beneficial not just from a project financing perspective, but for forging long-term creative placemaking collaborations with diversified support infrastructures.

**Opportunity #3  
Fundraise around larger  
community goals, as  
opposed to the discrete  
project activities.**

The way organizations and their boards, community partners, and corporate allies have invested collectively in a community outcome may be an important model for attracting or leveraging new funding in collaboration with partners in the community. In some cases, articulating these overarching goals may help connect the work directly to new funding sources. In other cases, there may be opportunities to demonstrate how creative placemaking elements contribute to the overall value proposition of holistic community development efforts.

**Opportunity #4  
Remove barriers  
to access in existing  
funding programs.**

As the current moment and the widespread movement for racial justice call on institutions to re-examine and reconsider funding processes, priorities, and restrictions, these funders should also consider what barriers might exist that inhibit the “who” and the “what” of creative placemaking and impact the sustainability of the field at large. Such barriers might include:

- Restrictions on budget size or organization type, which especially impact BIPOC-led arts organizations
- Preferences for “new” projects or partnerships, as opposed to existing initiatives
- Restrictions on matching funds
- Prohibiting use of funds on capital improvement
- Highly restricted, project based funding models

Creative placemaking, under many names and guises, has been taking place for decades. It preexists the terminology and the funding programs now most closely associated with it. Yet, over the last ten years, creative placemaking has become a defined field. The challenge it faces now is to grow and mature in the face of the

departure of one of its most formidable funders and exponents, ArtPlace. This report demonstrates one crucial aspect of creative placemaking: its funding dynamics. The findings of this study will allow funders and practitioners alike to better understand what it takes to fund creative placemaking and offer useful guidance and recommendations to influence the direction of the next phrase of creative placemaking’s evolution. Even as crises like COVID-19

and structural racism seem to undermine the foundations of our communities, the liberatory potential of creative placemaking can help to build a more just world that lives up to its own highest potential.



*Photo courtesy of Broadway Housing Community (Michael Palma)*



# Introduction

Creative placemaking as a construct has evolved significantly over the years as a powerful strategic approach for multi-disciplinary partnerships that leverage arts and cultural strategies towards equitable community development ends. Though similar work has taken place under many different names over many decades, Ann Markusen and Anne Gadwa Nicodemus coined “creative placemaking” in their 2010 report of the same name. Over the past decade the field has seen numerous state, philanthropic, corporate, and other funders coming together to support this work, resulting in transformative, arts- and culture-immersed projects for communities across the country.

While there are numerous groups that fund creative placemaking, perhaps chief among them are the Kresge Foundation, the National Endowment for the Arts (NEA), and ArtPlace America—the latter of which comprises a much larger collaboration between foundations, federal partners, and financial institutions, as well as representing \$100 million in project support and other investments in the field. Together, these three programs have invested over \$200 million in creative placemaking projects and activities since 2010.

As ArtPlace progresses towards its planned sunset at the end of 2020, there are concerns in the field that funding for this work will diminish overall. The impetus of this report was to better understand how practitioners have financed their creative placemaking work over the last decade, and to identify areas of strength and areas for growth in the national funding landscape. It is worth underscoring that the dataset analyzed is oriented around three major national creative placemaking grant programs, and therefore does not reflect the full spectrum of activities in the field. Looking towards a future without ArtPlace, we highlight existing leaders supporting the field as well as opportunities for practitioners, funders, and partners to advance the diversity of funding sources in the field with a focus on equity and knowledge-sharing.

This report comes at a time when the United States is being ravaged by COVID-19, the detrimental economic effects of which are widespread and of particular concern to the arts and culture sector, including the range of organizations doing creative placemaking work, from arts nonprofits to community development organizations to local government agencies. At the same time, cultural and civic institutions are being

transformed by a powerful movement for racial justice rooted in protests against police brutality, led by the Movement for Black Lives. Major challenges of economic scarcity and exciting opportunities to reflect on the field’s values and priorities coexist in the current moment. As creative placemaking practitioners and their collaborators adapt to this monumental situation, we hope that this report can be a useful resource for practitioners, public agencies, and funders strategizing to expand financial support for creative placemaking work in the years to come.



Photo courtesy of Yerba Buena Center for the Arts (Tommy Lau)





# Methodology

This study's data consists of 573 analyzed creative placemaking projects utilizing grant information across three major funding sources: 162 ArtPlace America grants made from its National Creative Placemaking Fund program between 2013 and 2017; 377 National Endowment for the Arts Our Town grants made between 2012 and 2018; and 34 grants from the Kresge Foundation's Arts & Culture Program's project support grants made between 2012 and 2019.

For purposes of this study, we use the terms "Primary Award" and "Core Funders" throughout. "Primary Award" refers to the award a project first received from either the NEA, Kresge, or ArtPlace, which may not necessarily be the largest source of funding within the project's budget. "Core Funders" refers to either the NEA, Kresge, and/or ArtPlace. Additionally, "Core Funders" does not imply that ArtPlace, NEA, and Kresge are the sole primary grantmakers responsible for creative placemaking funding nationally—it is merely to designate which funding stream was used to provide the bulk of information for an individual creative placemaking project within the dataset.

It should be noted that the term "project" is used in this report as a unit of measurement

for comparing discrete creative placemaking efforts. In this study, an individual "project" was interpreted based on the collection of activities or scope of work a funding recipient articulated for the purposes of a particular grant period. The research team recognizes that many creative placemaking efforts are ongoing as a part of an organization's mission or are multi-phased, meaning they may span multiple rounds of funding thereby making it difficult to identify what is a one-off effort or "project" (such as a programming series, a cultural capital improvement, or an artist residency program) versus their larger mission-based, creative placemaking-focused body of work. However, in order to analyze how these efforts in the field are funded, the research team needed to treat each grant-funded period of work as a "project"—an individual unit of work—for purposes of comparing its overall total budget to others across the dataset.

This report also utilizes the terms "total project budget" and "funding stack" when discussing the analysis and findings. The term "total project budget" refers to all sources of funding received for an individual project analyzed in this study, including the sum of its Primary Award and all secondary funding sources. The term "funding stack,"

on the other hand, refers more generally to the sum of financing for a project or effort, or a subset therein. For example, a governmental funding stack would include all sources from local, state, regional, tribal, and federal sources, while a secondary funding stack includes any secondary funding sources regardless of type.

The research team encountered several challenges and limitations during the course of the project, which merit discussion and should be kept in mind when interpreting the results of this study.

Data was collected from three separate funders, each with their own method of collecting and utilizing information from grantees. Compiling and standardizing this data for this research proved challenging. Before any analysis could commence, the data required extensive cleaning, but still, in many cases, certain information was missing.

The provided grant information from the Core Funders consisted of grants databases containing basic project information such as total award amount received, location of the grantee and project, project narratives, and limited secondary funding information. Where available, Core Funders also provided

access to funding applications and project narrative write-ups, interim and final grant reports, and project budgets (application, interim, and final).

An important caveat is that this data does not encompass the entire ecosystem of creative placemaking, and therefore does not capture CP financing activities by other funders. Although it does represent a significant sample of projects from three major CP funders, the analyzed data may be skewed towards the grantmaking strategies by ArtPlace, the NEA, and Kresge with regards to geographic and programmatic priorities. These grant program specifications are summarized in Table 1.

The challenges in collecting, cleaning, and interpreting this data make a strong case for creative placemaking funders to be more intentional and proactive about their grantee data collection in regards to project financing: specifically, what kinds of financial data they collect; the method in which it is collected, cleaned, and maintained; and how they plan to use it to more clearly understand and address gaps in their grantees' funding landscape. Although potentially cumbersome to manage, the evaluative results could yield dividends in better supporting creative placemaking work writ large.

Further information about data processing and limitations is provided in Appendix A.

	<b>ARTPLACE</b>	<b>KRESGE</b>	<b>NATIONAL ENDOWMENT FOR THE ARTS</b>
<b>GRANT PROGRAM</b>	National Creative Placemaking Fund	Arts & Culture	Our Town
<b>YEARS ACTIVE</b>	2011-2017	2012-Present	2011-Present
<b>FUNDING RANGE</b>	\$33,000-\$1,000,000	\$100,000-\$2,250,000	\$25,000-\$200,000
<b>AVERAGE GRANT AMOUNT</b>	\$310,455	\$553,675	\$71,650
<b>APPLICATION CYCLE</b>	Annual (ended in 2017)	Invitation only	Annual (ongoing)
<b>MATCH REQUIREMENT</b>	None	None	1:1
<b>PARTNERSHIP REQUIREMENT</b>	Demonstrated cross-sector partnerships	None	Nonprofit and local government entity
<b>FUNDS FOR CAPITAL PROJECTS</b>	Yes	Yes	No
<b>GEOGRAPHIC PRIORITY AREAS</b>	Massachusetts; California; Alaska, 23 sovereign Native nations that share the same geographic area as Minnesota, North Dakota and South Dakota; Detroit, MI; Akron, OH; Charlotte, NC; Macon, GA; Miami, FL; Philadelphia, PA; San Jose, CA; Minneapolis-St. Paul, MN; rural communities in Arizona, Idaho, Iowa, the Upper Peninsula in Michigan, Minnesota, Montana, New Mexico, North Dakota, Oregon, South Dakota, Texas, and Wisconsin; and Appalachian Regional Commission defined communities in West Virginia, Southwest Virginia, Eastern Kentucky, Southern Ohio, and Eastern Tennessee.	American cities	None

Table 1. Grant Program Comparison Matrix

# Grant Distribution at a Glance

Grant data from the three Core Funders provides a glimpse into the national landscape of creative placemaking over the last decade. Though not a comprehensive picture of the rich and diverse field of practice and support strategies, this study does illuminate patterns in the funding patterns, scale of work, and geographic distribution of creative placemaking.

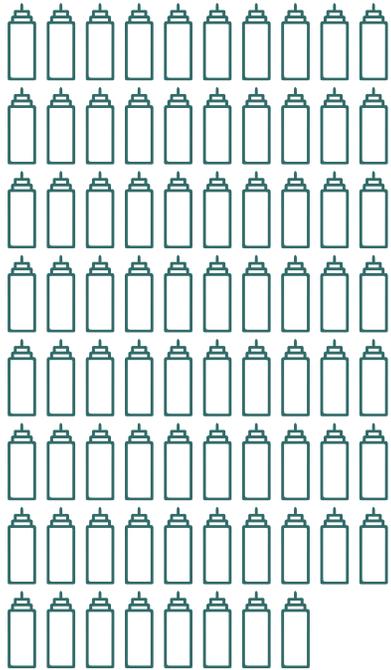
Creative placemaking activities range in scale from quick artistic interventions to multi-year, multi-million dollar infrastructure projects. The majority of projects, however, have budgets less than \$250,000. There is still a “grassroots” nature to the field, with community organizations, arts practitioners, and local governments often working together with community members to carry out a vision for their block, neighborhood, town, city, or region.

Grants within this dataset tended to be directed towards cities, but funders like the NEA and ArtPlace have worked hard to strive for greater geographic equity. As is clear in the maps on the following pages, in smaller towns and rural areas, grants from national funders can go a long way.

**573**  
grants

**377** **162**  
**NEA** **ArtPlace**  
grants grants  
**34** **Kresge**  
grants grants

median grant  
amount is  
**\$100,000**  
average grant amount is  
**\$171,819**  
and  
**75%**  
of grants are less than  
**\$250,000**

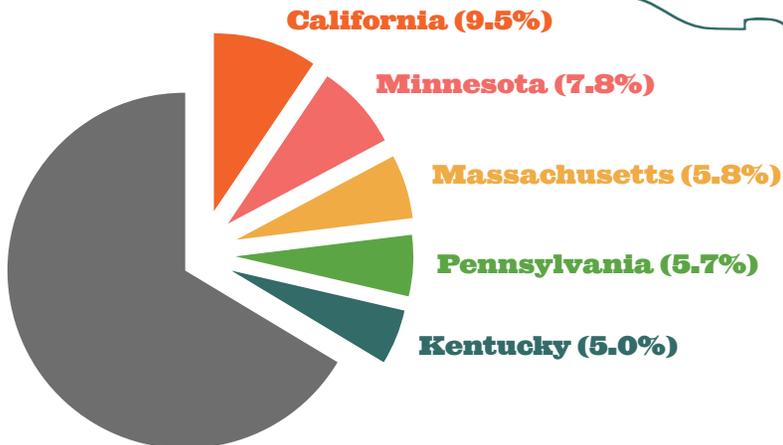
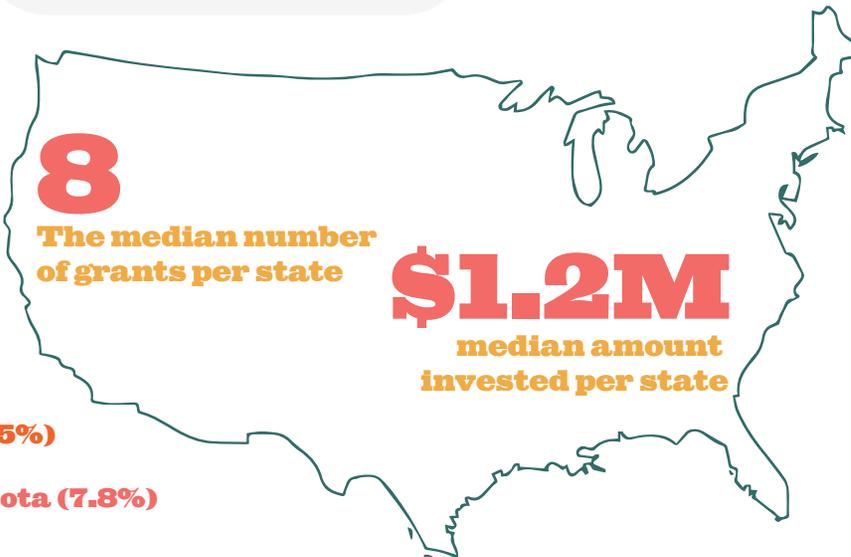
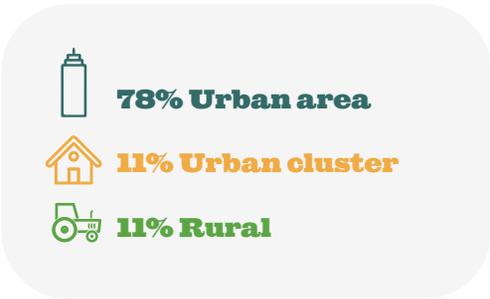


**of the**  
**573**  
**project**  
**grants**  
**analyzed...**

**\$288,900**

**median**  
**budget size**  
**of a creative**  
**placemaking**  
**project is**

**minimum budget was**  
**\$35,435**  
**maximum budget was**  
**\$47,901,213**



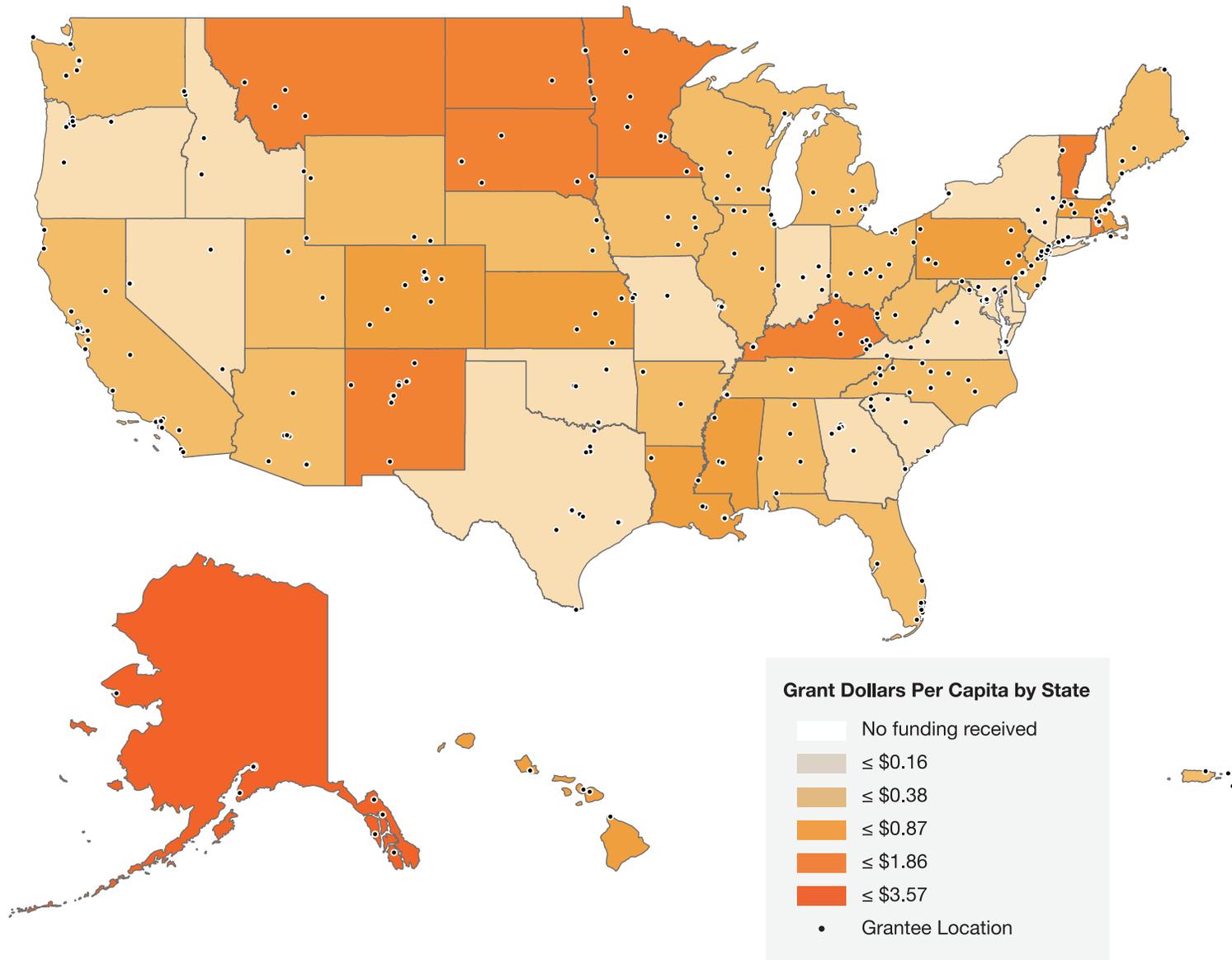
**5 states**  
**received 33.8%**  
**of dollars granted**

**37%**  
**of budget is the**  
**primary award**

**Top Metros by Total Grant Dollars**

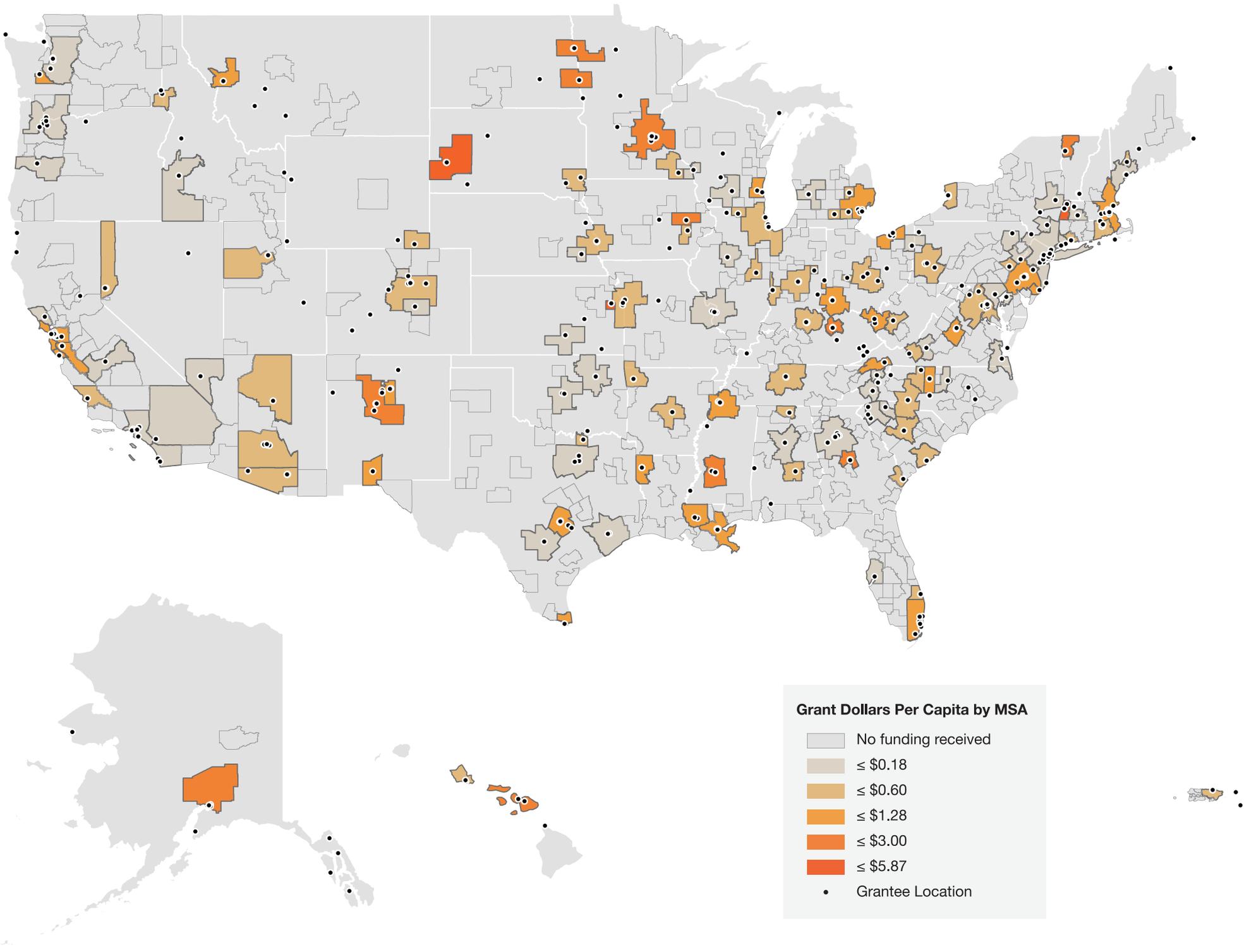
- \$6.4M**  
 Minneapolis-St. Paul-Bloomington, MN-WI
- \$5.1M**  
 Philadelphia-Camden-Wilmington, PA-NJ-DE-MD
- \$4.8M**  
 Boston-Cambridge-Newton, MA-NH
- \$4.6M**  
 San Francisco-Oakland-Hayward, CA
- \$3.9M**  
 Miami-Fort Lauderdale-West Palm Beach, FL

*Urban Area, Urban Cluster, and Rural are census-designated categories defined in the following ways: Urban Areas have populations ≥50,000; Urban Clusters have populations ≥2,500; Rural areas have populations <2,500.*



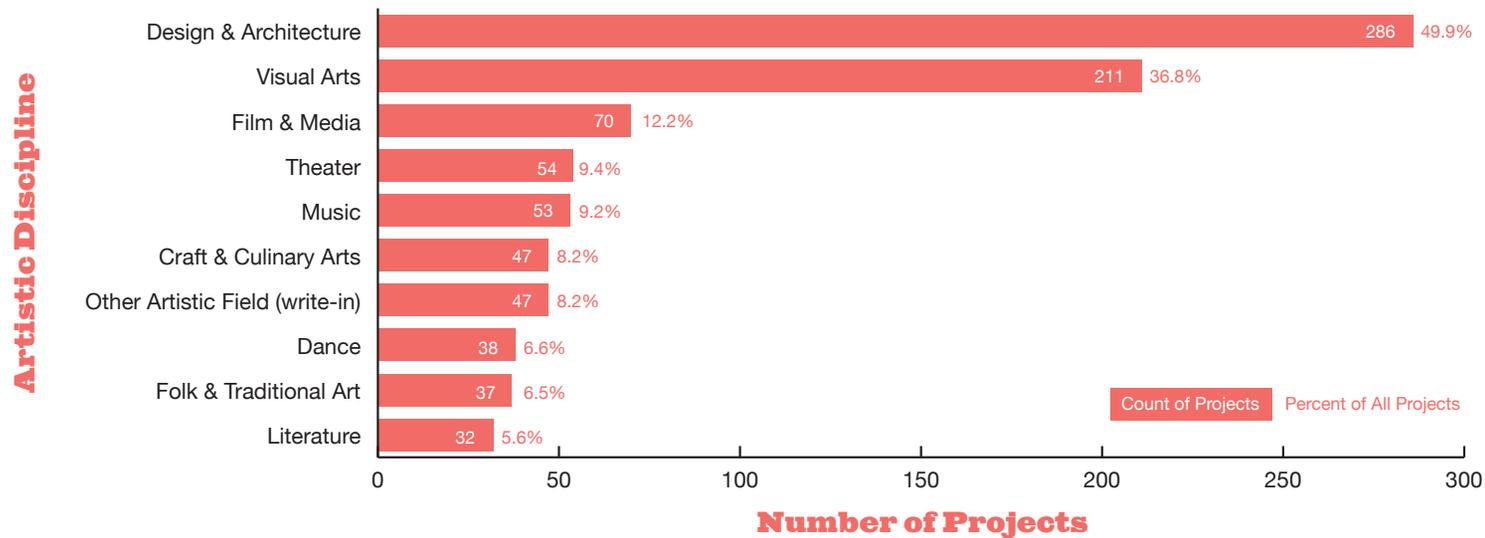
### The Geographic Flow of Funding

These maps show the locations of ArtPlace, Kresge, and NEA grants included in this study and the flow of grant dollars per capita by state and Metropolitan Statistical Area (MSA), a census-designated urbanized area with >50,000 people. Together, they reveal creative placemaking “hotspots”—areas that outperform other states or regions with similar population size in attracting creative placemaking funds from the three core funders. Some “hotspots” are the result of numerous grants received in a single state or region; others represent a single large award. These hotspots point towards opportunities for further research to understand how certain areas are harnessing national resources for hyperlocal community efforts.



# Project Typology Analysis

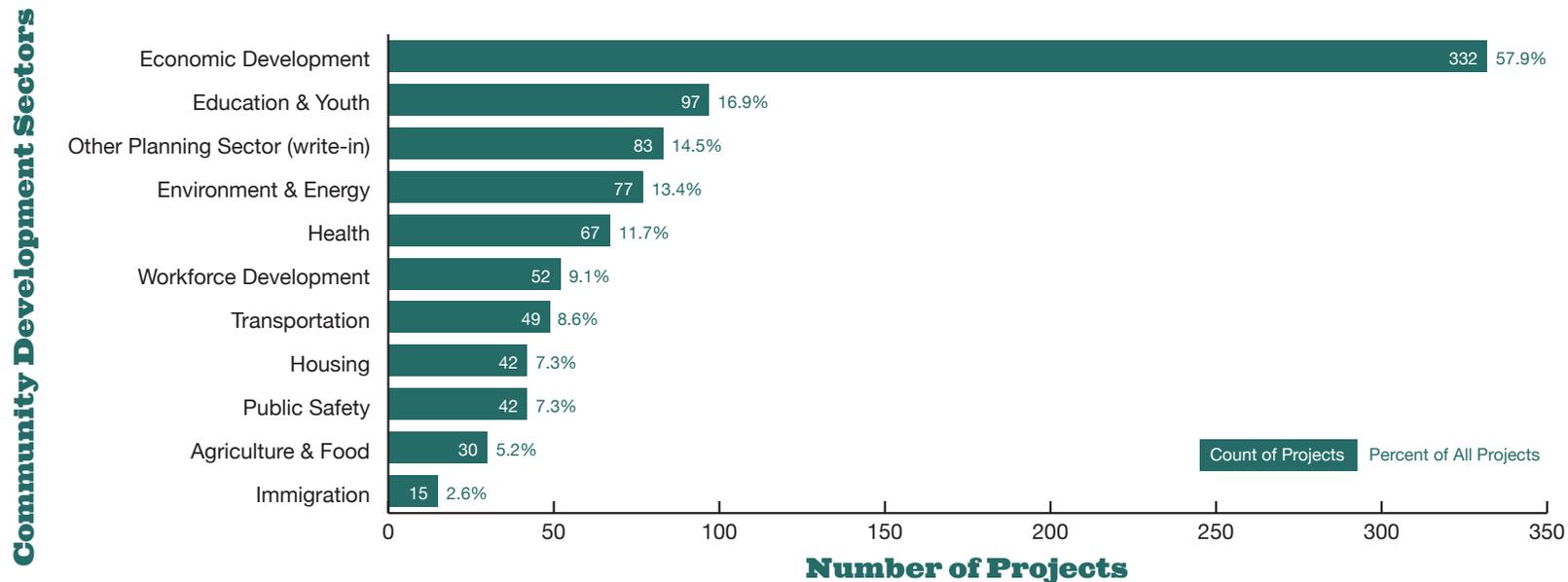
**Figure 1. Representation of Artistic Discipline**



For this analysis, all projects were coded into the 10 different artistic discipline fields used by ArtPlace: Design & Architecture, Visual Arts, Film & Media, Music, Theater, Craft & Culinary Arts, Dance, Folk & Traditional Arts, Literature, and Other (Fig. 1). Some projects incorporated more than one artistic field and were coded accordingly. The most

common artistic field was Design & Architecture, which was represented in 50% of grants analyzed. Other common fields were Visual Arts (37%) and Film & Media (12%). The least common fields include Dance (6.6%), Folk & Traditional Arts (6.5%), and Literature (5.6%).

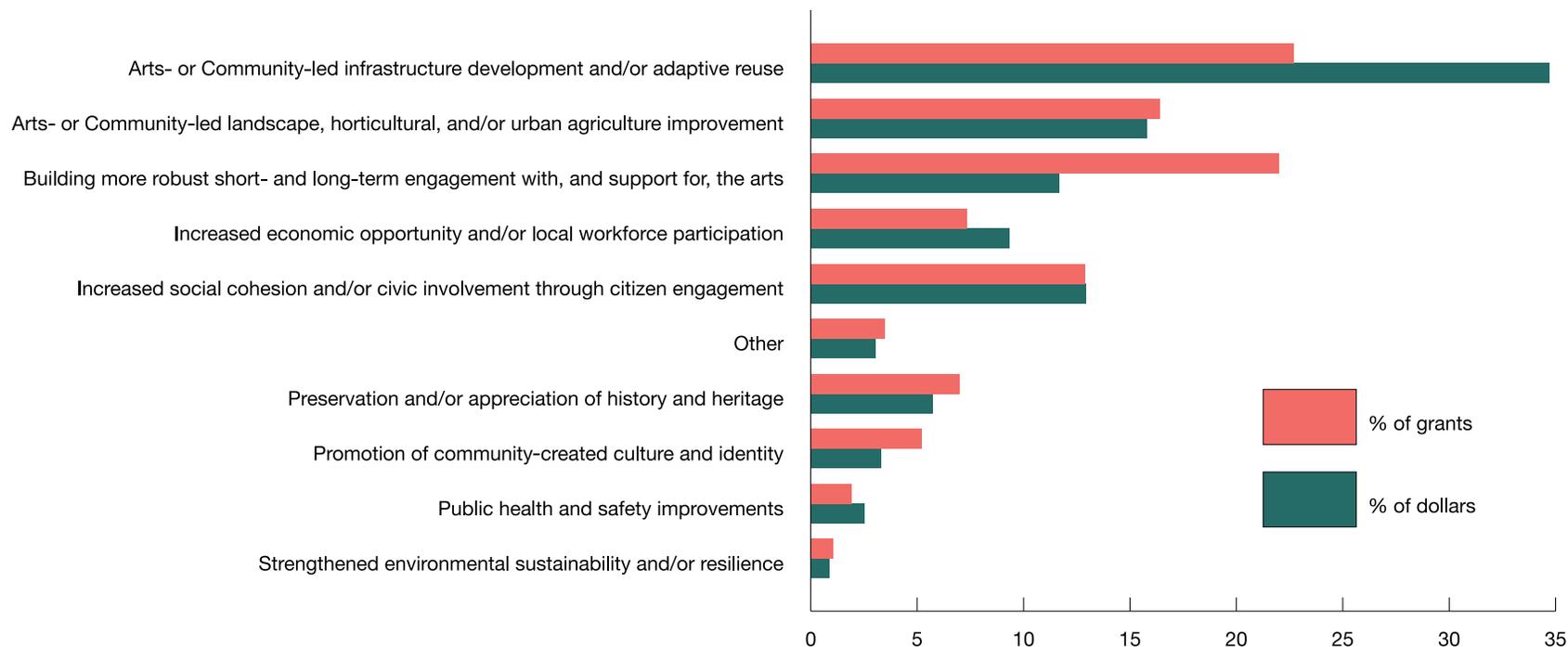
**Figure 2. Representation of Community Development Sector**



Projects were also coded by their Community Development sector, again using 10 categories identified by ArtPlace: Agriculture & Food, Economic Development, Education & Youth, Environment and Energy, Health, Housing, Immigration, Public Safety, Transportation, and Workforce Development (Fig. 2).<sup>4</sup> The research team also added an “other” category in order to capture the full breadth of sectors represented in projects funded by the other two core funders. Again, many projects crossed multiple sectors and were

coded accordingly. The most common sector by far was Economic Development (represented in 58% of grants), and the least common was Immigration (3%). Other common sectors were Education & Youth (17%), Environment & Energy (13%), and “other” (15%), which includes projects that fell exclusively in the Arts & Culture sector.

**Figure 3. Support for Outcomes (Number of Grants vs Total Dollars Received)**



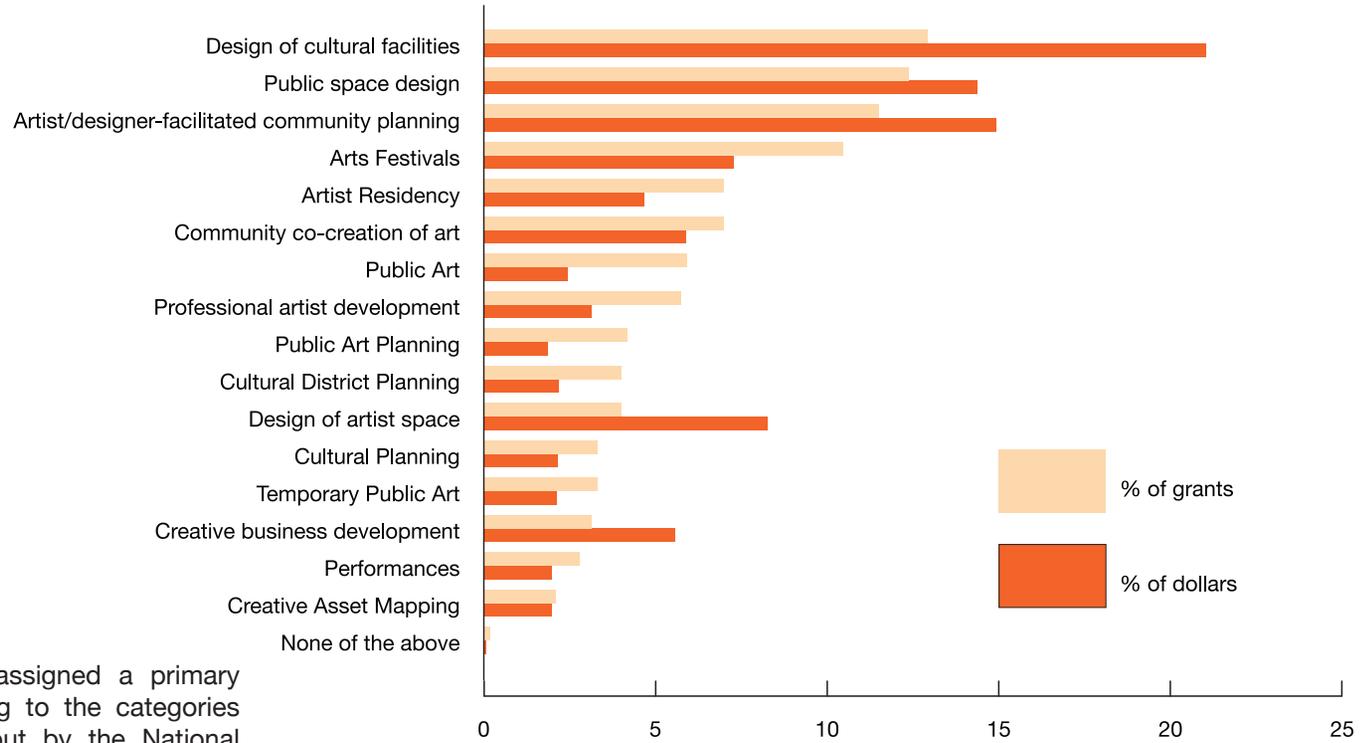
Understanding that no creative placemaking project is the same in activity and purpose—but that the intended outcomes for a project may have a bearing on how a project was being funded—the research team developed a list of project outcomes in consultation with ArtPlace staff and influenced by outcome definitions developed for NEA’s Our Town (which specifies Economic, Physical, Social, and Systems Change). From the grant narrative reviews, each project was assigned a

“primary” outcome for which the project seemed to align most closely. Definitions for these outcomes can be found in Appendix B.

Most outcomes were represented in a similar proportion of grants made and dollars invested (Fig. 3). For example, Arts- or Community-led landscape, horticultural, and/or urban agriculture improvement was the primary outcome for 16.4% of grants and 15.8% of dollars invested). However, “Arts- or Community-led infrastructure

development and/or adaptive reuse” was significantly overrepresented in dollars invested (+12%), and “Building more robust short- and long-term engagement with, and support for, the arts” was underrepresented in dollars invested by about the same amount (-10%). This is in line with the field’s focus on the built environment and cultural infrastructure, and reflects the relative cost of capital projects compared to other creative placemaking activities.

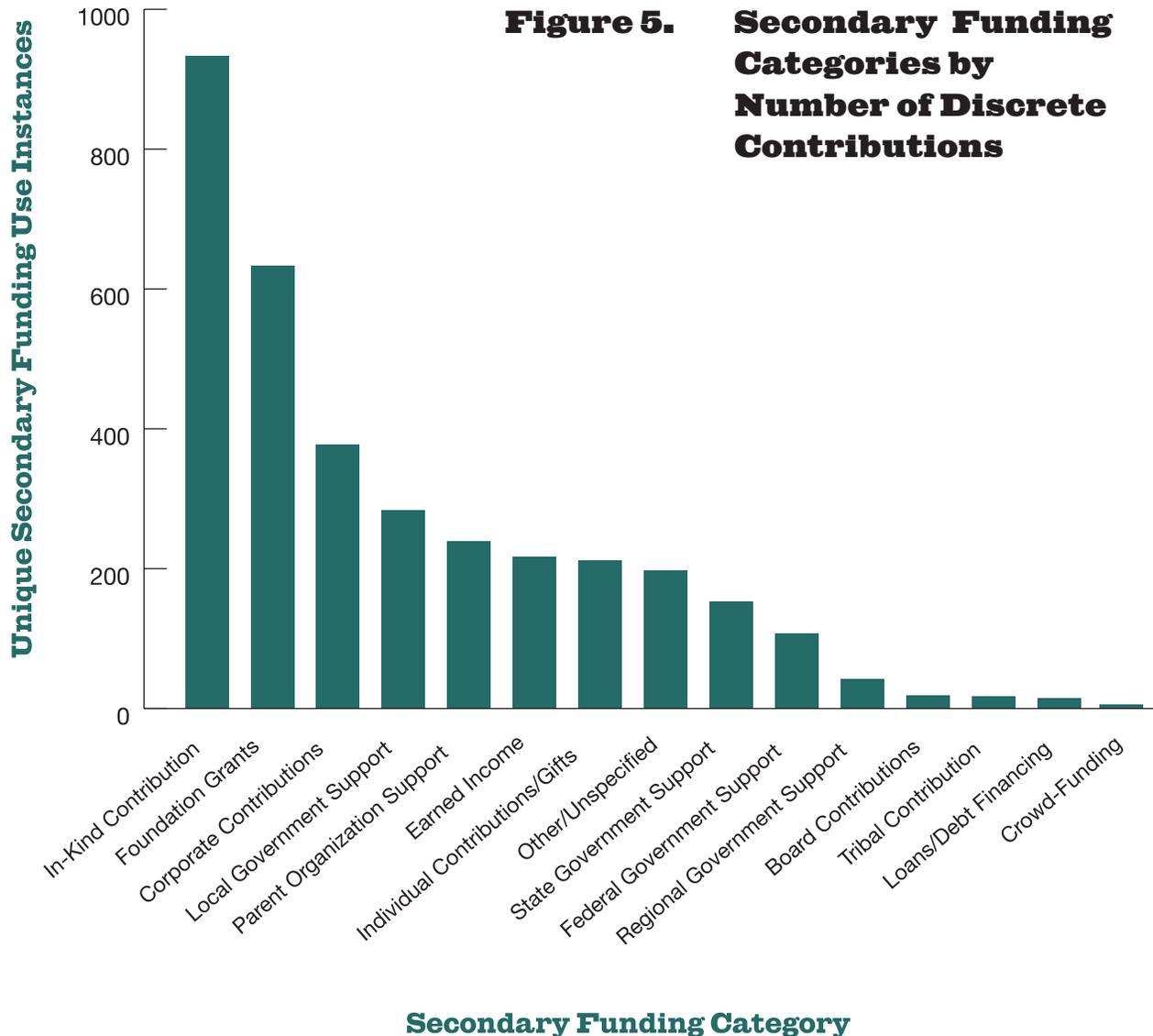
**Figure 4. Support for Project Types (Number of Grants vs Total Dollars Received)**



Finally, grants were assigned a primary project type according to the categories and definitions laid out by the National Endowment for the Arts (see Appendix B). Again, project types involving the built environment and cultural infrastructure (Design of cultural facilities, Public space design, and Design of artist space) were over represented in dollars granted (Fig. 4). Artist/designer-facilitated community planning and Creative business development also over-performed.



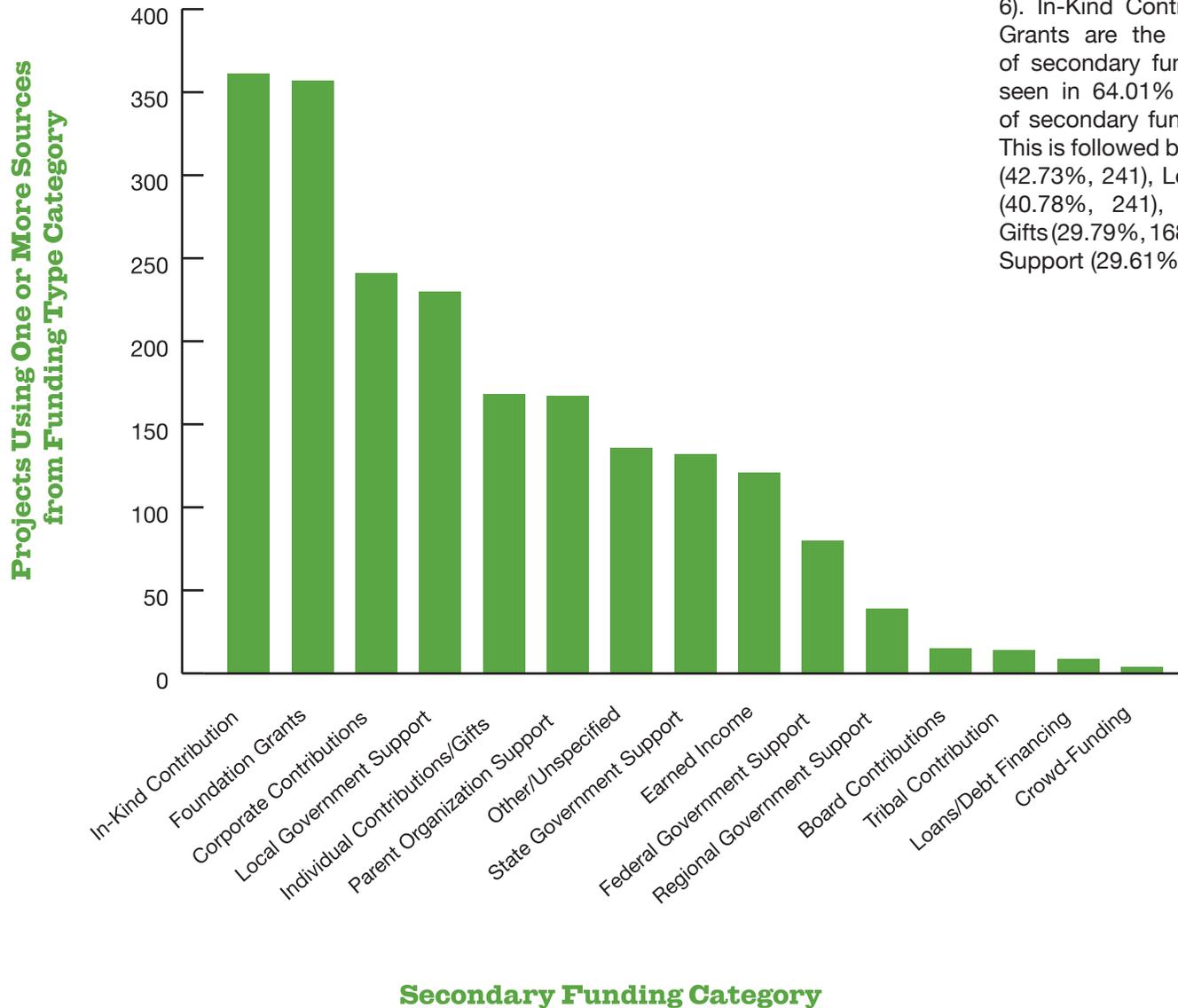
# Secondary Funding Analysis



Across all 564 projects in the dataset, there are a total of 3454 discrete secondary funding contributions. Of these, In-Kind Contributions and Foundation Grants are the most frequently occurring secondary funding categories, accounting for 27.04% (934) and 18.33% (633) of discrete contributions, respectively. Together with Corporate Contributions (10.94%, 378 sources), Local Government Support (8.22%, 284 sources), and Parent Organization Support (6.95%, 240 sources), these top five form 71.48% of all discrete sources of secondary funding (Fig. 5).

The prevalence of in-kind contributions in the dataset may be partially explained by the structure of the NEA budget reporting. The NEA represented the primary award in nearly two-thirds of the projects analyzed. Applicants to the NEA are required to demonstrate a 1:1 match, which can include in-kind contributions, and in the budget form they are limited to seven lines for cash contributions and five lines for in-kind contributions.<sup>5</sup> For this reason, nearly all NEA-funded projects include one or more in-kind contributions. Despite this, the frequency of in-kind contributions is a significant aspect of the financing of creative placemaking projects.

**Figure 6. Secondary Funding Categories by Number of Projects**



In terms of instances where a project used at least one contribution from a given category, we see a similar trend in frequency of usage for a particular funding type (Fig. 6). In-Kind Contributions and Foundation Grants are the most frequent instances of secondary funding usage in a project, seen in 64.01% (361) and 63.30% (357) of secondary funding stacks, respectively. This is followed by Corporate Contributions (42.73%, 241), Local Government Support (40.78%, 241), Individual Contributions/Gifts (29.79%, 168), and Parent Organization Support (29.61%, 167).

**Figure 7. Average Number of Discrete Sources by Secondary Funding Category**

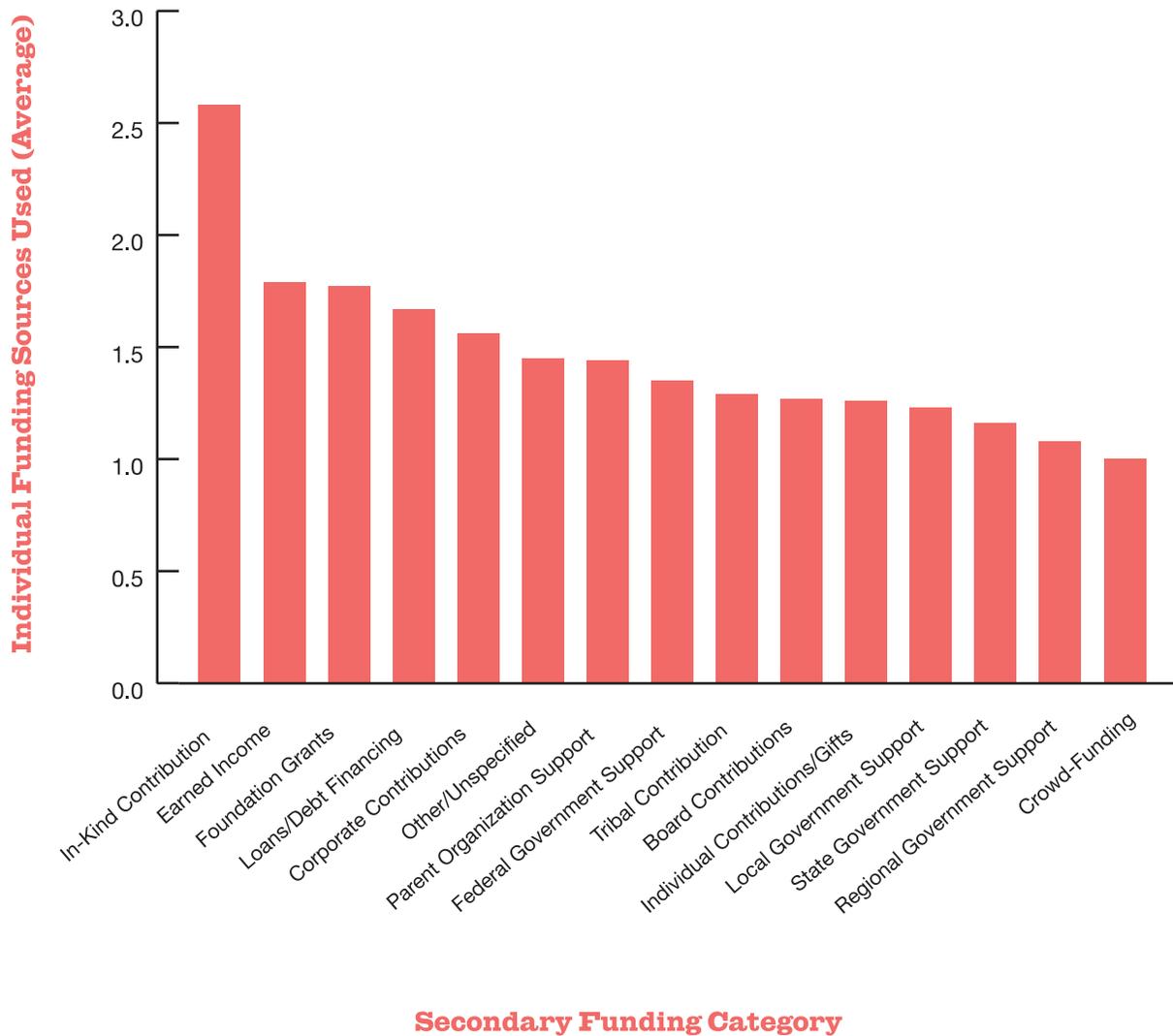


Figure 7 illustrates the average number of individual secondary funding sources per category in a project budget, when that project uses said secondary funding source. This metric essentially examines the frequency of obtaining multiple funding sources from the same type on a given project. For instance, looking at only projects that use In-Kind Contributions, we see that, on average, projects use 2.58 individual instances of In-Kind. This means that, for the average project with In-Kind Contributions as part of the financing stack, there will be 2-3 individual In-Kind Contribution sources of funding.

The most notable observation here is the relative frequency of In-Kind usage compared to other secondary funding types: 2.58 average individual sources compared to the next highest (held by Earned Income) at 1.79. Secondary funding sources with a value between 1.5 and 2 indicate that, across the data, more than 50% of projects received 2 of that type of funding source; secondary sources with a value of 1 to 1.5 indicate that less than 50% of projects received more than 1 of that type of funding source.

**Figure 8. Median Amount of Funding Per Individual Source, by Funding Category**

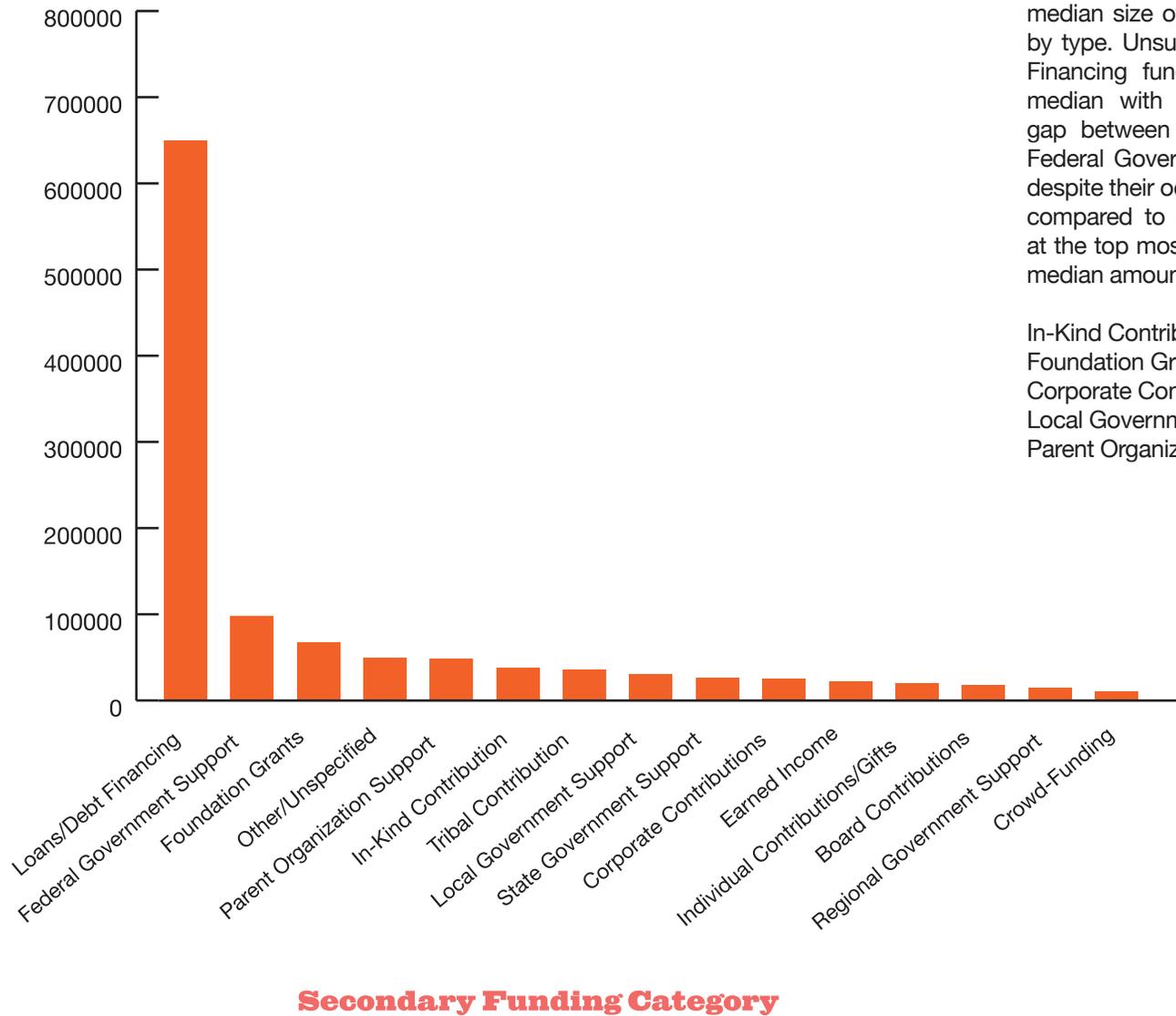


Figure 8 compares, in descending order, the median size of an individual funding source by type. Unsurprisingly, we see Loans/Debt Financing funding types have the largest median with \$650,000, with a significant gap between the next highest median of Federal Government Support with \$97,500, despite their occurrences being less frequent compared to other funding types. Looking at the top most frequent funding types, their median amounts range:

- In-Kind Contributions: \$37,500
- Foundation Grants: \$67,900
- Corporate Contributions: \$25,000
- Local Government Support: \$30,500
- Parent Organization Support: \$48,000

**Figure 9. Median Total Project Budgets vs. Frequency of Funding Source Usage**

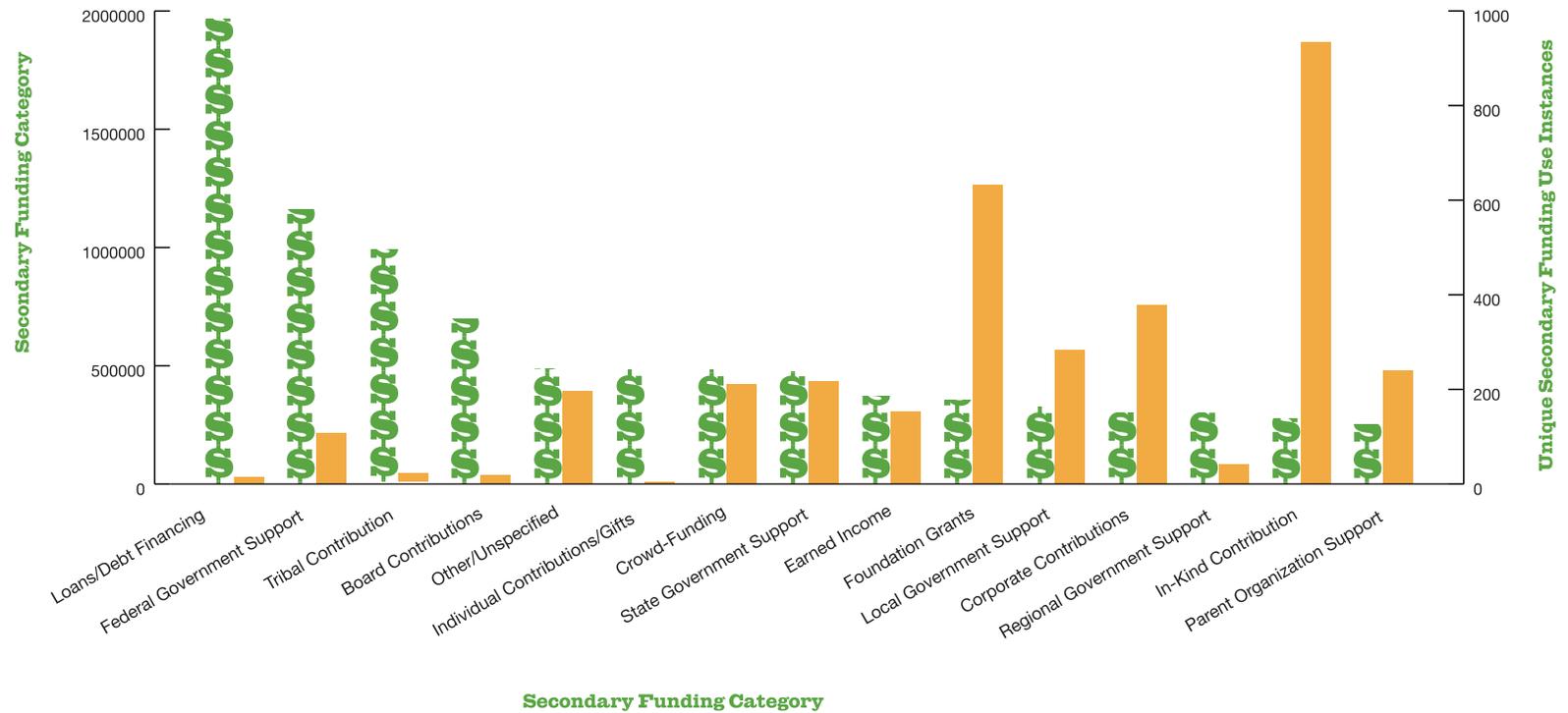


Figure 9 illustrates the median total project budget for projects that contain at least one instance of the identified funding type, juxtaposed to the frequency of projects containing those funding types, sorted by total project budget size (from largest to smallest). While the relationship isn't completely inverse, there does seem to be some observable trends:

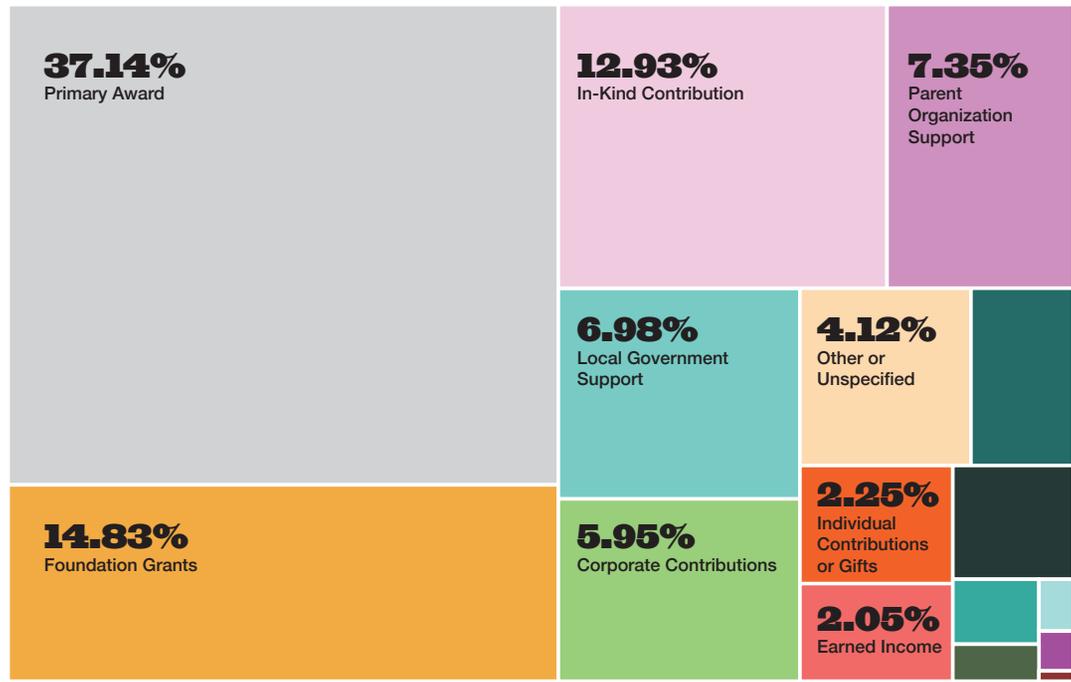
Projects utilizing at least one form of Loans/Debt Financing, Federal Government Support,

Tribal Contributions, and Board Contributions, while less frequent, seem to have had much larger project budgets than those not utilizing those sources.

Projects with loans and debt financing (although only comprising 9 projects in the data) generally form the creative placemaking projects with the largest budgets, reflecting the cost-intensive nature of capital improvement projects. When looking at only projects that utilized loans

and debt financing as a source of funding, that funding type comprised an average of 28.36% of total project budgets.

Looking at the two most frequently used funding types, we see Foundation Grants (357 count) has a \$355k median budget size, with In-Kind (361 count) having a much smaller \$275k median.



**Figure 10. Average Project Funding Composition, Total Project Budget**

- Federal Government Support (1.91%)
- State Government Support (2.53%)
- Regional Government Support (0.77%)
- Tribal Contribution (0.24%)
- Loans/Debt Financing (0.45%)
- Board Contributions (0.19%)
- Crowd Funding (0.05%)

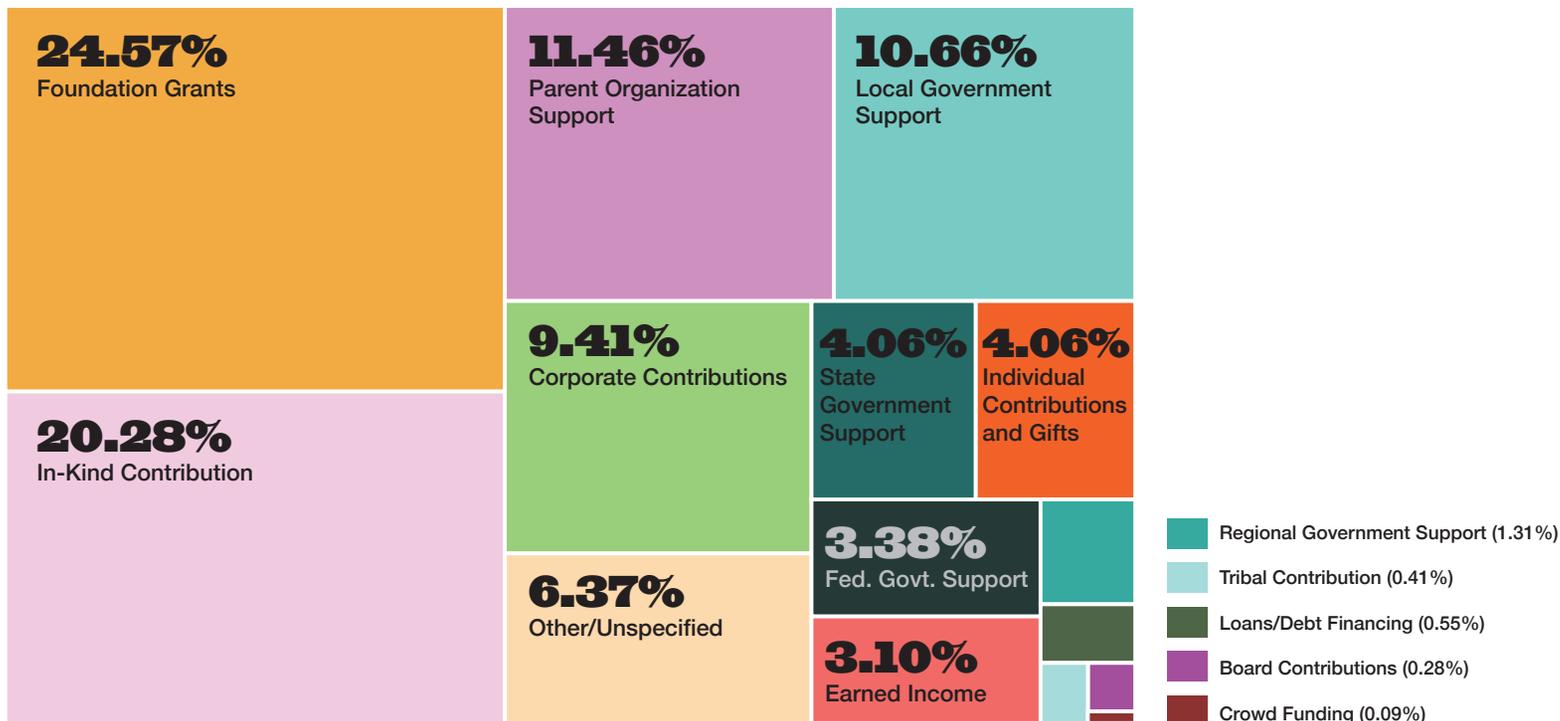
On average, Primary Awards constituted 37.14% of a total project budget with 63.86% forming the total sum of secondary funding. Foundation Grants comprise the largest secondary funding type, forming an average of 14.83% of a total project budget. They are followed by In-Kind Contributions (12.93%), Parent Organization Support (7.35%), Local Government Support (6.98%), and Corporate Contributions (5.95%). These top five secondary funding types constitute an average of 48.03% of a total project budget.

Certain funding categories can be grouped based on similar characteristics, and are reflected in the color scheme of Figure 8. Parent Organization Support, In-Kind Contributions, and Board Contributions (in purple tones) are grouped to represent funding that is likely to come from the Grantee’s organization or their close collaborators (as is the case of In-Kind Support). This “Grantee Organization & Close Collaborators” category group represents on average 20.47% of project budgets across all three Core Funders. Similarly, the Governmental funds

category (including Local, State, Regional, Federal, and Tribal Contributions) when grouped, comprise an average of 12.43% of project budgets.

Grants that lacked enough information to be categorized were grouped into the Other/Unspecified category and comprise 4.12% of average project budgets. The remaining categories (Individual Contributions/Gifts, Crowd-Funding, Earned Income, and Loans/Debt Financing) together only comprise 5.06% of total project budgets.

**Figure 11. Average Project Funding Composition, Secondary Funding Only**



As we observed, the Primary Award can differ in size depending on the Core Funder. When we exclude the primary source and purely look at the secondary funding averages in regards to the different funding types (Fig. 11), we see a few observations:

- Sources in the Grantee Organization & Close Collaborators group (Parent Organization Support, In-Kind Contributions, and Board Contributions)

form nearly a third of secondary funding (32.02%)

- Foundation Grants form nearly a quarter of the secondary funding (24.57%)
- Government Support (local, regional, state, and federal) forms nearly one fifth of secondary funding (19.83%)
- Additionally, on average for all grants, Local Government Support is 2.5x that of State Government Support,

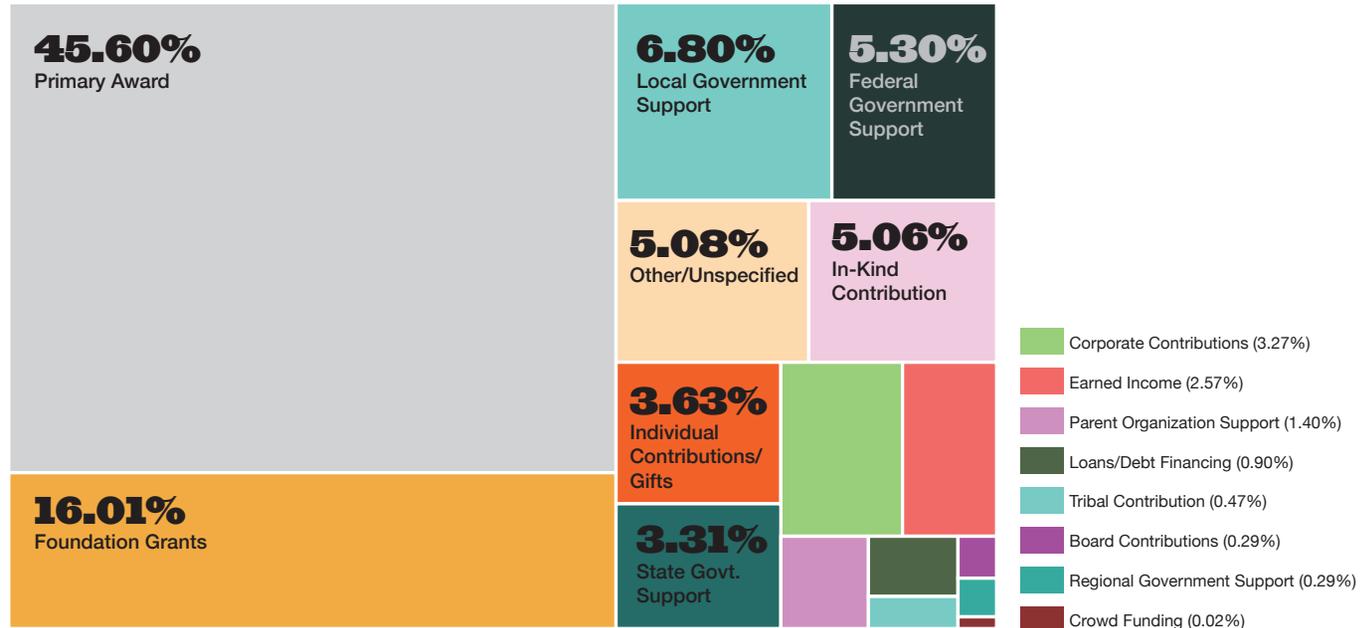
and 3x as much as the Federal Government Support.<sup>6</sup>

- Corporate Contributions are nearly one tenth of a secondary funding stack (9.41%)
- Remaining funding categories (Crowd Funding, Individual Contributions/Gifts, Earned Income, Loans/Debt Financing, and Other/Unspecified) form 14.17% of secondary funds

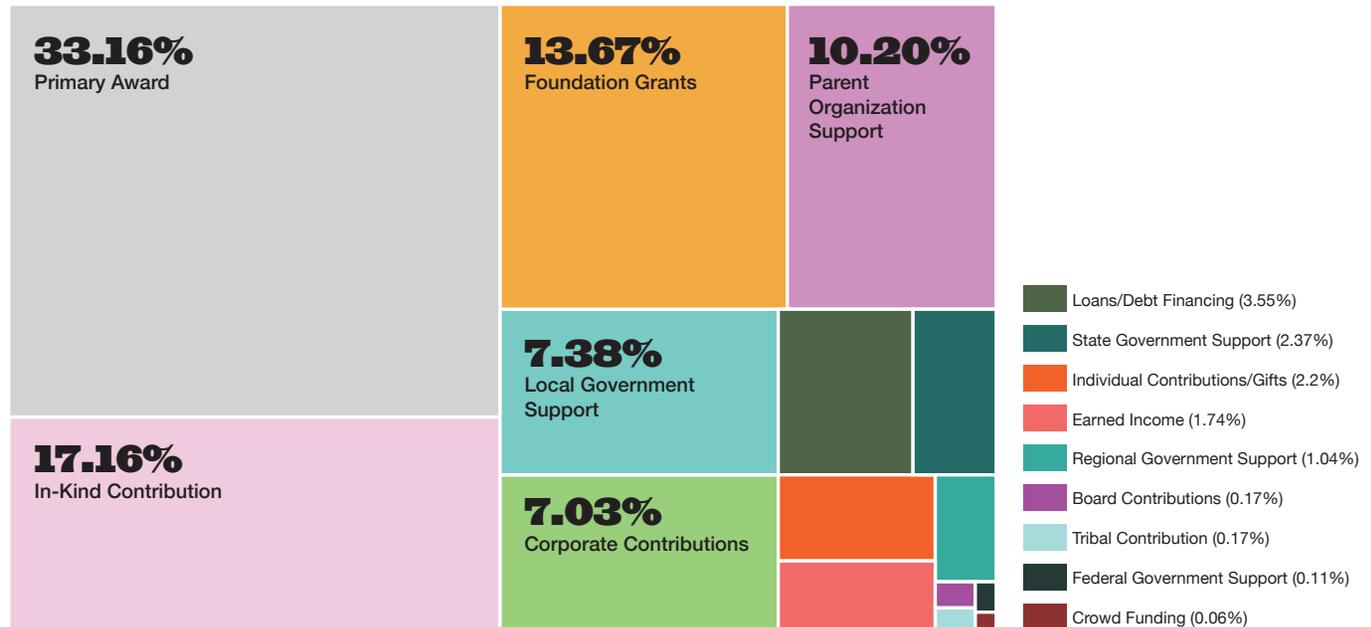
**Figure 12. Artplace Average Total Budget**

**Secondary Funding by Primary Funder**

It should be noted that the two charts in the previous section illustrate averages across ArtPlace, NEA Our Town, and Kresge grant-originating projects, which can obscure the secondary funding differences between these three programs. This is particularly true for Our Town, which has some notable restrictions that directly affect secondary funding sources. Our Town funds can not be used for capital projects (including construction, purchase, or renovation of facilities) or for any project costs supported by other sources of federal funding, directly or indirectly (such as a pass-through organization).<sup>7</sup>



**Figure 13. NEA Average Total Budget**



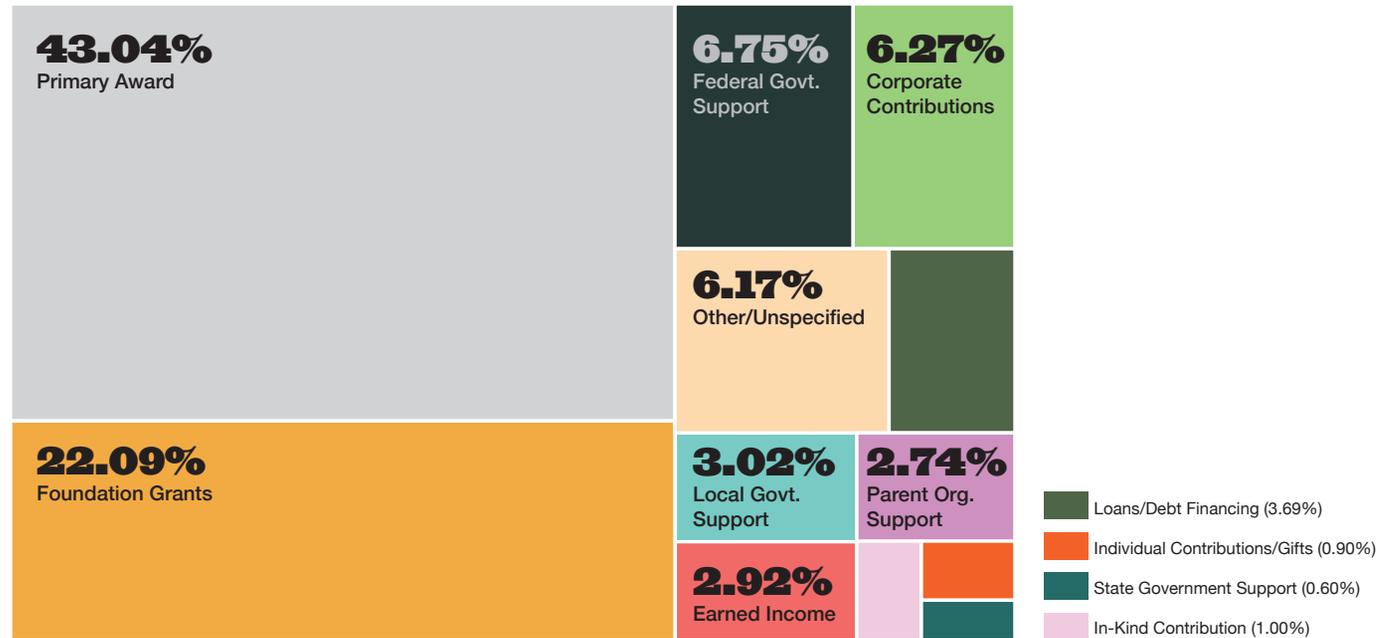
**Figure 14. Kresge Average Total Budget**

**Observed Characteristics and Differences**

Between the three Core Funders, ArtPlace and Kresge Primary Awards on average tended to comprise a greater portion of the overall project budget at 45.60% and 43.04%, respectively, with NEA Primary Awards constituting, on average, 33.16% of the overall project budget (Figs. 12, 13, and 14).

Foundation Grants are consistently a top funding category, ranging between 22.90% on the high end to 13.67% on the low end. This staunch support is further reinforced if we classify the Primary Award, in cases of Kresge and ArtPlace (since ArtPlace is largely a consortium of Foundations) as Foundation Grants. Looking specifically at only ArtPlace and Kresge projects, this yields an average combined share of Foundation Grants (adding the Primary Award plus the Foundation Grant percentage) of 61.62% and 65.95% of total project budgets, respectively.

Combined Governmental sources also form a significant wedge of the funding pie at 19.32% for ArtPlace, 13.09% for NEA, and 11.26% for Kresge.



Although Our Town’s restrictions prevent use of other federal funds (as observed in the data), classifying NEA Primary Awards as Federal Government Support bumps the virtual share of combined governmental funding on Our Town projects to 44.22%. Singling out Federal support in ArtPlace and Kresge projects, their shares increased from the dataset average of 1.91% to 5.30% and 6.75%, respectively.

Local funding is a major component of governmental sources, at 6.80% for ArtPlace, 7.38% for NEA, and 3.02% for Kresge.

NEA projects have a much larger percent of Grantee Organization & Close Collaborator funding (which again includes Parent Organization, Board Contributions, and In-Kind funds) due to 1:1 nonfederal cost share match, comprising a combined 27.53% of Our Town project budgets. In comparison, ArtPlace and Kresge have 6.75% and 3.74%, respectively, of their project budgets supported by this combined source.

NEA projects, because of their restrictions, have non-existent debt/loan financing.

# Project Case Studies



In addition to the national-level analysis in the previous section, thirteen exemplary projects were selected for deeper inquiry as case studies to highlight aspects of their project financing and programming. The cases represent a range of projects,

organizations and vantage points on creative placemaking and seek to maximize the range and diversity of grantee organization types, project types, and funding models. Most received funding from ArtPlace, Kresge, and/or the NEA, but

not all. They represent urban, rural and tribal projects, and have at their heart values that emphasize, in different measures, physical transformation, social cohesion, and community change, and equity.

# Fermentation Fest

**Location: Sauk County, WI**

Midway between Chicago and Minneapolis lies Sauk County, Wisconsin—a rich agricultural region home to a unique set of creative placemaking activities undertaken by the Wormfarm Institute. Since 2000, founders Donna Neuwirth and Jay Salinas have explored the nexus between food, farming, and art across a variety of place-based programs. These programs include an artist residency and artist-built Roadside Culture Stands that blend art with agriculture. Wormfarm is perhaps best known for its Fermentation Fest, begun in 2011, which showcases live culture in a diversity of guises, from sauerkraut to dance. Every other year, Fermentation Fest is joined by the Farm/Art DTour, a 50-mile self-guided driving tour that passes by temporary art installations, performances, and food tastings.

Wormfarm's placemaking activities started with their successful application in 2010 to the Smithsonian to present a traveling rural art exhibition. The Wisconsin Humanities Council supported the project with a \$2,000 grant to subsidize the planning of the six-month traveling exhibit, which was focused

on local foodways. As many local foodways have fermentation in common, Wormfarm developed the concept for the Fermentation Fest. The idea caught the interest of the state tourism board, which funded a three-year tourism grant to market the idea beyond Sauk County. The grant, which is structured to taper funding, provided approximately \$35,000 over 3 years. When the inaugural NEA Our Town grant guidelines were published, Neuwirth recalls, the guidelines were forwarded to her by three different people who thought Fermentation Fest was a perfect fit. Not long after, ArtPlace America also became aware of Wormfarm. Both Our Town and ArtPlace funded the Fermentation Fest, in the amounts of \$50,000 and \$100,000, respectively.

In a rural area that has a dearth of philanthropic funding, this national attention and support catapulted the tiny organization to a place of prominence. Wormfarm is fortunate to be located in Sauk County, Wisconsin's only rural county that has dedicated arts funding. Sauk County has offered support to Wormfarm through its Arts, Humanities

and Historic Preservation (AHHP) Grant (\$5,000 per year), and in 2015 and again in 2019, Wormfarm also received a \$20,000 line item in the Sauk County budget. In addition, Wormfarm has successfully attracted additional support from the Andy Warhol Foundation (\$60,000 over 2 years) and both program and general operating support from the Educational Foundation of America. Wormfarm has also benefited from strategic thinking done in collaboration with the University of Wisconsin-Madison's Bolz Center for Arts Management, with support from the Wisconsin Arts Board.

In 2011, the first year of the Fermentation Fest, 4000 people attended. By 2016, attendance had grown to 20,000. All of this activity has tested the capacity of the organization, which counts Donna Neuwirth as its only full time employee, with some additional part-time and event staff. The work of producing both the festival and Farm/Art DTour annually took its toll on the small Wormfarm team, resulting in the decision to make the DTour a biennial event. Reflecting on the support

its programs have generated over the years, Neuwirth cautions that there is still work to be done. Much of the funding for Wormfarm comes from national funders based on the East Coast, as opposed to local funders who may have more of an intrinsic interest in their unique place in rural Wisconsin. And because Wormfarm's work touches the three activity streams of conservation ecology, agriculture, and art, Neuwirth says that the ideal mix of their funding would come from all three of these sectors. However, currently 90% of their funding comes from arts funders, despite 50% of the Farm/Art DTour event being based on farming and agriculture.

Looking ahead, Neuwirth wants to encourage a conversation between the rural and the urban by building a collaboration with multiple counties as well as major urban centers like Madison and Milwaukee. The effects of Wormfarm's arts advocacy have been felt nearby as well as around the region. The town of Reedsburg, WI has become more invested in the arts over the last several years, and now boasts a public art program and more local arts organizations. Neuwirth sees Wormfarm as occupying a strong position to develop "social probiotics" to solidify social projects and partnerships as it winds its way into the future.



Photos courtesy of Wormfarm Institute

# El Paso Transnational Trolley

Location: El Paso, TX

Separated only by the Rio Grande River, the city of El Paso and Ciudad Juarez have evolved over time into a thriving metropolitan region. Despite being on either side of the US-Mexico border, thousands of pedestrians, cars, buses, and trucks cross each day, generating billions of dollars of trade, not to mention the myriad personal connections that bind the two cities together. As difficult as it may be to imagine, El Paso and Ciudad Juarez were also connected by an international streetcar system from the turn of the 20th century until 1974. At its height, 600 passengers per day traveled between the two cities in a seamless transit connection that allowed for working, shopping and socializing. Today, that history is being reimagined through the El Paso Transnational Trolley Project.

Stemming from El Paso native Peter Svarzbein's graduate thesis at New York's School of Visual Arts, the Transnational Trolley Project began as an effort to promote the return of this border-crossing mode of transport. Svarzbein entered graduate school as a documentary photographer;

his growing frustration with how the border was portrayed led him to take on this issue. It began as a guerilla art project in 2011, featuring street art promoting the return of the streetcars and performances featuring public appearances by a fictional streetcar conductor named Alex. From the beginning, Svarzbein saw the project as an opportunity to blur boundaries, whether between advertising and advocacy, art and politics, or the US and Mexico.

The Transnational Trolley project took Svarzbein to places he never expected. During the planning of the next phase of the project, which envisioned a streetcar cafe in the downtown plaza, he learned that El Paso was actually considering reanimating its streetcar routes, but planned to sell its historic trolley fleet rather than renovating it. But an opportunity presented itself: the city was looking for resident proposals for a Quality of Life Bond initiative. So Svarzbein developed a proposal for the bond that would preserve and activate the iconic trolleys. He and friends began gathering signatures to show community support for the plan, ultimately collecting over 2000

signatures, the most of any idea submitted. The city, however, ruled that the project was not eligible because it was transportation, not "Quality of Life," focused. Luckily for Svarzbein, Texas State Transportation Commissioner Ted Haughton was from El Paso, and proposed that if the city paid \$3 million for the planning, the Texas Department of Transportation would supplement with an additional \$97 million. Svarzbein worked with City Council Representative Steve Ortega, who had overseen the feasibility study for the trolley project, to respond to Haughton's offer. In 2014, the project received \$97 million from a \$2.2 billion multimodal transportation funding package from TexDOT, and the historic trolley began running again in 2018.

Though it may appear that the El Paso Trolley was funded in one swift act of the Texas Department of Transportation, the initial effort put in by Peter Svarzbein ought to be counted towards the total as well. Svarzbein laughingly relates that his tuition at the School of Visual Arts served as seed money, though the initial funding was the nearly \$4000 he raised through

crowdfunding for the project. Relationships are just as critical as dollars to the success of projects like these. Given the success of his project in terms of public buy-in, Svarzbein saw a way to capitalize on many long-standing relationships he held from growing up in El Paso. In order to see the trolley project through to implementation, Svarzbein decided to run for El Paso City Council, winning election in June 2015. Now a sitting member of Council, he sees the process from the other side and understands just how crucial his perseverance as a resident champion for the project was for the elected officials working on it. Today, Svarzbein still views himself as an artist, but he also works in the peculiar medium of public policy. Amid other policy goals, Svarzbein advances the streetcar project through events, programming, and continued advocacy for its expansion.

The project, of course, still has its critics. It doesn't pay for itself through ridership, but Svarzbein says that was never the goal and that the project's success should be measured through different metrics. Svarzbein celebrates the diverse ridership—families, working people, tourists, and more. He notes the high volume of riders for baseball games and other cultural events, as well as planned development close to the streetcar line that will be 70% affordable and increase ridership while still keeping the surrounding community intact. What is perhaps most

special for Svarzbein, though, is that now, people who grew up riding the trolley can return to it with their children and grandchildren, sharing memories and enlivening the reopened streetcars.

Asked what it means to be an artist now that he serves as an elected official, Svarzbein replies that it involves looking at the world, not as it is, but how it could be. To him, the best border security is economic security and opportunity for all concerned. Instead of complacency and business-as-usual,

Svarzbein seeks to foment change through dialogue and changing narratives about the southern border. Maybe one day soon, a binational streetcar system will be part of the border story.

*Courtesy of El Paso's Transnational Trolley (Peter Svarzbein)*  
<https://www.citylab.com/transportation/2017/01/the-case-for-restoring-el-pasos-transnational-streetcar/512672/>



# Nuestro Lugar

Location: North Shore, CA

The Coachella Valley is an expansive area of Southern California that encompasses resort towns such as Palm Springs and La Quinta, as well as unincorporated rural towns. It is economically and demographically diverse, with resources distributed unevenly across the landscape. The Eastern part of the valley is home to a number of low-income migrant farmworker communities who lack adequate access to employment, transit, health, and recreation opportunities. This landscape has captured the attention of international nonprofit planning and design firm Kounkuey Design Initiative (KDI). Over years spent working on participatory design projects in Kenya, KDI developed a methodology based around partnering with local residents to turn neglected sites into “Productive Public Spaces”. Completed in 2018, the first of these in the US is Nuestro Lugar, a five-acre park in the agricultural community of North Shore.

Nuestro Lugar boasts a community pavilion, playground, skate park, soccer field, basketball court and more. It serves as the home base for women-led food cooperative Delicias Laguna Azul and youth-led bike

share Desert Riderz. The park is infused with artistic and design concepts developed with local residents, thematically addressing the connection of the sea to the sky. The colors of the pavilion are drawn from the tradition of Mexican serape blankets. There are glyphs all over the playground designed by young people that reference the history of the nearby Salton Sea. Nearby viewing mounds serve as spaces for meditation and reflection.

KDI’s work is grounded in participatory design. Decision-making is shared with local community partners from start to finish. The process begins with community research, often led by youth street teams trained by KDI to engage local residents on their terms and in places convenient to them. After presenting the research findings back to the community, KDI leads a series of workshops where residents identify their vision and priorities for the space, articulate their community’s identity, develop programmatic and design solutions to address their needs, and build their capacity to activate and manage the finished space. The outcome is a multifunctional park fully co-designed with residents to address their

needs, reflect their stories, and set the stage for community-managed programs.

The people of North Shore had long been advocating for better public space. The advocates were connected with KDI through a statewide program of the California Endowment program called Building Healthy Communities that focused on communities devastated by health inequities. California Endowment was the initial investor in Nuestro Lugar, and ultimately provided a total of \$475,000 for the project in two grants to KDI. Working with Alianza (a local advocacy organization that grew out of the Building Healthy Communities initiative), KDI signed on to develop the park, which would then be turned over to the Desert Recreation District (DRD) to manage long-term. KDI was able to partner with DRD, which acquired the land through a creative exchange with existing partners. Once the community had suggested some locations where they thought the park could be built, KDI worked with DRD to see which of these matched up with land that DRD already owned or could easily acquire. One such parcel was owned at the time by an affordable housing

developer that DRD often worked with. The developer exchanged the land in lieu of park offset fees they would have otherwise paid. The collaboration necessitated a whole new process for everyone involved—the parks department, KDI, the county agencies—nobody had paired existing financing tools, permitting processes, and design processes in this way before to bring a project to life.

In the end, Nuestro Lugar was a \$5 million project, with a multitude of supporters. ArtPlace America signed on early in the process, awarding \$300,000 in 2014. The ArtPlace grant served as a signal to other funders of the project’s viability, and helped sustain the project through its long gestation and the evolution of the community engagement process. KDI also won an NEA Our Town grant for \$100,000 in 2014. In 2017, the Surdna Foundation added \$350,000 to support KDI’s general operations. Some of the non-local funders stepped outside of their comfort zone, according to KDI’s Executive Director, Chelina Odbert. These funders did not know the Coachella Valley, but were curious; KDI visualized a way in for them. They were comfortable enough to invest in a park as a first step, and some have signed on to support subsequent projects.

Nuestro Lugar has created a ripple effect in the Eastern Coachella Valley, with more projects now underway. Odbert explains that KDI knew from its work in Kenya that impact at scale is only meaningful through

sustained multiplicity of projects instead of one-offs. Nuestro Lugar also had a profound effect on KDI’s own development as a firm. The Park was KDI’s first large-scale permanent built project in the United States, and provided an anchor for what would become a network of parks in the region. It spurred several additional projects including three neighborhood mobility plans, an environmental justice project around the Salton Sea, several economic programs, and community leadership development. Over the last several years, KDI has expanded from five to 20 people and now manages 6 major live projects in the Eastern Coachella Valley (at the time, Nuestro Lugar was their only one). KDI has since deepened its commitment to the region and opened a dedicated office there, but the firm is also working to replicate the methodology elsewhere (first up is Philadelphia).

The project has also catalyzed a culture change locally. The local Desert Recreation District has come to value participatory

planning, seeking out partners like KDI who understand how to engage community. Now, instead of relying on outside philanthropic partners, the Town of North Shore is taking on the cost of constructing new parks and spaces grounded in the needs of local stakeholders.



# Curley School Complex

**Location: Ajo, AZ**

The community of Ajo sits in Southern Arizona, part of the massive Sonoran Desert that stretches from California into northwestern Mexico. Starting in 1917, Ajo was home to a massive open-pit copper mine that formed the backbone of the region's economy. It was a true company town, with mining outfit Phelps Dodge Corporation developing and owning the housing and commercial real estate, even the local public school. When Phelps Dodge abruptly shuttered local mining operations in the 1980s, the town and region were devastated. The company rapidly divested itself of its assets in Ajo, leaving the housing stock and downtown to slide into disrepair. Founded in 1993 by a group of residents concerned about environmental and cultural preservation in the region, ISDA turned to community development work in the late 1990s at the urging of Ajo residents working to save historic structures. Since that time, ISDA and its partners have catalyzed a remarkable transformation, powered by the resources and resilience of the diverse local population. Among its many programs are successful forays into creative placemaking, including an artist

residency, affordable housing for artists, and public art initiatives.

ISDA's work in Ajo is best understood as an integrated whole, with each element serving to support the organization's mission of undertaking sustainable development work focused on the local environment and the people invested in it. This work involves engaging Indigenous, Latinx and Anglo populations that hold important pieces of Ajo's collective memory and vision for the future. The Curley School Complex is the place where much of ISDA's work comes together. Beginning in the early 2000s, ISDA leveraged federal tax credits and state and local funds totaling over \$9 million to renovate the first two wings of the complex to house local artists. Sources of funding included Low Income Housing Tax Credit Equity (\$5 million), Historic Tax Credits (\$1.5 million), State of Arizona Heritage Fund (\$150,000), State of Arizona HOME (\$350,000), State of Arizona Housing Trust Fund (\$400,000), Pima County HOME (\$500,000), Tucson/Pima County Community Housing Development Organization set-aside (\$200,000),

Deferred Developer fees (\$372,000), and a permanent loan from the National Bank of Arizona (\$200,000). Aaron Cooper, ISDA's Executive Director, explains that artists are catalysts for reinvigorating places and that Ajo, through its engagement with arts and culture, was able to rediscover its entrepreneurial drive after decades of being a single-industry town.

After completing the Artisan Apartments in 2007, ISDA set about providing more opportunities for the arts community. It renovated another section of the school complex and repurposed it as the Sonoran Desert Inn and Conference Center. Taking advantage of tourism driven by Ajo's location near US national parks and Mexican beach towns, the Inn and Conference Center are revenue drivers that support ISDA's community programs. Opening in phases beginning in 2015, this \$3 million project has received support from the Ford Foundation (\$1.5M), ArtPlace America (\$536,740), and the Freeport McMoRan Foundation (\$75,000), in addition to federal sources including NEA (\$100,000), USDA (\$180,000), HUD (\$300,000), and

HHS (\$250,000). The project is slated for completion in Spring 2020.

Artist residencies, which cost ISDA about \$10,000 for a one-month residency take place in October and May, the “shoulder seasons” when there is room availability and local weather is optimal. These residents are funded mostly in-kind through staff-time, lodging, and workspace. Six artists spend a month onsite, interacting with community members and, increasingly, with the residents of the existing Artisan Apartments. Preference is given to Native and Latinx artists.

Reflecting on ISDA’s evolving creative placemaking and community economic projects, Cooper noted the challenge of depending on national funders whose priorities and funding guidelines change regularly. It is equally important to seek out local funders as well as public sources. Cooper advises that even if a funding opportunity may have been intended for a particular use, organizations can make their case to funders that a project is within the goals and spirit of that funding program. ISDA has been successful at coordinating various sources of funding into an overall program that empowers local residents and visiting artists to imagine a future for Ajo that honors community memory and authentic, forward-looking creative expression.



Photos courtesy of ISDA (Charlotte Johnston)



## ACCOMODATING ARTISTS

ISDA are providing live-work space apartments for a community of artists. Situated in the heart of the Sonoran Desert, the quiet town and desert are at your doorstep at the Curley School.

<https://curleyschool.com/>

# Fargo Project

**Location: Fargo, ND**

The most populous city in North Dakota, Fargo is home to a series of large basins designed to retain stormwater and protect the city in times of heavy rain. At other times, these stormwater basins are dry, unactivated spaces with little to offer in the way of function or aesthetics. Following a series of floods in 2009, 2010, and 2011, the Fargo Project set out to transform these into a usable, inspiring public commons through a partnership between the City of Fargo, local residents, and renowned ecological artist Jackie Brookner. In Fall 2018, the first of these renewed spaces came online: the World Garden Commons in Rabanus Park. This 18-acre site serves as a community hub and features an amphitheater, a listening garden, scenic overlooks, and wildflower research area.

The Fargo Project was inspired by a community member who urged city officials to explore working with Jackie Brookner. In collaboration with North Dakota State University, the Plains Museum, and a local bookstore, the City funded Brookner in 2010 to come to Fargo for a lecture and knowledge-sharing tour of local ecological

sites. A fruitful conversation ensued, and over the following months, Brookner and Nicole Crutchfield, a planner with the city, began to envision an engagement and design process that would result in the World Garden Commons. The recent flooding had demonstrated both the human volunteer capacity and emergency management practices in Fargo, and Brookner's participatory strategy meshed well with the city's "roll up your sleeves" approach to planning and development. Crutchfield says that approach comes from being a city in the far North, still somewhat rural but home to a creative and engaged populace with a civic ethic forged through overcoming hardship.

At the outset, Brookner participated in a series of community conversations that were broadly engaging of the local population, including members of the local Tribal, immigrant, and refugee communities. Brookner and Crutchfield convened a community advisory group, as well as a group of local Fargo artists who collaborated in an engagement strategy that included direct outreach to neighbors,

shared meals, and design charrettes. By 2014, the Fargo Project could count over 100 people and groups as part of its project "family tree."

To fund the early components of the project, the team won an inaugural Our Town grant from the NEA. This \$100,000 award was matched by the City of Fargo, which had funds designated for infrastructure spending. As the World Garden Commons vision evolved, the project was awarded \$450,000 from ArtPlace America, which was eventually matched by Fargo as well, using funds generated through the Storm Water Service Charge, a monthly fee applicable to all properties which contribute runoff to the stormwater drainage system. The revenues of this charge were used to fund the management, construction, operation, and maintenance of the stormwater drainage system (and served as the required match for the NEA grant). This funding was followed by \$900,000 from the Kresge Foundation and another \$350,000 from the North Dakota Outdoor Heritage Fund, a state entity. Throughout the fundraising, Jackie Brookner kept the momentum going

and remained an active partner with Nicole Crutchfield. After several years, the Project even secured \$30,000 as a municipal budget line for management of the site.

In reflecting on the first phase of the Fargo Project, Crutchfield (now Fargo's Planning Director) emphasized that the biggest impact was the change to the City's planning and development processes. Working with an engaged artist like Jackie Brookner fundamentally evolved the role of public participation in the planning endeavor. It brought to light local issues of inequality and privilege, which according to Crutchfield, cannot be unseen. The City's culture has shifted, and the Project's early partners remain committed to the project and this new way of working together. In this way, Brookner, who died in 2015, helped to build a legacy of change for Fargo.



Photos courtesy of NEA, Fargo Project  
<https://www.arts.gov/exploring-our-town/fargo-project>

## THE BASIN

While the basin continues to hold stormwater during summer rains, added benefits of the Commons include improvements in water quality, pathways to connect the neighborhood, and beauty to benefit community. The effort is made possible through partnerships with ecological artist Jackie Brookner (1945-2015) and funding from ArtPlace America, the City of Fargo, Fargo Park District, The Kresge Foundation, National Endowment for the Arts (NEA) Our Town, and the North Dakota Outdoor Heritage Fund.

<http://www.thefargoproject.com/the-fargo-project/>



# Santo Domingo Heritage Arts Trail

**Location: Kewa Pueblo, NM**

Halfway between Albuquerque and Santa Fe, Kewa Pueblo (named Santo Domingo Pueblo by the Spanish) is home to a particularly concentrated community of tribal artisans. The area, however, suffers from insufficient housing and poor transportation connectivity. New housing is clustered several miles from the historic village center, and low vehicle ownership makes residents dependent on ad hoc carpooling. The Kewa Pueblo station on the New Mexico Rail Runner Express provides commuter access to the Rio Grande corridor but is itself over two miles from the village's trading post, and buses are sporadic. The community faced a challenge: how to develop new housing that is tailored to residents participating in a maker economy, along with an adequate connection to the town market, the railway, and each other?

The Santo Domingo Tribal Planning Department applied to be a host community for a Enterprise Rose Architecture Fellow

with Enterprise Community Partners, with whom they were developing a community master plan. The fellowship program places emerging architectural designers and artists in community development organizations; fellows are paid by the host organization. Fellow Joseph Kunkel was assigned to the Pueblo, and worked with both the Sustainable Native Communities Collaborative (SNCC, an initiative incubated within Enterprise's Rural and Native American Program) and the Santo Domingo Tribal Housing Authority to alleviate housing insecurity by creatively leveraging federal tribal funding. Typical tribal development funding for the Pueblo produces an average of three new homes per year, but Kunkel's vision was to develop as many as 60 units. An Indian Housing Block Grant led to a Low Income Housing Tax Credit allocation, which brought in the capital for a \$9.5-11 million development of 41 homes, headed by Atkin Olshin Schade Architects with OLIN Studio.

Kunkel understood that rural tribal housing security meant more than the financing, and recognized his role as designing systems, not buildings alone. Inherent to that was a workshop-based community process to foster connection, administered in a way that did not force Western tropes on a culture that sees community consensus as deferential to tribal leadership. The housing included small sheds adjacent to homes, to be used as safe spaces for art-making, but the issue of connectivity remained. A new piece of infrastructure could connect housing with the Pueblo core and the rail station as a walkable and bikeable trail, a necessary component of housing affordability.

Kunkel's fellowship coincided with an NEA Our Town grant of \$100,000 to Santo Domingo Pueblo that cleared a path to think about the role of art in this infrastructure. Kunkel was looking at health and environment at every scale of the community development design, and recognized that art was a consistent

component; Our Town provided cultural district development funding, catalyzing a Heritage Arts Trail design that incorporated the work of local artists and traditional motifs within 6 “nodes” along the pathways. These nodes will provide resting places and create interval destinations, helping to reduce the perceived scale of travel distance. An ArtPlace America grant of \$478,500 provided funds for scaling up the design and implementation of artworks, while the New Mexico DOT financed the trail’s recently completed construction. What was initially imagined as a simple dirt path is now paved with lighting and retaining walls, and when the node installation is complete the residents will have a venue for continued participation in sharing their own heritage story.

Joseph Kunkel’s own story has merged with the Pueblo’s. As the executive director of SNCC, now a separate nonprofit design entity under MASS Design Group, Kunkel continues to build capacity in tribal communities like Santo Domingo by applying process lessons gained through the Heritage Arts Trail project.



**THE TRAIL**

Using funding provided by an ArtPlace America Creative Placemaking Grant, the SDTHA’s housing master plan calls for the construction of the Santo Domingo Heritage Arts Trail, a 1.5-mile walking and biking trail that will not only connect the Village Housing Project to the central portion of the Pueblo but provide six integrated art nodes where Pueblo artists can showcase their traditional and contemporary art work.

<http://www.sdtha.org/heritage-arts-trail>

Photos courtesy of Santo Domingo Heritage Arts Trail <http://www.sdtha.org/heritage-arts-trail>





# City of Boston

## Artists-in-Residence

**Location: Boston, MA**

Under the leadership of Mayor Martin J. Walsh, first elected in 2014, Boston has gotten serious about investing in arts and culture. For the first time in its history Boston has a cultural plan, Boston Creates, and the city now boasts its own municipal artist-in-residency program. Recognizing that support for the arts needed to grow relative to comparable cities, Mayor Walsh appointed the City's first Chief of Arts and Culture, creating a cabinet-level position. Granting this office autonomy after previously yoking it to the City's tourism efforts allowed arts to take its own seat at the table.

The Office of Arts and Culture administers a number of programs, including managing a historic theater facility, the City's Public Art Program, and the Boston Artists-in-Residence (AIR) Program. According to Karin Goodfellow, Director of Boston's Art Commission and AIR, and Kara Elliott-Ortega, Chief of Arts and Culture, the newness of the Office of Arts and Culture contributes to an entrepreneurial, startup

feel. This emerging organization works to build partnerships with City departments from transportation to health and human services and beyond. Their goal? For all agencies, from line-level staff to management, to learn from artists and allow creative problem solving to affect organizational culture.

Since it began in 2015, Boston AIR places artists in city departments to foster innovation in the provision of public services. The program has taken an iterative approach to finding the optimal structure. In its first year, the program issued an open call to artists, ultimately choosing three projects (out of ten finalists) that aligned with the priorities of City agencies. The next iterations placed a larger number of artists with Centers for Youth and Families across Boston, exploring resilience and racial equity. In response to popular demand, the residencies have grown longer, lasting nearly a year. The compensation for the artists was originally \$10,000 with a \$5000 stipend for materials. That has since grown to \$30,000 to each

artist with a \$10,000 materials stipend. The program recently completed an evaluation in advance of its fourth iteration to determine best practices going forward. For year four, five artists will be selected through an open call and invited to partner with city departments who also applied to participate. Administrators have begun to explore how to support artists post-residency with programmatic opportunities and sources of external funding.

The AIR program was seeded by a \$100,000 investment from the NEA in the form of an Our Town grant. The rest of the funding has been provided by the City's General Fund. The City has increased its support for arts and culture each year, adding public funds for staff and programming. In Fiscal Year 2020, the Office of Arts and Culture received a budget increase of 37% to support projects previously based on external support, including \$250,000 allocated for the AIR program. That means the City is poised to fund over 75% of the \$320,000

AIR budget directly, and Goodfellow and Elliott-Ortega assert that's as it should be. They believe strongly in the economic and social impacts of arts and culture and see it as a core priority for a city like Boston. Over time, AIR hopes to attract support from other City departments that see the value of the residency, as well as possibly attracting more state-level funding for the arts.

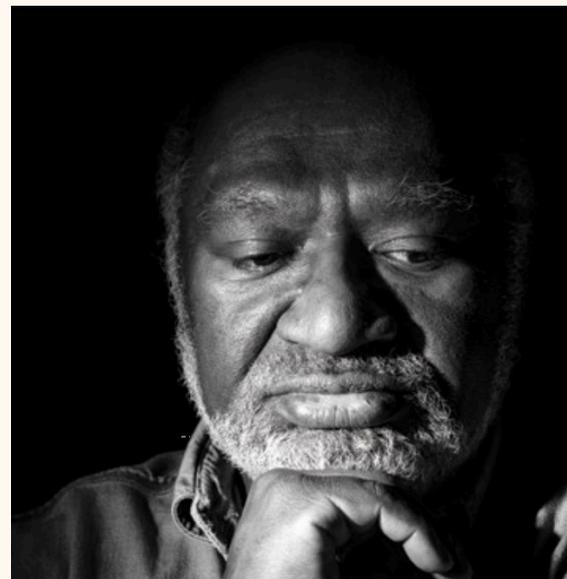
Halfway into the 10-year Boston Creates cultural plan, the Office of Arts and Culture has started to see returns on its investment in the form of new ways of addressing urban problems and artists who now dedicate their careers to addressing critical urban issues. Staff work intentionally to build robust partnerships with a variety of city agencies, making sure arts are not siloed but are part of the way problems are addressed throughout the city. Goodfellow relates that often city departments are focused on constituent demand and prioritize immediate issues. Artist involvement can help break out of that dynamic to be more forward-looking and aspirational. One notable project started out as a Japanese drumming class for older adults led by artist Karen Young. By the time of its completion, it became a transit advocacy project devoted to remaking a dangerous traffic intersection. Looking ahead, Goodfellow and Elliott-Ortega are committed to building accountability and setting expectations

with artists and partner agencies to maximize the effectiveness of arts and culture in moving Boston forward.

## RE-IMAGINE A MORE CREATIVE BOSTON

Through Boston AIR, artists work with City of Boston partners to strengthen City initiatives. Boston AIR has evolved over the course of four years. They are integrating core learnings from previous years of the residency program into the current year's program.

<https://www.boston.gov/departments/arts-and-culture/boston-artists-residence-air>



Charles Coe, 2017 Boston AIR  
[https://www.boston.gov/sites/default/files/embed/w/wydkam.web\\_final\\_1\\_1.pdf](https://www.boston.gov/sites/default/files/embed/w/wydkam.web_final_1_1.pdf)



Nakia Hill, 'I STILL DID IT'  
<https://www.boston.gov/departments/arts-and-culture/nakia-hill>

# Pruitt-Igoe Bee Sanctuary

**Location: St. Louis, MO**

The Pruitt-Igoe housing projects in St. Louis are a legendary and much-contested piece of the history of urban planning. Built in 1954 and demolished in the mid-1970s, Pruitt-Igoe is variously read as an architectural failure, a consequence of warehousing people in poverty without providing necessary resources for them to thrive, or a paradigmatic example of the failure of federal urban renewal policy. No matter the interpretation, the site formerly occupied by the housing development has been subsequently reclaimed by a 33 acre urban forest. It was this rich history and ecological transformation that caught the attention of artist Juan William Chávez. Thinking seriously about urban decline and rebirth, about ecology and population change, Chávez created the Pruitt-Igoe Bee Sanctuary in 2010.

An urban ecological artist, Chávez cites two main influences on his work in North St. Louis. The first is his training at the School of the Art Institute of Chicago with Mary Jane Jacob, a curator, writer, educator, and noted pioneer in the areas of public, site-specific, and socially engaged art. Jacob guided

Chávez to an expansive view of sculpture and the possibility of creating meaningful work outside of traditional art markets. The second influence is the artist's Peruvian heritage. His father would relate stories of agricultural innovation in the high elevations of the Andes mountains. Over a year spent photographing the Pruitt-Igoe forest, Chávez started to wonder what kind of community could thrive there today. Drawing inspiration from artist Joseph Beuys' work with bees and hives as symbols of community, Chávez discovered a new artistic medium of beekeeping. At a time when bees were mysteriously dying off en masse due to colony collapse disorder, it was easy to make the provocative parallel to the fate of Pruitt-Igoe. How could an investment with new life alter the stories told about Pruitt-Igoe and St. Louis more generally?

As Chávez honed his ideas for the project, he went after grant funding to further develop his knowledge of beekeeping. An Art Matters Foundation travel research grant of \$7,000 allowed Chávez to travel to Europe and research bee sanctuaries in public spaces. In 2012, he won three

major grants for this work: \$50,000 from the Guggenheim Foundation supported him to buy equipment and produce artwork for exhibitions. Another \$50,000 from Creative Capital supported Chávez in developing a presentation about his work that he could share with funders and other supporters. He has also received project funding from the Graham Foundation (\$7,000) and the Kindle Project (\$10,000) to advance his work in St. Louis. Much of this work and funding is attached to Chávez's nonprofit, Northside Workshop, which focuses on connecting everyday people to arts and ecology programming. Chávez is honest about the challenges of running a small nonprofit arts organization and advises emerging artists to consider fiscal sponsorship as a more streamlined, less administrative-heavy path. Chávez also maintains an independent studio practice as an individual artist, which he uses to incubate and research ideas before sharing out with the community through programming at Northside Workshop.

Looking ahead, Chávez sees the importance of an ecological approach.

When you talk about bees, he explains, you have to talk about the garden. When you talk about the garden, you have to talk about food—and start feeding people. Chávez sees the importance of creating jobs and mentorship opportunities for young adults. He is also working on collaborations to expand programming in North St. Louis and extending his beekeeping installations to other cities. Chávez is working diligently to balance the exigencies of a career as a working artist with deep questions of community, ecology, and sustainable regeneration.



*Photos courtesy of  
Juan William Chavez*

# Clear Creek Creative

**Location: Disputanta, KY**

In the foothills of Appalachian Kentucky lies Clear Creek, home to Carrie Brunk and Bob Martin, principals of Clear Creek Creative. Together, the pair have developed an integrated program of arts and culture, community organizing, facilitation, leadership training, and stewardship of the land. Their work stands in service to the needs and stories of the surrounding communities, and takes its inspiration from the place itself—how does the land hold potential for creative endeavors?

For eleven years, Martin and Brunk produced the Clear Creek Festival, which brought together music, theater, storytelling, dance, visual art, film and more. Over time, the Festival grew to incorporate healing arts, educational workshops and local advocacy organizations. The Festival operated in a hybrid model of gift and barter economy which included contributions of labor, money, artistry and at times other resources from the surrounding community as well as guests from afar who attended the Festival. Small grant funds—primarily from the Kentucky Foundation for Women—supplemented this economic model throughout the Festival's

lifespan bringing the total budget of the event annually to an average of \$10,000 and making it possible to provide more substantial and equitable fees to Festival artists. In 2016, they transitioned from an annual festival to a series of events with more frequency and smaller scale. Today, Clear Creek Creative hosts site-responsive theater performances, both self-produced and touring works, as well as artist residencies and a range of immersive artistic experiences curated to offer people an intimate and powerful connection with the land's offerings and with one another. Their performance works and curated experiences at Clear Creek explore social, political, cultural, and environmental questions, including the just transition from an extractive fossil fuel economy to a future built on renewable energy. Finally, Clear Creek Creative is also home to a range of programs and facilitation capacities that extend Brunk and Martin's work beyond the homestead at Clear Creek, including Brunk's Ridgeway Transformative Leadership Experience, a year-long leadership development program for participants from Kentucky and Central Appalachia.

Clear Creek Creative is grounded in the integrated, holistic approach Brunk and Martin take to their stewardship of the land and their professional practices. Transitioning away from an annual Festival has opened up the creative energy and time of Brunk and Martin to focus on other land- and community-inspired projects that are more targeted in their focus and impact which, in turn, allows them to access more support significant support from a range of funding sources. Approximately 42% of revenues (which averaged \$155,000 over the past 5 years) come from the duo's fee for service work. Both reinvest in the activities on the land through money they earn in facilitation, teaching, making theater for hire, and more. Another 33% of the budget comes from national funding sources to support specific projects such as the Ridgeway leadership program or the current touring performance work Ezell: Ballad of a Land Man; 15% is in-kind, including some donated labor from Brunk and Martin; 8% comes from local and regional sources and arts-service organizations to support arts events; the rest is donations. As a social enterprise (Limited Liability Partnership)

rather than a nonprofit, Clear Creek Creative is not eligible to receive certain kinds of grants; however, Alternate ROOTS serves as a financial partner and fiscal sponsor. Nevertheless, they have relationships with a number of different funders. These include the Kentucky Foundation for Women, New England Foundation for the Arts, and the Chorus Foundation. One exciting partnership is Clear Creek's work with Berea, KY's Mountain Association for Community Economic Development (MACED). MACED, a community development financial institution, provides support for off-grid infrastructure as well as technical assistance. Clear Creek, an off-grid venue and gathering place powered by solar energy, has been able to provide learning exchanges, training, and demonstration projects about renewable energy and other sustainable lifestyle practices.

With all of these activities woven together in a portfolio, how does Clear Creek Creative deliberate about its mission and which projects to pursue? Martin explains that he and Brunk operate from a ten-year plan that they reexamine seasonally and yearly as it pertains to personal, community and professional development. They pursue what sustains them, striving to move towards abundance and asserting their needs through strong partnerships and relationships, rather than compromising their vision to meet the demands of funders. Martin does not see this vision as

utopian, but embedded in here-and-now engagement with place stewardship that is not based on systems of domination. Throughout their work, Martin and Brunk seek the counsel of trusted near neighbors and an extended network of deep collaborators, as well as considering the future generations that will be provided for by the seeds planted today at Clear Creek.

*Photo courtesy of Clear Creek Creative (Melisa Cardona)*





# Market Street Prototyping Festival

**Location: San Francisco, CA**

Yerba Buena Center for the Arts (YBCA) has been a vital and innovative arts institution since its founding in 1993 as part of the Yerba Buena Gardens urban redevelopment in downtown San Francisco. YBCA is a center for art and social movement. Its work spans the realms of contemporary art, performance and film, civic engagement, and public life, with an emphasis on social change and supporting the local arts ecosystem. In 2015 and 2016, YBCA partnered with the San Francisco Planning Department to present the Market Street Prototyping Festival. Market Street is an urban thoroughfare that brings together diverse communities in a downtown rapidly changing due to growth in the tech sector and increasing affordability issues. The Festival was a once in a generation opportunity to influence Market Street's physical and social character as part of the City's Better Market Street redevelopment planning process. Throughout the process, the city's Planning Department provided funding, collaborated on fundraising, and opened up opportunities to support YBCA's initiative.

Urban prototyping festivals encourage participatory design and resident engagement through the practice of building and deploying quick and inexpensive working models of street furniture, public art, and other tactical urban interventions. Over three days with each Festival, Market Street played host to several-dozen rough models chosen from hundreds of initial design submissions. Members of the public interacted with the models and gave feedback that influenced the future direction of Market Street's built environment. YBCA's pioneering efforts are now seen as a watershed in what is now a global movement of prototyping festivals.

Back in 2014, YBCA was in a unique place to take on this work, having recently hired Deborah Cullinan to serve as Chief Executive Officer. From her previous role, Cullinan brought a background in creative placemaking and urban prototyping and the ability to leverage existing relationships around San Francisco. YBCA and the Planning Department forged a deep collaborative partnership, working together

constantly throughout the development and deployment of the prototypes. The partners were able to use prototyping as an engagement strategy to influence the future of Market Street, as well as a policy opportunity to change civic culture beyond temporary interventions.

Initial funding for the Market Street Prototyping Festival came from the John S. and James L. Knight Foundation, to the tune of \$225,000. The budget for the 2015 festival totaled \$570,000, with the additional funding coming from the San Francisco Planning Department (\$98,500), San Francisco Department of the Environment (\$25,000), Silicon Valley Community Foundation (\$40,000), Seed Fund (\$10,000), and a handful of \$2,500-\$25,000 sponsorships totaling \$107,500 from Wells Fargo, Dolby, Verizon, Autodesk, PG&E, Millennium Partners, and the SF Federal Credit Union. In 2016, the festival budget grew to \$780,000, with funding from ArtPlace America (\$250,000), Google.org (\$250,000), NEA's Our Town program

(\$75,000), the SF Planning Department (\$80,000), California Arts Council (\$67,900), James Irvine Foundation (\$21,000) and Knight Foundation (\$10,000), plus \$67,5000 in sponsorships. Adding to the total cost of the project was staff time from both YBCA and the Planning Department, which totaled around \$575,000 in 2016.

Asked how creative placemaking and civic work fits into YBCA's arts and culture mission, Cullinan replies that it is a “both/and” organizational commitment. YBCA is an arts and civic organization and working with civically engaged and socially-minded artists is essential to the mission. In Cullinan’s view, the Festival has changed YBCA for the better, allowing it to learn the value of prototyping and experimentation. Since the Market Street Prototyping Festival, YBCA has continued to collaborate with the San Francisco Planning Department and other city agencies, redesigned its lobby twice, and expanded its fellows program empowering artists, activists and designers to take over its space and “hack” the whole Center. This transformation of an organization, a partnership, and a public space speaks to the generative potential of creative placemaking to influence cultural and civic practice at multiple levels.



Photos courtesy of YBCA (Tommy Lau)

# Memphis Music Magnet

**Location: Memphis, TN**

Memphis is a legendary music town, a legacy closely associated with the Soulsville neighborhood. Soulsville was home to the Stax music label, which produced hits by artists like Otis Redding, Carla Thomas, Isaac Hayes and the Staples Singers. Through the 1960s and into the 1970s, Soulsville was a thriving neighborhood, well-positioned between downtown and midtown, with great transit and walkability. Yet after Stax went bankrupt in 1975, the neighborhood began to decline and the original facilities were demolished. The neighborhood saw signs of renewal with the opening of the Stax Museum of American Soul Music in 2001. Nevertheless, Soulsville still lacked a coherent neighborhood message, according to Eric Robertson, President of Community LIFT (Leveraging Investments For Transformation), a local community based organization. Robertson is dedicated to the notion of a neighborhood serving as an “urban magnet,” a place of economic and cultural vibrancy that becomes a regional destination with diverse experiences to offer. Despite

signs of revitalization, Robertson felt that Soulsville needed something more to become an urban magnet.

After working with students at the University of Memphis on an arts-based revitalization strategy in 2008, Community LIFT pursued a neighborhood economic development plan for Soulsville called the Memphis Music Magnet. The anchor of these efforts is the historic preservation and adaptive reuse of the home of musician Memphis Slim. The Memphis Slim House, opened in 2014, is located across the street from the Stax Museum. It combines a recording studio, rehearsal facility, and community gathering place, inspired by the original Stax studios. Robertson estimates that the project has cost approximately \$1.3 million, including development and operations since 2014. In addition, LIFT opened Melvin’s Backyard, an outdoor stage behind the Slim House. With support from the Surdna Foundation, they also offer low-interest (3-5%) loans up to \$10,000 to local musicians to advance their careers.

LIFT has raised funds from a number of sources to turn this vision for Soulsville into a reality. Memphis Music Magnet has been supported by national funders such as ArtPlace America, which awarded nearly \$700,000 in 2012; Kresge Foundation (\$826,000 in 2013); Surdna (\$550,000 in 2015); local funders such as the Hyde Family Foundation; Assisi Foundation; Memphis Music Initiative; and regional funders like the Tennessee Valley Authority and Alternate ROOTS, which funded Melvin’s Backyard.

For the first several years, the Memphis Music Magnet operated as an initiative of Community LIFT. In 2019, it was established as a standalone 501(c)3 charged with raising its own funds. In addition to continued philanthropic funding, Memphis Slim House is looking for local government support from the City of Memphis. Slim House also has an artist membership program, in which artists pay an annual fee of \$75-100 for about 8 hours dedicated rehearsal time, 10 hours of studio time, and

discounted access to the space. There is also a facility rental program for the Slim House and Melvin's Backyard.

As Community LIFT continues to think about the future of the Soulsville neighborhood, Robertson would love to see vacant retail spaces animated with restaurants that double as music venues, to provide musicians incubated at Slim House with more performance opportunities. He would also like to see the reversal of population decline with the development of affordable housing, including housing for musicians. Robertson emphasizes the importance of educating local foundations about the importance of creative placemaking, so they will begin to support the work as the national funding landscape changes. To Robertson, these local foundations are close to the ground where the transformations are taking place, so it is essential to bring local funders into the conversation. Today, Robertson embraces the idea of creative placemaking as a tool for developing successful urban magnets like the one Soulsville is starting to become.



Photo courtesy of Memphis Music Magnet  
<http://www.memphismagneticrecording.com/644-2/>

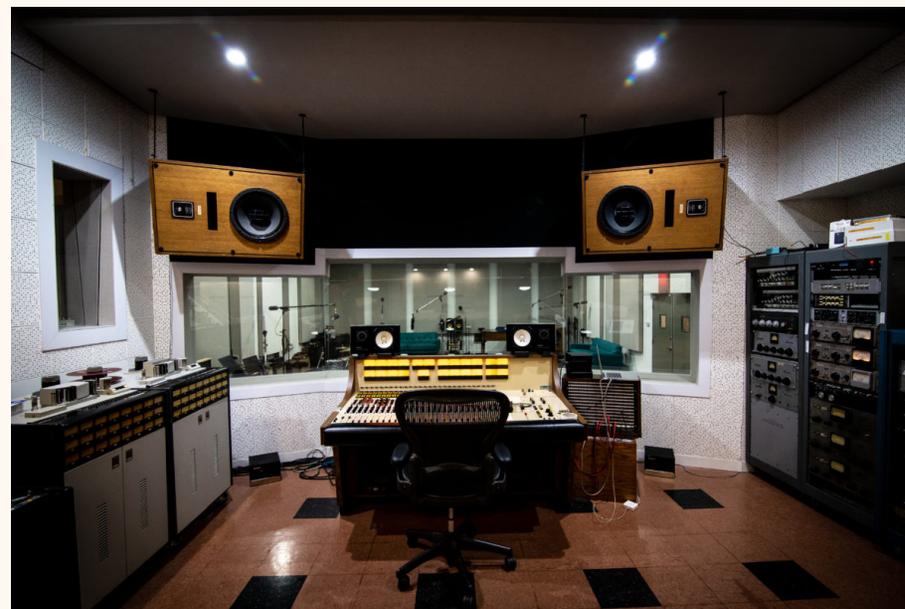


Photo courtesy of Memphis Music Magnet  
<http://www.memphismagneticrecording.com/studio/>

# Sugar Hill Children's Museum of Art & Storytelling

**Location: New York, NY**

Sugar Hill is a historic neighborhood in Harlem in New York City. During the Harlem Renaissance, the neighborhood was home to a vibrant African-American community that counted luminaries W.E.B. DuBois, Duke Ellington and Thurgood Marshall as residents. In the 1980s, Sugar Hill became part of the founding narrative of hip-hop, producing a rap group and a legendary record label that both share the neighborhood's name. The newest addition to the neighborhood's storied cultural landscape is the Sugar Hill Children's Museum of Art & Storytelling, opened in 2015. The museum is grounded in the neighborhood's heritage, and offers exhibitions by artists like Faith Ringgold and Ana Mendieta, as well as interactive storytelling and educational programming. The Museum also serves as a laboratory for innovative arts education, through its partnership with the onsite, tuition-free preschool.

It is impossible to separate the story of the Sugar Hill Children's Museum from the story

of housing affordability in New York City. The Museum was the brainchild of Broadway Housing Communities, a longstanding community development leader. Founder and Executive Director Ellen Baxter helped to pioneer models of supportive housing for families in the 1980s. Art has long been an essential element of Broadway Housing's approach. In 1991, it began to host monthly art showings on the penthouse floor of one of its buildings. These shows supported surrounding community artists, as there were no nearby galleries at the time. Donated artwork and programming made a vibrant living community for the residents. This approach spread to other buildings and led to the development of the Northern Manhattan Arts Alliance.

Given Broadway Housing's commitment to families, truly affordable housing, and the arts, it makes sense that it would go on to develop the Sugar Hill Project. Designed by internationally renowned architect David Adjaye, the Sugar Hill Project consists of 191,000 square feet of mixed-use space

including housing, the preschool, and the Sugar Hill Children's Museum. The Museum element of the Project secured early support: ArtPlace America awarded \$350,000 in 2012. Kresge Foundation granted \$600,000 in 2016. But philanthropy is only part of the story. When Broadway Housing purchased the future site of the Sugar Hill Project, it took over operations of a parking garage, which provided a revenue stream. As part-affordable-housing-development, the Project also used government funding including the Low Income Housing Tax Credit (for housing) and the New Markets Tax Credit (for the Museum). The total capital budget for the Sugar Hill development including the 124 apartments, Museum Preschool, Sugar Hill Children's Museum of Art & Storytelling, and garage was \$82 million. It was important to find funding for the cultural components, not just the capital costs, of the development; these were largely supported by ArtPlace and Kresge.

Today, the Sugar Hill Children’s Museum exists as its own nonprofit, with support from Broadway Housing Communities, which maintains the Museum’s facilities and provides financial and human resources management. BHC still supports a majority of the Museum’s operating cost, but a growing portion of the \$1.4 million in revenues comes as contributed revenue from cultural philanthropic sources and earned income. The Museum is overseen by a separate board of cultural professionals, and Broadway Housing intends for the Museum to eventually become self-sustaining. As it continues to evolve, it is clear that the Sugar Hill Museum is an act of strategic placekeeping in the context of a rapidly changing urban landscape in Northern Manhattan, and one that foregrounds the development of Harlem’s youngest creative thinkers.



*Photos courtesy of Broadway Housing Community (Michael Palma)*

# Social Practice Lab

**Location: Philadelphia, PA**

Located in Philadelphia's Chinatown North neighborhood, Asian Arts Initiative (AAI) was founded in 1993 to bring diverse people and communities together through arts and culture. At the time, it was the city's only pan-Asian cultural organization. From its inception, AAI had an orientation towards community-engaged work—through youth arts programming, teaching artist trainings, and the Artists Exchange, which commissioned artists to produce work in response to a community issue. After the organization was displaced from its first home in 2007 by the expansion of the Philadelphia Convention Center, AAI settled into its current home, which has proven to be fertile ground for AAI's hyperlocal placemaking/keeping projects. Displacement clarified AAI's mission of addressing issues of gentrification and neighborhood change specifically focused on the Chinatown North neighborhood, setting the tone for its future work.

In 2011, following a successful capital campaign for the purchase of their building, AAI took stock of their programs and, with the help of curator Amy Chang,

began to conceive of a project that would highlight the organization's strength in community engagement and help to inform the growing field of social practice. With the help of a \$25,000 planning grant from the Pew Center for Arts and Heritage, AAI convened a national advisory committee to develop its Social Practice Lab, an artist residency program that would foster collaboration between artists and the North Chinatown Community. The first cohort of artists for the Social Practice Lab—funded by a \$450,000 ArtPlace grant in 2012—included seven artists or artist teams (11 individuals total), who met with neighborhood residents and organizations, spent unstructured time observing or working in the community, and developed projects that ranged from public art creation to audio installations to a mobile tea cart to skywriting interventions. The artists, who each received a participation stipend plus production funds, were asked to meet with one another on a regular basis and share written reflections on the process. The residency was planned as a one-year engagement, but some projects stretched beyond that time frame, according to

AAI's former Executive Director, Gayle Isa. In the meantime, AAI received funds from the Educational Foundation of America (\$80,000 in 2013 and \$40,000 in 2014) for activation and programming of Pearl Street, the alley that served as AAI's backyard. The first Social Practice Lab cohort helped kick off the Pearl Street Project; later, in 2014, when AAI received a second ArtPlace grant of \$644,885, those funds helped sustain the Social Practice Lab by focusing resident artists' projects on the immediate Pearl Street community, resulting in a block party, community meals, a pop-up kitchen, and sound and visual installations in and around the alley.

After the first iteration, AAI scaled back the size of the Social Practice Lab cohorts to 1-3 artists per year. "It was a matter of capacity—organizational and for the neighborhood," Isa said. To support the Social Practice Lab as an ongoing program, AAI had to piece together funding from other project grants that often supported the Social Practice Lab and Pearl Street Project in tandem, including a \$150,000 grant from Surdna over two years (2014-

Photo courtesy of Asian Arts Initiative  
<https://asianartsinitiative.org/our-space>

15), three NEA Art Works grants totaling \$95,000 over three years (2014-16), and additional four grants from the Nathan Cummings Foundation (\$50,000 in 2014), the Knight Foundation (\$50,000 in 2014), and PNC Arts Alive (\$50,000 in 2016 and \$50,000 in 2017). In 2015, AAI also utilized a \$250,000 Pew grant to bring celebrated artist Rick Lowe to work on Pearl Street, raising the national profile of AAI's work and helping to build the portfolio and case for support of the organization as a whole.

Though a necessary practice for arts organizations in a funding landscape dominated by project-based support, this patchwork funding to keep SPL afloat proved time- and resource-intensive. On the neighborhood side, residents and organizations welcomed in and shared knowledge with artists for several years, but without the momentum of a unifying thread between projects, neighbors were fatigued by the effort to introduce artists and find ways to collaborate year after year. AAI recognized this effect on the neighborhood, so after seven years of the Social Practice Lab they made the decision to refocus resources towards developing a longer-term vision for neighborhood sustainability and arts integration. The resulting plan, developed with extensive community consultation, is called People:Power:Place. Supported by \$536,600 from William Penn Foundation in 2016, the plan offers recommendations

that support and advance the equitable growth and sustainable development of this rapidly changing neighborhood. Celebrating 25 years in existence, AAI continues to thrive as a cultural arts organization while it expands its role as community development anchor in Chinatown North.



## ARTIST RESIDENCIES

Artist Residencies at Asian Arts Initiative give artists the opportunity to develop new artworks in collaboration with our diverse communities, including artists, audiences, or in direct dialogue with our Callowhill/Chinatown North neighbors.

<https://asianartsinitiative.org/community/artist-residencies>



Photo courtesy of Asian Arts Initiative  
<https://asianartsinitiative.org/communityartist-residencies/social-practice-lab-2012-2018>



# General Operating Support

While project-based grantmaking has been most prevalent in building creative placemaking as a field of practice, Kresge and ArtPlace have also strategically deployed multi-year general operating funds to strengthen the field, promote knowledge-sharing, and encourage non-arts organizations to integrate arts and culture into their organizational approach and programming.

The goal of Kresge's general operating grantmaking is to provide flexible funding to organizations, which complements the foundation's other funding methods, such as project grants and social investments, to help maintain momentum and advance creative placemaking activities at the local and national levels. ArtPlace's Community Development Investments (CDIs) served as "seed capital" for community development corporations to learn about and integrate creative placemaking into their work. Though these two funding programs are structured differently, they both offer long term, flexible funding that is distinct from project based support. While this sort of general operating support is not in the wheelhouse of all funders, the value of operating grants is well-documented as a flexible form of

support and stability for nonprofits and can be considered as one of many possible support methods for creative placemaking.

For the purposes of this study, 62 general operating grants were analyzed representing a total investment of \$43,587,500, including 56 general operating awards made by Kresge between 2012 and 2019 and 6 CDIs made by ArtPlace in 2015. These awards represent only a portion of the general operating support funding available to organizations nationwide. However, the characteristics observed in these awards and the subsequent case studies highlight how vital general operating funds can be to organizations pursuing creative placemaking work.

## Typical Award Characteristics

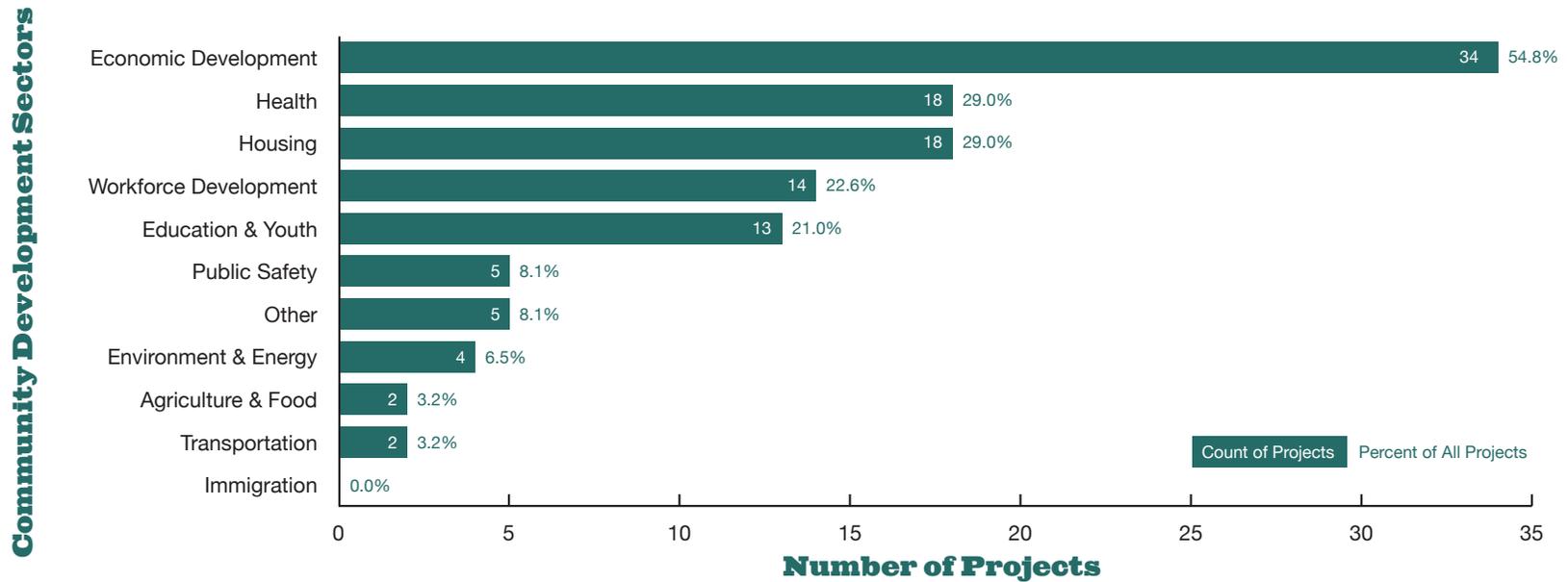
Based on the awards analyzed, the median general operating grant is \$400,000, four times larger than a typical project-based award. Though general operating funds are typically granted over 2-3 years, many creative placemaking projects have a similar duration, so much smaller awards are stretched over the same amount of time. Organizations are also much more likely to receive the full amount of general operating funds requested of the funder

(median percent funded=100), compared to project-based grant requests. 71% of organizations (n=34) only received one multi-year general operating grant. Within this dataset containing over 500 grantee organizations, only 19 received both project support and general operating funding.

## Organization Type

Through the analysis of these 62 awards, a picture of the type of organization that might receive general operating funds began to emerge. Recipients of general operating grants are typically larger than most arts nonprofits, with an annual operational budget that is typically around \$1.7 million, though many are much larger (average budget size is \$6.7 million). 37% of grantees (n=23) were community development corporations<sup>8</sup> and 34% (n=21) were arts organizations with a physical space or capital portfolio. The remaining 29% (n=18) fell into 3 categories: arts service organizations, arts organizations without physical space or a capital portfolio, and other (e.g. social service agency, youth organization, nonprofit housing agency). Despite a concentration of non-arts organizations, 79% of grantees had arts and/or culture in their mission statement.

**Figure 15. Representation of Community Development Sector**



**Community Development Sector**

Like the project-based grants, general operating awards were coded by their Community Development sector(s) (Fig 16). Like with project-based support, many grantees worked broadly in Economic Development (represented in 55% of grants). In most instances, more than one sector was represented and Economic Development were frequently paired with

other sectors in a given award. Other common sectors were Health (29%), Housing (29%), Workforce Development (23%), and Education & Youth (21%).



## Representation of Outcome and Project Type

Like the project-based grants, general operating awards were assigned a primary outcome and project type using the same options that were used in coding the project grants. Because general operating funds are not restricted to a single project or initiative, rather than assigning these based on a project outcome or type, the outcomes were interpreted as an overall objective of the organization's creative placemaking work, and project type was regarded as the primary approach used by an organization for creative placemaking activities during the grant period.

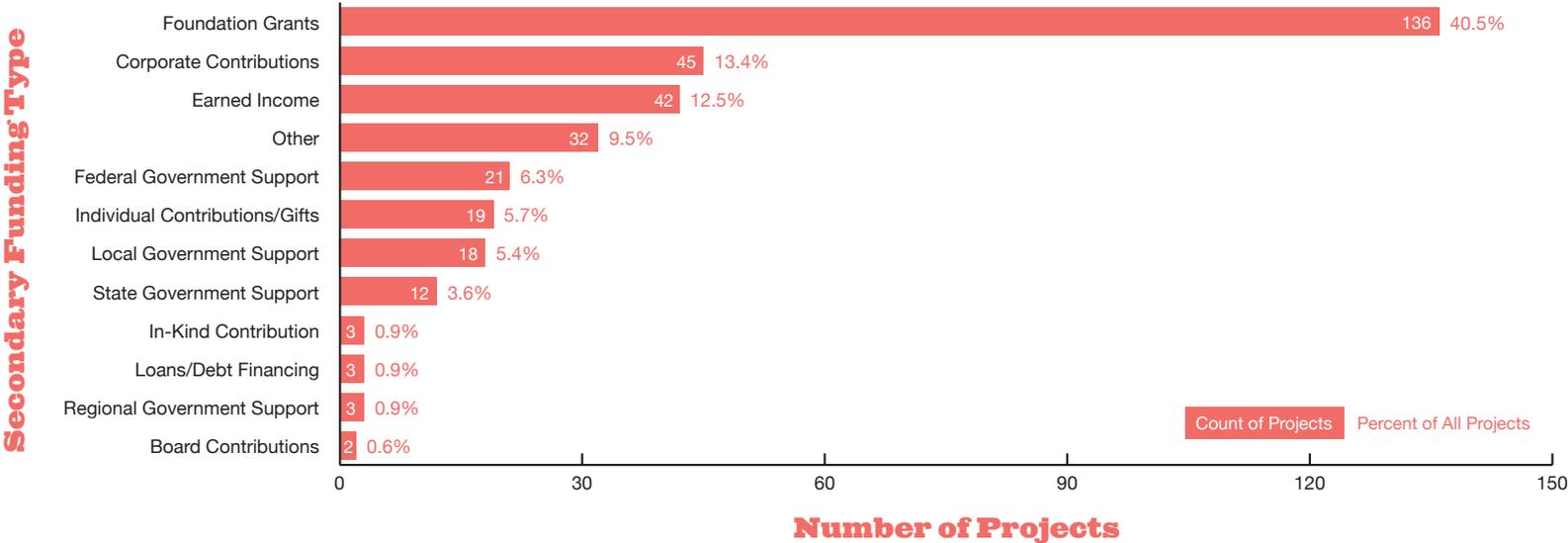
The most common primary outcome (observed in 44% of organizations) was Increased social cohesion and/or civic involvement through resident engagement. Particularly in the case of non-arts organizations, general operating support allowed them to explore new arts-based practices. This integration of creative placemaking practices often broadened and/or deepened the community's engagement in an organization's work in one or more community development sectors. Other common primary outcomes were Arts- or Community-led infrastructure development and/or adaptive reuse (18%) and Increased economic opportunity and/or local workforce participation (16%).

In line with the primary outcome of increased resident engagement, the most common primary project types were Artist/designer-facilitated community planning (represented in 37% of awards) and Community co-creation of art (18%). A common approach to creative placemaking for those organizations analyzed was the involvement of artists and/or the scaffolding of creative approaches to reach clients or constituents in new ways as partners in the organization's work. In many cases, the commitment to an asset-based or community-centered approach to community development demonstrated through the adoption of creative placemaking strategies was a testament to the compatibility of the two fields. Other common project types were Creative business development (10%), Design of cultural facilities (8%), and Professional artist development (8%), all of which further demonstrate the focus of general operating funds on the cultivation of infrastructure—within a community, or for the creative placemaking field more generally.

## Secondary Funding

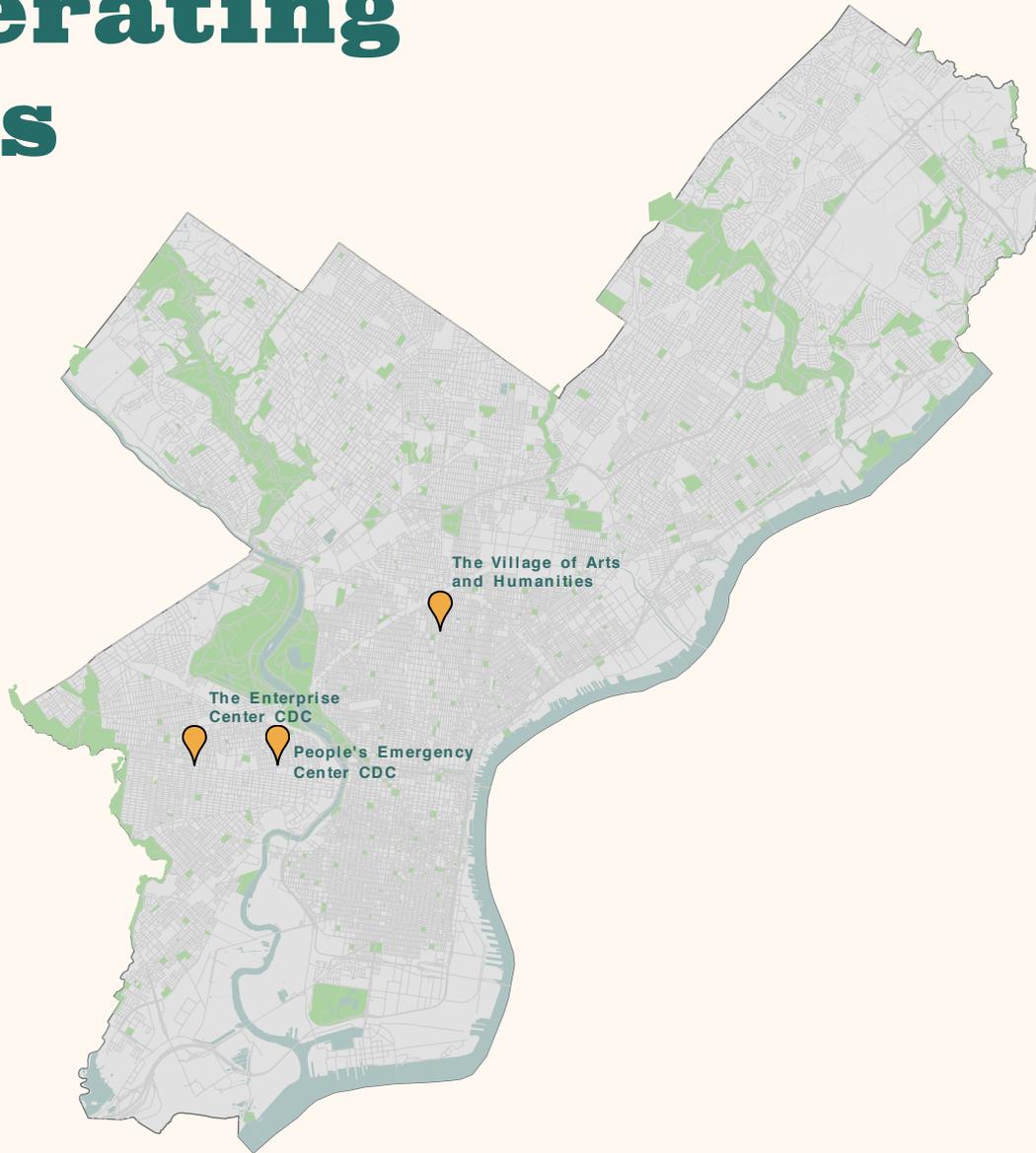
Because general operating awards are not restricted to a specific project (and because of the resulting reporting requirements), it can be difficult to analyze what secondary funders are supporting an organization's creative placemaking work. For most awards analyzed, a partial list of additional major funders was available. These secondary funders were categorized in the same way as those for project grants. Like with project-based awards, by far the most prevalent secondary funding sources are foundations (Fig. 17). Of the 336 secondary funding sources described in available documentation, 40% (n=136) were Foundation Grants, 13% (n=45) were Corporate Contributions, 12.5% (n=42) were instances of Earned Income, and 10% were categorized as other (including unspecified government funds and investment income). Local, regional, state, and federal government support, Individual contributions, in-kind contributions, loans/debt financing, and board contributions each made up less than 10% of the instances of secondary funding. This is not to say that these sources are not major contributors to an organization's budget, just that they were not as frequently included as key supporters of the organization's creative placemaking work.

**Figure 16. Frequency of Secondary Funding Source Usage**



# General Operating Case Studies

The following case studies represent three organizations that have received general operating support from the Kresge Foundation. All three organizations were also recently selected to be part of Kresge's new Building and Sustaining Equitable Development (BASED) initiative, a program that brings together community development corporations from around the country to build capacity and develop a shared agenda for equitable creative placemaking. (Some, but not all, have received ArtPlace or NEA project funding as well.) All three organizations are based in Philadelphia, a city that has achieved prominence in the national creative placemaking conversation. In addition to discussing the role of general operating support in pursuing organizational priorities such as creative placemaking, the interviews focused on what might account for Philadelphia's relative success in the field. Interviewees were thoughtful about the nature of collaboration and competition present in Philadelphia, the relative paucity of large local funders, and the benefits of "scrappiness" that come from being located in the poorest big city in the United States.



## **People's Emergency Center CDC**

**Mission: To nurture families, strengthen neighborhoods and drive change in West Philadelphia.**

**Location: Lancaster Avenue in West Philadelphia, PA**

The Lancaster Avenue commercial corridor cuts diagonally across an array of West Philadelphia neighborhoods, leading from the heart of the city towards prosperous suburbs and later, to farm country. On the corridor's eastern end, trendy fast-casual dining spots cater to students at nearby universities Drexel and Penn. Farther west, longtime neighborhood-serving businesses offer a vast array of goods and services at affordable prices in a historically Black neighborhood. For nearly 50 years, the neighborhoods around Lancaster Ave have been served by People's Emergency Center (PEC), an agency devoted to families, children, and youth experiencing homelessness. In addition to emergency and transitional housing and supportive services, PEC offers more than 235 permanently affordable housing units developed by its own community development corporation since 1992. And over the last fifteen years, PEC has increasingly integrated

creative placemaking into one of its central initiatives: revitalizing Lancaster Avenue. According to James Wright, PEC's Director of Community, Economic & Real Estate Development, arts and culture have always been part of the makeup of the local Powelton Village and Mantua neighborhoods. These neighborhoods are home to local and internationally renowned artists as well as community arts organizations such as Spiral Q Puppet Theater, Community Education Center, and Scribe Video Center. Many artists were already active in civic conversations, making the case for the importance of the arts to an expressive community life. Their advocacy for the arts resonated with then-Vice President of the CDC Kira Strong who worked to integrate arts and culture into neighborhood planning efforts. Early projects supported by PEC included a Lancaster Avenue Jazz and Arts Festival, Flying Kite Media Pop-up, Night Markets and Second Friday arts crawls.

A watershed moment came in the fall of 2011 through a partnership with Drexel University. LOOK on Lancaster animated 13 vacant buildings along the corridor with work by local artists and augmented reality installations created by Drexel students in partnership with neighborhood residents. Armed with a \$30,000 grant from the City of Philadelphia's Commerce Department, PEC and its partners organized nearly 20 artists in a short time window to produce

an expansive work of public art. LOOK On Lancaster's debut event brought 500 people to the Avenue, proving that arts and culture had the capacity to raise citywide awareness to what Lancaster Avenue had to offer.

Not long after, Philadelphia Local Initiatives Support Corporation (LISC) began to fund mini grants for creative placemaking in their focus neighborhoods of Eastern North and West Philadelphia. Picking up on the emergent energy around Lancaster Avenue, National LISC took notice and included Philadelphia in its Kresge Foundation-funded national creative placemaking program. Programmatic funds totaling \$180,000 from the LISC-Kresge partnership supported 10 projects in Eastern North and West Philadelphia. Funds from this program paid for a staff member at PEC to convene a group of West Philadelphia artists on a monthly basis, allowing for collaboration and further organizing. One of PEC's larger projects, Neighborhood Time Exchange, was produced in partnership with Mural Arts Philadelphia, and funded by NEA's Our Town program, as well as support from the Kresge and Surdna Foundations. Beginning in 2015, Neighborhood Time Exchange was an artist residency that brought together local and international artists and residents to collectively address local challenges through art and design. PEC repurposed and rededicated a property at 4017 Lancaster Ave, providing a physical home for Neighborhood Time Exchange.

More recently, PEC received \$450,000 from local funder William Penn Foundation (a joint award with Drexel University) in order to repurpose a vacant former bank building as LoLa38 (referencing the bank's location on 38th street along Lower Lancaster). Across a year of programming in collaboration with adjacent spaces undergoing redevelopment by Drexel University and its development partners, LoLa38 attracted neighborhood residents, college students, and arts patrons to a key location along the Avenue in an effort to convene arts-led conversations about development and neighborhood change. This activity brought the attention of the Barnes Foundation, one of Philadelphia's most beloved and iconic art museums. A new programming initiative, the Barnes at LoLa38 seeks to bring the museum's programming and staff to West Philadelphia and create a bridge back to the collection housed at the museum downtown.

Perhaps the most ambitious program PEC has undertaken has been dedicated affordable housing for artists, creating a stable home for them amidst the ongoing gentrification of much of West Philadelphia. Over the course of a decade of painstaking work, PEC put together the financing for 20 affordable units for income-qualified artists, in one, two and three bedroom configurations. The \$7.5 million project included Low Income

Housing Tax Credits and New Markets Tax Credits, as well as investment from LISC and the City of Philadelphia.

Wright credits a 2016 multi-year general operating grant of \$300,000 from the Kresge Foundation with giving PEC the opportunity to think more deeply about creative placemaking. The funds supported staff salaries, and allowed staff to spend a lot more time working with artists, especially to engage local black artists. Instead of having to look for fee for service opportunities, PEC had the capacity to focus on building out its arts and culture portfolio. As part of Kresge's 2019 BASED cohort, PEC also received another \$360,000 in general operating support over two years.

Philadelphia's strong national reputation for creative placemaking, according to Wright, can be attributed to the fact that the city took so long to enter a real estate boom. Housing affordability allowed resident artists and organizations to purchase and control their own spaces. In addition, the grittiness of the city encouraged artists and small businesses to look for creative ways to revitalize their surroundings. Looking forward, Wright encourages artists to embrace the asset based approach that is favored by CDCs, instead of looking at the deficits of the system around which to design a project. He encourages funders to support artists that possess an authentic, locally differentiated approach to creative

placemaking, so that cities do not end up with a canned product. Finally, creative placemaking should build capacity in everything it touches, connecting people with opportunity, skill building, and resources to build their own strengths.

## **The Enterprise Center CDC**

**Mission: To cultivate and invest in minority entrepreneurs to inspire working together for economic growth in communities.**

**Location: 52nd Street Corridor in West Philadelphia, PA**

Sometimes an organization seeks out creative placemaking, and sometimes creative placemaking finds an organization. The Enterprise Center (TEC), a mainstay of Philadelphia's minority business development ecosystem, has been leading local economic development efforts since 1989. Over the last several years, the Enterprise Center's community development corporation has embraced creative placemaking as part of its toolkit as it seeks to revitalize the historic 52nd Street commercial corridor in West Philadelphia. Rather than this work deriving from an arts focus or long standing connections with artists, creative placemaking has emerged

gradually at the Enterprise Center as the result of a set of transformative relationships with funders and practitioners.

The Enterprise Center began with a mission to develop community wealth through entrepreneurial training and business expertise throughout Philadelphia, specifically for minority entrepreneurs. Originally, the organization did not pursue a place-based strategy, though it was headquartered in West Philadelphia (in the renovated former studios of WFIL-TV, one of America's first television studios and home to the original American Bandstand). Over time, the Enterprise Center felt compelled to articulate a vision for how it connected with the Walnut Hill neighborhood it called home. It supported the development of Walnut Hill's first neighborhood plan in 2007, started a small urban farm in 2010, and renovated a local playground for community use.

Over time, the CDC's neighborhood work began to emerge as a major program area, distinct from the Enterprise Center's broader regional role. A turning point came in 2012, when TEC launched the Dorrance H. Hamilton Center for Culinary Enterprises, a culinary incubator devoted to developing food-based businesses and processors in need of commercial kitchen space and technical assistance. The Center for Culinary Enterprises, a \$6 million project, received \$300,000 investment from

the Kresge Foundation in 2010. According to the CDC's Jeff Wicklund (Executive Vice President) and Jesse Blitzstein (Director of Community and Economic Development), this relationship brought the Enterprise Center's President & CEO, Della Clark into a burgeoning relationship with Kresge's team. The Kresge relationship led TEC to start thinking more seriously about cultural infrastructure and place.

Several years ago, TEC saw an opportunity to engage with businesses and residents on the nearby 52nd Street business corridor, historically known as West Philadelphia's Main Street. This corridor, still bustling amidst conditions of disinvestment and generational changes among business owners, nevertheless needed help with corridor management, cleaning services and business assistance. Supported in this work by a \$900,000 grant from Kresge in 2016, TEC was able to participate in a set of creative placemaking activities such as hiring an artist to paint parking meters (a project in partnership with Philadelphia LISC which also funds a corridor manager position at TEC), partnering with Mural Arts Philadelphia on a mural at the regional Free Library branch, and engaging a custom fabricator for street furniture like trash cans. TEC's most substantive investment has come in the form of external renovation work on the historic African-American Bushfire Theatre, in support of Bushfire's ongoing revitalization process. In 2019,

TEC received an additional \$360,000 over two years in operating support from Kresge through the BASED initiative, which can fund staff time, additional corridor work, even capital improvements.

Asked to reflect on the Philadelphia creative placemaking ecosystem, Wicklund and Blitzstein reference the informal and grassroots culture of artists and makers. As with the rapidly expanding Philly food scene, they were concerned that conversations about authenticity might get divorced from real community concerns. Finally, they remain concerned about growing issues of gentrification and spatial equity.

From its initial focus on minority business development, today's Enterprise Center has expanded its purview to encompass both people and place. The arts has become part of its community development toolkit for engaging residents, upgrading the area's physical infrastructure, and learning with peers how to advance equity in creative placemaking.

## **Village of Arts and Humanities**

**Mission: To amplify the voices and aspirations of our North Philadelphia community by providing arts-based opportunities for self-expression and personal success that engage youth and their families, revitalize physical space, and preserve black heritage.**

**Location: Germantown Avenue in North Philadelphia, PA**

There is often a distinction made in creative placemaking between community development organizations that embrace arts and culture, and arts organizations that embrace community development. The different organizational logics seem to influence the trajectory of the resulting creative placemaking work. But sometimes, the motivation to affect change through art and community development is equally present in an organization's founding spirit. One such organization is the Village of Arts and Humanities in North Philadelphia.

The Village had its genesis in 1986 when Chinese-born artist Lily Yeh came to the neighborhood to paint a mural on the wall of a dance studio run by Arthur Hall, a trailblazer who brought African dance to American audiences. Yeh worked with

neighborhood children to turn an adjacent vacant lot into a pocket park using elements that would later become touchstones of the Village's aesthetic: colorful tile mosaic "trees", adobe walls, and imagery of angels that watch over the neighborhood. Over time, the Village became a full time project for Yeh and, with a growing staff, they assembled and renovated properties devoted to youth education, arts, and community empowerment. The Village came to serve as a cultural hub for its North Philadelphia neighbors.

In 2014, with current Executive Director Aviva Kapust newly at the helm, the neighborhood was at a tipping point of disinvestment and, aside from the Village, there were few organizations locally with the capacity to respond to the issues at hand. Though the organization was known for its artistic activities, Kapust recognized that art was never the endpoint or sum total of what the Village offered to its community and that, in hindsight, the Village had always been an asset based community developer of sorts. The Village decided to make strategic moves towards equitable creative placemaking, in ways that aligned with its racial equity values and a community-driven vision for change. They began to reassess the organization's entire history through an arts-based community development lens.

An investment from the Knight Foundation helped to support the Village's shift in emphasis. Knight's \$150,000 grant to support a nascent Artist in Residency program allowed the Village to go after ArtPlace funding (\$280,000 in 2014), which in turn led to support from the Pew Center for Arts and Heritage (another \$300,000). This robust package of revenue allowed for the creation of SPACES, a renowned artist residency which serves the dual purpose of meeting community needs and advancing cultural development of the Village's North Philadelphia neighborhood through partnerships with local and international artists who raised the Village's profile.

At the same time, the Village developed contractual relationships for commercial corridor management from the City of Philadelphia Commerce Department and Philadelphia LISC. These new revenue streams allowed for more staff, including a program manager for SPACES and a Director of Community Economic Development. All of this support was stacked on top of the smaller sources of arts funding that traditionally came to the Village, leading to a more robust organization that could plan for the future.

By 2015, the Village was clear about its message and its direction: everything the organization applied for had an arts-based community development focus. Philadelphia LISC entrusted the Village

with the responsibility of convening North Philadelphia arts stakeholders for two years as part of its Kresge-funded grantmaking strategy. By speaking up clearly and publicly for the needs of the Village community, Kapust was able to re-engage local funder William Penn Foundation after a multi-year funding gap, reigniting another important local relationship that resulted in sustained 3-year general operating support grants (\$300,000 awarded in 2017 and another \$450,000 awarded in 2020). This combination of earned income contracts and general operating support began to form the comprehensive picture that the Village now sees as vital to addressing the systemic inequalities and challenges of its neighborhood. Kapust was strategic about when to apply to the Kresge Foundation for operating support, because they wanted to make a request that would signal a significant investment from the Kresge grantmaking portfolio. By 2017, with all of the pieces in place, the Village went to Kresge Foundation for multi-year general operating support, which it received in the amount of \$375,000 over 3 years. In July 2020, the Village was granted another \$360,000 over two years through Kresge's BASED initiative.

When asked about the importance of general operating support, Kapust answered that, in addition to supporting staff positions, an organization needs the small amounts of flexible money that you can throw at a

need, and then the ability to recognize when that need represents a larger issue that warrants greater investment. General operating support, layered on top of project support, has given the Village the flexibility to do the things that make the organization stand out in its field. Stable, unrestricted income allows the Village to be able to bring experts to the area and give them enough room to explore and respond to the opportunities they see. And each time they get that core support, they are eligible for a higher grant amount because their operating budget is bigger.

Reflecting on Philadelphia's outsized reputation for creative placemaking, Kapust responds that, because art has been in the public realm for so long in Philly (the city has the first municipal percent for art program, as well as the renowned Mural Arts Philadelphia), there has been room for the acceptance of many roles played by artists more so than most cities. As creative placemaking has gained steam, this allowed Philadelphia to "move beyond the mural" and do this more sophisticated arts-based community development work. This also fosters a friendly competitive environment in Philadelphia, where peers inspire each other to push the envelope and do ever more impactful community based work.

According to Kapust, the funding landscape of Philadelphia may have something to do

with its success in creative placemaking. As a high poverty city, Kapust argues, Philly has always had a non-traditional, do whatever it takes mentality, because it is always operating from a place of scarcity. With relatively few large funders for a city of its size, having to look nationally for funding pushes Philadelphia to network and be part of the national conversation. "We can't not innovate or work across sectors," she explains, "as competitive and as in need as Philly has been."



# Discussion of Findings

## Primary Awards and Fund Sourcing

For the projects represented in this study, the primary award received typically formed an essential base of funding—37% of the overall project budget on average—the largest single source in most funding stacks.<sup>9</sup> This suggests that awards from funders like NEA, ArtPlace and Kresge are often catalytic for practitioners, either in terms of attracting additional funding or setting the scale of the work.

To cover the remaining 63% of project costs, the average creative placemaking grantee has to piece together five to seven additional funding sources. The number of funding sources varied based on different project characteristics when looking at the total project budgets for projects. Across the data, projects utilized a median of six secondary funding sources in addition to their Primary Award, with projects observed in the 1st and 2nd Quartiles (budgets between \$35k and \$289.5k) having a median of 5 secondary funding sources (plus the Primary Award) and projects in the 3rd and 4th Quartiles (larger than \$289.5k) having a median of 7 secondary funding sources (plus the Primary Award). Of course, projects that are

more ambitious in scale or are more capital improvement-oriented may have larger and more diversified funding stacks than those whose aims are more programmatic in focus.

## Foundation Grants and Corporate Contributions

Foundation Grants are consistently the most reliable source of secondary project funding for creative placemaking across different artistic disciplines, planning sectors, project outcomes, and project types, comprising on average 14.83% of total project budgets, with a median support size of \$67,500 per source.

In comparison, Corporate Contributions seem to be more modest, comprising on average 5.95% of total project budgets at a median value of \$25,000, despite being one of the more frequent secondary funding sources in terms of usage across the dataset (it is used in 42.73% of all observed projects, third only to In-Kind Contributions and Foundation Grants at 64.01% and 63.30% of all projects, respectively). Considering the large representation of the economic development sector focus for many projects

and the implications that has for how creative placemaking is used as a vehicle for building economically vibrant places, it is noteworthy that corporate sources are being utilized less and giving occurs in smaller amounts than philanthropies.

There are several reasons that this value may seem low. It's possible that contributions from larger corporations are actually reflected in Foundation Grantmaking through that corporation's philanthropic arm, or that their support was classified as In-Kind rather than monetary support based on the nature of their contribution. It is also possible that small businesses are unable or unwilling to contribute in-kind or financial support to creative placemaking efforts. And, in some cases, practitioners may have concerns about a lack of alignment with the values or goals that corporate partners might bring to projects that are meant to be community-controlled. The limitations of this dataset—specifically, the lack of robust detail about the nature of these financial sources—make it difficult to determine.

If corporate support for creative placemaking activities is relatively untapped, key corporate partnerships, particularly among

place-based anchors with locally-oriented missions or commitments to the public realm (both for profit and nonprofit), could provide vital support for this work.

For example, as noted in the Philadelphia example featured in the general operating case studies, anchor institutions including Drexel University have been closely involved with creative placemaking practice by the likes of People’s Emergency Center and The Enterprise Center. Drexel has played a number of roles in creative placemaking, from serving as a co-applicant on grant funding, to contracting with organizations to do strategy work and data analysis, and serving in a general advisory capacity to help guide both community organizational strategy and university redevelopment planning efforts.

However, it does seem far less common for for-profit corporations to be seen undertaking this work, and, if the data observed is indicative of nation-wide trends, supporting creative placemaking financially. Is this a potential untapped resource for creative placemaking? If so, how should practitioners advocate to corporations to increase their support for creative placemaking initiatives? At the very least, it raises the larger question of what expectations local governments should have for their major corporations as they pertain to supporting arts and culture specifically, and community

development more broadly, particularly in cases where they have received some public subsidy for locating in a municipality or are a corporation with strong ties to the place where they were founded. This notion, articulated well by Bruce Katz and Jeremy Nowak in their book *The New Localism*, calls for precisely this kind of collaboration between local philanthropies, major corporations, community-oriented nonprofits, and governments to strengthen local economies and create vibrant places—two overarching aims that we have observed through this study.

### **Governmental Support**

As experts in the field would confirm and the data reinforce, local governments are reliable partners to creative placemaking, despite not being the largest single-source secondary funder on average. Local Government Support is the fourth most frequently used secondary funding source across the dataset and is generally one of the highest governmental sources, usually competing with Federal Government Support for this top spot depending on the Core Funder. It is important to keep in mind that local governments are often implementers of creative placemaking themselves—which also likely contributes to the large percentage of In-Kind or Parent Organization Support seen in the overall secondary funding analysis.

Instances of State and Regional Government support on the other hand are less frequent and have median funding sizes that are 85% (median \$26,000) and 50% (median \$15,000), respectively, of the support local governments provide (median \$30,500) and even smaller compared to Federal support (median \$97,500). This may be attributed to state and regional agencies needing to spread funding for creative placemaking (or adjacent CP-related community development) activities across multiple geographies; or that these kinds of projects lack priority in regards to other initiatives; or that the full picture of state and regionally-led creative placemaking is not captured by this dataset. Regardless of the reason, the comparatively lower observed funding (in both size and frequency) compared to Local Government Support does raise the question of whether state and regional governments are willing and able to support creative placemaking activities more broadly, and what kinds of convincing those decision makers need in order to unlock this increased support. ArtPlace’s recent collaboration with NASAA may portend a greater level of state-level funding or collaboration, and there are notable examples of state arts agency creative placemaking programs underway in Pennsylvania and California, for example.<sup>10</sup>

The Federal Government, despite funding non-Our Town projects less frequently than local governments, is similarly an important supporter of creative placemaking—when a



project can obtain said funding. In the case studies, several projects were able to obtain Low-Income Housing Tax Credits or New Markets Tax Credits to fund capital projects. There are several other relevant programs available to tap from the Departments of Housing and Urban Development, USDA, Health and Human Services, and others. For the 80 projects in our data which utilize some form of Federal Government Support, that funding type forms an average of 13.47% of the total project budget, far above the averages observed across the dataset as a whole or looking specifically at ArtPlace and Kresge led projects. The robustness of the individual Federal support (evidenced by its much higher median value) and the relative lesser frequency for which it's used does raise some questions as to whether existing Federal program monies can be leveraged more broadly for creative placemaking work. This could occur directly—where practitioners are primary recipients of federal funding, as we've seen for projects in this study—or indirectly—where ongoing creative placemaking projects or activities contribute to the value proposition for another aligned community development initiative seeking funding sources. Both approaches embed creative placemaking into a more holistic form of community development, where practitioners, alongside local partners, can seek to harness federal funds for their projects or to advance community goals.

### **In-Kind Contributions and Parent Organization Support**

Grantee Organization & Close Collaborator sources, including In-Kind Contributions from home organizations or their close collaborators and support of parent organizations, are critical parts of most total project budgets. This seems to be particularly true for non-capital improvement projects and those that received support from NEA's Our Town program. Recall that, on average, In-Kind Contributions formed 12.93% of total project budgets, with an average of 2.58 In-Kind sources on an individual project at a median value of \$37,500 per source. Using these figures, that equates to an estimated \$96,750 of non-monetary resources invested in a project. Further, we see it's frequent usage in 64.01% of observed projects and 27.04% of all instances of secondary funding sources, making this ubiquitous category a key piece of project financing within this dataset. Coupled with Parent Organization Support and Board Contributions, this seems to have formed a significant portion of most creative placemaking total project budgets within this data. It should be noted, however, that these findings and their interpretations are heavily influenced by NEA's share of the data. In comparison to Our Town-led projects, projects with ArtPlace and Kresge Primary Awards only have 6.75% and 3.74%, respectively, of their average project budgets supported by

Grantee Organization & Close Collaborator sources—not an insignificant amount, but much lower in comparison. That said, considering the raw number of projects represented, it's hard to count out the importance of these kinds of resource streams, whether it's contributed staff time, volunteer hours, donated project supplies, or other low-cost or free services.

The qualitative interviews reinforced the notion that creative placemaking is, among other things, a labor of love, and that organizations see the work as foundational to their missions, particularly around the need and importance for extensive and intensive community engagement on behalf of their projects—a component which can frequently require a significant amount of undocumented sweat equity. From discussions with interviewees, it seems likely that for community-facing projects, the amount of actual In-Kind Contributions from staff and other volunteers are underreported and underrepresented in the total project budget because of this need to put in extra time to engage with affected or target communities.

This further underscores the need for projects to have an interdisciplinary focus and range of partnerships in order to collate resources across several collaborating sectors. This is fundamentally a restatement of the interdisciplinary, partner-focused premise of creative placemaking. Having

a robust coalition of project partners certainly can help fill this In-Kind gap, and may also lead to more authentically embedding creative placemaking activities into community development holistically.

### Place Matters

While traditional arts funding streams—foundations, corporate contributions, and government arts grants—are widely used in the creative placemaking field, many less conventional funding streams have provided critical support for creative placemaking work over the last decade and may be underutilized. Not all communities have a strong philanthropic or corporate sector, so other forms of funding are vital; this disparity showcases how place matters in creative placemaking. Within the dataset analyzed, many other funding streams were used to support creative placemaking. Some notable examples include:

- Federal sources, including programs from the Department of Housing and Urban Development (Community Development Block Grants, Choice Neighborhoods, the Low-Income Housing Tax Credits), the Department of Agriculture (The People’s Garden, the Healthy Food Financing Initiative), the National Park Service (Historic Preservation Tax Credits) and the Environmental Protection Agency

(Environmental Justice Small Grants, Urban Waters)

- State: Department of Transportation, Department of Agriculture, State Tourism Board
- Anchor institutions: Colleges & Universities, Hospitals, Corporations
- Community Development Financial Institutions
- Loan and Debt Financing

There are a variety of natural partners across sectors that may be tapped when seeking to fund creative placemaking work. In our analysis, the most prevalent cross-sector focus was Economic Development, followed by Education & Youth, Environment & Energy and Health. These sectors may be seen as “low-hanging fruit” to diversify creative placemaking funding streams.



# The Future of Creative Placemaking Financing

The world is in the midst of a public health crisis due to COVID-19, with small businesses and commercial corridors being decimated. Nonprofits, particularly those in the arts, are struggling to survive. Local governments are attempting to fill large budgetary gaps in response to the crisis itself. The Movement for Black Lives is pushing people and institutions in the U.S. to rethink their funding priorities as racial disparities are becoming impossible to ignore.

At the same time, in the field of creative placemaking, ArtPlace will be sunsetting in 2020 after 10 years of robust investment, marking the exit of a significant funding program for the field. So what does the future of funding creative placemaking activities look like in the near- and long-term?

In the near term, local and state government support may be harder to come by, considering the loss of tax revenue many municipalities are experiencing due to widespread quarantine measures and the subsequent budget cuts to city services that may or may not be creative

placemaking-supportive or adjacent in lieu of other core municipal expenses. Board contributions and general organizational support may also be redirected towards critical organizational needs as COVID-19 wreaks havoc on smaller arts- and culture-oriented nonprofits, who may see their ability to contribute time and resources curtailed amidst budget cuts and limited funding opportunities.

A longer-term vision for the funding of the field should be one rooted in the cross-sector nature of creative placemaking, with organizations and funders across many industries embracing arts and culture strategies and utilizing diverse forms of capital from a range of sources. Now, in a time of uncertainty, this is more important than ever.

## Opportunities for Practitioners and Funders

This study reveals common patterns from the past decade of creative placemaking funding and points to the relatively untapped potential of certain types of funding. The

future of creative placemaking funding should focus on identifying, harnessing, and unlocking these underutilized or unutilized resources. To this end, we highlight four opportunities to advance the diversity of funding sources in the field:

### Opportunity #1 – Identify and bolster “translators” and translational resources.

Much of the on the groundwork of creative placemaking is about translating across sectors. In order to build capacity in the field and to expand the flow of non-arts specific resources, people, programs, and resources that help translate between practitioners, private funders, and public agencies are vital. Many of the underutilized funding sources may be unfamiliar or feel inaccessible to creative placemaking practitioners. Similarly, some organizations which may already be utilizing these funding sources may be less familiar with creative placemaking strategies. Funders or public agencies such as the Department of Agriculture, Health and Human Services, or Housing and Urban Development may not understand the ways in which creative placemaking practices can be (and are

being) deployed towards the various community-level outcomes they seek to achieve. To that end, more “translators” and translational resource are needed, including but not limited to:

- Curated guides to federal and state funding opportunities
- Educational programming for practitioners and funders
- Local “matchmakers” between municipal, regional, and/or state programs and practitioners on the ground

There are several existing models of intermediaries and intermediary programs in the field. They include:

- Strategic initiatives, such as Smart Growth for America’s Community Vitality Fellowship, which has helped place artists within state agencies, such as Washington and Minnesota’s Departments of Transportation<sup>11</sup>
- ArtPlace’s Partnership with Civic Arts, The International City/County Management Association, and Engaging Local Government Leaders, who are “working to support and grow the different ways in which local government staff and elected officials draw on the power of arts-based development practices for their communities”<sup>12</sup>
- Technical Assistance programs run by PolicyLink and Local Initiative Support

Corporation, which “identified and addressed common (and uncommon) opportunities, barriers, and capacity needs in creative placemaking to help grantees and their partners be successful and catalyze long-term community outcomes”<sup>13</sup>

- Cohort model learning and knowledge-exchange for practitioners, such as Kresge’s BASED Initiative, which is aimed at “enabling local innovators to connect around a shared agenda for equitable Creative Placemaking”<sup>14</sup>

**Opportunity #2 – Forge long-term partnerships that diversify support infrastructures.** Increasingly, nonprofit corporations such as universities, hospitals, and special service districts (like business improvement districts or commercial corridor management organizations) are undertaking creative placemaking work—and in some cases are the recipients of creative placemaking funding themselves. That said, for places without robust partnerships between arts and culture organizations and their local corporate anchors currently in place, taking strides to develop those relationships around creative placemaking projects could be beneficial not just from a project financing perspective, but for forging long-term creative placemaking collaborations with diversified support infrastructures.

**Opportunity #3 – Plan and fundraise around larger community goals, as opposed to discrete project activities.** The way organizations and their boards, community partners, and corporate allies have invested collectively in a community outcome may be an important model for attracting or leveraging new funding in collaboration with partners in the community. In some cases, articulating these overarching goals may help connect the work directly to new funding sources. In other cases, there may be opportunities to demonstrate how creative placemaking elements contribute to the overall value proposition of holistic community change efforts.

As Dr. Maria Rosario Jackson, Senior Advisor to Kresge, argues, in the realm of community development, creative placemaking activities can be especially key in cultivating the “necessary preconditions for ... longer-term change” in a community. These preconditions include: social cohesion, sense of agency, pride and stewardship of place, physical transformation, and ownership of narrative.<sup>15</sup>

For example, as noted in the above case study, the Asian Arts Initiative’s Social Practice Lab ultimately positioned the organization to help lead a neighborhood cultural planning process. Now the organization is able to fundraise around the implementation of that broader community vision, as opposed to splitting focus between many discrete projects.



**Opportunity #4 – Remove barriers to access in existing funding programs.**

As the current moment and the widespread movement for racial justice call on institutions to re-examine and reconsider funding processes, priorities, restrictions, these funders should also consider what barriers might exist that inhibit the “who” and the “what” of creative placemaking and impact the sustainability of the field at large. Such barriers might include:

- Restrictions on budget size or organization type, which especially impact POC-led arts organizations
- Requirements for “new” projects or partnerships
- Restrictions on match funds
- Prohibiting use of funds on capital improvement
- Highly restricted, project based funding models

**Conclusion**

Creative placemaking, under many names and guises, has been taking place for decades. It preexists the terminology and the funding programs now most closely associated with it. Yet, over the last ten years, creative placemaking has become a defined field. The challenge it faces now is to grow and mature in

the face of the departure of one of its most formidable funders and exponents, ArtPlace. This report has demonstrated one crucial aspect of creative placemaking: its funding dynamics. The findings of this study will allow funders and practitioners alike to better understand what it takes to fund creative placemaking and offer useful guidance and recommendations to influence the direction of the next phase of creative placemaking’s evolution. Even as crises like COVID-19 and structural racism seem to undermine the foundations of our communities, the liberatory potential of creative placemaking can help to build a more just world that lives up to its own highest potential.

# Notes

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2. It should be noted that this data skews towards creative placemaking projects that are non-capital improvement focused, since much of the dataset consists of NEA Our Town grants which prohibit the use of funding for construction, purchase, or renovation of facilities. When looking at subsets of the data where projects are focused on capital improvements, generally we see a much higher reliance on Loan/Debt Financing, Parent Organization Support, and Governmental support (particularly Local Government). These projects also tend to fall within the fourth quartile of project budget sizes (\$593k+).
3. State, regional, and federal sources may be underrepresented in the dataset because the NEA restricts the use of federal funds and state art agency funds that are passed through the NEA towards the required 1:1 match.
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16. Ann Markusen and Anne Gadwa Nicodemus, "Creative Placemaking: How to Do It Well," Federal Reserve Bank of San Francisco: Community Development Innovation Review 10, no. 2 (December 31, 2014), <https://www.frbsf.org/community-development/publications/community-development-investment-review/2014/december/creative-placemaking-how-to-do-it-well/>

# Appendix A: Methodology

## Data Processing

The data was cleaned by parsing out fields relevant to this study, standardizing location information, and identifying and removing duplicate grants within the dataset. For the latter, where grants were made by two or more of the core funders to the same organization, narratives and budgets were compared for overlapping project periods and, where necessary, duplicates were removed so that only the most recent information was included in the dataset.

Categorical and financial fields were also developed to help facilitate and inform the analysis. Artistic Discipline and Community Planning and Development Sector categories were informed by ArtPlace's existing typologies. A set of Project Outcomes, which succinctly articulate the overarching goals of a particular project, were developed collaboratively with ArtPlace staff. Project typology utilized NEA's Our Town project typologies. Secondary funding fields consisted of the Funder's Name (i.e. an individual, organization, or specific program), the Funding Type, the Funding Amount, and comments about the entry. A full description of these categorical and financial fields can be seen in Appendix B.

These project categorical and financial fields were coded from information inferred from the provided grant documentation by Lindy Institute research analysts and reviewed by supervising Institute staff. Where information was lacking or unclear, the research team made their best efforts to categorize and code the data with the grant information provided. More recent information was prioritized over less recent; for instance, a final grant report took precedence over interim reports, and interim reports took precedence over application data.

After the projects were coded with their grant information, the research team ran a series of statistical analyses on the database. These analyses included the calculator of basic descriptive statistics and measures of central tendency, a locational analysis, a project type and outcome combination analysis (i.e., what project types and outcomes appeared in combination with one another as their primary, secondary, and tertiary project type or outcome), and a deeper dive into the characteristics of the coded secondary funding data.

## Data Limitations

The following should be considered when reviewing this analysis:

- ArtPlace data was collected for all rounds after the organization began using their grants management portal mid-2013. Years included are 2013 (19 of the 54 awards made that year) and all grants from 2014-2017.
- NEA data was acquired through a FOIA request. Years included are 2012-2014 and 2016-2018. Budget information was not available for grants from 2015; these grants were excluded from the dataset so as not to skew the secondary funding analysis.
- All NEA data comes from grant applications, not reports. Therefore, many secondary sources of funding are speculative.
- Financial information from ArtPlace grants come from either an interim or final report; some of that information is speculative as well.
- Budget information from Kresge was collected from a combination of internal foundation documents generated at the time the award was made, as well

as interim or final reports (whichever is most recent) when available. As with the previous Core Funders, secondary funder information in some cases is speculative or incomplete.

- Secondary funding type was marked as unknown if grantees provided multiple sources as one line item with no breakdown of amounts per funder. Where amounts could be parsed, they were.
- An important caveat is that this data does not encompass the entire ecosystem of creative placemaking, and therefore does not capture CP financing activities by other funders. Although it does represent a significant sample of projects from three major CP funders, the analyzed data may be skewed towards the grantmaking strategies by ArtPlace, the NEA, and Kresge.

### **On Data Standardization**

As discussed in the “Challenges and Limitations to this Study” in the Methodology section of this report, the research team encountered numerous data issues in the early stages of this research related to the completeness, format, and accuracy of the available data. These challenges merit a brief discussion of the importance of smart data collection as it pertains to tracking creative placemaking investment and the benefits doing so might yield.

The data issues encountered on this project seem to illuminate some deeper issues regarding financial literacy and reporting capabilities of grantees. Conflicting information between project grant narratives/reports and their corresponding budgets was a frequent occurrence when evaluating these data sources. For instance, narratives often claimed support from a particular funding source but did not list said source or dollar amount in their project budgets, or vice versa. Many of these documents contained vague or incomplete financial information regarding the nature of their total project budgets, listing only the basic categorizations of the funding source but not the name of the Foundation, Federal Program, Local Government Department, etc. of where those funds were sourced. And, perhaps most concerning, were the commonplace cases where project budgets contained line items that didn’t add up to their total reported values.

We should acknowledge that the field of creative placemaking has changed a lot over the course of its recent history as practitioners and funders alike have come together to share their experiences in implementing projects and measuring their results, with the latter’s process having changed significantly over time as well. Ann Markusen and Anne Gadwa Nicodemus articulated some of the challenges of finding the appropriate indicators and metrics, as

well as the pitfalls of getting it wrong, in the December 2014 issue of the San Francisco Federal Reserve Bank’s Community Development Innovation Review, stating “if ill-fitting indicators are used to gauge success, funders will be tempted to favor those proposals where indicators will turn out well rather than projects with the greatest potential impact.”<sup>16</sup>

While crafting evaluation metrics is one thing, collecting and tracking financial information about a project is a somewhat separate issue—and an important one, considering these are the resources that organizations use to implement creative placemaking in the first place. This study, different from others in the collective creative placemaking research discourse, is unique in that its scope is focused on evaluating sources of funding for projects rather than their impacts. While this research agenda created a framework for evaluation and data collection, this study and its approach should be scrutinized by practitioners and funders to determine how this information can best serve both groups—on the funders’ end by being able to quantify, track, and compare their financial investments to inform future activities, and for practitioners to better understand the financial landscape for how projects are funded so that they may plan their fundraising approaches accordingly.

# Appendix B: Project Typology Definitions

## Project Outcomes

1. Increased economic opportunity and/or local workforce participation: The project is intended to influence local economic conditions or stimulate additional projects with consequences for local workforce participation rates
2. Arts- or Community-led infrastructure development and/or adaptive reuse: The project is focused on a capital improvement project that reshapes the built environment
3. Arts- or Community-led landscape, horticultural, and/or urban agriculture improvement: The project is focused on a capital improvement project that redesigns or creates open greenspace, or contributes to local foodways or land cultivation
4. Increased social cohesion and/or civic involvement through resident engagement: The project encourages local populations to mix and discover unifying points of interest or creates avenues for greater resident participation in determining future outcomes

5. Preservation and/or appreciation of history and heritage: The project highlights or complements a region's unique legacy, making it more accessible to a wider audience or mitigating threats to its erasure
6. Promotion of community-created culture and identity: Distinct from Outcome 5, the project is contributing to current culture generated by a place's unique population and conditions and defining the area
7. Building more robust short- and long-term engagement with and support for the arts: The project's mission is to itself build capacity or channel support into other projects from the organization or into the community arts environment in general
8. Strengthened environmental sustainability and/or resilience: The project directly improves the ecological health of the region by mitigating current needs or anticipating future strains
9. Public health and safety improvements: The project has direct positive impacts on the community's physical wellbeing or establishes greater security where needed

## Project Types (developed by the NEA Our Town program)

1. Artist residencies: A program designed to strategically connect artists with the opportunity to bring their creative skill sets to non-arts institutions, including residencies in government offices, businesses, or other institutions
2. Arts festivals: Public events that gather people, often in public spaces or otherwise unexpected places, to showcase talent and exchange culture
3. Community co-creation of art: The process of engaging stakeholders to participate or collaborate alongside artists/designers in conceiving, designing, or fabricating a work or works of art
4. Performances: Presentations of a live artwork
5. Public art: A work of art that is conceived for a particular place or community, with the intention of being broadly accessible and often involving community members in the process of

developing, selecting, or executing the work; temporary public art is meant for display over a finite period of time

6. Temporary public art: A work of art that is conceived for a particular place or community and meant for display over a finite period of time, with the intention of being broadly accessible and often involving community members in developing, selecting, or executing the work
7. Cultural planning: The process of identifying and leveraging a community's cultural resources and decision-making (e.g., creating a cultural plan, or integrating plans and policies around arts and culture as part of a city master planning process)
8. Cultural district planning: The process of convening stakeholders to identify a specific geography with unique potential for community and/or economic development based on cultural assets (e.g., through designation, branding, policy, plans, or other means)
9. Creative asset mapping: The process of identifying the people, places, physical infrastructure, institutions, and customs that hold meaningful aesthetic, historical, and/or economic value that make a place unique
10. Public art planning: The process of developing community-wide strategies and/or policies that guide and support commissioning, installing, and maintaining works of public art and/or temporary public art
11. Artist/designer-facilitated community planning: Artists/designers leading or partnering in the creative processes of visioning and developing solutions to community issues
12. Design of artist space: Design processes to support the creation of dedicated spaces for artists to live and/or to produce, exhibit, or sell their work
13. Design of cultural facilities: Design processes to support the creation of a dedicated building or space for creating and/or showcasing arts and culture
14. Public space design: The process of designing elements of public infrastructure, or spaces where people congregate (e.g., parks, plazas, landscapes, neighborhoods, districts, infrastructure, and artist-produced elements of streetscapes)
15. Creative business development: Programs or services that support entrepreneurs and businesses in the creative industries, or help cultivate strong infrastructure for establishing and developing creative businesses
16. Professional artist development: Programs or services that support artists professionally, such as through skill development or accessing markets and capital